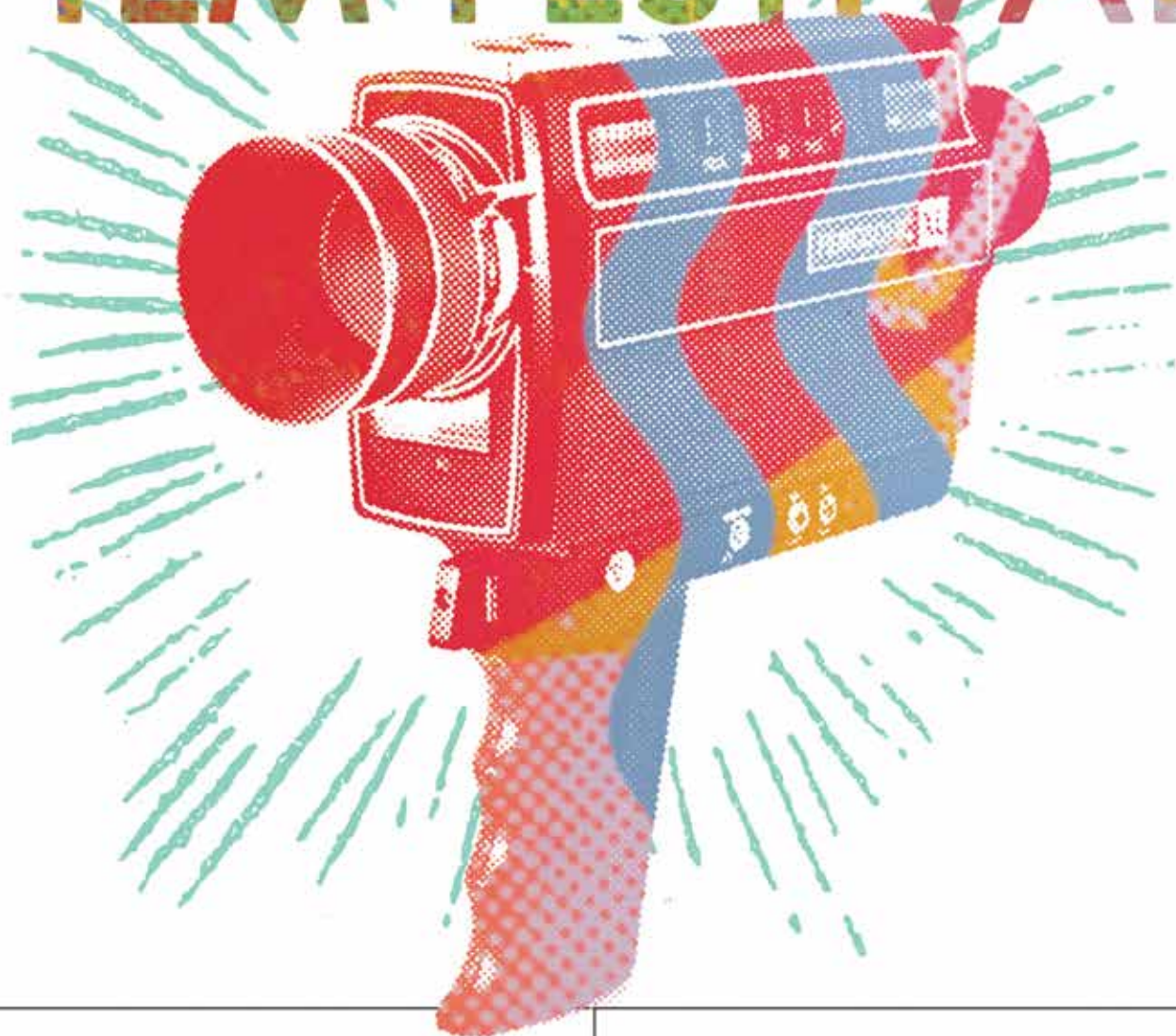


26TH ANNUAL WHITAKER

# SAINT LOUIS INTERNATIONAL FILM FESTIVAL



**NOV 2-12, 2017**  
**CINEMASTLOUIS.ORG**

WEBSTER U., PLAZA FRONTENAC,  
TIVOLI, ZACK, WASHINGTON U.,  
MISSOURI HISTORY MUSEUM



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**DRIVERS** Sarah Haas, Lynn and Tom Reina

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**VENUE SUPERVISOR/TIVOLI** Mia Signorino  
**VENUE SUPERVISOR/.ZACK** Mark Specht  
**VENUE SUPERVISOR/KDIX** Kathy Duffin

## SLIFF ART/DESIGN

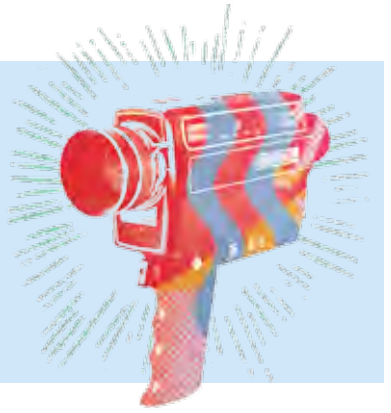
**PROGRAM COVER AND POSTER ARTISTS** Paige Brubeck & Evan Sult/Sleepy Kitty Arts  
**PROGRAM DESIGNER AND PRODUCTION ARTIST** Sarah Schumacher/Riverfront Times  
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## FESTIVAL TRAILER

**"MAGIC CAMERA"**  
**DIRECTION** Gabe Doiron & Sleepy Kitty  
**PERFORMANCE** Erin Renée Roberts  
**SCRIPT** Paige Brubeck, Gabe Doiron & Evan Sult  
**EDITING AND EFFECTS** Gabetown  
**CONCEPT AND ANIMATION** Sleepy Kitty Arts  
**CINEMATOGRAPHY** Mike Speckhard  
**CAMERA** Sean Funcik  
**SECOND ASSISTANT CAMERA** Ian Wasserman  
**SOUND DESIGN** Gabetown  
**MUSIC** Electropolis  
**STYLE** Andy Paulissen & Erin Renée Roberts



# TICKETS & VENUES



## **TICKET PRICES**

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

- **The Rats & People Motion Picture Orchestra** with **The Blot** \$15
- **Opening-Night Reception** with **Bad Grandmas** \$25
- **Traditional-Jazz Performance** with **Mr. Handy's Blues** \$15
- **Tribute to Pam Grier** with **Jackie Brown** \$15

## **ADVANCE-TICKET SALES**

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

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

**Plaza Frontenac:** Advance tickets for programs at this venue are for sale at the Plaza Frontenac box office. Box-office hours are 11 a.m.-7:30 p.m. Sunday-Thursday and 11 a.m.-9:30 p.m. Friday-Saturday. No phone sales. For tickets online, visit Landmark Theatres website. There is a \$1-per-ticket service charge. Print your receipt and present it at the box office to obtain tickets.

**Tivoli:** Advance tickets for programs at this venue are for sale at the Tivoli box office. Box-office hours are 4-10 p.m. Monday-Thursday and noon-10 p.m. Friday-Sunday. No phone sales. For tickets online, visit Landmark Theatres website. There is a \$1-per-ticket service charge. Print your receipt and present it at the box office to obtain tickets.

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

**.ZACK:** Advance tickets for programs at this venue are for sale through MetroTix. They can be purchased online, in person at the Fox Theatre box office, or by phone at 314-534-1111. Online, in the "Search" box, enter the name of the film, SLIFF, or .ZACK. There is a service charge of \$2 per ticket for online or phone purchases; tickets are available by mail, will call, or print at home.

## **DAY-OF-SHOW TICKET SALES**

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

The free events offered at KDHX, Missouri History Museum, St. Louis Public Library, Washington U., Webster U. (Browning, Moore, and Sverdrup), and .ZACK require no ticket. Admission is first come, first served on day of show.

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

## **FESTIVAL PUNCH-PASSES**

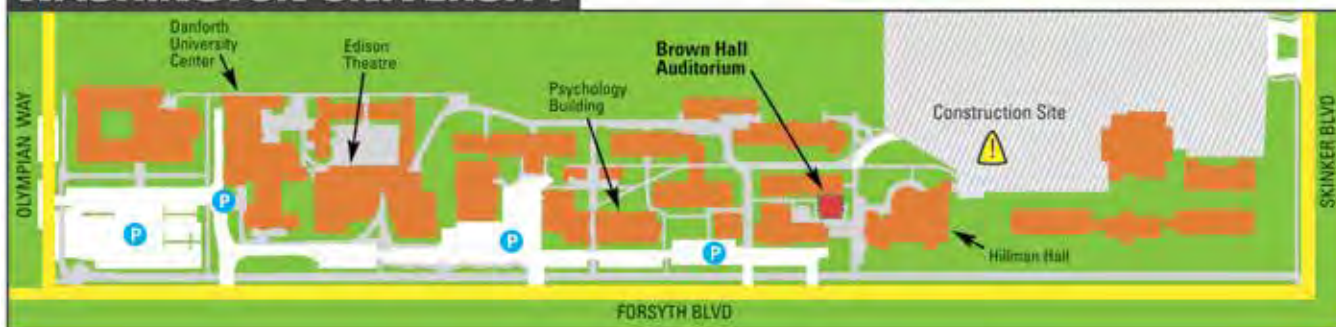
- Festival Punch-Passes are available at two levels: 6-ticket pass for \$70 or 10-ticket pass for \$110.
- Festival Punch-Passes are not valid for these special events: The Blot on Nov. 12 at Webster U.; Opening-Night Reception with Bad Grandmas on Nov. 2 at Tivoli; Traditional-Jazz Performance with Mr. Handy's Blues on Nov. 5 at KDHX; and Tribute to Pam Grier with Jackie Brown on Nov. 3 at Tivoli.
- Festival Punch-Pass-holders are required to obtain a ticket for each film attended, either in advance or day of show; a hole will be punched in the pass for each ticket purchased.
- Festival Punch-Pass-holders can be used to purchase multiple tickets for the same show and to obtain tickets for screenings at all venues.
- Festival Punch-Passes are available at Tivoli and Plaza Frontenac box offices in advance and at Tivoli, Plaza Frontenac, and .ZACK on day of show.

## **FESTIVAL ALL-ACCESS VIP PASS**

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



## WASHINGTON UNIVERSITY



### VENUES

#### Missouri History Museum

340 seats

➤ Lee Auditorium at Missouri History Museum, Forest Park, 5700 Lindell Blvd. Free parking is available in the lots flanking the museum and on the streets nearby.

#### Plaza Frontenac Cinema

170 seats (both Plaza Frontenac 5 and 6)

➤ Plaza Frontenac, Lindbergh Boulevard and Clayton Road

Abundant free parking (including indoors) is available in the Plaza Frontenac lots.

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

250 seats

➤ 1301 Olive St.

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

#### Stage at KDHX

120 seats

➤ 3524 Washington Blvd.

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

#### Tivoli Theatre

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

➤ 6350 Delmar Blvd.

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

#### Urban Chestnut Grove Brewery & Bierhall

➤ 4465 Manchester Ave.

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

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

325 seats

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

Free parking is available in the yellow-zone sections of lots along Forsyth Boulevard and in the Danforth University Center garage; no permits are required on weekends. See Washington U. map.

#### Webster University's Browning Hall/ Interdisciplinary Science Building's Auditorium (Webster U./Browning)

120 seats

➤ 8274 Big Bend Blvd. (just east of Loretto-Hilton Center on Edgar Road and north of East Academic Building on Garden Avenue)

Free parking is available in the Webster U. Parking Garage on Garden Avenue; no permits are required in the evening and on weekends. See Webster U. map.

#### Webster University's Sverdrup Hall's Room 123 (Webster U./Sverdrup)

60 seats

➤ 8300 Big Bend Blvd.

Free parking is available immediately across Big Bend Boulevard from Sverdrup Hall; no permits are required on weekends. See Webster U. map.

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

250 seats

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

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

#### .ZACK

130 seats

➤ 3224 Locust Ave.

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

## WEBSTER UNIVERSITY



Tivoli 1  
Thursdays

**www.cinemastlouis.org**

GUIDE												
6:30 - 10 PM: OPENING-NIGHT RECEPTION WITH BAD GRANDMAS												
FRIDAY, NOVEMBER 3												
	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Plaza Frontenac 5	12 PM Cargo		2:30 PM The Wound	4:30 PM Axolotl Overkill	6:45 PM Flock of Four	9 PM A Woman's Life						
Plaza Frontenac 6	12:10 PM The Teacher		2:35 PM Union Leader	5:15 PM Mawllana	8 PM The Divine Order							
Tivoli 1				5:30 PM Happening	8 PM Tribute to Pam Grier with Jackie Brown							
Tivoli 3				5 PM Doc Shorts: Family Drama	7:15 PM Future '38	9:30 PM Nar Shorts: Animation 1						
WashU/ Brown					7:30 PM Tell Them We Are Rising							
WebsterU/ Browning					7:30 PM The Cinema Travellers							
.ZACK					7:30 PM Gabe							
SATURDAY, NOVEMBER 4												
	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Plaza Frontenac 5	12 PM SLIFF/Kids Family Shorts 1		2 PM Back to Burgundy	4:30 PM Under the Same Sun	6:45 PM The Leisure Seeker	9:15 PM Cargo						
Plaza Frontenac 6	12:05 PM Tanna		2:30 PM The Divine Order	4:45 PM The Maestro	7:15 PM Absurd Accident	9:30 PM Dalida						
Tivoli 1	1 PM River to the Heart			3:45 PM Nar Shorts: Music	6 PM Thoroughbreds	8:30 PM The Weight						
Tivoli 3	12 PM No Man's Land		2 PM Future '38	4:15 PM The Tree	7 PM Coyotes Kill for Fun	9:30 PM Nar Shorts: Comedy						
WashU/ Brown	1 PM Priced Out			4 PM Stormy Weather	7:30 PM Sammy Davis, Jr.							
WebsterU/ Browning					6 PM AlphaGo	8 PM Stumped						
WebsterU/ Sverdrup	1 PM Master Class: 20 Easy Ways to Ruin Your Great Indie Film				5 PM Saving Brinton							
.ZACK				2:30 PM Battle on the Booming Grounds						8 PM My Entire High School		

GUIDE												
SUNDAY, NOVEMBER 5												
	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
KDIX				3 PM Jackson				7 PM Trad-Jazz Performance with Mr. Handy's Blues				
Plaza Frontenac 5	12 PM Under the Same Sun		2:15 PM A Woman's Life		5 PM 1945			7:15 PM Seeing Is Believing		9:15 PM The Wound		
Plaza Frontenac 6	12:05 PM The Smuggler and Her Charges		2:30 PM Dalida		5:15 PM Film Stars Don't Die in Liverpool			7:45 PM The Maestro				
STL Library		1:30 PM Chuck Berry Hail! Hail! Rock 'n' Roll										
Tivoli 1	1 PM The Hippopotamus			3:15 PM DriverX			6 PM Bernard and Huey		8:30 PM Black Cop			
Tivoli 3	1:15 PM All the Rage				4:15 PM ACORN and the Firestorm		6:45 PM The Tree			9:30 PM Nar Shorts: Feminist Agenda		
WashU/ Brown	1 PM Copwatch				4 PM True Conviction			7:30 PM Never Been a Time				
WebsterU/ Browning							6 PM Free Speech Fear Free		8:30 PM When I Was 6			
WebsterU/ Sverdrup	1 PM Master Class: Directing an Indie Film											
.ZACK		1:30 PM Backroad Blues			4 PM Cradle of Champions			7 PM Working in Protest				
MONDAY, NOVEMBER 6												
	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
KDIX								7:30 PM Nar Shorts: Experimental				
Plaza Frontenac 5	12 PM Back to Burgundy		2:30 PM The Light of the Moon		4:45 PM Flock of Four			7 PM The Testament		9:10 PM Have a Nice Day		
Plaza Frontenac 6	12:05 PM Summer 1993		2:25 PM Clash		4:40 PM Absurd Accident			7:05 PM In Between		9:30 PM Union Leader		
Tivoli 1							6 PM The New Fire		8:15 PM Dabka			
Tivoli 3						5 PM Doc Shorts: China Today		7 PM A Chance in the World		9:45 PM Apricot Groves		
.ZACK								7:30 PM St. Louis Filmmakers Showcase Sampler				

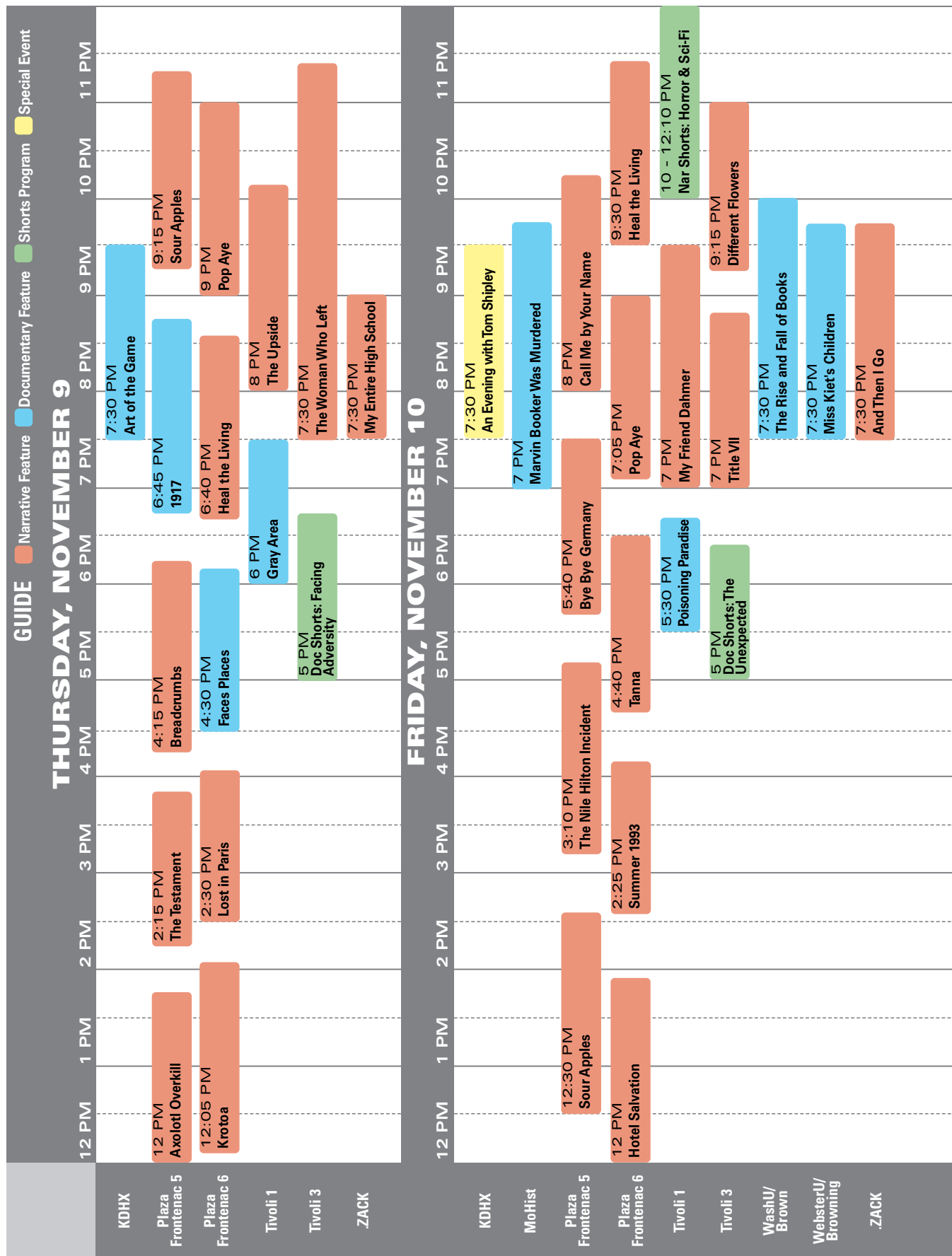


## TUESDAY, NOVEMBER 7

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
KDIX								7:30 PM Nar Shorts: Mixed Emotions				
Plaza Frontenac 5			2 PM Vazante		4:30 PM 1945					9:30 PM Dim the Fluorescents		
Plaza Frontenac 6			2:05 PM The Teacher		4:25 PM Krotoa			7:05 PM Birdboy		9 PM SoulMate		
Tivoli 1							6 PM The Islands and the Whales		8:15 PM Jasper Jones			
Tivoli 3						5 PM Doc Shorts: Music & Art		7:15 PM Apricot Groves		9:15 PM A Chance in the World		
.ZACK								7:30 PM A Gray State				

## WEDNESDAY, NOVEMBER 8

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
KDIX								7:30 PM Nar Shorts: Girl's Life				
Plaza Frontenac 5			2 PM The Light of the Moon		4:15 PM Fanny's Journey			6:30 PM I Am Evidence		9:15 PM Bye Bye Germany		
Plaza Frontenac 6			2:05 PM In Between		4:30 PM Hotel Salvation			7 PM Lost in Paris		9 PM Clash		
Tivoli 1							6 PM This Cold Life		8:30 PM Walking Out			
Tivoli 3						5 PM Doc Shorts: Kept Out		7:15 PM What If It Works?		9:30 PM Tonight She Comes		
.ZACK								7:30 PM Long Live Benjamin				



**GUIDE**

 Narrative Feature  Documentary Feature  Shorts Program  Special Event



## SUNDAY, NOVEMBER 12

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

11 AM  
NFF Coffee2 PM  
Tribeca IF/Then Pitch Competition6 PM  
Rawstock11 AM  
Napping Princess2 PM  
The Blood Is at the Doorstep6 PM  
Whose Streets?12:30 PM  
Fanny's Journey2:45 PM  
Pizza Shop5:20 PM  
Let Yourself Go8 PM  
Dim the Fluorescents12:15 PM  
Mawiana3 PM  
Faces Places5:15 PM  
Slack Bay8 PM  
SoulMate1:30 PM  
In the Heat of the Night3:30 PM  
Instrument of War6 PM  
Darkest Hour9:15 PM  
The Hippopotamus1 PM  
Food Evolution4 PM  
Nar Shorts: I Do6:30 PM  
Golden Exits8:45 PM  
What If It Works?1 PM  
The Experimental City4 PM  
The Field7 PM  
Intent to Destroy8 PM  
Closing-Night Party & Awards1 PM  
Voices Beyond the Wall3:30 PM  
Doc Shorts: Queer Life7:30 PM  
Rats & People MPO with The Blot6 PM  
Never Say Goodbye1 PM  
Not Alone3:30 PM  
Doc Shorts: Queer Life7 PM  
Intent to Destroy8 PM  
Closing-Night Party & Awards

KDHX

MoHist

Plaza  
Frontenac 5Plaza  
Frontenac 6

STL Library

Tivoli 1

Tivoli 3

Urban  
ChestnutWashU/  
BrownWebsterU/  
Moore

ZACK



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## FILM STARS DON'T DIE IN LIVERPOOL

SUNDAY, NOVEMBER 5<sup>TH</sup>,  
PLAZA FRONTENAC 5:15 PM

Based on Peter Turner's memoir, Paul McGuigan's "Film Stars Don't Die in Liverpool" follows the playful but passionate relationship between Turner (Jamie Bell) and the eccentric Academy Award®-winning actress Gloria Grahame (Annette Bening) in 1978 Liverpool. When a romance sparks between the young actor and the Hollywood leading lady, what starts as a vibrant affair between a legendary femme fatale and her young lover quickly grows into a deeper relationship, with Gloria looking to Turner for comfort. Their passion and lust for life are tested to the limits by events beyond their control. "Film Stars Don't Die in Liverpool" also stars Julie Walters and the legendary Vanessa Redgrave.

Directed by Paul McGuigan.

### Marcia Harris

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# LAST FLAG FLYING

In 2003, 30 years after they served together in the Vietnam War, former Navy Corps medic Richard “Doc” Shepherd (Steve Carell) re-unites with ex-Marines Sal (Bryan Cranston) and Mueller (Laurence Fishburne) on a different type of mission: to bury Doc’s son, a young Marine killed in the Iraq War. Doc decides to forgo burial at Arlington Cemetery and, with the help of his old



buddies, takes the casket on a bittersweet trip up the East Coast to his home in suburban New Hampshire. Along the way, Doc, Sal and Mueller reminisce and come to terms with shared experiences of the war that continue to shape their lives. Director Richard Linklater (“Boyhood”) and author Darryl Ponicsan (“The Last Detail”) collaborated on the screenplay, which follows the trio as they wrestle with the pangs of war both past and present.

---

*"The greatness of a community is most accurately measured by the compassionate actions of its members" - Coretta Scott King*

---

As passionate advocates of the Saint Louis community, Warner Hall Thornhill is proud to sponsor the Saint Louis International Film Festival. We are privileged to share in not only the homes, but the lives of our clients. Together, we all make up our diverse and enriching community, and we are honored to call Saint Louis “home”. When you are looking for a passionate advocate to sell or buy your next home, call Warner Hall Thornhill, Dielmann Sotheby’s #1 Realtors.

**Join Us on Saturday, November 11th at Plaza Frontenac at 8:00 PM**



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TED WIGHT

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**Sotheby's**  
INTERNATIONAL REALTY

It's the summer of 1983 in the north of Italy, and Elio Perlman (Timothée Chalamet), a precocious 17-year-old American-Italian boy, spends his days in his family's 17th-century villa transcribing and playing classical music, reading, and flirting with his friend Marzia (Esther Garrel). Elio enjoys a close relationship with his father (Michael Stuhlbarg), an eminent professor, and his mother (Amira Casar), a translator. Although Elio's sophistication suggests he is already a fully fledged adult, there is much that yet remains innocent and unformed about him, particularly about matters of the heart. One day, Oliver (Armie Hammer), a charming American scholar, arrives as the annual summer intern tasked with helping Elio's father. Amid the sun-drenched splendor of the setting, Elio and Oliver discover the heady beauty of awakening desire over the course of a summer that will alter their lives forever. Luca Guadagnino's "Call Me by Your Name" debuted at Sundance and has played such prominent fests as Berlin, Toronto, and New York.

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# *Darkest Hour*

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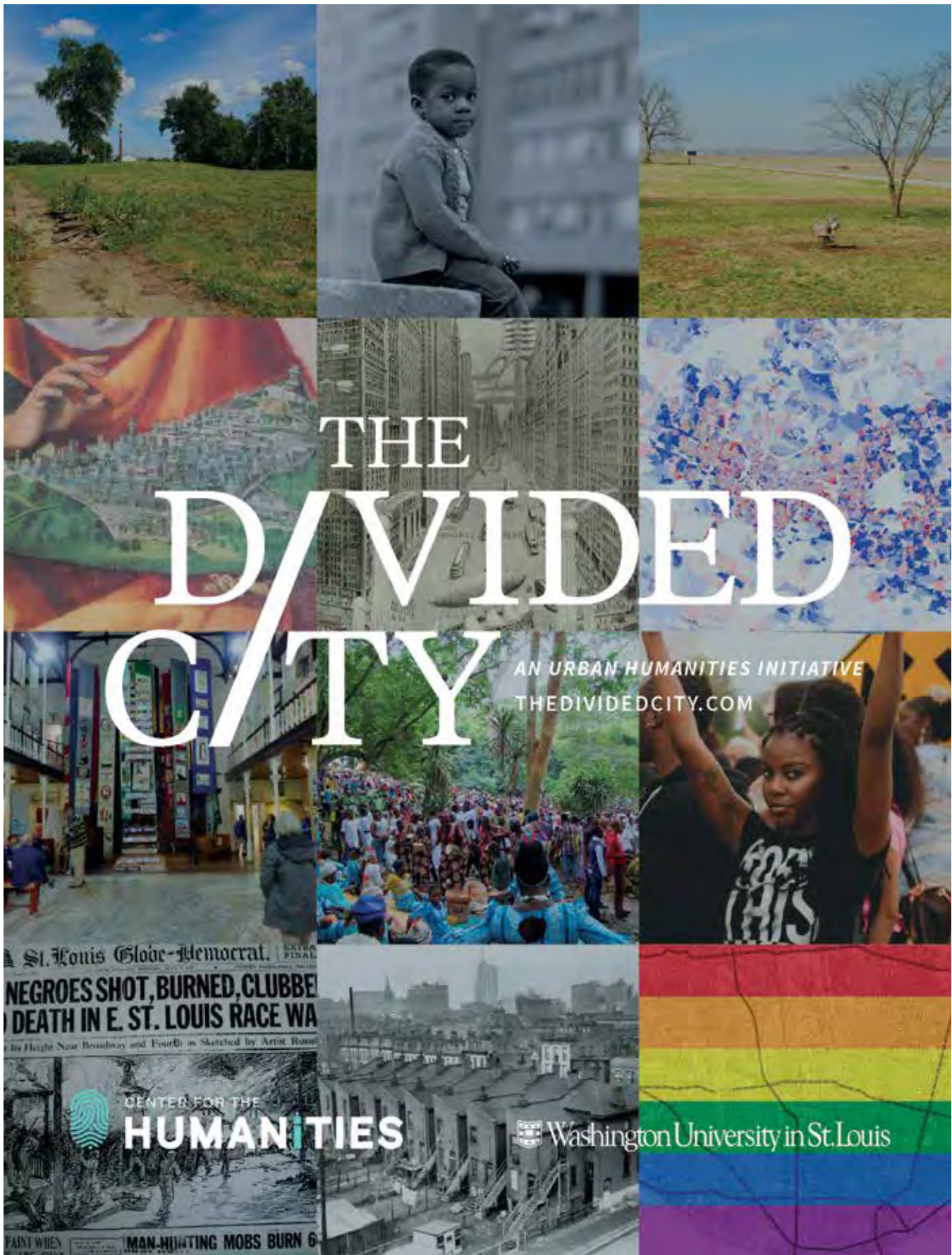


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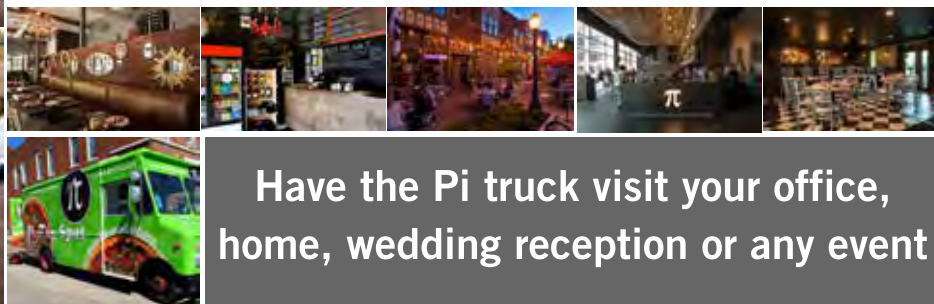


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# FESTIVAL HIGHLIGHTS



The 26th Annual Whitaker St. Louis International Film Festival (SLIFF) continues to provide the opportunity for St. Louis filmgoers to view the finest in world cinema — international films, documentaries, American indies, and shorts that can only be seen on the big screen at the festival.

We also present our usual array of fest buzz films and Oscar contenders, including “The Ballad of Lefty Brown,” “Call Me by Your Name,” “Darkest Hour,” “Film Stars Don’t Die in Liverpool,” “Last Flag Flying,” “The Leisure Seeker,” “My Friend Dahmer,” “Thoroughbreds,” “The Upside,” and “Walking Out.”

SLIFF honors a quartet of significant film figures with our annual awards: Pam Grier (“Bad Grandmas” and “Jackie Brown”) with a Women in Film Award; Sam Pollard (“Sammy Davis, Jr.: I’ve Gotta Be Me” and “ACORN and the Firestorm”) with a Lifetime Achievement Award; Marco Williams (“Tell Them We Are Rising”) with a Contemporary Cinema Award; and Washington U. grad Dan Mirvish (the Jules Feiffer-written “Bernard and Huey”) with a Charles Guggenheim Cinema St. Louis Award. For more information on our honorees, see the Awards section.

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

## **ARCHIVAL PRESENTATIONS**

In addition to screening the freshest and finest cinematic works of today, SLIFF offers archival presentations that survey film history. The fest annually features silent films with live accompaniment, and this year we provide a recent restoration of Lois Weber’s “The Blot,” with a newly created score by the Rats & People Motion Picture Orchestra. We’re especially pleased to offer a free screening — from a 35mm archival print — of Barbara Loden’s 1970 indie “Wanda.” Additional free presentations include “Backroad Blues,” “Chuck Berry Hail! Hail! Rock ‘n’ Roll,” “In the Heat of the Night,” and “Stormy Weather.”

## **ENVIRONMENTAL FOCUS**

SLIFF expands its environmental offerings in 2017 to a full dozen, including a significant number of works with St. Louis or Missouri connections: “Atomic Homefront,” “Battle on the Booming Grounds,” “The Experimental City,” “Food Evolution,” “Gray Area,” and “River to the Heart.” Seven of the films are offered for free.

*Sponsored by Carol & Ward Klein*

## **FREE PROGRAMS**

SLIFF continues its tradition of offering a large selection of free events to maximize its outreach into the

## **BERNARD AND HUEY**





community and to make the festival affordable to all. In addition, for the 14th year, we present the **Georgia Frontiere Cinema for Students Program**, which provides free screenings to St. Louis-area schools. Among this year's 61 free programs are all of the screenings in the Human Rights Spotlight and Mean Streets; four SLIFF/Kids family programs at the Missouri History Museum and Plaza Frontenac; and a half-dozen documentaries at Webster U.'s recently opened Browning Hall, which serves as a new fest venue. SLIFF also offers free screenings of all of our documentary-shorts programs. *See the Free Events section for full details.*

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

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

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

*Busing sponsored by Hawkins Foundation*

### **HUMAN RIGHTS SPOTLIGHT**

This selection of documentaries focuses on human-rights issues in the U.S. and the world. Screenings take place from Nov. 3-5 and 10-12 at Washington U.; all films are free and open to the public. The 11 programs feature

accompanying directors and subjects and/or post-film discussions with experts. *For additional films related to human rights, see the Films by Subject section.*

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

### **LIVE-PERFORMANCE PROGRAMS**

SLIFF offers a fine selection of music-related documentaries and narratives — see Music Spotlight in the Film Categories section for the full list — but the highlight of those offerings are our programs with live performances. Not to be missed is SLIFF's annual silent: Lois Weber's "The Blot," with an original score and accompaniment by St. Louis' Rats & People Motion Picture Orchestra. And after the screening of the documentary "Mr. Handy's Blues," the traditional-jazz trio of pianist Ethan Leinwand, vocalist Valerie Kirchoff, and trumpeter TJ Muller performs.

*Sponsored by Nancy & Ken Kranzberg*

### **MASTER CLASSES**

SLIFF provides four free master classes open to all. The programs, which take place on both fest weekends, are held in Room 123 of Webster U.'s Sverdrup Building. On Nov. 4, filmmaking partners Stephen Wallace Pruitt and Mary Settle Pruitt explore "20 Easy Ways to Ruin Your Great Indie Film." The next afternoon, Slamdance co-founder Dan Mirvish provides insight into "Directing an Indie Film." A pair of classes are offered on Nov. 11: The filmmakers of "For Ahkeem" discuss "Reconstructing Reality" — an examination of how to shoot a documentary like an indie drama — and Hitchcock

expert Jeffrey Michael Bays instructs attendees on how to create “Suspense with a Camera.” *See the Special Events section for full information.*

**Co-presented with Electronic & Photographic Media Department at Webster University**

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

SLIFF’s Mean Streets program — which is entirely free — focuses on the racial divide in St. Louis and other U.S. cities. The program also offers an international perspective with “The Field” and “Voices Beyond the Wall.” Mean Streets is partially supported by **The Divided City: An Urban Humanities Initiative**, a four-year initiative of Washington U.’s Center for the Humanities that addresses one of the most persistent and vexing issues in urban studies: segregation. Washington U.’s The Common Reader will also feature an essay that addresses the subject of the divided city.

**Sponsored by Missouri Humanities Council, with support from Center for the Humanities at Washington University and Washington University Libraries**

**Presented in partnership with The Common Reader and Missouri History Museum**

### **NEW FILMMAKERS FORUM**

The New Filmmakers Forum (NFF), a juried competition of works by first-time feature filmmakers, is an annual highlight of SLIFF. The featured films this year are “Beauty Mark,” “Becks,” “Different Flowers,” “Palacios,” and “Title VII.” The filmmakers accompany the screenings at the Tivoli from Nov. 10-11, and they participate in a roundtable discussion at the free NFF Coffee on Nov. 12 at the Stage at KDHX. The screenings and coffee are hosted by the Missouri Film Office’s Andrea Sporcic Klund. The NFF Emerging Filmmaker Award — nicknamed the Bobbie in honor of the late Bobbie Lautenschlager, NFF’s longtime curator — is presented at SLIFF’s Closing-Night Party at the Urban Chestnut Grove Brewery & Bierhall.

**Sponsored by Joni Tackette Casting and Pat Scallet**



### **PARTIES AND RECEPTIONS**

SLIFF kicks off with an Opening-Night Reception before the world premiere of the locally shot “Bad Grandmas,” with three of the lead actresses — including Pam Grier — in attendance. The reception features complimentary Urban Chestnut beers, Broadside Winery wines, and Mastermind Vodka cocktails. The festival concludes with a free Closing-Night Party at the Urban Chestnut Grove Brewery & Bierhall. SLIFF announces its winners, and complimentary beer and wine are served.

**Opening-Night Reception with “Bad Grandmas” sponsored by Judee & Richard Sauget**

**Closing-Night Party and Awards Presentation sponsored by SAG-AFTRA—Missouri Valley Local and co-presented with Urban Chestnut Brewing Company**

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

Because the events in Ferguson continue to resonate in St. Louis and the country, SLIFF again offers a large number of programs organized under the title Race in America: The Black Experience. Among the highlights are the St. Louis-focused “For Ahkeem,” “Never Been a Time,” and “Whose Streets?” To maximize accessibility and promote dialogue, 16 of the 27 programs in Race in America are offered for free.

**Sponsored by William A. Kerr Foundation, with support from Africa World Documentary Film Festival (International Studies and Programs at University of Missouri-St. Louis), Clark-Fox Family Foundation, and Wells Fargo Advisors**



## WALKING OUT



### **SHOW-ME CINEMA**

Films made in St. Louis and Missouri or by current and former St. Louisans and Missourians are an annual focus of SLIFF. This year's lineup of Show-Me Cinema is especially strong, featuring 32 programs. The Charles Guggenheim Cinema St. Louis Award will be given to Washington U. grad Dan Mirvish, who screens his "Bernard and Huey." Among the other highlights: opening-night film "Bad Grandmas"; the narrative features "Becks," "Coyotes Kill for Fun," "Different Flowers," "Thoroughbreds," "Title VII," and "The Tree"; the documentary features "Atomic Homefront" and "The Experimental City"; the shorts program "St. Louis Filmmakers Showcase Sampler"; and free screenings of "Backroad Blues," "Battle on the Booming Grounds," "Chuck Berry Hail! Hail! Rock 'n' Roll," "For Ahkeem," "In the Heat of the Night," "Never Again," "Never Been a Time," "Never Say Goodbye," and "Whose Streets?"

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

### **SLIFF/KIDS FAMILY FILMS**

Cinema St. Louis annually presents a selection of family films, including a pair of free screenings on our second weekend (Nov. 11-12) at the Missouri History Museum: "Mune" and "Napping Princess." In addition, on both Saturdays at Plaza Frontenac, the fest offers free family-friendly shorts programs.

*Sponsored by Carol & Ward Klein*

### **TRIBECA FILM INSTITUTE'S IF/THEN SHORT DOCUMENTARY PITCH COMPETITION**

The public is invited to attend what's sure to be a lively pitch competition for filmmakers of documentary shorts. Tribeca Film Institute, in partnership with SLIFF, sought short documentary projects by filmmakers living and working in the Midwest for its new IF/Then Short Documentary Program. Five projects (selected from submissions) have been invited to enter the IF/Then pitch competition on Nov. 12, with a short moderated discussion with a jury following each pitch. The winner will be announced later in the evening at SLIFF's closing-night awards presentation.

*Co-presented with Tribeca Film Institute*

### **WOMEN IN FILM SPOTLIGHT**

The festival always devotes a significant amount of attention to the contributions of women in film. This year is highlighted by two programs featuring Pam Grier, our Women in Film Award honoree: opening-night film "Bad Grandmas" and "Tribute to Pam Grier," which features a career-spanning interview and a screening of "Jackie Brown." SLIFF also screens works by two pioneers — silent director Lois Weber and early-'70s American-indie filmmaker Barbara Loden — and examines the current state of women in the industry through Cady McClain's "Seeing Is Believing: Women Direct."

*Sponsored by Steward Family Foundation*

# FREE EVENTS



SLIFF continues its tradition of offering a large selection of free events to maximize its outreach into the community and to make the festival affordable to all. This year, we offer 61 free events, which are detailed below. In addition, for the 14th year, we present the Georgia Frontiere Cinema for Students Program, which

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

## **FRIDAY, NOV. 3**

**Doc Shorts: Family Drama** 5 PM, Tivoli 3

**Happening** 5:30 PM, Tivoli 1

**The Cinema Travellers** 7:30 PM, Webster U./Browning

**Tell Them We Are Rising** 7:30 PM, Washington U./Brown

## **SATURDAY, NOV. 4**

**SLIFF/Kids Family Shorts 1** 12 PM, Plaza Frontenac 5

**Master Class: 20 Easy Ways to Ruin Your Great Indie Film**  
1 PM, Webster U./Sverdrup

**Priced Out** 1 PM, Washington U./Brown

**Battle on the Booming Grounds** 2:30 PM, .ZACK

**Stormy Weather** 4 PM, Washington U./Brown

**AlphaGo** 6 PM, Webster U./Browning

**Sammy Davis, Jr.** 7:30 PM, Washington U./Brown

**Stumped** 8 PM, Webster U./Browning

## **SUNDAY, NOV. 5**

**Copwatch** 1 PM, Washington U./Brown

**Master Class: Directing an Indie Film** 1 PM, Webster U./Sverdrup

**Backroad Blues** 1:30 PM, .ZACK

**Chuck Berry Hail! Hail! Rock 'n' Roll** 1:30 PM, St. Louis Public Library

**Jackson** 3 PM, Stage at KDHX

**True Conviction** 4 PM, Washington U./Brown

**Free Speech Fear Free** 6 PM, Webster U./Browning

**Never Been a Time** 7:30 PM, Washington U./Brown

**When I Was 6, I Killed a Dragon** 8:30 PM, Webster U./Browning

## **MONDAY, NOV. 6**

**Doc Shorts: China Today** 5 PM, Tivoli 3

**The New Fire** 6 PM, Tivoli 1

## **TUESDAY, NOV. 7**

**Doc Shorts: Music & Art** 5 PM, Tivoli 3

**The Islands and the Whales** 6 PM, Tivoli 1

## **WEDNESDAY, NOV. 8**

**Doc Shorts: Kept Out** 5 PM, Tivoli 3

**This Cold Life** 6 PM, Tivoli 1

## **THURSDAY, NOV. 9**

**Doc Shorts: Facing Adversity** 5 PM, Tivoli 3

**Gray Area** 6 PM, Tivoli 1

## **FRIDAY, NOV. 10**

**Doc Shorts: The Unexpected** 5 PM, Tivoli 3

**Poisoning Paradise** 5:30 PM, Tivoli 1

**Marvin Booker Was Murdered** 7 PM, Missouri History Museum

**Miss Kiet's Children** 7:30 PM, Webster U./Browning

**The Rise and Fall of Books** 7:30 PM, Washington U./Brown

## **SATURDAY, NOV. 11**

**Master Class: Reconstructing Reality** 11 AM, Webster U./Sverdrup

**Mune** 11 AM, Missouri History Museum

**SLIFF/Kids Family Shorts 2** 12 PM, Plaza Frontenac 5

**Never Again** 12:30 PM, Washington U./Brown

**Surviving Home** 12:30 PM, Tivoli 1

**Nat Bates for Mayor** 1 PM, Missouri History Museum

**Master Class: Suspense with a Camera** 2 PM, Webster U./Sverdrup

**8 Borders, 8 Days** 2:15 PM, Washington U./Brown

**Street Fighting Men** 3:30 PM, Missouri History Museum

**And Then They Came for Us** 4:30 PM, Washington U./Brown

**For Ahkeem** 7 PM, Missouri History Museum

**Cries from Syria** 7:30 PM, Washington U./Brown

**Wanda** 7:30 PM, Webster U./Moore

## **SUNDAY, NOV. 12**

**Napping Princess** 11 AM, Missouri History Museum

**NFF Coffee** 11 AM, Stage at KDHX

**Not Alone** 1 PM, .ZACK

**Voices Beyond the Wall** 1 PM, Washington U./Brown

**In the Heat of the Night** 1:30 PM, St. Louis Public Library

**The Blood Is at the Doorstep** 2 PM, Missouri History Museum

**Tribeca Film Institute's IF/Then Short Documentary Pitch**

**Competition** 2 PM, Stage at KDHX

**Doc Shorts: Queer Life** 3:30 PM, .ZACK

**The Field** 4 PM, Washington U./Brown

**Never Say Goodbye** 6 PM, .ZACK

**Rawstock** 6 PM, Ends: 7:30 PM, Stage at KDHX

**Whose Streets?** 6 PM, Missouri History Museum

**Intent to Destroy** 7 PM, Washington U./Brown

**Closing-Night Party & Awards** 8 PM, Urban Chestnut Grove  
Brewery & Bierhall

# FILM CATEGORIES



## **AMERICAN INDIE SPOTLIGHT**

And Then I Go, Backroad Blues, Bad Grandmas, Beauty Mark, Becks, Bernard and Huey, A Chance in the World, Coyotes Kill for Fun, Dabka, Different Flowers, DriverX, Flock of Four, Future '38, Golden Exits, Instrument of War, The Light of the Moon, The Maestro, Master Class: 20 Easy Ways to Ruin Your Great Indie Film, Master Class: Directing an Indie Film, Master Class: Suspense with a Camera, My Entire High School Sinking Into the Sea, My Friend Dahmer, NFF Coffee, Palacios, Title VII, Tonight She Comes, The Tree, Walking Out, The Weight

## **ANIMATION SPOTLIGHT**

*Sponsored by Lion Forge Comics*

1917, Birdboy, Doc Shorts: Music & Art, Have a Nice Day, Mune, My Entire High School Sinking Into the Sea, Napping Princess, Narrative Shorts: Animation 1, Narrative Shorts: Animation 2, SLIFF/Kids Family Shorts 1, SLIFF/Kids Family Shorts 2

## **ARCHIVAL PRESENTATIONS**

Backroad Blues, The Blot, Chuck Berry Hail! Hail! Rock 'n' Roll, In the Heat of the Night, Jackie Brown, Stormy Weather, Wanda

## **ART & ARCHITECTURE SPOTLIGHT**

Art of the Game, Brimstone & Glory, Doc Shorts: Music & Art, The Experimental City, Faces Places, Long Live Benjamin, The Rise and Fall of Books, When I Was 6, I Killed a Dragon

## **ASIAN FOCUS**

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

Absurd Accident, AlphaGo, And Then They Came for Us, Art of the Game, Ask the Sexpert, The Cinema Travellers, Doc Shorts: China Today, Doc Shorts: Facing Adversity, Have a Nice Day, Hotel Salvation, Napping Princess, Narrative Shorts: Animation 1, Narrative Shorts: Animation 2, Narrative Shorts: Experimental, Narrative Shorts: Horror & Sci-Fi, Narrative Shorts: Mixed Emotions, Narrative Shorts: Music, SLIFF/Kids Family Shorts 1, SLIFF/Kids Family Shorts 2, Pop Aye, SoulMate, Under the Same Sun, Union Leader, The Woman Who Left

## **CHINESE SPOTLIGHT**

*Sponsored by St. Louis Chinese American News*

Absurd Accident, Doc Shorts: China Today, Have a Nice Day, Narrative Shorts: Animation 1, Narrative Shorts: Horror & Sci-Fi, Narrative Shorts: Music, SoulMate

## **EASTERN EUROPEAN FOCUS**

1917, 1945, Apricot Groves, Doc Shorts: Family Drama, Narrative Shorts: Animation 2, Narrative Shorts: Comedy, Narrative Shorts: Experimental, Narrative Shorts: Feminist Agenda, Narrative Shorts: Horror & Sci-Fi, Narrative Shorts: Mixed Emotions, The Teacher

## **ENVIRONMENTAL FOCUS**

*Sponsored by Carol & Ward Klein*

Atomic Homefront, Battle on the Booming Grounds, The Experimental City, Food Evolution, Gray Area, Happening, The Islands and the Whales, The New Fire, Poisoning Paradise, River to the Heart, This Cold Life, Union Leader

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

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

*Busing sponsored by Hawkins Foundation*

*Free daytime screenings on Nov. 3 and Nov. 6-10 for children and teens from participating St. Louis-area schools.*

116 Cameras, An American House, Battle on the Booming Grounds, Birdboy, black enuf\*, Exodus: Ode to the Great Migration, Fanny's Journey, For Ahkeem, Gabe, Hidden Life, Jane, Jasper Jones, Just Listening: A Short Film about Art and Activism, Mott Haven, Mr. Handy's Blues, Not Alone, Of Mice and Men, The Outsiders, River to the Heart, Route 66: Race, SLIFF/Kids Shorts, The Streets of Greenwood, Weston Woods Shorts, Whose Streets?

## **HUMAN RIGHTS SPOTLIGHT**

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

A selection of documentaries focused on human-rights issues in the U.S. and the world. The programs, which feature accompanying directors and/or subjects and post-film discussions, are free and screen Nov. 3-5 and Nov. 10-12 at Washington U.

*See "Films by Subject" for additional works addressing human-rights issues.*

8 Borders, 8 Days, And Then They Came for Us, The Blood Is at the Doorstep, Copwatch, Cries from Syria, The Field, Intent to Destroy, Never Again, Never Been a Time, True Conviction, Voices Beyond the Wall



## **INTERFAITH COMPETITION**

**Sponsored by Aquinas Institute of Theology, Saint Louis University, and Michael & Sue Wallace**

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

Fanny's Journey, The Field, In Between, Mawlana, The Smuggler and Her Charges, Street Fighting Men, Tanna, The Testament, True Conviction, Voices Beyond the Wall

## **INTERNATIONAL SPOTLIGHT**

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

*See "Films by Country" for more information.*

1917, 1945, 8 Borders, 8 Days, Absurd Accident, AlphaGo, Apricot Groves, Art of the Game, Ask the Sexpert, Axolotl Overkill, Back to Burgundy, Birdboy, Breadcrumbs, Brimstone & Glory, Bye Bye Germany, Call Me by Your Name, Cargo, The Cinema Travelers, Clash, Cries from Syria, Dabka, Dalida, Darkest Hour, Dim the Fluorescents, The Divine Order, Django, Doc Shorts: China Today, Doc Shorts: Facing Adversity, Doc Shorts: Family Drama, Doc Shorts: Kept Out, Doc Shorts: Music & Art, Doc Shorts: The Unexpected, Faces Places, Fanny's Journey, The Field, Film Stars Don't Die in Liverpool, Free Speech Fear Free, Have a Nice Day, Heal the Living, The Hippopotamus, Hotel Salvation, In Between, Intent to Destroy, The Islands and the Whales, Jasper Jones, Krotoa, Let Yourself Go, Lost in Paris, Mawlana, Miss Kiet's Children, Mune, Narrative Shorts: Animation 1, Narrative Shorts: Animation 2, Narrative Shorts: Comedy, Narrative Shorts: Experimental, Narrative Shorts: Feminist Agenda, Narrative Shorts: Girl's Life, Narrative Shorts: Horror & Sci-Fi, Narrative Shorts: I Do, Narrative Shorts: Mixed Emotions, Narrative Shorts: Music, Narrative Shorts: Stars in Shorts, SLIFF/Kids Family Shorts 1, SLIFF/Kids Family Shorts 2, Never Again, The New Fire, The Nile Hilton Incident, Pop Aye, Slack Bay, The Smuggler and Her Charges, SoulMate, Sour Apples, Summer 1993, Tanna, The Teacher, The Testament, This Cold Life, Under the Same Sun, Union Leader, Vazante, Voices Beyond the Wall, What If It Works?, When I Was 6, I Killed a Dragon, A Woman's Life, The Woman Who Left, The Wound

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

**Sponsored by Pasta House Co.**

Call Me by Your Name, Doc Shorts: The Unexpected, The Leisure Seeker, Let Yourself Go, Pizza Shop

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

**Sponsored by Mary Strauss**

1917, 44 Pages, 8 Borders, 8 Days, ACORN and the Firestorm, All the Rage, AlphaGo, And Then They Came for Us, Art of the Game, Ask the Sexpert, Atomic Homefront, Battle on the Booming Grounds, The Blood Is at the Doorstep, Brimstone & Glory, Chuck Berry Hail! Hail! Rock 'n' Roll, The Cinema Travellers, Copwatch, Cradle of Champions, Cries from Syria, Doc Shorts: China Today, Doc Shorts: Facing Adversity, Doc Shorts: Family Drama, Doc Shorts: Kept Out, Doc Shorts: Music & Art, Doc Shorts: Queer Life, Doc Shorts: The Unexpected, An Evening with Tom Shipley of Brewer & Shipley, The Experimental City, Faces Places, The Field, Food Evolution, For Ahkeem, Free

Speech Fear Free, Gabe, Gray Area, A Gray State, Happening, I Am Evidence, Intent to Destroy, The Islands and the Whales, Jackson, Long Live Benjamin, Marvin Booker Was Murdered, Master Class: Reconstructing Reality, Miss Kiet's Children, Mr. Handy's Blues, Nat Bates for Mayor, Never Again, Never Been a Time, Never Say Goodbye, The New Fire, No Man's Land, Not Alone, Pizza Shop, Poisoning Paradise, Priced Out, Rawstock, The Rise and Fall of Books, River to the Heart, Sammy Davis, Jr., Saving Brinton, Seeing Is Believing, The Smuggler and Her Charges, St. Louis Filmmakers Showcase Sampler, Street Fighting Men, Stumped, Surviving Home, Tell Them We Are Rising, This Cold Life, Tribeca Film Institute's IF/Then Short Documentary Pitch Competition, True Conviction, Voices Beyond the Wall, Waking the Sleeping Giant, When I Was 6, I Killed a Dragon, Whose Streets?, Working in Protest

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

**Sponsored by Missouri Humanities Council, with support from Center for the Humanities at Washington University and Washington University Libraries**

**Presented in partnership with The Common Reader and Missouri History Museum**

*Mean Streets is partially supported by The Divided City: An Urban Humanities Initiative. With the support of the Mellon Foundation, Washington U.'s Center for the Humanities is engaged in a four-year initiative called The Divided City, which addresses one of the most persistent and vexing issues in urban studies: segregation.* The Blood Is at the Doorstep, Copwatch, The Field, For Ahkeem, In the Heat of the Night, Marvin Booker Was Murdered, Nat Bates for Mayor, Never Been a Time, Priced Out, Street Fighting Men, True Conviction, Voices Beyond the Wall, Whose Streets?

## **MIDDLE EASTERN FOCUS**

8 Borders, 8 Days, Clash, Cries from Syria, The Field, In Between, Intent to Destroy, Mawlana, Narrative Shorts: Girl's Life, Narrative Shorts: I Do, SLIFF/Kids Family Shorts 1, The Nile Hilton Incident, Sour Apples, The Testament

## **MUSIC SPOTLIGHT**

**Sponsored by Nancy & Ken Kranzberg**

Becks, The Blot (with live accompaniment by the Rats & People Motion Picture Orchestra), Chuck Berry Hail! Hail! Rock 'n' Roll, Dalida, Doc Shorts: Music & Art, An Evening with Tom Shipley of Brewer & Shipley, Flock of Four, Instrument of War, The Maestro, Mr. Handy's Blues (with live trad-jazz performance), Never Say Goodbye, Sammy Davis, Jr., Stormy Weather

## **NEW FILMMAKERS FORUM**

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

Beauty Mark, Becks, Different Flowers, NFF Coffee, Palacios, Title VII

## **OSCAR® SUBMISSIONS**

*A selection of films chosen as their country's official submission for the 2016 Academy Awards®.*

1945, Breadcrumbs, Clash, The Divine Order, Pop Aye, Tanna, The Wound

## **QFEST LGBTQ SPOTLIGHT**

*Presented by QFest, Cinema St. Louis' annual LGBTQ film festival*  
Apricot Groves, Becks, Call Me by Your Name, Doc Shorts:  
China Today, Doc Shorts: Facing Adversity, Doc Shorts: Family  
Drama, Doc Shorts: Queer Life, In Between, Narrative Shorts:  
I Do, Narrative Shorts: Mixed Emotions, Stumped, Surviving  
Home, The Wound

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

*Sponsored by William A. Kerr Foundation, with support from Africa  
World Documentary Film Festival (International Studies and  
Programs at University of Missouri-St. Louis), Clark-Fox Family  
Foundation, and Wells Fargo Advisors*

ACORN and the Firestorm, Black Cop, The Blood Is at the  
Doorstep, A Chance in the World, Chuck Berry Hail! Hail! Rock  
'n' Roll, Copwatch, Cradle of Champions, Doc Shorts: Queer  
Life, For Ahkeem, I Am Evidence, In the Heat of the Night,  
Jackson, Marvin Booker Was Murdered, Mr. Handy's Blues,  
Narrative Shorts: Horror & Sci-Fi, Narrative Shorts: Mixed  
Emotions, Narrative Shorts: Music, SLIFF/Kids Family Shorts  
2, Nat Bates for Mayor, Never Been a Time, Palacios, Priced  
Out, River to the Heart, St. Louis Filmmakers Showcase Sam-  
pler, Sammy Davis, Jr., Street Fighting Men, Tell Them We Are  
Rising, Title VII, True Conviction, Waking the Sleeping Giant,  
Whose Streets?, Working in Protest

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

*Sponsored by Jane M. & Bruce P. Robert Charitable Foundation,  
with support by Centre Francophone at Webster University, Cultural  
Services of the French Embassy in Chicago & New York, and  
TV5MONDE*

Back to Burgundy, Dalida, Django, Faces Places, Fanny's Journey,  
Heal the Living, Lost in Paris, Mune, Narrative Shorts: Come-  
dy, Narrative Shorts: Experimental, Narrative Shorts: Feminist  
Agenda, Narrative Shorts: Music, SLIFF/Kids Family Shorts 1,  
SLIFF/Kids Family Shorts 2, Slack Bay, The Smuggler and Her  
Charges, When I Was 6, I Killed a Dragon, A Woman's Life

## **SHORTS COMPETITION**

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

Doc Shorts: China Today, Doc Shorts: Facing Adversity, Doc  
Shorts: Family Drama, Doc Shorts: Kept Out, Doc Shorts: Music  
& Art, Doc Shorts: Queer Life, Doc Shorts: The Unexpected,  
Narrative Shorts: Animation 1, Narrative Shorts: Animation  
2, Narrative Shorts: Comedy, Narrative Shorts: Experimental,  
Narrative Shorts: Feminist Agenda, Narrative Shorts: Girl's Life,  
Narrative Shorts: Horror & Sci-Fi, Narrative Shorts: I Do, Nar-  
rative Shorts: Mixed Emotions, Narrative Shorts: Music, Narra-  
tive Shorts: Stars in Shorts, SLIFF/Kids Family Shorts 1,  
SLIFF/Kids Family Shorts 2

## **SHOW-ME CINEMA**

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

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

Atomic Homefront, Backroad Blues, Bad Grandmas, Battle on the  
Booming Grounds, Becks, Bernard and Huey, Chuck Berry Hail!  
Hail! Rock 'n' Roll, Copwatch, Coyotes Kill for Fun, Different  
Flowers, An Evening with Tom Shipley of Brewer & Shipley, The  
Experimental City, Food Evolution, For Ahkeem, Gabe, Gray Area,  
In the Heat of the Night, Marvin Booker Was Murdered, Master  
Class: 20 Easy Ways to Ruin Your Great Indie Film, Master Class:  
Directing an Indie Film, Master Class: Reconstructing Reality,  
Master Class: Suspense with a Camera, Mr. Handy's Blues, Never  
Again, Never Been a Time, Never Say Goodbye, NFF Coffee, Pala-  
cios, The Rise and Fall of Books, River to the Heart, St. Louis Film-  
makers Showcase Sampler, Stormy Weather, Thoroughbreds, Title  
VII, Tonight She Comes, The Tree, The Weight, Whose Streets?

## **SLIFF/KIDS FAMILY FILMS**

*Sponsored by Carol & Ward Klein*

Fanny's Journey, Jasper Jones, Mune, Napping Princess,  
SLIFF/Kids Family Shorts 1, SLIFF/Kids Family Shorts 2

## **SPANISH-LANGUAGE FOCUS**

Birdboy, Breadcrumbs, Brimstone & Glory, Doc Shorts: Kept  
Out, Narrative Shorts: Animation 1, Narrative Shorts: Anima-  
tion 2, Narrative Shorts: Comedy, SLIFF/Kids Family Shorts 1,  
Voices Beyond the Wall

## **STUDIO SPOTLIGHT**

The Ballad of Lefty Brown, Call Me by Your Name, Darkest  
Hour, Film Stars Don't Die in Liverpool, Last Flag Flying, The  
Leisure Seeker, Thoroughbreds, The Upside

## **WOMEN IN FILM SPOTLIGHT**

*Sponsored by Steward Family Foundation*

1917, 8 Borders, 8 Days, All the Rage, And Then They Came  
for Us, Ask the Sexpert, Atomic Homefront, Axolotl Over-  
kill, Becks, The Blot, Breadcrumbs, The Cinema Travellers,  
Copwatch, Dalida, Different Flowers, The Divine Order, Doc  
Shorts: China Today, Doc Shorts: Facing Adversity, Doc Shorts:  
Family Drama, Doc Shorts: Kept Out, Doc Shorts: Music &  
Art, Doc Shorts: Queer Life, Doc Shorts: The Unexpected,  
Faces Places, Fanny's Journey, Heal the Living, I Am Evidence,  
In Between, Jackson, Jasper Jones, Krotoa, The Light of the  
Moon, Lost in Paris, Miss Kiet's Children, Mr. Handy's Blues,  
Narrative Shorts: Animation 1, Narrative Shorts: Animation  
2, Narrative Shorts: Comedy, Narrative Shorts: Experimental,  
Narrative Shorts: Feminist Agenda, Narrative Shorts: Girl's  
Life, Narrative Shorts: Horror & Sci-Fi, Narrative Shorts: I Do,  
Narrative Shorts: Mixed Emotions, Narrative Shorts: Music,  
Narrative Shorts: Stars in Shorts, SLIFF/Kids Family Shorts 1,  
SLIFF/Kids Family Shorts 2, Never Again, Never Been a Time,  
Not Alone, Poisoning Paradise, Pop Aye, St. Louis Filmmakers  
Showcase Sampler, Seeing Is Believing, Stumped, Summer 1993,  
Surviving Home, Title VII, Tribute to Pam Grier, Under the  
Same Sun, Vazante, Wanda, What If It Works?, Whose Streets?,  
Working in Protest

## GENRES

### BIOPIC

Ask the Sexpert  
Chance in the World  
Chuck Berry Hail! Hail!  
Rock 'n' Roll  
Dabka  
Dalida  
Darkest Hour  
Django  
Fanny's Journey  
Film Stars Don't Die in  
Liverpool  
Gabe  
Instrument of War  
Krotoa  
The Maestro  
Mr. Handy's Blues  
My Friend Dahmer  
Narrative Shorts: Music  
The Rise and Fall of  
Books  
River to the Heart  
Sammy Davis, Jr.  
St. Louis Filmmakers  
Showcase Sampler  
The Smuggler and Her  
Charges  
The Tree

### COMEDY

Absurd Accident  
Bad Grandmas  
Future '38  
Have a Nice Day  
The Hippopotamus  
Lost in Paris  
Narrative Shorts:  
Comedy  
Narrative Shorts: I Do  
SLIFF/Kids Family  
Shorts 1  
SLIFF/Kids Family  
Shorts 2  
St. Louis Filmmakers  
Showcase Sampler  
Slack Bay  
What If It Works?

### DRAMA

And Then I Go  
Apricot Groves  
Backroad Blues  
Back to Burgundy  
Beauty Mark  
Birdboy  
The Blot  
Call Me by Your Name  
Cargo  
A Chance in the World  
Coyotes Kill for Fun  
Django  
Golden Exits  
Heal the Living  
In Between  
Instrument of War  
In the Heat of the Night  
Last Flag Flying  
The Light of the Moon  
The Maestro  
Mawlana  
Napping Princess  
Narrative Shorts:  
Feminist Agenda  
Narrative Shorts:  
Girl's Life  
Narrative Shorts: I Do

Narrative Shorts:  
Mixed Emotions  
Narrative Shorts: Music  
Narrative Shorts: Stars  
in Shorts  
The Nile Hilton Incident  
Palacios  
SoulMate  
St. Louis Filmmakers  
Showcase Sampler  
Summer 1993  
Tanna  
The Testament  
Thoroughbreds  
Title VII  
Under the Same Sun  
Union Leader  
Walking Out  
Wanda  
The Weight  
The Woman Who Left  
The Wound

### DRAMEDY

Axolotl Overkill  
Becks  
Bernard and Huey  
Black Cop  
Bye Bye Germany  
Different Flowers  
Dim the Fluorescents  
The Divine Order  
DriverX  
Flock of Four  
Hotel Salvation  
The Leisure Seeker  
Let Yourself Go  
Mune  
My Entire High School  
Sinking Into the Sea  
Narrative Shorts: Stars  
in Shorts  
Pop Aye  
Sour Apples  
The Teacher  
Tonight She Comes  
The Tree  
The Upside

### EXPERIMENTAL

Narrative Shorts:  
Experimental

### FAMILY FILM

Fanny's Journey  
Jasper Jones  
Mune  
Napping Princess  
SLIFF/Kids Family  
Shorts 1  
SLIFF/Kids Family  
Shorts 2

### HISTORICAL DRAMA

1945  
The Ballad of Lefty  
Brown  
Breadcrumbs  
Bye Bye Germany  
Clash  
Dabka  
Dalida  
Darkest Hour  
Django  
Fanny's Journey  
Film Stars Don't Die in  
Liverpool  
Flock of Four  
Jasper Jones  
Krotoa

Narrative Shorts: Mixed  
Emotions  
Narrative Shorts: Music  
SLIFF/Kids Family  
Shorts 2  
Vazante  
A Woman's Life  
**HORROR**  
Birdboy  
Coyotes Kill for Fun  
Narrative Shorts:  
Horror & Sci-Fi  
Tonight She Comes

### LOVE STORY

Apricot Groves  
Becks  
Call Me by Your Name  
Film Stars Don't Die in  
Liverpool  
Future '38  
Jackie Brown  
The Leisure Seeker  
Let Yourself Go  
Narrative Shorts: I Do  
Narrative Shorts: Mixed  
Emotions  
SoulMate  
Stormy Weather  
Tanna  
What If It Works?

### MUSICAL

Becks  
Narrative Shorts: Music  
Stormy Weather

### MYSTERY

Narrative Shorts: Mixed  
Emotions  
Slack Bay

### SCIENCE FICTION

Future '38  
Napping Princess  
Narrative Shorts:  
Horror & Sci-Fi

### THRILLER

Absurd Accident  
Bad Grandmas  
Have a Nice Day  
Jackie Brown  
Jasper Jones  
My Friend Dahmer  
Napping Princess  
Narrative Shorts: Mixed  
Emotions  
The Nile Hilton  
Incident  
St. Louis Filmmakers  
Showcase Sampler  
Thoroughbreds  
Tonight She Comes  
Walking Out  
The Weight

### WESTERN

The Ballad of Lefty  
Brown

## SUBJECTS

### ABORTION

Doc Shorts: Facing  
Adversity  
Jackson  
Narrative Shorts:  
Feminist Agenda

### ADOPTION

A Chance in the World

Doc Shorts: Facing  
Adversity  
Gabe  
Summer 1993  
Voices Beyond the Wall

### AFRICAN AMERICAN

ACORN and the  
Firestorm  
Black Cop  
The Blood Is at the  
Doorstep  
A Chance in the World  
Chuck Berry Hail! Hail!  
Rock 'n' Roll  
Copwatch  
Cradle of Champions  
Doc Shorts: Queer Life  
For Ahkeem  
I Am Evidence  
In the Heat of the Night  
Jackie Brown  
Jackson  
Last Flag Flying  
Marvin Booker Was  
Murdered  
Mr. Handy's Blues  
Narrative Shorts:  
Horror & Sci-Fi  
Narrative Shorts: Mixed  
Emotions  
Narrative Shorts: Music  
Nat Bates for Mayor  
Never Been a Time  
Palacios  
Priced Out  
River to the Heart  
Sammy Davis, Jr.  
SLIFF/Kids Family  
Shorts 2  
St. Louis Filmmakers  
Showcase Sampler  
Street Fighting Men  
Surviving Home  
Tell Them We Are  
Rising  
Title VII  
True Conviction  
The Upside  
Waking the Sleeping  
Giant  
Whose Streets?  
Working in Protest

### ANTHROPOLOGY

Tanna  
**ARCHITECTURE**  
The Experimental City

### ART

Art of the Game  
Brimstone & Glory  
Doc Shorts: Music  
& Art  
Long Live Benjamin  
Narrative Shorts:  
Experimental  
The Rise and Fall of  
Books

### BULLYING

And Then I Go

### CHILD ABUSE

Beauty Mark  
A Chance in the World  
Doc Shorts: Family  
Drama

### CINEMA

The Cinema Travellers  
Film Stars Don't Die in  
Liverpool  
Intent to Destroy  
Sammy Davis, Jr.  
Saving Brinton  
Seeing Is Believing

### CLASS ISSUES

1945  
ACORN and the  
Firestorm  
Apricot Groves  
Beauty Mark  
The Blot  
Breadcrumbs  
DriverX  
I Am Evidence  
Jackson  
Priced Out  
Slack Bay  
The Teacher  
Vazante

### ANIMALS

Battle on the Booming  
Grounds  
Doc Shorts: The  
Unexpected  
Gray Area  
The Islands and the  
Whales



## GOLDEN EXITS

Long Live Benjamin  
Narrative Shorts:  
Animation 1  
Narrative Shorts:  
Animation 2  
SLIFF/Kids Family  
Shorts 1  
SLIFF/Kids Family  
Shorts 2  
Pop Aye  
This Cold Life

### ANTHROPOLOGY

Tanna  
**ARCHITECTURE**  
The Experimental City

### ART

Art of the Game  
Brimstone & Glory  
Doc Shorts: Music  
& Art  
Long Live Benjamin  
Narrative Shorts:  
Experimental  
The Rise and Fall of  
Books

### BULLYING

And Then I Go

### CHILD ABUSE

Beauty Mark  
A Chance in the World  
Doc Shorts: Family  
Drama

### CINEMA

The Cinema Travellers  
Film Stars Don't Die in  
Liverpool  
Intent to Destroy  
Sammy Davis, Jr.  
Saving Brinton  
Seeing Is Believing

### CLASS ISSUES

1945  
ACORN and the  
Firestorm  
Apricot Groves  
Beauty Mark  
The Blot  
Breadcrumbs  
DriverX  
I Am Evidence  
Jackson  
Priced Out  
Slack Bay  
The Teacher  
Vazante

Waking the Sleeping  
Giant  
A Woman's Life  
The Woman Who Left  
Working in Protest

### COMEDY

Stumped

### COMICS

Bernard and Huey

### CRIME

Absurd Accident  
And Then I Go  
Bad Grandmas  
Black Cop  
Have a Nice Day  
Jackie Brown  
My Friend Dahmer  
Narrative Shorts: Stars  
in Shorts  
Palacios  
The Upside  
Voices Beyond the Wall  
Wanda  
The Weight

### DANCE

Narrative Shorts:  
Music  
Sammy Davis, Jr.  
St. Louis Filmmakers  
Showcase Sampler  
Stormy Weather

### DEATH AND DYING

Doc Shorts: Facing  
Adversity  
Doc Shorts: Music  
& Art  
Gabe  
Heal the Living  
Hotel Salvation  
Last Flag Flying  
Leisure Seeker  
Narrative Shorts: Girl's  
Life  
Narrative Shorts: Stars  
in Shorts

### DISABILITIES

Doc Shorts: Queer Life  
Gabe  
Stumped  
Surviving Home  
The Upside

### EDUCATION

Doc Shorts: China  
Today  
Doc Shorts: Music  
& Art



For Ahkeem  
Miss Kiet's Children  
SLIFF/Kids Family  
Shorts 1  
SLIFF/Kids Family  
Shorts 2  
The Rise and Fall of  
Books  
The Teacher  
Tell Them We Are  
Rising  
Voices Beyond the Wall

#### **ENVIRONMENT**

Atomic Homefront  
Battle on the Booming  
Grounds  
Birdboy  
The Experimental City  
Food Evolution  
Gray Area  
Happening  
The Islands and the  
Whales  
The New Fire  
Poisoning Paradise  
River to the Heart  
This Cold Life  
Union Leader

#### **FAMILY ISSUES**

Absurd Accident  
And Then I Go  
Apricot Groves  
Axolotl Overkill  
Back to Burgundy  
Beauty Mark  
Becks  
Birdboy  
Cargo  
A Chance in the World  
Coyotes Kill for Fun  
Different Flowers  
Doc Shorts: China  
Today  
Doc Shorts: Family  
Drama  
Doc Shorts: Kept Out  
DriverX  
For Ahkeem  
Gabe  
Golden Exits  
Heal the Living  
In Between  
Last Flag Flying  
Leisure Seeker  
Mawlana  
Napping Princess  
Narrative Shorts:  
Animation 1  
Narrative Shorts: Stars  
in Shorts  
Pizza Shop  
Sour Apples  
Summer 1993  
Tanna  
Thoroughbreds  
Walking Out  
When I Was 6, I Killed  
a Dragon  
A Woman's Life  
Wound

#### **FOOD AND DRINK**

Back to Burgundy  
Food Evolution  
The Islands and the  
Whales  
Pizza Shop

#### **GAMES**

AlphaGo  
Art of the Game  
Doc Shorts: Family  
Drama  
Doc Shorts: The  
Unexpected

#### **GENTRIFICATION**

Doc Shorts: Music  
& Art  
Priced Out

#### **HEALTH**

Union Leader

#### **HOLOCAUST**

1945  
Bye Bye Germany  
Fanny's Journey  
The Smuggler and Her  
Charges  
The Testament

#### **HOMELESSNESS**

Doc Shorts: Queer Life  
Marvin Booker Was  
Murdered

#### **HUMAN RIGHTS**

8 Borders, 8 Days  
ACORN and the  
Firestorm  
And Then They Came  
for Us  
The Blood Is at the  
Doorstep  
Breadcrumbs  
Cargo  
Clash  
Cries from Syria  
Dabka  
Doc Shorts: China  
Today  
Doc Shorts: Facing  
Adversity  
Doc Shorts: Kept Out  
Doc Shorts: Queer Life  
The Field  
Free Speech Fear Free  
Intent to Destroy  
Marvin Booker Was  
Murdered  
Miss Kiet's Children  
Never Again  
Never Been a Time  
Priced Out  
The Smuggler and Her  
Charges  
True Conviction  
Voices Beyond the Wall  
Whose Streets?  
Working in Protest

#### **IMMIGRATION**

And Then They Came  
for Us  
Doc Shorts: Kept Out  
Cargo  
Narrative Shorts: Girl's  
Life  
Narrative Shorts: Stars  
in Shorts  
Pizza Shop

#### **INTERNET/SOCIAL**

#### **MEDIA**

Free Speech Fear Free  
Not Alone

#### **JEWISH**

1945

Bye Bye Germany  
Fanny's Journey  
The Field  
In Between  
Let Yourself Go  
Narrative Shorts:  
Girl's Life  
Sammy Davis, Jr.  
The Smuggler and Her  
Charges  
Testament

#### **LEGAL ISSUES**

And Then They Came  
for Us  
Doc Shorts: Family  
Drama  
Jackson  
Never Again  
No Man's Land  
Poisoning Paradise  
Title VII  
True Conviction  
Whose Streets?

#### **LGBTQ**

Apricot Groves  
Becks  
Call Me by Your Name  
Doc Shorts: China  
Today  
Doc Shorts: Facing  
Adversity  
Doc Shorts: Family  
Drama  
Doc Shorts: Queer Life  
In Between  
Narrative Shorts: I Do  
Narrative Shorts: Mixed  
Emotions  
Stumped  
Surviving Home  
The Wound

#### **LITERATURE**

Call Me by Your Name  
The Rise and Fall of  
Books  
River to the Heart  
Voices Beyond the Wall

#### **MEDIA**

44 Pages  
Ask the Sexpert  
Copwatch  
Dabka  
Free Speech Fear Free  
Never Say Goodbye

#### **MENTAL HEALTH**

And Then I Go  
The Blood Is at the  
Doorstep  
Dalida  
A Gray State  
The Leisure Seeker  
The Light of the Moon  
Marvin Booker Was  
Murdered  
My Friend Dahmer  
Narrative Shorts:  
Animation 2  
Narrative Shorts: Stars  
in Shorts  
Not Alone  
Surviving Home  
What If It Works?

#### **MUSIC**

Becks

Chuck Berry Hail! Hail!  
Rock 'n' Roll  
Dalida  
Django  
Doc Shorts: Music  
& Art  
An Evening with Tom  
Shipley  
Flock of Four  
Instrument of War  
The Maestro  
Mr. Handy's Blues  
Narrative Shorts: Music  
Never Say Goodbye  
Sammy Davis, Jr.  
St. Louis Filmmakers  
Showcase Sampler  
Stormy Weather

#### **NATURE**

Battle on the Booming  
Grounds  
Gray Area  
The Islands and the  
Whales  
Narrative Shorts:  
Animation 1  
Narrative Shorts:  
Experimental  
Summer 1993  
Tanna  
This Cold Life  
Walking Out

#### **PARENTING**

Doc Shorts: Family  
Drama

#### **PHOTOGRAPHY**

Faces Places  
The Rise and Fall of  
Books

#### **POLICING/CRIMINAL JUSTICE**

Black Cop  
The Blood Is at the  
Doorstep  
Clash  
Copwatch  
Doc Shorts: Facing  
Adversity  
For Ahkeem  
I Am Evidence  
In the Heat of the Night  
Marvin Booker Was  
Murdered  
The Nile Hilton Incident  
Street Fighting Men  
True Conviction  
Whose Streets?  
Working in Protest

#### **POLITICS**

1917  
ACORN and the  
Firestorm  
Darkest Hour  
The Divine Order  
Free Speech Fear Free  
A Gray State  
Mawlana  
Narrative Shorts:  
Feminist Agenda  
Nat Bates for Mayor  
The Nile Hilton Incident  
No Man's Land  
Poisoning Paradise  
The Teacher  
Waking the Sleeping  
Giant

Whose Streets?  
Working in Protest

#### **PTSD**

The Light of the Moon  
Surviving Home

#### **REFUGEES**

1945  
8 Borders, 8 Days  
Cargo  
Miss Kiet's Children  
Narrative Shorts: Stars  
in Shorts

#### **RELIGION/FAITH**

1945  
Clash  
Doc Shorts: Family  
Drama  
Doc Shorts: Queer Life  
Doc Shorts: The  
Unexpected  
The Field  
Hotel Salvation  
In Between  
Jackson  
Mawlana  
Narrative Shorts:  
Feminist Agenda  
Narrative Shorts:  
Horror & Sci-Fi  
Under the Same Sun

#### **REVENGE**

Bad Grandmas  
The Ballad of Lefty  
Brown  
Black Cop  
The Woman Who Left

#### **ROMANCE**

Becks  
Doc Shorts: The  
Unexpected  
Film Stars Don't Die in  
Liverpool  
The Leisure Seeker  
Let Yourself Go  
Lost in Paris  
Narrative Shorts:  
Comedy  
Narrative Shorts: I Do  
Narrative Shorts: Mixed  
Emotions

#### **SCHOOL**

A Chance in the World  
For Ahkeem  
Miss Kiet's Children  
My Entire High School  
Sinking Into the Sea  
Voices Beyond the Wall

#### **SCIENCE AND MEDICINE**

All the Rage  
AlphaGo  
Atomic Homefront  
The Experimental City  
Food Evolution  
Gabe  
Heal the Living  
The Islands and the  
Whales  
The New Fire  
Poisoning Paradise  
Stumped  
When I Was 6, I Killed  
a Dragon

#### **SEAFARING**

Cargo

#### **SEX**

Ask the Sexpert  
Narrative Shorts: I Do

#### **SPORTS**

Cradle of Champions

#### **SUICIDE**

Dalida  
Not Alone  
The Teacher

#### **SUPERNATURAL**

The Hippopotamus  
My Entire High School  
Sinking Into the Sea  
Narrative Shorts:  
Horror & Sci-Fi  
Tonight She Comes

#### **THEATER**

Dim the Fluorescents

#### **VETERANS**

Doc Shorts: Kept Out  
Last Flag Flying  
Surviving Home

#### **WAR**

1945  
8 Borders, 8 Days  
Breadcrumbs  
Clash  
Cries from Syria  
Dabka  
Darkest Hour  
Django  
Fanny's Journey  
The Field  
Future '38  
Instrument of War  
Intent to Destroy  
Last Flag Flying  
Narrative Shorts:  
Animation 2  
The Smuggler and Her  
Charges  
Surviving Home

#### **WOMEN'S ISSUES**

Axolotl Overkill  
Beauty Mark  
Becks  
Breadcrumbs  
Dalida  
Different Flowers  
Dim the Fluorescents  
The Divine Order  
Doc Shorts: Facing  
Adversity  
Film Stars Don't Die in  
Liverpool  
Golden Exits  
I Am Evidence  
In Between  
Jackson  
Krotoa  
The Light of the Moon  
Narrative Shorts:  
Experimental  
Narrative Shorts:  
Feminist Agenda  
Narrative Shorts: Stars  
in Shorts  
Seeing Is Believing  
SoulMate  
Sour Apples  
Surviving Home  
Tanna

Thoroughbreds  
Title VII  
Vazante  
Wanda  
A Woman's Life  
The Woman Who Left

## **YOUTH**

44 Pages  
8 Borders, 8 Days  
Axolotl Overkill  
A Chance in the World  
Doc Shorts: Music & Art  
Fanny's Journey  
Flock of Four  
For Ahkeem  
Jasper Jones  
Miss Kiet's Children  
My Friend Dahmer  
Napping Princess  
Narrative Shorts: Girl's Life  
SLIFF/Kids Family Shorts 1  
SLIFF/Kids Family Shorts 2  
Not Alone  
The Smuggler and Her Charges  
Summer 1993  
Under the Same Sun  
Voices Beyond the Wall  
When I Was 6, I Killed a Dragon  
The Wound

## **COUNTRIES**

### **ARMENIA**

Apricot Groves

### **AUSTRALIA**

Jasper Jones  
Narrative Shorts: Animation 1  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: Feminist Agenda  
Narrative Shorts: Horror & Sci-Fi  
Narrative Shorts: Mixed Emotions  
Tanna  
What If It Works?

### **AUSTRIA**

Narrative Shorts: Mixed Emotions  
The Testament

### **BAHAMAS**

Cargo

### **BELARUS**

Narrative Shorts: Animation 2

### **BELGIUM**

Bye Bye Germany  
Fanny's Journey  
Heal the Living  
Lost in Paris  
Narrative Shorts: Animation 1  
Narrative Shorts: Comedy

Part Time Heroes (short with The Islands & the Whales)

Slack Bay

A Woman's Life

### **BRAZIL**

Call Me by Your Name  
Vazante

### **CANADA**

Art of the Game  
Black Cop  
The Clitoris (short with Ask the Sexpert)  
Dim the Fluorescents  
Doc Shorts: Queer Life  
The Fishermen of Lesbos (short with 8 Borders, 8 Days)  
Intent to Destroy  
Narrative Shorts: Comedy  
Narrative Shorts: Mixed Emotions  
SLIFF/Kids Family Shorts 1  
SLIFF/Kids Family Shorts 2  
Under the Same Sun  
Union Leader

### **CHINA**

Absurd Accident  
Doc Shorts: China Today  
Have a Nice Day  
Narrative Shorts: Animation 1  
Narrative Shorts: Horror & Sci-Fi  
SoulMate

### **CUBA**

Narrative Shorts: Experimental

### **CZECH REPUBLIC**

Cries from Syria  
Narrative Shorts: Comedy  
Narrative Shorts: Horror & Sci-Fi  
The Teacher

### **DENMARK**

Narrative Shorts: Animation 2  
Narrative Shorts: Feminist Agenda  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **EGYPT**

Clash  
Mawlana

### **FAROE ISLANDS**

The Islands and the Whales

### **FINLAND**

Narrative Shorts: Music  
Part Time Heroes (short with The Islands & the Whales)

### **FRANCE**

AlphaGo  
Back to Burgundy  
Call Me by Your Name  
Dalida  
Django

Faces Places

Fanny's Journey

Heal the Living

In Between

The Leisure Seeker

Lost in Paris

Mune

Narrative Shorts: Animation 1

Narrative Shorts: Animation 2

Narrative Shorts: Comedy

Narrative Shorts: Experimental

Narrative Shorts: Feminist Agenda

Narrative Shorts: I Do

SLIFF/Kids Family Shorts 1

SLIFF/Kids Family Shorts 2

The Nile Hilton Incident

Part Time Heroes (short with The Islands & the Whales)

Saving Brinton

Slack Bay

The Smuggler and Her Charges

When I Was 6, I Killed a Dragon

A Woman's Life

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

### **GERMANY**

1917  
8 Borders, 8 Days  
Axolotl Overkill  
Bye Bye Germany  
Free Speech Fear Free  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: I Do  
The Nile Hilton Incident

Under the Same Sun  
Union Leader

### **IRAN**

Narrative Shorts: Animation 2  
Narrative Shorts: Girl's Life  
SLIFF/Kids Family Shorts 1

### **IRELAND**

Narrative Shorts: Animation 1  
Narrative Shorts: Horror & Sci-Fi

### **ISRAEL**

The Field  
In Between  
Narrative Shorts: Girl's Life  
The Testament

### **ITALY**

Call Me by Your Name  
The Leisure Seeker  
Let Yourself Go  
Narrative Shorts: Animation 1  
Pizza Shop  
Saving Brinton

### **JAPAN**

Art of the Game  
Napping Princess  
Narrative Shorts: Animation 2  
Narrative Shorts: Experimental  
Narrative Shorts: Mixed Emotions

### **KENYA**

Dabka

### **LEBANON**

8 Borders, 8 Days  
Narrative Shorts: I Do

### **LITHUANIA**

Instrument of War

### **LUXEMBOURG**

Bye Bye Germany

### **MACEDONIA**

8 Borders, 8 Days

### **MALAWI**

Dancing in Limbo (short with Miss Kiet's Children)

### **MALTA**

Intent to Destroy

### **MEXICO**

Brimstone & Glory  
Doc Shorts: Kept Out  
Narrative Shorts: Animation 1  
Narrative Shorts: Animation 2

### **NETHERLANDS**

Doc Shorts: Family Drama  
Doc Shorts: Music & Art  
Miss Kiet's Children  
Narrative Shorts: Animation 1  
Narrative Shorts: Animation 2

Narrative Shorts: Experimental

Part Time Heroes (short with The Islands & the Whales)  
SLIFF/Kids Family Shorts 2  
The Wound

### **NORWAY**

Narrative Shorts: Girl's Life

### **PALESTINIAN TERRITORIES**

The Field  
Narrative Shorts: I Do

### **PERU**

Doc Shorts: Kept Out

### **PHILIPPINES**

Duterte's Hell (short with Never Again)  
The Woman Who Left

### **POLAND**

Narrative Shorts: Experimental  
Narrative Shorts: I Do

### **PORTUGAL**

A Brief History of Princess X (short with Ask the Sexpert)  
Intent to Destroy  
Narrative Shorts: Animation 2  
Narrative Shorts: Mixed Emotions  
Vazante

### **RUSSIA**

Narrative Shorts: Comedy  
Narrative Shorts: Feminist Agenda

### **SERBIA/MONTENEGRO**

8 Borders, 8 Days

### **SINGAPORE**

SLIFF/Kids Family Shorts 1  
Pop Aye

### **SLOVAKIA**

The Teacher

### **SLOVENIA**

Narrative Shorts: Mixed Emotions

### **SOMALIA**

Dabka

### **SOUTH AFRICA**

Dabka  
Krotoa  
The Wound

### **SOUTH KOREA**

AlphaGo  
Doc Shorts: Facing Adversity

Narrative Shorts: Experimental  
Narrative Shorts: Mixed Emotions

### **SPAIN**

Birdboy  
The Fourth Kingdom (short with Brimstone & Glory)  
Intent to Destroy

Narrative Shorts: Animation 1

Narrative Shorts: Animation 2

Narrative Shorts: Comedy

Summer 1993

### **SUDAN**

Dabka

### **SVALBARD AND JAN MAYEN**

This Cold Life

### **SWEDEN**

Narrative Shorts: Horror & Sci-Fi  
The Nile Hilton Incident

### **SWITZERLAND**

1917  
The Divine Order  
Doc Shorts: Family Drama

Narrative Shorts: Animation 1

### **SYRIAN ARAB REPUBLIC**

Cries from Syria

### **TAIWAN**

Narrative Shorts: Animation 1  
Narrative Shorts: Music

### **THAILAND**

Pop Aye

### **TURKEY**

Cries from Syria  
Narrative Shorts: Animation 2  
Sour Apples

### **U.K.**

116 Cameras (short with The Smuggler & Her Charges)  
All the Rage  
AlphaGo  
Darkest Hour  
Film Stars Don't Die in Liverpool  
Free Speech Fear Free  
The Hippopotamus  
The Islands and the Whales

Narrative Shorts: Animation 1

Narrative Shorts: Animation 2

Narrative Shorts: I Do  
Narrative Shorts: Mixed Emotions

Narrative Shorts: Stars in Shorts

Seeing Is Believing

### **UNITED ARAB EMIRATES**

Narrative Shorts: I Do

### **URUGUAY**

Breadcrumbs

Vanuatu

Tanna

### **VENEZUELA**

Long Live Benjamin

# AWARDS



## MAJOR FILMMAKER AWARDS

### ***Lifetime Achievement Award***

Previous SLIFF Lifetime Achievement Award winners include directors Michael Apted, Charles Burnett, Joe Dante, Paul Schrader, and Oliver Stone; acting legends Tony Curtis, Ruby Dee and Ossie Davis, Stacy Keach, Kevin Kline, Marsha Mason, and Kathleen Turner; independent filmmakers Jon Jost, Rob Nilsson, and John Sayles and Maggie Renzi; documentarians Joe Berlinger, Les Blank, Ken Burns, Steve James, Albert Maysles, Ross McElwee, and Gordon Quinn; comedians Jerry Lewis and Harry Shearer; animators Bill Plympton and Michael Sporn; and longtime Cinema St. Louis chair Kim Tucci.

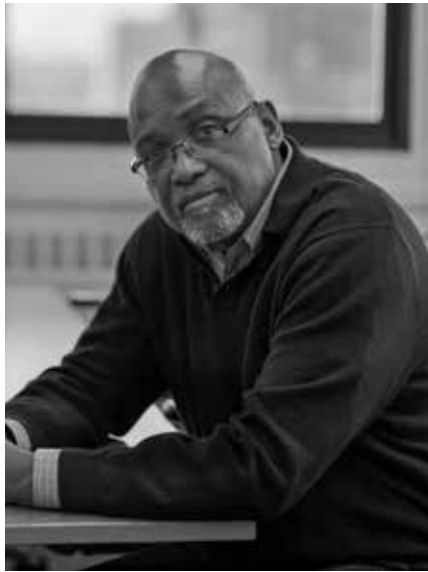
### **Sam Pollard**

Sam Pollard is an accomplished documentary producer/director and film and television editor whose work spans more than 40 years.

Pollard's feature career as an editor started in the mid-1970s with films such as "Body and Soul" and "Style Wars." During the 1980s, he also edited for the highly acclaimed children's television programs "Vegetable Soup" and "3-2-1-Contact," receiving two Emmys.

Pollard began his directorial career in 1990 with Henry Hampton's Blackside Productions and its "Eyes on the Prize II," sharing an Emmy for one of his two episodes. Eight years later, he returned to Blackside as a co-producer of Hampton's last documentary series, "I'll Make Me a World: Stories of African-American Artists and Community," which received the George Foster Peabody Award.

Between 1990 and 2010, Pollard edited a number of Spike Lee's films: "Mo' Better Blues," "Jungle Fever," "Girl 6," "Clockers," and "Bamboozled." With Lee, he also collaborated as a producer and/or editor on a trio of significant documentaries: "Four Little Girls," about the 1963 Birmingham church bombings, which was nominated for an Academy Award®; "When the



Levees Broke," a four-part documentary that won numerous awards, including a Peabody and three Emmys; and "If God Is Willing and Da Creek Don't Rise," a five-year follow-up to "When The Levees Broke."

Among his documentaries as a director are "Slavery by Another Name" (2012), episodes of the PBS series "American Masters" (including works on Marvin Gaye, Zora Neale Hurston, and August Wilson), and "Two Trains Runnin'," which screened at SLIFF last year.

Pollard also serves as a professor of film production at New York University's Tisch School of the Arts.

The fest features two of Pollard's new works: "ACORN and the Firestorm" (co-directed with Rueben Atlas) and "Sammy Davis, Jr.: I've Gotta Be Me."

### ***Charles Guggenheim Cinema St. Louis Award***

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

### **Dan Mirvish**

Dan Mirvish is a director, screenwriter, producer, and author. He graduated from Washington University and received a master's degree from USC film school.

Mirvish was mentored by Robert Altman on his first film, "Omaha (the movie)," which led him to co-found the upstart Slamdance Film Festival. His film "Open House" prompted the Academy Awards® to controversially rewrite their rules on the Best Original Musical category. His film "Between Us," an award-winning feature starring Julia Stiles and Taye Diggs, played in 23 festivals in seven countries, received a 50-plus-city theatrical release in the U.S., and sold to





144 countries. It is currently airing on Showtime, Starz, Netflix, and all digital outlets.

Mirvish is the author of the bestselling nonfiction book “The Cheerful Subversive’s Guide to Independent Filmmaking” from Focal Press/Routledge, and he co-wrote the bestselling, critically acclaimed novel “I Am Martin Eisenstadt,” based on the fake John McCain advisor who took credit for Sarah Palin not knowing Africa was a continent. Mirvish is also a former speechwriter for U.S. Sen. Tom Harkin.

Mirvish’s “Bernard and Huey” — scripted by Oscar®- and Pulitzer-winning Jules Feiffer and starring Jim Rash and David Koechner — screens at SLIFF.

### **Contemporary Cinema Award**

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



#### **Marco Williams**

Marco Williams — whose films have been nominated three times for the Sundance Film Festival grand jury prize — is an award-winning documentary filmmaker and professor of film production at New York University’s Tisch School of the Arts.

Williams’ “Two Towns of Jasper” (2002), co-directed by Whitney Dow, was broadcast by PBS on “POV” and received a multitude of honors, including the George Foster Peabody Award and the Alfred I. duPont Silver Baton. His “Freedom Summer” (2006) was part of the primetime Emmy-winning series “Ten Days that Unexpectedly Changed America.” “Banished” (2007), which tells the story of three American communities in which white residents forced thousands of black families to flee their homes 100 years ago, received the Knight Grand Jury Prize for Documentary Features at the Miami International Film Festival and the Full Frame Documentary Festival Spectrum Award. Williams’ “The Undocumented” (2013), a *cinéma vérité* documentary broadcast on PBS’s “Independent Lens,” addressed the deaths of illegal border crossers in Arizona’s border region. The film screened at SLIFF.

Williams’ other directing credits include “The Black Fives” (2014), “Inside: The New Black Panthers” (2008), “Making Peace: Rebuilding our Communities” (1995), “The Spiritual Deficit and the American Dream” (1994), “In Search of Our Fathers” (1992), “Without a Pass” (1991), and “From Harlem to Harvard” (1982).

In 1994, Williams and six other young filmmakers were featured in the book “What I Really Want to Do Is Direct: Seven Film School Graduates Go to Hollywood” by movie journalist Billy Frolick. The book followed the lives of seven would-be directors over three years as they struggled with the ups-and-downs of the Hollywood world.

Williams received a B.A. in visual and environmental studies from Harvard University. From UCLA, he received both an M.A. in Afro-American studies and an M.F.A. in the school’s Producer’s Program.

SLIFF screens Williams’ “Tell Them We Are Rising: The Story of Black Colleges and Universities,” which was co-directed by former Contemporary Cinema Award honoree Stanley Nelson.

### **Women in Film Award**

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

#### **Pam Grier**

The legendary Pam Grier has been called cinema’s first female action star by longtime acolyte Quentin Tarantino.

Because her father was in the U.S. Air Force, Grier’s family moved frequently during her childhood but eventually settled in Denver, where she still lives. Her acting career began in the city, where she appeared in a number of stage productions and participated in beauty contests to raise money for college tuition.

In 1967, Grier moved to LA, where she served as a receptionist at American International Pictures before making her mark in front of the camera with a pair of AIP’s women-in-prison films, “The Big Doll House” (1971) and “The Big Bird Cage” (1972). Under contract at AIP, she became a staple of early-1970s blaxploitation movies, playing unusually bold and assertive women, beginning with Jack Hill’s “Coffy” (1973), whose trailer announced her as the “baddest one-chick hit-squad that ever hit town!” In his review of “Coffy,” Roger Ebert noted that Grier had the requisite “beautiful face and astonishing form” but possessed a “physical life” absent from most other actresses. (Grier actually made her film debut in a tiny part in the Ebert-written “Beyond the Valley of the Dolls.”) Over the next several years, she played similarly powerful characters in films such as “Foxy Brown” (1974), “Sheba, Baby” (1975), and “Friday Foster” (1975).

With the demise of blaxploitation later in the 1970s, Grier’s star briefly waned, though she was featured in Michael Schultz’s “Greased Lightning” in 1977. Grier eventually landed significant character parts in films such as “Fort Apache, The Bronx” (1981), “Something Wicked This Way Comes” (1983), and “Above the Law” (1988), and she appeared frequently on television, with recurring roles on both “Miami Vice” and “Crime Story.” In the 1990s, Grier was a cast member of the



Showtime series “Linc’s” and co-starred in John Carpenter’s “Escape from L.A.” (1996).

In 1997, Grier memorably re-emerged as a lead, starring as the title character of Tarantino’s “Jackie Brown” and receiving Golden Globe and SAG Award nominations for best actress. On the British Film Institute website, critic Paul O’Callaghan wrote of Grier: “In ‘Jackie Brown,’ she retains the most appealing aspects of her established screen persona — her unapologetic sexuality, her unwavering cool in the face of major adversity — but Tarantino’s depiction of a drab, down-at-heel Los Angeles is immeasurably more complex and convincing than the caricature netherworld of pimps, hustlers and addicts she inhabits in those early films.”

Grier starred as one of the principals on Showtime’s “The L Word,” which ran for six seasons, from 2004–2009, and appeared in a recurring role on the series “Smallville” in 2010. In 2011, she released a memoir, “Foxy: My Life in Three Acts,” written with Andrea Cagan, and received honorary doctorates from both the University of Maryland Eastern Shore and Langston University.

Grier participates in SLIFF’s opening-night world premiere of the locally shot “Bad Grandmas” — in which she co-stars — and the fest honors her with a Nov. 3 tribute that includes a career-spanning interview and a screening of “Jackie Brown.”

## AUDIENCE CHOICE AWARDS

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

### BEST FILM AWARD

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

**TVSMONDE AWARD FOR BEST INTERNATIONAL FILM**

## JURIED COMPETITION AWARDS

### Interfaith Awards

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

**DOCUMENTARIES:** The Field, The Smuggler and Her Charges, Street Fighting Men, True Conviction, and Voices Beyond the Wall

**NARRATIVES:** Fanny’s Journey, In Between, Mawlana, Tanna, and The Testament

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

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

The narrative jury is **Greg Hoeltzel**, Cinema St. Louis board member, orthodontist, and musician; **Dr. Sandra Olmsted**,

Ph.D., freelance producer and editor for HEC-TV; **Joya Uraizee**, associate chair of the Department of English and associate professor of English and international studies at Saint Louis University.



### Midrash St. Louis Film Award

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

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

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

### NFF Emerging Director Award: The Bobbie

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

**NFF FILMS:** Beauty Mark, Becks, Different Flowers, Palacios, and Title VII

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

The NFF jury is **Mike Steinberg** (chair), executive director of Missoula’s Roxy Theater, Montana Film Festival, and International Wildlife Film Festival, director of “Old Dog, New Trick” and “How It Is with Phooie,” and former head of the



Webster U. Film Series and Big Sky Documentary Film Festival; **Cate Marquis**, film critic for We Are Movie Geeks and the St. Louis Jewish Light; **Stefene Russell**, culture editor of St. Louis Magazine; **Sam Smucker**, former director of home entertainment, acquisitions, and sales for Strand Releasing; and **Pete Timmermann**, adjunct film-studies professor at Webster University and St. Louis Community College.

### Shorts Awards

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

#### BEST OF FEST

#### BEST ANIMATED SHORT

#### BEST DOCUMENTARY SHORT

#### BEST INTERNATIONAL SHORT

#### BEST LIVE ACTION SHORT

#### BEST LOCAL SHORT

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

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

The narrative-shorts jury is **Chris Aaron**, assistant professor of film, television, & video production and animation at Webster University, owner of TreetopMedia.com, and filmmaker; **James Harrison**, director of the Webster University Film Series; **Melissa Howland**, LA editor for We Are Movie Geeks; **Kenny Kinds**, comedian, filmmaker, and co-host of the live storytelling show and podcast “Sorry, Please Continue”; **Christina Steenz Stewart**, social media community manager for Lion Forge Comics and artist of “Archival Quality” (to be published by Oni Press in 2018); **Andy Triefenbach**, owner and editor-in-chief of

DestroytheBrain.com and programmer of the Late Nite Grindhouse series; **Lynelle White**, television writer for “Army Wives” and “Z Nation,” and winner of the 2016 NAACP/NBC Universal television writing fellowship; and **David Wraith**, writer, filmmaker, activist, and co-founder of Sex Positive St. Louis.

The documentary-shorts jury is **Kelly Bouma**, director, actor, interdisciplinary artist, director of the contemporary dance-theater company Bare Bait Dance, and teacher of performance and practice at the University of Montana in Missoula; **Lisa Marie Evans**, documentary filmmaker, animator, programmer of feature documentaries for the Kansas International Film Festival, and facilitator of professional development programs with Artist INC; and **Leigh Kolb**, film critic for New York Magazine’s Vulture website.

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

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

**DOCUMENTARIES:** 1917: The Real October, All the Rage, AlphaGo, Ask the Sexpert, The Cinema Travellers, For Ahkeem, Voices Beyond the Wall, When I Was 6, I Killed a Dragon

**NARRATIVES:** Bernard and Huey, Black Cop, Dalida, The Divine Order, The Hippopotamus, Slack Bay, The Teacher, The Woman Who Left

The documentary jury is **Robert Hunt** (chair), Riverfront Times; **Martha Baker**, KDHX; **Diane Carson**, KDHX; and **Cate Marquis**, We Are Movie Geeks and St. Louis Jewish Light.

The narrative jury is **Jim Batts** (chair), We Are Movie Geeks; **Tom Stockman**, editor and creative director of We Are Movie Geeks; **Jim Tudor**, TwitchFilm.com and ZekeFilm.org; and **Lynn Venhaus**, Belleville News-Democrat and Y98.







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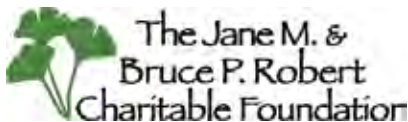
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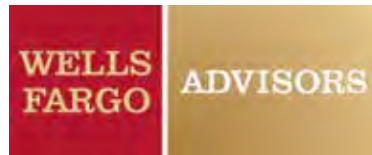




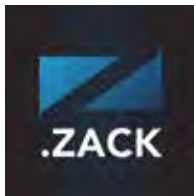
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## Opening-Night Reception with *Bad Grandmas*

SPECIAL EVENT

180 min.

**Thursday, Nov. 2, 6:30 PM, Tivoli 1, \$25 for special event**

SLIFF's opening night features the world premiere of "*Bad Grandmas*," a St. Louis-shot comedy by co-writer/director Srikant Chellappa and co-writer Jack Snyder, the team behind such polished productions as "*Ghost Image*" and "*Fatal Call*," which were based locally but played nationally and internationally. Starring the legendary Pam Grier ("*Jackie Brown*") and the late Florence Henderson ("*The Brady Bunch*") in her final role, "*Bad Grandmas*" recounts the felonious misadventures of senior citizens Mimi (Henderson), Coralee (Grier), Bobbi (Susie Wall), and Virginia (Sally Eaton). With both a police detective (Randall Batinkoff) and a criminal (Judge Reinhold of "*Beverly Hills Cop*") in pursuit of the quartet, the situation appears grim, but these bad grandmas are no ordinary women. The film screens at 8 PM, but the festivities kick off with a 6:30 PM reception featuring complimentary Urban Chestnut beers, Broadside Winery wines, and Mastermind Vodka cocktails. Three of the lead actresses — including Pam Grier — will attend the screening. SLIFF also hosts Ms. Grier on Friday with a tribute that includes a career-spanning interview.

*With director Chellappa, producer Dan Byington, and actresses Eaton, Grier, Jilanne Klaus, and Wall.*

*Sponsored by Judee & Richard Sauget*



## Closing-Night Party and Awards Presentation

SPECIAL EVENT

180 min.

**Sunday, Nov. 12, 8:00 PM, Urban Chestnut Grove Brewery and Bierhall, Free**

The festival concludes with a free closing-night party at the Urban Chestnut Grove Brewery and Bierhall. The fest's prize-winning films are announced, and complimentary UCBC beers and Broadside Winery wines are served. Tribeca Film Institute kicks off the awards program with the announcement of the winner of the IF/Then Documentary Short Pitch Competition, which features a \$20,000 prize. SLIFF then presents its juried-competition awards: the Interfaith Awards for Best Documentary and Best Narrative, the Midrash St. Louis Film Award, the NFF Emerging Director Award ("*The Bobbie*"), the Shorts Awards, and the St. Louis Film Critics' Joe Pollack Award (for Best Narrative) and Joe Williams Award (for Best Documentary). The festivities conclude with SLIFF's audience-choice awards: the Leon Award for Best Documentary, the TV5MONDE Award for Best International Film, and the Best Film Award.

*Co-presented with Urban Chestnut Brewing Company*

*Sponsored by SAG-AFTRA—Missouri Valley Local*



## An Evening with Tom Shipley of Brewer & Shipley

SPECIAL EVENT

120 min.

**Friday, Nov. 10, 7:30 PM, Stage at KDHX, \$13 regular admission**

St. Louis filmmaker Kathy Corley is nearing completion of a feature documentary on the folk-rock duo Brewer & Shipley, whose Top 10 hit "*One Toke Over the Line*" was a constant presence on the radio in the 1970s. Michael Brewer and Tom Shipley — who both now live in Missouri — continue to blend guitars and voices and perform for audiences 50 years after their trademark vocal harmonies and intertwined acoustic guitars carved a unique niche in America's soundboard. In this special program, Corley will show excerpts from her work-in-progress documentary, and Shipley — who also is an accomplished documentarian — will screen some of his own films, including "*Treehouse: An Ozark Story*" (1989, 29 min.), which tells a tale of river life and how it has changed since the turn of the century. The film profiles Ralph "*Treehouse*" Brown — famous for his gunfights, his house on stilts, and living life on his own terms — and features original music by Brewer & Shipley. Tom also offers a few brief pieces that feature performances and stories by musicians he's encountered in the Ozarks and on his travels, including Missouri fiddle player Charlie Pashia, who plays a few old French songs he learned from his father; Roy Boyer, Merl Belt, and Uncle Walt, who gather to play French tunes in Roy's yard; and a group of Andean pan-flute players who were filmed in Bolivia when Tom was shooting his short "*Tacachia*." The evening concludes with a Q&A with Corley and Shipley.

*With musician/filmmaker Shipley and filmmaker Corley.*



## Master Class: 20 Easy Ways to Ruin Your Great Indie Film

SPECIAL EVENT

120 min.

**Saturday, Nov. 4, 1:00 PM, Webster U./Sverdrup, Free**

It has been said that wise people learn from their own mistakes but that smart people learn from the mistakes of others. In that helpful spirit, this humorous and informative presentation discusses 20 major pitfalls that tend to trip up beginning (and even more advanced) filmmakers. Stephen Wallace Pruitt and his wife and partner-in-film, Mary Settle Pruitt, firmly believe that just about anyone can achieve Hollywood-quality production values on any budget if they know what they can and can't do and then take the time and make the effort necessary to get things done "just right." Award-winning Kansas City filmmakers, the Pruitts took the road less traveled: They began making movies at ages 50 and 47 while continuing their respective careers as a college finance professor and a homemaker. Despite having no prior training in film, theater, or writing, and working with a cast and crew composed almost entirely of first-timers, the couple made a first film — the romantic comedy "Works in Progress" — that played at more than a dozen festivals and was picked up for distribution by Vanguard Cinema. Stephen and Mary's multi-award-winning third film, "The Tree," is playing at SLIFF as the last stop on its national festival tour.

*Co-presented with Electronic & Photographic Media Department at Webster University*



## Master Class: Directing an Indie Film

SPECIAL EVENT

120 min.

**Sunday, Nov. 5, 1:00 PM, Webster U./Sverdrup, Free**

Award-winning filmmaker Dan Mirvish will lead a master class in indie-film directing. In a fun, participatory workshop, Dan will focus on a wide range of relevant topics, including financing, casting, directing actors, working with cinematographers, production sound, editing, and festival and distribution strategies for both shorts and features. He'll even offer career advice (hint: marry well). Dan's interest in film was first sparked by Webster U.'s own Van McElwee when Dan attended Washington U. and McElwee taught the only film class there. Dan has since earned his master's in film from USC and directed several indie features, including "Bernard and Huey," which screens at this year's SLIFF. Dan's "Between Us," which starred Julia Stiles, Taye Diggs, and David Harbour, played at 23 festivals and sold to 144 countries, including Iran and North Korea. Now based in Los Angeles, Dan is the co-founder of the Slamdance Film Festival in Park City, Utah, and author of "The Cheerful Subversive's Guide to Independent Filmmaking."

*Co-presented with Electronic & Photographic Media Department at Webster University*



## Master Class: Reconstructing Reality

SPECIAL EVENT

120 min.

**Saturday, Nov. 11, 11:00 AM, Webster U./Sverdrup, Free**

Directors Jeremy S. Levine and Landon Van Soest and executive producer Jeff Truesdell — the filmmakers behind the St. Louis-shot "For Ahkeem," which screens at SLIFF — lead a conversation about transforming a real story into a narrative, discussing how to shoot a documentary like an indie drama, structure reality into a narrative, and deal with the ethical issues that arise in the process. Levine and Van Soest are an Emmy Award-winning documentary filmmaking team whose work explores social commentary through rich characters and cinematic stories. "Good Fortune," their documentary about how efforts to aid Africa may be undermining the very communities they aim to serve, was broadcast on the PBS series "POV," and "Walking the Line," about vigilantes on the U.S.-Mexico border, was broadcast nationally in five countries. Executive producer Truesdell is an award-winning journalist and staff writer for People magazine. His feature article for People about the Innovative Concept Academy in his native St. Louis introduced him to Judge Jimmie Edwards and the model program that serves as the backdrop of "For Ahkeem." He has previously written for the Miami Herald and was a founding editor of Orlando Weekly.

*Co-presented with Electronic & Photographic Media Department at Webster University*



## Master Class: Suspense with a Camera

SPECIAL EVENT

120 min.

**Saturday, Nov. 11, 2:00 PM, Webster U./Sverdrup, Free**

Film scholar Jeffrey Michael Bays — who attended Webster U. before earning his M.A. in cinema from La Trobe University — brings the secrets of suspense out of the shadows. This master class explores easy techniques for keeping a film's audience in a state of heightened anticipation. The class features clips from works by Hitchcock and the Coen Brothers — and, appropriately, a few surprises. Attendees will learn how to set up close-call moments, write visual sentences, and use the camera like a musical instrument. A writer, independent filmmaker, and "Hitchcock whisperer," Jeffrey has helped thousands of filmmakers worldwide for more than a decade with his Hitchcock tutorials, books, and workshops. His intuitive understanding of the film craft has led to two how-to books — "Between the Scenes" and "Suspense with a Camera" — and numerous articles in MovieMaker Magazine, No Film School, and The Director's Chair. Jeffrey was also writer and producer of the award-winning "Not from Space" on XM Satellite Radio (2003).

*Co-presented with Electronic & Photographic Media Department at Webster University*



## NFF Coffee

90 min.

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

As part of the New Filmmakers Forum (NFF), SLIFF holds a conversation with the five participating directors: Morgan Dameron (“Different Flowers”), Harris Doran (“Beauty Mark”), Nicole Franklin (“Title VII”), Robert T. Herrera (“Palacios”), and Daniel Powell and Elizabeth Rohrbach (“Becks”). The event is hosted by Andrea Sporic Klund, the Film Office specialist at the Missouri Division of Tourism, who leads the discussion of both the directors’ five films — which screen Nov. 10-11 at the Tivoli — and general issues related to American-independent filmmaking. As an added treat, complimentary coffee and pastries are offered.

*Sponsored by Joni Tackette Casting and Pat Scallet*

SPECIAL EVENT



## The Rats & People Motion Picture Orchestra with The Blot

100 min.

**Sunday, Nov. 12, 7:30 PM, Webster U./Moore, \$15 for special event**

The pioneering Lois Weber was one of the first women to direct films, and SLIFF pays tribute to the filmmaker by screening a recent restoration of her silent “The Blot,” which addresses the all-too-relevant issue of income inequality. The local Rats & People Motion Picture Orchestra — whose annual appearance at SLIFF is always a fest highlight — has created an original score for the film and will perform it live. In the film, Professor Griggs teaches the unmotivated sons of the rich and powerful, but he fails to make a living wage. When one of the professor’s wealthy students, Phil West, and the impoverished Rev. Gates both fall for young Amelia Griggs, Phil recognizes the disparity in their lives and tries to do something to change it. The program also features the short “Yours Sincerely, Lois Weber,” which briskly examines the achievements of the filmmaker. *With a performance by the Rats & People Motion Picture Orchestra.*

SPECIAL EVENT



## Rawstock

90 min.

**Sunday, Nov. 12, 6:00 PM, Stage at KDHX, Free**

Is your wife always two steps ahead of you? Are you not sure what’s a fact anymore? Do you struggle with specificity in your writing? If you answered yes to any of these questions, join us for “Rawstock.” This celebration of the educational films of yesteryear — a co-presentation with Washington University Libraries’ Film & Media Archive — makes a return engagement to SLIFF with a fresh batch of shorts that will screen — for free! — at Stage at KDHX. Settle in with your friends for a relaxing night of drinks, kitsch, and nostalgia, all projected in old-fashioned 16mm. When not sharing selections from their vast trove of 16mm educational films, the Film & Media Archive serves as a nationally recognized center for scholarship, teaching, and learning. Founded in 2002, and part of Washington University’s Special Collections, the Film & Media Archive works with students, faculty members, researchers, and filmmakers to enable research of America’s great social and political movements using film, video, and other archival media.

*Co-presented with Washington University Libraries*

SPECIAL EVENT



## Traditional-Jazz Performance with Mr. Handy’s Blues

210 min.

**Sunday, Nov. 5, 7:00 PM, Stage at KDHX, \$15 for special event**

Joanne Fish’s “Mr. Handy’s Blues” chronicles the life of William Christopher Handy, known affectionately worldwide as the Father of the Blues. Handy’s trajectory to success is an against-all-odds odyssey that took him from a strict religious home in Northern Alabama, to a low point of despair in St. Louis, to becoming one of the most revered composers of the 20th century. “Mr. Handy’s Blues” features performances of Handy’s songs — including such standards as “St. Louis Blues,” “The Memphis Blues,” and “Beale Street Blues” — by current artists. Director Fish participates in a Q&A, and the program also includes “Blues & Ragtime: The Sounds of St. Louis,” a short film by the teens at St. Louis Artworks, who tell the story of how ragtime music became the foundation for much of modern blues, R&B, and hip-hop. The evening is capped by a performance by a trad-jazz trio consisting of pianist Ethan Leinwand, vocalist Valerie Kirchoff, and trumpeter TJ Muller. *With director Fish and a performance by Leinwand, Kirchoff, and Muller.*

*Sponsored by Linda & Erv Rhode*

SPECIAL EVENT





## Tribeca Film Institute's IF/Then Short Documentary Pitch Competition

120 min.

**Sunday, Nov. 12, 2:00 PM, Stage at KDHX, Free**

The public is invited to attend what's sure to be a lively pitch competition for filmmakers of documentary shorts. Tribeca Film Institute, in partnership with SLIFF, sought short documentary projects by filmmakers living and working in the Midwest for its new IF/Then Short Documentary Program, made possible with support from the John D. and Catherine T. MacArthur Foundation. Five projects (selected from submissions) have been invited to enter the IF/Then pitch competition. Each pitch team will have a maximum of seven minutes to present their project, which will be followed by a short moderated discussion with a jury. The winner, selected by the jury, will be eligible to receive \$20,000 in completion funds from IF/Then and will participate in a one-year distribution initiative managed by Tribeca Film Institute. The winner will be announced later in the evening at SLIFF's closing-night awards presentation.

*Co-presented with Tribeca Film Institute*

SPECIAL EVENT



## Tribute to Pam Grier with Jackie Brown

240 min.

**Friday, Nov. 3, 8:00 PM, Tivoli 1, \$15 for special event**

SLIFF pays tribute to the legendary Pam Grier, star of such blaxploitation classics as "Foxy Brown" and "Coffy," and presents her with the fest's annual Women in Film Award. Grier co-stars in the fest's opening-night film, the locally shot "Bad Grandmas," and she will participate in a Q&A at that Nov. 2 screening, but this tribute program will put the spotlight exclusively on the actress. The evening will include a highlight reel of Grier's filmography, the award presentation, and a career-spanning interview conducted by Novotny Lawrence, author of "Blaxploitation Films of the 1970s: Blackness and Genre." Following the interview, the fest will screen "Jackie Brown," Quentin Tarantino's 1987 crime thriller. In his book "Opening Wednesday at a Theater or Drive-in Near You," critic Charles Taylor writes that "Jackie Brown" provided the actress with her finest part: "Grier essays the role with incredible grace and goes beyond it, making the movie an elegy for a career that should have leapt beyond the tawdry confines of blaxploitation.... It's likely that most movies would have been too small to contain the magnificence of Pam Grier. The crime is that they never even tried." *With Grier, SLIFF Women in Film Award honoree, and interviewer Novotny Lawrence, author of "Blaxploitation Films of the 1970s: Blackness and Genre."*

*Sponsored by David Houille, Sight & Sound Production Services*

SPECIAL EVENT

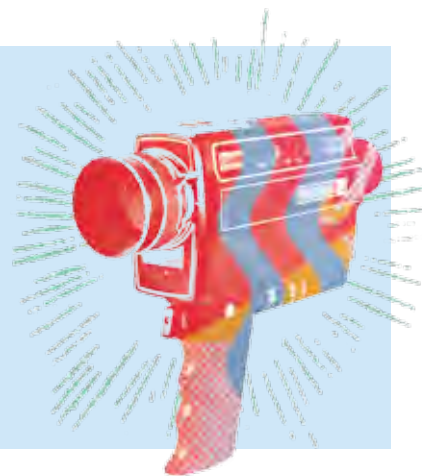


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# DOCUMENTARY AND NARRATIVE FEATURES



## 1917: The Real October

Katrin Rothe, Germany/Switzerland, 2017, 90 min., English & German  
**Thursday, Nov. 9, 6:45 PM, Plaza Frontenac 5**

In 1917 St. Petersburg, the frontline of the global war moves closer every day, and the Russian people are hungry, worried, and angry. When the tsar is overthrown in February, the revolutionary poets, thinkers, and avant-gardists are euphoric — freedom at last! — but those hopes are dashed when, starting in October, the Bolsheviks rule by themselves. An inventive telling of the Russian Revolution that employs a combination of archival footage and cut-out animation, “1917: The Real October” offers a smart, complex, and playful version of history, focusing not on Lenin but on an array of Tsarist critics, including the bourgeois writer and critic Zinaida Gippius, the social-realist revolutionary Maxim Gorky, the art and culture preservationist Alexandre Benois, and the rebellious futurist artist Vladimir Mayakovsky. Using these individuals’ own words and writings, the film provides intriguing detail about the messiness of the insurgent process and the constant jockeying between different types of revolutionaries. Providing a welcome break from its dense, multifaceted history of Russia, filmmaker Katrin Rothe also self-reflexively incorporates the creation of her animation into the storyline, with the featured characters springing to life from the director’s piles of books. *With producer Peter Roloff.*

DOCUMENTARY



## 1945

Ferenc Török, Hungary, 2017, 91 min., Hungarian & Russian  
**Sunday, Nov. 5, 5:00 PM, Plaza Frontenac 5**  
**Tuesday, Nov. 7, 4:30 PM, Plaza Frontenac 5**

In this haunting film — based on the acclaimed short story “Homecoming” by Gábor T. Szántó — deep undercurrents run beneath the placid surface in a quaint village that’s ultimately forced to face up to its ill-gotten gains from World War II. On a sweltering August day in 1945, villagers prepare for the wedding of the town clerk’s son. Meanwhile, two Orthodox Jews arrive at the village train station with mysterious boxes labeled “fragrances.” The clerk fears the men may be heirs of the village’s deported Jews and expects them to demand the return of property that was illegally acquired by the town’s residents. Other villagers are afraid more survivors will come, posing a threat to the property and possessions they have claimed as their own. Variety declares: “Featuring striking black-and-white lensing that imbues potent compositions with foreboding, Magyar multihyphenate Ferenc Török’s finely performed ‘1945’ takes on a transitional time in Hungarian history with subtlety and nuance.... The gripping period drama offers a fresh, intelligent cinematic approach to a difficult topic.”

*Sponsored by Joy Book Club*

NARRATIVE



## 44 Pages

Tony Shaff, U.S., 2017, 96 min.  
**Saturday, Nov. 11, 4:30 PM, ZACK**

Family owned since its inception in 1946, still produced from a Colonial house in small-town Pennsylvania, and never containing a single advertisement, Highlights stands alone in the magazine publishing world. From the baby-boom generation to the tech-savvy kids of today, Highlights has been a staple in American society, with more than a billion issues delivered to children around the world. “44 Pages” offers a charming portrait of Highlights, following the creation of the cultural phenomenon’s 70th-anniversary issue — from the first editorial meeting to its arrival in homes — and introducing the quirky people who passionately produce the monthly publication for what the magazine calls “the world’s most important people”: children. Along the way, a rich and tragic history is revealed, the current state of childhood, technology, and education is explored, and the future of print media is questioned. *With producer Rebecca Green.*

DOCUMENTARY





## 8 Borders, 8 Days

DOCUMENTARY

Amanda Bailly, Germany/Greece/Hungary/Lebanon/Macedonia/Serbia/Montenegro/U.S., 2017, 61 min., Arabic

**Saturday, Nov. 11, 2:15 PM, Washington U./Brown, Free**

"8 Borders, 8 Days" chronicles one woman's personal revolution in the context of one of the greatest human-rights crises of our time. Sham, a Syrian single mother, serves as moving proof of the consequences of closing America's doors to families fleeing war. With no answer to her application for resettlement in the U.S. and every other path to safety closed off, Sham determines that a smuggler's raft to Europe is the only way out. "8 Borders, 8 Days" tells her family's story, offering an immersive experience of their eight-day journey to safety and providing the intimate details of why a fiercely determined mother is willing to risk her two children's lives for a better future. *With director Bailly.*

Shown with **The Fisherman of Lesbos** (Nikolia Apostolou, Canada/Greece, 2016, 5 min., Greek) Fishermen on the Greek island of Lesbos play a vital role, even at risk to their livelihoods, by rescuing refugees. **Unwelcome** (Ida Theresa Myklebost, Greece/U.S., 2017, 16 min., Arabic) Six-year-old Menwar fled Syria with his family and now lives in a makeshift tent at a gas station in Greece, but authorities have decided to close the unofficial refugee camp. *With director Myklebost.*



## Absurd Accident

NARRATIVE

Li Yuhe, China, 2017, 97 min., Mandarin

**Saturday, Nov. 4, 7:15 PM, Plaza Frontenac 6**

**Monday, Nov. 6, 4:40 PM, Plaza Frontenac 6**

Bouncing with nail-biting suspense and ingenious humor, "Absurd Accident" — young Chinese filmmaker Li Yuhe's feature debut — portrays a puzzling crime in a rural town, where greed, lust, and wit battle it out over one long and eventful night. When a sexually impotent motel owner hires a pro to murder his cheating wife, everything goes exactly as planned — until two blind-daters, a robber, a policeman, and a strange dead body unexpectedly arrive. "Chinese *film noir* meets the off-kilter sensibilities of the Coen Brothers in a film that is continuously shifting gears," writes Unseen Films. "This is the sort of audacious indie film that makes you sit up and take notice — and laugh. What an absolute cinematic joy and a hidden treasure."

*Sponsored by St. Louis Chinese American News and East Asian Languages and Cultures at Washington University*



## ACORN and the Firestorm

DOCUMENTARY

Reuben Atlas & Sam Pollard, U.S., 2017, 84 min.

**Sunday, Nov. 5, 4:15 PM, Tivoli 3**

If you felt doomed to being impoverished and politically voiceless, the Association of Community Organizations for Reform Now (ACORN) hoped to change your mind — and perhaps your life. For 40 years, the controversial community-organizing group sought to empower marginalized communities. Its critics, though, believed ACORN exemplified everything wrong with liberal ideals by promoting government waste and ineffective activism. Those competing perceptions exploded on the national stage in 2008, just as Barack Obama became president. Fueled by a deceptive YouTube video made by undercover "journalists" — conservative provocateurs James O'Keefe and Hannah Giles, who solicited the organization's help in setting up a brothel by posing as a pimp and prostitute — ACORN faced withering criticism and, ultimately, an existential crisis. "ACORN and the Firestorm" goes well beyond the 24-hour news cycle and helps bridge the vast political divide by offering nuanced views of both critics and proponents of the organization. *With co-director Pollard, SLIFF Lifetime Achievement Award honoree.*

*Co-presented with Washington University Libraries*



## All the Rage

DOCUMENTARY

David Beilinson, Michael Galinsky & Suki Hawley, Greece/U.K./U.S., 2016, 110 min.

**Sunday, Nov. 5, 1:15 PM, Tivoli 3**

America is experiencing an epidemic of pain. For nearly 50 years, Dr. John Sarno has been facing that epidemic head on, but like a modern-day Cassandra (crossed with Don Quixote), he has been struggling to be heard. Sarno contends that chronic pain is a manifestation of the mind-body connection. He doesn't dispute that there are also physically based causes such as a torn Achilles, but Sarno believes that most chronic pain has an emotional source — e.g., repressed rage or prior trauma — and that treating the symptom will not resolve the underlying problem. Sarno has largely been ostracized by his fellow doctors for his views, though he's in no way a militant proselytizer — in fact, he seems resigned to the notion that his therapeutic approach, which avoids drugs and surgery, is doomed for rejection because it's insufficiently profitable. SLIFF alum Michael Galinsky ("Who Took Johnny") became interested in Sarno because of his own often crippling chronic pain, and the film uses his personal story as an affecting entryway into the larger issues. Adroitly mixing-and-matching autobiography, animated graphics, and interviews — with Sarno, his family, other physicians, St. Louis' own Prince EA, and celebrity proponents such as Howard Stern, Larry David, and John Stossel — "All the Rage" aims to amplify Sarno's message and insist that America finally pay attention. *With co-director Galinsky.*





## AlphaGo

Greg Kohs, France/South Korea/U.K./U.S., 2017, 91 min., English & Korean

**Saturday, Nov. 4, 6:00 PM, Webster U./Browning, Free**

With more board configurations than there are atoms in the universe, the ancient Chinese game of Go has long been considered a grand challenge for artificial intelligence. On March 9, 2016, the worlds of Go and AI collided in South Korea for an extraordinary best-of-five-game competition, coined the Google DeepMind Challenge Match. Hundreds of millions of people around the world watched as a legendary Go master took on an unproven AI challenger for the first time in history. "AlphaGo" chronicles a journey from the backstreets of Bordeaux, past the coding terminals of Google DeepMind, to Seoul, where man and machine face off. As the drama unfolds, questions emerge: What can artificial intelligence reveal about a 3,000-year-old game? And, more compellingly, what might it teach us about humanity?

**Sponsored by Engagedly**

DOCUMENTARY



## And Then I Go

Vincent Grashaw, U.S., 2017, 99 min.

**Friday, Nov. 10, 7:30 PM, ZACK**

In the cruel world of junior high, Edwin (Arman Darbo) suffers in a state of anxiety and alienation alongside his only friend, Flake (Sawyer Barth). Misunderstood by their families and demoralized at school on a daily basis, their fury simmers quietly until an idea for vengeance offers them a terrifying release. Based on the acclaimed novel "Project X" by Jim Shepard, this unflinching look at adolescence explores how the powerful bonds of childhood friendship and the search for belonging can become matters of life or death. The strong cast includes Melanie Lynskey ("Togetherness"), Justin Long, Tony Hale ("Veep"), and Carrie Preston. "The psychological and emotional hurdles facing teenage boys that are sometimes given only passing notice by parents and teachers form the centerpiece of 'And Then I Go,'" writes the Hollywood Reporter. "A disturbing drama of teen disaffection, Vincent Grashaw's feature provides an essential and insightful perspective that will resonate with audiences attuned to the challenges of adolescence." *With co-producer Rebecca Green.*

NARRATIVE



## And Then They Came for Us

Abby Ginzberg & Ken Schneider, U.S., 2017, 56 min.

**Saturday, Nov. 11, 4:30 PM, Washington U./Brown, Free**

After the Trump administration called for a Muslim registry and tried to enact an immigration ban against people from Muslim-majority countries, Trump surrogate Carl Higbie cited the unconstitutional incarceration of Japanese Americans during World War II as the precedent. But as the documentary "And Then They Came for Us" amply demonstrates, the registration and incarceration of Japanese Americans was one of the worst violations of constitutional rights in American history. As the U.S. commemorates the 75th anniversary of Executive Order 9066, "And Then They Came for Us" documents — through both contemporary interviews and government-sponsored photos taken by Dorothea Lange, Ansel Adams, and others — the damage the order did to 120,000 people, two-thirds of whom were American citizens. Featuring actor and activist George Takei and many other Japanese Americans who were incarcerated, the film offers a cautionary tale for our troubled times. *With moderator Rebecca Copeland (Washington U. professor of Japanese Language and Literature) and panelists John Inazu (Washington U. Sally D. Danforth distinguished professor of Law & Religion) and Rob Maesaka (playwright of "White to Gray").*

**Sponsored by Sakiyama Family Foundation**

DOCUMENTARY



## Apricot Groves

Pouria Heidary Oureh, Armenia, 2016, 80 min., Armenian

**Monday, Nov. 6, 9:45 PM, Tivoli 3**

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

Aram, an Iranian-Armenian trans youth who's lived in the U.S. since childhood, returns to Armenia for the first time to propose to an Armenian girlfriend he met in America. On the whirlwind one-day trip, Aram encounters an array of cultural, religious, and national differences, but much harder obstacles are still ahead. The Miami New Times writes: "The brilliant 'Apricot Groves' is the rarest kind of queer film: one that eschews the usual tropes, such as coming-of-age tales, jokey plots, and tragic narratives. Pouria Heidary Oureh's film ... is more interested in showing the anxieties of marriage and relationships than it is in focusing on the trials that come with transitioning. It's a quiet, beautifully shot feature that reminds us that trans stories don't have to and shouldn't always be tragic narratives."

**Sponsored by St Lou Fringe**

NARRATIVE



## Art of the Game: Ukiyo-E Heroes

Toru Tokikawa, Canada/Japan/U.S., 2017, 96 min., English & Japanese

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

“Art of the Game” takes a highly enjoyable, fascinating look at an unlikely melding of two seemingly incompatible forms: the ancient Japanese woodcut art called ukiyo-e and illustrations inspired by modern video games. Jed Henry, a skilled American illustrator, became fascinated by ukiyo-e — the gorgeous prints that were produced by Japanese woodblock artists, primarily during the 17th to 19th centuries — and he first intended to learn the laborious and difficult-to-master techniques himself to produce prints of his video-game-inspired artwork. Instead, he discovered a Canadian, David Bull, who has long lived in Japan and has become one of a relative handful of artists/craftsmen still capable of working in the ukiyo-e style. Because no master would take him on as an apprentice, Bull is largely self-taught, but his work is now considered the equal of Japanese practitioners. Henry recruited the initially reluctant Bull to collaborate with him, transforming his illustrations into woodblock prints. The film explores their collaboration, using the production of a new print as a means of leading viewers through the full process, which is insanely labor-intensive and necessitates using an array of highly specialized handmade items. *With director Tokikawa.*

Sponsored by East Asian Languages and Cultures at Washington University

DOCUMENTARY



## Ask the Sexpert

Vaishali Sinha, India/U.S., 2017, 81 min., English & Hindi

Saturday, Nov. 11, 5:30 PM, Plaza Frontenac 6

“Ask the Sexpert” tells the story of Dr. Mahinder Watsa, a highly popular 93-year-old sex-advice columnist for a daily newspaper in India. Despite sex being a taboo topic in the country, Watsa’s brand of non-moralistic advice and humor emboldens many to write in with their questions, the vast majority of whom seek basic information. The columnist gains popularity even while a ban on comprehensive sex education in schools is adopted by approximately a third of India’s states. “Ask the Sexpert,” Screen magazine writes, “presents this unique personality against a backdrop of a glowing Mumbai, where he is stopped on the street by young fans and takes selfies as he launches his book, ‘It’s Normal.’ Stooped and kindly, he’s India’s favorite straight-talking uncle, only one who advertises Viagra as a sideline. He’s certainly a find.” *With producer Mridu Chandra.*

Shown with **A Brief History of Princess X** (Gabriel Abrantes, Portugal, 2016, 7 min.) A history of sculptor Constantin Brancusi’s infamous “Princess X,” a futuristic bronze phallus that is actually a portrait. **The Clitoris** (Lori Malépart-Traversy, Canada, 2016, 3 min., French) Women are lucky: They have the only organ in the human body dedicated exclusively to pleasure.

DOCUMENTARY



## Atomic Homefront

Rebecca Cammisa, U.S., 2017, 100 min.

Saturday, Nov. 11, 3:00 PM, Tivoli 1

St. Louis has a little-known nuclear past as a uranium-processing center for the atomic bomb. Government and corporate negligence led to the dumping of Manhattan Project uranium, thorium, and radium, thus contaminating North St. Louis suburbs, specifically in two areas: the communities along Coldwater Creek, where residents have high rates of very rare cancers, birth defects, and various autoimmune disorders; and in Bridgeton, adjacent to the West Lake-Bridgeton landfill, where an uncontrolled subsurface fire has been moving toward an area where the radioactive waste was buried. Just Moms STL, a group of mothers-turned-advocates, believes their communities are being poisoned and demands that the government either fully remove the waste or permanently relocate residents living nearest the landfill. At the same time, the grassroots organization Coldwater Creek — Just the Facts Please is working to educate the community and healthcare professionals and to promote community inclusion in the Radiation Exposure Compensation Act. “Atomic Homefront” — from HBO Documentary Films — spotlights these engaged citizen advocates. *With director Cammisa and subjects.*

Shown with **Atomic Mother** (L.E. Salas, U.S., 2017, 9 min.) An experimental look at the turbulent history of nuclear warfare, its environmental and health effects on humanity, and the current state of global nuclear ambition.

DOCUMENTARY



## Axolotl Overkill

Helene Hegemann, Germany, 2017, 94 min., English, French, German & Spanish

Friday, Nov. 3, 4:30 PM, Plaza Frontenac 5

Thursday, Nov. 9, 12:00 PM, Plaza Frontenac 5

The directorial debut of Helene Hegemann, who adapts her 2010 bestselling novel, “Axolotl Roadkill” tells the story of Mifti, a 16-year-old who has just lost her mother, and the people who share the shocking and rebellious world she inhabits. As Mifti searches for some combination of excitement and emotional attachment, she encounters an array of self-absorbed and occasionally cruel relatives and acquaintances — including her junkie friend Ophelia and the much older, enigmatic white-collar criminal Alice — and becomes increasingly reckless because of her involvement with them. Mifti’s hard-partying lifestyle is beautifully shot and set to a compelling soundtrack of German punk/hip-hop/house fusion and R&B. Variety calls the film “formally impressive but thematically slippery” and praises “Axolotl Overkill’s” female-centric viewpoint: “The three principal women display emotional responses that almost always come ping-ponging wildly out of left-field. The focus is distinctly feminist in this regard — part of what makes Mifti so coolly compelling is that she’s a teenage girl pursuing her own whims and desires with the single-minded, sometimes self-destructive intent that’s usually reserved for male characters. She’s an incarnation of egoless id, devoid of the desire to second-guess her impulses.”

NARRATIVE





## Back to Burgundy *Ce qui nous lie*

Cédric Klapish, France, 2017, 113 min., English, French & Spanish

**Saturday, Nov. 4, 2:00 PM, Plaza Frontenac 5**

**Monday, Nov. 6, 12:00 PM, Plaza Frontenac 5**

Jean (Pio Marmaï) left his family and his native Burgundy 10 years ago to tour the world, but when he learns of his father's imminent death, the wanderer returns to his childhood home. With his siblings Juliette (Ana Girardot) and Jérémie (François Civil), Jean inherits the struggling family vineyard, and as the seasons turn, they must learn to trust each other again and reinvent their relationship. The latest from Cédric Klapish — the filmmaker of “When the Cat's Away,” the multi-character drama “Paris,” and the “Spanish Apartment” trilogy (“L'Auberge espagnole,” “Russian Dolls,” and “Chinese Puzzle”) — “Back to Burgundy” will delight longtime fans of the director's work and earn new admirers. As the Hollywood Reporter notes, Klapish's films feature “sprawling casts, intersecting storylines and a strong sense of place (or places),” and their characters “are flecked with drawn-from-life humor as well as a sincere form of light pathos that feels earned.” The trade journal concludes: “‘Back to Burgundy’ is similar to those titles in many respects, with the story set in and around the family winery over the course of roughly four seasons and two harvests, with the gorgeous landscapes showcased in everything from time-lapse photography to overhead shots, drone footage and seasonal side-by-side split-screen.”

**Sponsored by Centre Francophone at Webster University**

NARRATIVE



## Backroad Blues

Blake Eckard, U.S., 2006, 89 min.

**Sunday, Nov. 5, 1:30 PM, .ZACK, Free**

Over the past decade, SLIFF has screened a quartet of films by Northwest Missouri indie filmmaker Blake Eckard, a micro-budget master. In early 2018, Eckard's entire body of work will be released in a DVD box set by cult specialist Synapse Films, and we're celebrating that happy event by hosting the belated Missouri debut of “Backroad Blues,” his accomplished sophomore effort. When broke, constantly spilling drifter Chip (Tyler Messner) has a chance encounter with Kent (Alec Jennings), a Bootheel resident who's up north earning money to send home to his wife and daughter, he mercilessly exploits their uneasy friendship. After Chip's intrusive behavior causes the pair to be given the boot from the farm where they're working, the odd couple embarks on a road trip that ultimately leads to disaster. Shot over a mere seven days on 13 rolls of re-canned 16mm film stock — which allowed for just over two hours in raw running time, leaving virtually no opportunity for retakes — “Backroad Blues” was a true DIY production, with the writer/director rolling both camera and sound, and the two actors essentially serving as the entire crew. Calling the film “a minor masterpiece,” Dennis Grunes, author of “A Short Chronology of World Cinema,” writes that “‘Backroad Blues’ is hilariously absurd and tragic — like America itself.” SLIFF also features Eckard's new film, “Coyotes Kill for Fun.” *With director Eckard and actors Jennings and Messner.*

NARRATIVE



## Bad Grandmas

Srikant Chellappa, U.S., 2017, 92 min.

**Thursday, Nov. 2, 8:00 PM, Tivoli 1, \$25 for special event (includes 6:30 PM opening-night reception)**

SLIFF's opening night features the world premiere of “Bad Grandmas,” a St. Louis-shot comedy by co-writer/director Srikant Chellappa and co-writer Jack Snyder, the team behind such polished productions as “Ghost Image” and “Fatal Call,” which were based locally but screened both nationally and internationally. Starring the late Florence Henderson (“The Brady Bunch”) in her final role and the legendary Pam Grier (“Jackie Brown”), “Bad Grandmas” recounts the misadventures of senior citizens Mimi (Henderson), Coralee (Grier), Bobbi (Susie Wall), and Virginia (Sally Eaton). The friends' quiet life is upended when Bobbi's son-in-law, Jim (David Wasilak), cons her and she loses her house. Mimi, the unofficial leader of the group, decides to take matters into her own hands, but things spin out of control, and Jim is inadvertently killed. It isn't long before local detective Randy McLemore (Randall Batinkoff) begins to investigate. Adding further complication — and danger — is Jim's criminal associate Harry Lovelace (Judge Reinhold of “Beverly Hills Cop”), who's on the hunt to collect the money his partner owes him. The situation appears grim, but these bad grandmas are no ordinary women. *With director Chellappa, producer Dan Byington, and actresses Eaton, Grier, Jilanne Klaus, and Wall.*

**Sponsored by Judee & Richard Sauget**

NARRATIVE



## The Ballad of Lefty Brown

Jared Moshé, U.S., 2017, 111 min.

**Saturday, Nov. 11, 6:00 PM, Tivoli 1**

Loyal, crotchety, and rarely taken seriously, Lefty Brown (Bill Pullman) is a 63-year-old sidekick who's ridden with Western legend Eddie Johnson (Peter Fonda) for his entire adult life. The newly appointed senator of Montana, Johnson plans to leave Lefty in charge of his ranch over the the objections of his spirited wife (Kathy Baker). But when a rustler kills Johnson, Lefty is forced from his partner's shadow. Devastated by guilt, he sets out on a journey that reunites him with old friends — U.S. Marshal Tom Harrah (Tommy Flanagan) and Gov. James Bierce (Jim Caviezel) — and requires him to confront the ugly realities of frontier justice. “Imagine a Western in which Walter Brennan goes gunning for the varmints who bushwhacked John Wayne,” writes Variety. “That's pretty much the logline for ‘The Ballad of Lefty Brown,’ writer-director Jared Moshé's solidly entertaining period drama, which can be enjoyed as both a straight-shooting homage to crotchety sidekicks and shoot-em-up conventions, and a well-crafted movie about loyalty, betrayal, and redemption that dutifully acknowledges, without slavishly mimicking, the classic oaters that introduced those sidekicks, and established those conventions.”

**Sponsored by Jon Mendelson REALTORS**

NARRATIVE





## Battle on the Booming Grounds

Timothy Barksdale, U.S., 2016, 54 min.

**Saturday, Nov. 4, 2:30 PM, ZACK, Free**

The center of the North American continent was once a vast sea of grasses. The eastern edge of the Great Plains — which includes Missouri and Illinois — evolved a rich diversity of life, including the greater prairie chicken, its signature species, which was exalted in legend but decimated throughout settlement history. The bird's true importance within the prairie's complex ecological community was belatedly recognized by scientists, but not before it was driven to near extinction. The prairie chicken's fate now lies solely within our hands. What secret keys do the grasses and this symbolic bird hold to the fate of humanity? "Battle on the Booming Ground" uses the prairie chicken as a means of exploring a whole range of wider environmental issues — farming practices, sustainability, biological diversity, and fragmentation of habitat — with filmmaker Timothy Barksdale, a native St. Louisan, and an array of scientific experts providing illuminating commentary. The film is highlighted by strikingly beautiful footage of the birds' complex mating dance, with the males performing their distinctive displays on the so-called booming grounds. *With director/subject Barksdale.*

DOCUMENTARY



## Beauty Mark

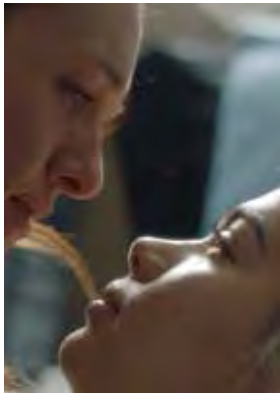
Harris Doran, U.S., 2017, 88 min.

**Saturday, Nov. 11, 4:15 PM, Tivoli 3**

Angie (Auden Thornton), a poverty-stricken young mother taking care of both her 5-year-old son (Jameson Fowler) and her alcoholic mother (Catherine Curtin), is told that the house they're living in is condemned, requiring the trio to move immediately. Her family facing life without a home, the nearly penniless Angie must raise \$1,700 within a week to secure a new place. With only \$65 to her name, Angie is forced to ask for help from the only person she knows with any money: a man from her church, Bruce (Jeff Kober), who sexually abused her as a child and continues to pursue her. The website Eye for Film says of "Beauty Mark": "The horror here is not, as so often, mysterious and pitiful, but stark and banal. Angie is a fierce, focused protagonist; the film serves as a reminder of how much strength it can take simply to keep going, and of the invisible triumphs of people all around us whose stories we would never guess at." *With director Doran.*

*Sponsored by Joni Tackette Casting and Pat Scallet*

NARRATIVE



## Becks

Daniel Powell & Elizabeth Rohrbach, U.S., 2017, 89 min.

**Saturday, Nov. 11, 7:00 PM, Tivoli 3**

Singer/songwriter Becks (Tony-winning and Grammy-nominated Lena Hall) gives up her Brooklyn apartment and heads across the country to join her long-distance girlfriend (Hayley Kiyoko) in LA. But a surprise early arrival has disastrous consequences, and Becks abruptly heads back across the country to St. Louis, where she moves in with her disapproving mother (Christine Lahti), a strict, teetotaling Catholic. As Becks navigates her hometown, playing for tip money in an old friend's bar, an unexpected relationship with Elyse (Mena Suvari), the wife of an old nemesis, begins to take shape. Co-directors Elizabeth Rohrbach (a two-time SLIFF alum) and Daniel Powell — both former St. Louisans — make their narrative-feature debut with "Becks," which won the U.S. Fiction Award at the LA Film Festival. A quasi-musical, "Becks" features original songs by singer/songwriter Alyssa Robbins and instrumental-score composer Steve Salett. Variety writes: "Leading a strong supporting cast, Lahti makes the most of the chewiest role, but it's Hall's charisma that carries the day. She's further buoyed by Powell and Rohrbach's confident pace and assembly." *With co-directors Powell and Rohrbach.*

*Sponsored by Joni Tackette Casting and Pat Scallet*

NARRATIVE



## Bernard and Huey

Dan Mirvish, U.S., 2017, 90 min.

**Sunday, Nov. 5, 6:00 PM, Tivoli 1**

With a screenplay by legendary Oscar®- and Pulitzer-winning author and cartoonist Jules Feiffer (Mike Nichols' "Carnal Knowledge," Robert Altman's "Popeye"), "Bernard and Huey" is a comedy about two old friends who reconnect after 30 years apart. The film features Feiffer's recurring characters Bernard and Huey, who first surfaced in the Village Voice in 1957 and made frequent appearances over the years in Voice and Playboy cartoons, a play, and a novel. Middle-age men behaving badly, former nebbish Bernard (Oscar®-winning screenwriter and actor Jim Rash of "Community") and lothario Huey (David Koechner of "Anchorman") still view women from the immature perspective of their undergrad selves (played in flashback by Jay Renshaw and Jake O'Connor). Those retrograde attitudes lead to complicated relationships with the women in their lives, who include Zelda (Mae Whitman of "Parenthood") and Mona (Nancy Travis). "Bernard and Huey" is directed by award-winning filmmaker and Slamdance Film Festival co-founder Dan Mirvish, a Washington U. grad and SLIFF alum (his debut film "Omaha" and 2012's "Between Us"). *With director Mirvish, SLIFF Charles Guggenheim Cinema St. Louis Award honoree.*

*Sponsored by Meshuggah Café*

NARRATIVE



## Birdboy: The Forgotten Children

*Psiconautas, los niños olvidados*

Pedro Rivero & Alberto Vázquez, Spain, 2015, 76 min., Spanish

**Tuesday, Nov. 7, 7:05 PM, Plaza Frontenac 6**

A gripping animated feature for teen and adult viewers, “Birdboy: The Forgotten Children” explores a landscape of ecological disaster. But even in this darkest of places, light and beauty continue to exist. Stranded on an island in a post-apocalyptic world, teenager Dinky and her friends hatch a dangerous plan to escape in the hope of finding a better life. Meanwhile, her old friend Birdboy has shut himself off from the world, pursued by the police and haunted by demon tormentors. Unbeknownst to anyone, Birdboy contains a secret inside him that could change the world forever. Based on his own graphic novel, co-director Alberto Vázquez’s “Birdboy” is a darkly comic, mind-bending fantasy. Gorgeous graphic imagery brings to life a surreal and discordant world populated by adorable (and adorably disturbed) animated critters, searching for hope and love amid the ruins.

NARRATIVE



## Black Cop

Cory Bowles, Canada, 2017, 91 min.

**Sunday, Nov. 5, 8:30 PM, Tivoli 1**

It's not easy being a black cop: Your community doesn't trust you, your colleagues are wary of you, and everyone assumes you hate NWA. And when the world is on edge waiting for a grand-jury verdict on a high-profile police case involving an unarmed youth, all eyes are on you. For one black cop (Ronnie Rowe), who's already pulled between duty and moral obligation, the situation only worsens when he is profiled by his colleagues when off-duty. Nearly killed by his fellow cops, he's finally pushed over the edge. Armed with the power of his badge, stoked by an antagonizing radio show, and motivated by some good old-fashioned rage, he embarks on a vendetta, targeting the community that justifies his colleagues. A hyperactive satire by Cory Bowles — a cast member and frequent director of the popular Netflix series “Trailer Park Boys” — “Black Cop” provocatively explores the charged intersection of race, law enforcement, and social media.

*With director Bowles.*

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

NARRATIVE



## The Blood Is at the Doorstep

Erik Ljung, U.S., 2017, 90 min.

**Sunday, Nov. 12, 2:00 PM, Missouri History Museum, Free**

Offering a painfully realistic glimpse inside a movement born out of tragedy, “The Blood Is at the Doorstep” provides a behind-the-scenes look at one of America's most pressing social issues. A roofer by day, Nate Hamilton juggled community college and fatherhood in the evening, leading what he describes as “a pretty simple life.” That all changed in 2014, when his brother Dontre was shot 14 times and killed by a Milwaukee police officer. An unarmed black man, Dontre was living with paranoid schizophrenia, and his death raised a complex of problems involving the police's actions: the rapid escalation of force, the use of racial profiling, and the failure to recognize mental-health issues. Filmed over the course of three years in the direct aftermath of Dontre's death, this intimate *vérité* documentary follows Nate and his family as they struggle to find answers and to challenge a criminal-justice system stacked against them. Despite a multitude of setbacks, the Hamilton family inspires substantive reforms on a local level. But when another controversial police shooting in Milwaukee sets off several nights of violent unrest, the Hamiltons activate to maintain peace, as they anxiously wait to see if the reforms they fought so hard for will make a difference for the next family. *With director Ljung and Washington U.'s Tila Neguse, Center for the Humanities' coordinator of the Divided City Initiative.*

DOCUMENTARY



## The Blot

Lois Weber, U.S., 1921, 80 min., silent

**Sunday, Nov. 12, 7:30 PM, Webster U./Moore, \$15 for special event**

The pioneering Lois Weber was one of the first women to direct films, and SLIFF honors the filmmaker by screening a recent restoration of her silent “The Blot,” which addresses the all-too-relevant issue of income inequality. The local Rats & People Motion Picture Orchestra has created an original score for the film and will perform it live. In the film, Professor Griggs teaches the unmotivated sons of the rich and powerful, but he fails to make a living wage. The professor's next-door neighbor, businessman Peter Olsen, has abundant money and food, while the Griggs have almost none. When one of the professor's wealthy students, Phil West, and the impoverished Rev. Gates both fall for young Amelia Griggs, Phil recognizes the disparity in their lives and tries to do something to change it. *With live accompaniment by the Rats & People Motion Picture Orchestra.*

Shown with **Yours Sincerely, Lois Weber** (Svetlana Cvetko, U.S., 2017, 6 min.) An examination of the achievements of pioneering female filmmaker Lois Weber, the highest-paid director at Universal in 1916.

NARRATIVE



## **Breadcrumbs** *Migas de pan*

Manane Rodríguez, Uruguay, 2016, 109 min., Spanish

**Thursday, Nov. 9, 4:15 PM, Plaza Frontenac 5**

**Saturday, Nov. 11, 4:00 PM, Plaza Frontenac 5**

When photographer Liliana (frequent Almodovar star Cecilia Roth) returns to Uruguay — the stage for her tragic past — her conscience is painfully torn between the political and the personal. Will she move past her haunted history and live peacefully as a mother and grandmother, or face her demons by joining a lawsuit on behalf of women who were sexually abused during the country's reign of dictatorship? Although the film begins in the present, the photographer's difficult past is revealed — with Justina Bustos as the younger Liliana — in an extended flashback to Uruguay's dictatorship of 1973-1985. The Hollywood Reporter writes: "No misfortune lasts forever," says a character in 'Breadcrumbs.' But they can last a very long time. The Latin American dictatorships of the 70s and 80s continue to resonate both socially and filmically, and although these stories need to be told, new perspectives always need to be found. In its focus on a woman's choice between political activism and motherhood, Manane Rodriguez's 'Breadcrumbs' indeed finds one."

**NARRATIVE**



## **Brimstone & Glory**

Viktor Jakovleski, Mexico/U.S., 2017, 67 min., Spanish

**Saturday, Nov. 11, 12:00 PM, Tivoli 3**

The National Pyrotechnic Festival in Tultepec, Mexico, is a site of festivity unlike any other in the world. In celebration of San Juan de Dios, patron saint of firework-makers, conflagrant revelry engulfs the town for 10 days. Artisans show off their technical virtuosity, up-and-comers create their own rowdy, lo-fi combustibles, and dozens of teams build larger-than-life papier-mâché bulls to parade into the town square, adorned with fireworks that blow up in all directions. More than three-quarters of Tultepec's residents work in pyrotechnics, making the festival more than revelry for revelry's sake. It is a celebration that anchors a way of life built around a generations-old, homegrown business of making fireworks by hand. Plunging headlong into the fire, "Brimstone & Glory" honors the spirit of Tultepec's community and celebrates celebration itself. The film is edited by Affonso Gonçalves and scored by Dan Romer and Benh Zeitlin, the creative team of "Beasts of the Southern Wild."

Shown with **The Fourth Kingdom** (Alex Lora & Adan Aliaga, Spain/U.S., 2017, 14 min.) In a recycling center for plastic, immigrants and underdogs find redemption, and the American Dream becomes possible.

**Sponsored by Regina & Frank Popper**

**DOCUMENTARY**



## **Bye Bye Germany** *Es war einmal in Deutschland*

Sam Garbarski, Belgium/Germany/Luxembourg, 2017, 102 min., English & German

**Wednesday, Nov. 8, 9:15 PM, Plaza Frontenac 5**

**Friday, Nov. 10, 5:40 PM, Plaza Frontenac 5**

In 1946 Frankfurt, David Bermann (Moritz Bleibtreu of "Run Lola Run" and "Munich") and his Jewish friends have escaped the Nazi regime and are now dreaming of leaving for America. But how will they get the money in these tough postwar times? The smooth-talking businessman focuses on what the Germans now need most: fine bed linens nicely wrapped in amusing stories! The six talented entertainers go from home to home, praising housewives until the flattered ladies have no choice but to buy their irresistible items. Business flourishes and a bright new future can be seen on the horizon. But questions about Bermann's past catch up with him: Could he have collaborated with the Nazis? The smart, uncompromising U.S. officer Sara Simon (Antje Traue) refuses to close the interrogation and wants to get to the heart of Bermann's wartime memories. Although she matches his quick wit with iron severity, it becomes increasingly difficult for Sarah to escape David's charm.

**NARRATIVE**



## **Call Me by Your Name** *Chiamami con il tuo nome*

Luca Guadagnino, Brazil/France/Italy/U.S., 2017, 132 min., English, Italian, French & German

**Friday, Nov. 10, 8:00 PM, Plaza Frontenac 5**

It's the summer of 1983 in the north of Italy, and Elio Perlman (Timothée Chalamet), a precocious 17-year-old American-Italian boy, spends his days in his family's 17th-century villa transcribing and playing classical music, reading, and flirting with his friend Marzia (Esther Garrel). Elio enjoys a close relationship with his father (Michael Stuhlbarg), an eminent professor specializing in Greco-Roman culture, and his mother (Amira Casar), a translator. Although Elio's sophistication and intellectual gifts suggest he is already a fully fledged adult, there is much that yet remains innocent and unformed about him, particularly about matters of the heart. One day, Oliver (Armie Hammer), a charming American scholar working on his doctorate, arrives as the annual summer intern tasked with helping Elio's father. Amid the sun-drenched splendor of the setting, Elio and Oliver discover the heady beauty of awakening desire over the course of a summer that will alter their lives forever. A sensual, transcendent tale of first love — adapted by James Ivory ("Room with a View") from the acclaimed novel by André Aciman — "Call Me by Your Name" debuted at Sundance.

**Sponsored by Ted Wight**

**Dielmann Sotheby's International Realty**

**NARRATIVE**





## Cargo

Kareem Mortimer, Bahamas, 2017, 110 min.

**Friday, Nov. 3, 12:00 PM, Plaza Frontenac 5**

**Saturday, Nov. 4, 9:15 PM, Plaza Frontenac 5**

Exiled American Kevin (Warren Brown), a boat owner in Nassau, is desperate to pay his gambling debts and support his family. Wife Berneice (Persia White) has essentially given up on him: She's tired of his promises and excuses. Pressure is mounting: Kevin has enrolled their son in an expensive private school that he can't afford, and Berneice has been taking care of Kevin's mom, who has severe dementia. Needing an immediate infusion of cash, Kevin uses his vessel to smuggle desperate Haitian workers to the Bahamas, where they will board another boat to Miami. At first, the illegal venture provides Kevin with financial relief, and he hires a caretaker to relieve Berneice's burden. But Kevin quickly self-sabotages, and soon the need for more funds forces him to take a longer and riskier trip — a treacherous, unsettling, and potentially fatal journey.

NARRATIVE



## A Chance in the World

Mark Vadik, U.S., 2017, 105 min.

**Monday, Nov. 6, 7:00 PM, Tivoli 3**

**Tuesday, Nov. 7, 9:15 PM, Tivoli 3**

"A Chance in the World" tells the true story of Steve Pemberton, a wounded and broken boy destined to become a man of resilience and vision. From the day 5-year-old Steve is dropped off at his foster home, he suffers mental and physical abuse at the hands of foster parents Betty and Willie and their children. Desperate for a sense of family and belonging, Steve searches for his biological parents, but no one in the system can provide help or solve the mystery of why he has the last name of Klakowicz despite his obvious African-American features. Gloomy as his life appears, a faint light emanates from a neighbor's small acts of kindness and from a box of books. Steve learns from those books — and from his high-school teacher — that he has to fight in any way he can to succeed in life, and he eventually discovers that family is not only determined by blood. *With director Vadik.*

*Sponsored by Patrick H. Gadell*

NARRATIVE



## Chuck Berry Hail! Hail! Rock 'n' Roll

Taylor Hackford, U.S., 1987, 120 min.

**Sunday, Nov. 5, 1:30 PM, St. Louis Public Library, Free**

When St. Louis native Chuck Berry died earlier this year, the entire world mourned the passing of the rock 'n' roll pioneer. SLIFF pays tribute to the legendary songwriter, singer, and guitarist with a screening of "Chuck Berry Hail! Hail! Rock 'n' Roll," which was filmed by director Taylor Hackford on the occasion of Berry's 60th birthday. The documentary captures a pair of epic concerts staged in 1986 at the Fox Theatre, with Berry performing with an all-star roster of admiring musicians. Among the featured performers are Keith Richards, Eric Clapton, Robert Cray, Etta James, Linda Ronstadt, and Joe Walsh. The film — which critic Robert Christgau calls a "wickedly funny and moving rock-doc classic" — also features behind-the-scenes footage and interviews with Berry and such musical contemporaries as Bo Diddley, Roy Orbison, Little Richard, and Jerry Lee Lewis. One of the singers featured in the film is Berry's daughter Ingrid. She and brother Charles Berry Jr., a guitarist who also performed with his father, will be joined in a post-film conversation by Joe Edwards, whose Blueberry Hill was the longtime home of monthly concerts by Berry. Music critic Daniel Durchholz will conduct the interview with the trio. *With moderator Durchholz and panelists Charles Berry Jr., Ingrid Berry, and Edwards.*

*Sponsored by Chris & Katrina Peoples, Pitzman's Surveying Group, Inc.*

DOCUMENTARY



## The Cinema Travellers

Shirley Abraham & Amit Madheshiya, India, 2016, 96 min., Hindi & Marathi

**Friday, Nov. 3, 7:30 PM, Webster U./Browning, Free**

This Cannes prize-winner takes viewers on a journey with the traveling cinemas of India, which bring the wonder of the movies to faraway villages annually. Seven decades on, as their lorries and cinema projectors crumble and film reels become scarce, these mobile movie purveyors find that their audiences are being increasingly lured away by slick digital technology. "The Cinema Travellers" accompanies a shrewd exhibitor, a benevolent showman, and a maverick projector mechanic who bear a beautiful burden — to keep the last traveling cinemas of the world running. Variety raves: "If the cinema is magic, then the nomadic projectionists and technicians of 'The Cinema Travelers' are its Oz-like wizards, roaming the rural Indian countryside delivering films via their 'Traveling Talkie' road-shows. It's a vocation steeped in tradition and rooted in faith in the medium's rapturous powers. And as illustrated by Shirley Abraham and Amit Madheshiya's intimate, poignant documentary, it's also one that's undergoing a seismic transformation thanks to the emergence of the digital age. Recalling Giuseppe Tornatore's 1988 Oscar winner 'Cinema Paradiso' in its effusive love of 20th-century celluloid splendor, this five-years-in-the-making film should entice theatrical-loving cinephiles."

DOCUMENTARY



## Clash Eshtebak

Mohamed Diab, Egypt, 2016, 97 min., Arabic

**Monday, Nov. 6, 2:25 PM, Plaza Frontenac 6**

**Wednesday, Nov. 8, 9:00 PM, Plaza Frontenac 6**

Set entirely within the confines of a police van, “Clash” — which premiered at Cannes as part of the Un Certain Regard section — dramatizes the ongoing political unrest in Egypt two years after the Arab Spring. It’s 2013 and mass protests have led to the ouster of the ruling Muslim Brotherhood by the army. A series of arrests finds rival demonstrators trapped in a paddy wagon together under the threat of impossibly stifling heat. From this simple setup, Mohamed Diab weaves a white-knuckled tale of resistance and shared humanity that artfully evokes the political fault lines in the Arab world’s most populous nation. Hailing “Clash” as “a rather amazing New Wave-style drama that combines claustrophobic intimacy with some logistically epic scene-setting,” the Guardian writes: “The movie stunningly replicates that sense of inside and outside that must be felt by witnesses to any historic moment: the private debate, the enclosed conflict, and the theatre of confrontation unfolding beyond. What a dynamic piece of cinema.”

NARRATIVE



## Copwatch

Camilla Hall, U.S., 2017, 99 min.

**Sunday, Nov. 5, 1:00 PM, Washington U./Brown, Free**

In Ferguson, Michael Brown died after being shot by police. In New York, Eric Garner died after a chokehold by police. In Baltimore, Freddie Gray died being transported by police. The names of these men have been burned into our public consciousness, and the videos of their deaths broadcast around the globe. They horrified us, made us reevaluate the way we look at the world, and ignited a movement to show that their lives mattered. But there are stories that have not yet been told surrounding these events: stories not about what happened in front of the cameras but about who stood behind them. Copwatching is a nonviolent way to observe police activity and record it, with the dual goal of exposing misconduct and using a physical presence to prevent it. “Copwatch” sheds light on the group We Copwatch and features an array of unlikely heroes, including David Whitt of Ferguson, Jacob Crawford of Oakland, Ramsey Orta of New York, and Kevin Moore of Baltimore. We Copwatch’s men and women, from different races and backgrounds, have dedicated their lives to creating a better future for their children and communities. Granted unprecedented access, including footage never seen before publicly, “Copwatch” defines and personalizes a public narrative that is playing out across America every day. *With subject David Whitt and scholar Rhaisa Williams, postdoctoral fellow in Washington U.’s Performing Arts Department.*

DOCUMENTARY



## Coyotes Kill for Fun

Blake Eckard, U.S., 2017, 77 min.

**Saturday, Nov. 4, 7:00 PM, Tivoli 3**

In “Coyotes Kill for Fun,” the latest from Northwest Missouri indie filmmaker and SLIFF favorite Blake Eckard, a backwoods babysitter agrees to help an abused mother of two escape her lunatic boyfriend, but his psychotic brother is headed back to the area, and he has a fraught history with everyone involved. Filmed over three years in Missouri, Montana, and LA, “Coyotes” had a long gestation: Two-thirds was first shot back in March 2014, and a trio of cinematographers — Eckard, St. Louisan Cody Stokes, and American-indie legend Jon Jost — passed the baton behind the camera. Despite the prolonged production, “Coyotes” maintains a totally consistent — and utterly original — vision. The film features such Eckard regulars as Tyler Messner, Frank Mosley, Roxanne Rogers, and Arianne Martin. Gary Topp, co-founder of the distribution company Films We Like and a devoted supporter of Eckard’s work, writes of “Coyotes”: “I think it is his most accomplished to date; skilled, intriguing and provoking, with authentic performances and some phenomenal staging. It also has a palpable atmosphere of danger that hangs on; I recalled the original ‘Texas Chainsaw Massacre.’ But ‘Coyotes’ stands alone. (Blake’s) films can’t be confused with anyone else’s, and I can’t believe he’s still an untapped talent.” SLIFF also screens Eckard’s second film, 2006’s “Backroad Blues,” which makes its belated Missouri debut. *With director Eckard and actor Messner.*

NARRATIVE



## Cradle of Champions

Bartle Bull, U.S., 2017, 100 min.

**Sunday, Nov. 5, 4:00 PM, .ZACK**

Made with a dream team of documentary talent — the crew’s past films include “Citizenfour,” “Camera person,” “Queen of Versailles,” “Racing Dreams,” and “Cartel Land” — “Cradle of Champions” captures the epic story of three young people fighting for their lives in the oldest, biggest, and most important amateur boxing tournament in the world: the New York’s Daily News Golden Gloves. “Cradle of Champions” follows three inspiring individuals on an urban odyssey through the 10-week Golden Gloves. Though boxing has come under increasing criticism in the past few decades, the tournament — which has produced more professional world champions than the Olympic Games — has taken legions of at-risk kids off the streets and given them discipline, self-respect, and focus. The film had complete access to the tournament — for the first time in its 90-year history — and to its characters. Telling a compelling story of dreams, heartbreak, and redemption, “Cradle of Champions” is edge-of-the-seat drama with the polish of a Hollywood feature and the intimacy of a *cinéma vérité* classic. *With producer Donald Rosenfeld.*

Shown with **Jesszilla** (Emily Sheskin, U.S., 2017, 7 min.) As a 10-year-old dreams of becoming a professional boxer, her father finds himself torn between supporting her dream and worrying about her future.

DOCUMENTARY



## Cries from Syria

Evgeny Afineevsky, Czech Republic/Syrian Arab Republic/Turkey/U.S., 2017, 111 min., Arabic

**Saturday, Nov. 11, 7:30 PM, Washington U./Brown, Free**

“Cries from Syria” is a cinematic monument and tribute to the Syrian people, whose bravery is an inspiration for all humanity. Five years ago, the Syrian people — inspired by events in Tunisia, Libya, and Egypt — rose up against the dictatorial rule of President Bashar al Assad. Public protests sparked by innocent children who were brutally tortured led to violent crackdowns. Before the long civil war was under way, the Islamic State and others groups stepped in and started seizing Syrian territory, making an already terrible situation worse. Stranded between the opposing forces in the conflict, more than 5 million people have desperately tried to survive by fleeing the country. Two-thirds of them are women and children. “Cries from Syria” is a searing, comprehensive account of a brutal conflict from the inside out, drawing on hundreds of hours of war footage from Syrian activists and citizen journalists, as well as testimony from child protesters, leaders of the revolution, human-rights defenders, ordinary citizens, and high-ranking army generals who defected from the government. Directed by Evgeny Afineevsky (Oscar®-nominated “Winter on Fire”), “Cries from Syria” premiered at the 2017 Sundance Film Festival. *With Leila Sadat, director of the Whitney R. Harris World Law Institute at Washington University’s School of Law.*

DOCUMENTARY



## Dabka

Bryan Buckley, Kenya/Somalia/South Africa/Sudan/U.S., 2016, 116 min.

**Monday, Nov. 6, 8:15 PM, Tivoli 1**

In 2008, when rookie journalist Jay Bahadur (former St. Louisan Evan Peters of the “X-Men” franchise and “American Horror Story”) has an inspiring chance encounter with his reporting idol (Al Pacino), he uproots his life and moves to Somalia to look for the story of a lifetime. Hooking up with a local fixer (Oscar® nominee Barkhad Abdi of “Captain Phillips”), Jay attempts to embed himself with the local Somali pirates, only to find himself quickly in over his head. “Dabka,” which premiered at Tribeca, is based on the true story of Canadian reporter Bahadur’s risk-taking adventure. *Paste Magazine* writes: “Director Bryan Buckley, known for his Super Bowl commercials and Oscar®-nominated short film ‘Asad,’ has plenty of stylistic swagger and a seemingly genuine touch with each of his actors.... The politics of piracy are complex and well-explored here, always with a gun in the foreground to unsettle whatever rationality is happening behind it. For a movie primarily centered around conversations, meetings and interviews, each scene has a thumping momentum coxswained by the powerful chemistry between its leads. Peters is great out of necessity — anyone else would be swallowed up by Abdi’s sleepy-eyed shine.”

NARRATIVE



## Dalida

Lisa Azuelos, France, 2016, 124 min., French

**Saturday, Nov. 4, 9:30 PM, Plaza Frontenac 6**

**Sunday, Nov. 5, 2:30 PM, Plaza Frontenac 6**

This powerful biopic is based on the true and fascinating story of acclaimed music icon Dalida (Sveva Alvitì). Following the singer from her birth in Cairo through her traumatic childhood to her worldwide success with 170 million albums sold, “Dalida” provides an intimate portrait of a strong, complex, talented, and fiercely independent woman. But being a modern woman in the late ‘50s came with a steep price. Although Dalida’s repertoire of hits was vast — she sang in French, Spanish, Arabic, Hebrew, German, and Italian — her astonishingly eventful private life was tragic, with three of her lovers committing suicide and Dalida following suit in 1987. This extraordinary life and career, as flamboyant as it was calamitous, is beautifully recounted by director Lisa Azuelos, who deftly matches the songs Dalida performed with the most important episodes of the singer’s life.

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

NARRATIVE



## Darkest Hour

Joe Wright, U.K., 2017, 114 min.

**Sunday, Nov. 12, 6:00 PM, Tivoli 1**

During the early days of World War II, with the fall of France imminent, Britain faces its darkest hour as the threat of invasion looms. As the seemingly unstoppable Nazi forces advance, and with the Allied army cornered on the beaches of Dunkirk, the fate of Western Europe hangs on the leadership of newly appointed British Prime Minister Winston Churchill (Academy Award® nominee Gary Oldman). While maneuvering his political rivals, he must confront the ultimate choice: negotiate with Hitler and save the British people at a terrible cost or rally the nation and fight on against incredible odds. Directed by Joe Wright (“Atonement”) and co-starring Kristin Scott Thomas, Lily James, and Ben Mendelsohn, “Darkest Hour” is the dramatic and inspiring story of four weeks in 1940 during which Churchill’s courage to lead changed the course of world history. *The Guardian* writes: “This is not so much a period war movie as a high-octane political thriller: May 1940 as ‘House of Cards,’ with the wartime Prime Minister up against a cabal of politicians who want to do him down.”

*Sponsored by Dielmann Sotheby’s International Realty*

NARRATIVE





## Different Flowers

Morgan Dameron, U.S., 2016, 99 min.

**Friday, Nov. 10, 9:15 PM, Tivoli 3**

On the day of her big Midwestern wedding, persnickety bride Millie (Emma Bell) jilts her fiancé (Sterling Knight) at the altar with the help of spunky younger sister Emma (Hope Lauren) and embarks on an unexpected journey. Produced by Shelley Long (“Cheers,” “Outrageous Fortune”) — who also stars as Grandma Mildred — “Different Flowers” is the debut feature from writer and director Morgan Dameron. A love letter to the heartland that was filmed entirely on location in Dameron’s hometown of Kansas City, Mo., “Different Flowers” is about learning to follow your heart. And sometimes, in the middle of nowhere, you find yourself. The film also features St. Louis native son Sean Gunn. Hailing the film’s “relaxed Midwestern charm and female-empowerment storyline,” the Hollywood Reporter also singles out its first-time director for praise: “Dameron, a former assistant to J.J. Abrams at production company Bad Robot, has taken note of her mentor’s skillful touch with emotionally loaded material in crafting her two lead characters.” *With director Dameron and assistant director Jacob Brades.*

**Sponsored by Joni Tackette Casting and Pat Scallet**

NARRATIVE



## Dim the Fluorescents

Daniel Warth, Canada, 2016, 128 min.

**Tuesday, Nov. 7, 9:30 PM, Plaza Frontenac 5**

**Sunday, Nov. 12, 8:00 PM, Plaza Frontenac 5**

Struggling actor Audrey (Claire Armstrong) and aspiring playwright Lillian (Naomi Skwarna) pour all of their creative energy into the only paying work they can find: corporate role-playing demonstrations. When they book the biggest gig of their careers at a hotel conference, work commences on their most ambitious production to date, and the ensuing tensions threaten to derail both the production and their friendship. As wryly funny as it is unexpectedly poignant, “Dim the Fluorescents” — winner of the Grand Jury Award for Best Narrative Feature at the Slamdance Film Festival — is a one-of-a-kind portrait of the artistic life in the unlikeliest of settings. “‘Dim the Fluorescents’ is the kind of dynamic, entertaining debut feature that hopefully puts its cast and crew on the map,” says the Film Stage. “Director Daniel Warth and co-writer Miles Barstead have put together a film that crackles with energy.... It’s a film about the struggle of making a living in the creative arts that’s bursting with creativity, zig-zagging from one tone, style, or form to the next at a moment’s notice.”

NARRATIVE



## The Divine Order *Die göttliche Ordnung*

Petra Volpe, Switzerland, 2017, 96 min., German, English, Italian & Swiss German

**Friday, Nov. 3, 8:00 PM, Plaza Frontenac 6**

**Saturday, Nov. 4, 2:30 PM, Plaza Frontenac 6**

Winner of the Audience Award for Best Narrative Film at the Tribeca Film Festival, “The Divine Order” is set in 1971 Switzerland, where women are still denied the right to vote, despite the worldwide social upheavals of the previous decade. When unassuming and dutiful housewife Nora (Marie Leuenberger, winner of a Best Actress award at Tribeca) is forbidden by her husband to take a part-time job, her frustration leads Nora to become the poster child of her town’s suffragette movement. Her newfound celebrity brings humiliation, threats, and the potential end to her marriage, but, refusing to back down, she convinces the women in her village to go on strike. In the process, Nora makes a few startling discoveries about her own liberation. An uplifting crowd-pleaser, this charming film is a time capsule that could not be more timely. Declaring the film “inspired and inspiring,” Amy Taubin in Film Comment cites “The Divine Order” as “a model for the kind of political struggle that’s now needed more than ever.”

NARRATIVE



## Django

Étienne Comar, France, 2017, 117 min., English, French, German & Romany

**Saturday, Nov. 11, 8:30 PM, Tivoli 1**

In this fictionalized biopic, Django Reinhardt (Reda Ketab), the acclaimed jazz guitarist and composer, flees from German-occupied Paris in 1943, but before leaving, he flirts with collaboration. Although a Roma — who were being rounded up with the Jews, homosexuals, and other “undesirables” and sent to their deaths in the concentration camps — Django receives partial protection because of his guitar wizardry, at least as long as he conforms his performances to the Nazis’ tastes. But when Django and his band are invited on a tour of Germany, to be capped by a show for propaganda minister Joseph Goebbels, the musician recognizes both the danger and the ethical compromise. Persuaded by a former lover (Cécile de France), he heads to a wooded Gypsy encampment and begins his transition from cooperation to resistance. “Played to perfection by Reda Ketab, the mustached savant slips through the war with the swagger of a genius and the chaos of an Emir Kusturica film,” writes IndieWire. “Even the most adamant of jazz haters will find themselves tapping their toes, a strict Nazi no-no. Time and again, the film sublimates resistance through art, through identity, and through acts of non-compliance so natural that the man committing them isn’t even fully aware that the instrument in his hands is a machine that kills fascists.”

**Sponsored by Centre Francophone at Webster University**

NARRATIVE



## DriverX

Henry Barrial, U.S., 2017, 100 min.

**Sunday, Nov. 5, 3:15 PM, Tivoli 1**

Skidding into middle age, a stay-at-home dad must drive for an Uber-like ride-share company to help support his working wife and two young daughters. Leonard (Patrick Fabian of "Better Call Saul"), a middle-aged man living in the suburbs, has lost his mojo. It's been two years since the demise of his record store, and now he's a stay-at-home dad taking care of two young daughters while wife Dawn (Tanya Clarke) works during the day. With both kids now in elementary school, he's been interviewing for jobs, but record companies aren't looking for a 50-year-old music lover with a knowledge of classic rock and pre-'80s hip-hop. With their savings now gone, Leonard decides to sign up to drive for DriverX, a popular ride-share company. Leonard is now employed, but low pay and wild LA nights put an even greater strain on his marriage. "DriverX" — which is inspired by actual events — captures the essence of what it means to be a middle-class American in today's rapidly changing times. The deep cast includes Melissa Fumero ("Brooklyn Nine-Nine"), Max Gail ("Barney Miller"), and Oscar Nuñez ("The Office"). The film is the fifth feature by award-winning writer-director Henry Barrial, who's a two-time SLIFF alum ("Pig" and "The House That Jack Built"). *With actor Fabian and producer Mark Stolaroff.*

NARRATIVE



## The Experimental City

Chad Freidrichs, U.S., 2017, 95 min.

**Sunday, Nov. 12, 1:00 PM, Tivoli 3**

In the 1960s, visionary scientist Athelstan Spilhaus, alarmed by the growing environmental crisis in America, worked with a team of committed urban experts to plan a domed city whose futuristic technology and innovative design would eradicate the pollution and waste of the modern city and lead the way to the 21st century. Spilhaus had worn many hats: respected meteorologist, oceanographer, and inventor; commissioner of the Seattle World's Fair; and author of a popular futurist newspaper comic. But in the mid-1960s, he became a frustrated member of a federal committee on urban pollution. To truly understand the problem, Spilhaus concocted the Minnesota Experimental City (MXC), which would be constructed in the Minnesota woods. But before the city of the future could break ground on a virgin site in isolated northern Minnesota, rural citizens and mistrustful environmentalists rose up in protest, doubtful of its pollution-free promises. "The Experimental City" is directed by SLIFF alum and Columbia, Mo., resident Chad Friedrichs ("The Pruitt-Igoe Myth"). *With director Friedrichs.*

Shown with **This Is the War Room!** (Boris Hars-Tschachotin, Germany, 2017, 13 min.) Legendary production designer Ken Adam recalls the iconic War Room he created with Stanley Kubrick for "Dr. Strangelove."

DOCUMENTARY



## Faces Places Visages, villages

JR & Agnès Varda, France, 2017, 89 min., French

**Thursday, Nov. 9, 4:30 PM, Plaza Frontenac 6**

**Sunday, Nov. 12, 3:00 PM, Plaza Frontenac 6**

Eighty-nine-year old Agnès Varda, one of the leading figures of the French New Wave, and acclaimed 33-year-old French photographer and muralist JR teamed up to co-direct this enchanting documentary/road movie. Kindred spirits, Varda and JR share a lifelong passion for images and how they are created, displayed, and shared. Together they travel around the villages of France in JR's photo truck — meeting locals, learning their stories, and producing epic-size portraits of them. The photos are prominently displayed on houses, barns, storefronts, and trains, revealing the humanity in their subjects. "Faces Places" documents both these heart-warming encounters and the unlikely, tender friendship that was formed along the way. Variety writes of Varda: "She's 88, and makes films like she's 28. Her new one is another roving personalized documentary made in the cinematic thrift-shop spirit of 'The Gleaners and I' (2000) and 'The Beaches of Agnès' (2008). Both those films were enchanting, and this one is too, though here Varda raises the bar on what she's doing, because her premise is so slender that she appears, at times, to be conjuring the film out of thin air. Agnès Varda, in the glory of her golden years, has become a humanist magician."

DOCUMENTARY



## Fanny's Journey Le voyage de Fanny

Lola Doillon, Belgium/France, 2016, 94 min., French

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

**Sunday, Nov. 12, 12:30 PM, Plaza Frontenac 5**

Based on the memoirs of Fanny Ben-Ami, "Fanny's Journey" is an incredible tale of bravery, strength, and survival — the story of a daring young girl who will stop at nothing and fear no one. In 1943, 13-year-old Fanny (Léonie Souchaud) and her younger sisters were sent from their home in France to an Italian foster home for Jewish children. When the Nazis arrive in Italy, the children's caretakers — including the stern but caring Madame Forman (Cécile de France) — desperately organize their departure to Switzerland. When they are suddenly left on their own, the 11 children attempt the impossible: journeying to the Swiss border, with its promise of freedom. The Boston Globe observes: "Doillon combines the excitement of a World War II escape film with the sensitivity and insight into childhood trauma of René Clément's 'Forbidden Games' (1952). At a time when many disparage and reject refugees from war and oppression, 'Fanny's Journey' is a reminder of the virtues of decency, compassion, and innocence."

*Appropriate for ages 12 and older.*

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

NARRATIVE





## The Field Hasade

Mordechai Vardi, Israel/Palestinian Territories, 2017, 73 min., Arabic, English & Hebrew

**Sunday, Nov. 12, 4:00 PM, Washington U./Brown, Free**

Near the West Bank's Gush Etzion Junction — between Jerusalem and Hebron — Ali Abu Awwad dedicates his family's field as a Palestinian Center for Non-Violence. Despite a life filled with pain and conflict — his four years in an Israeli prison, his drive-by shooting by an Israeli, his mother's five-year prison sentence, his brother's death at the hands of an Israeli soldier — Ali creates the organization Roots with local Israeli settlers to advance responsibility and to promote the grassroots work necessary for political reconciliation. "The Field" director Mordechai Vardi — a resident of the Gush Etzion Bloc, a cluster of Israeli settlements — accompanies members of the Roots initiative for two-and-a-half years and documents the changes transpiring on both sides. The film's chronicle includes a 2015 wave of violence at Gush Etzion Junction during the "Intifada of Knives," a fraught period during which the peace activists must confront the reality of their own relatives being attacked. Beautifully shot and well paced, "The Field" unsettles and often upsets, with its everyday scenes of living in a militarized zone proving both moving and chilling. *With director Rabbi Vardi and Washington U.'s Sunita Parikh, associate professor of political science.*

*Sponsored by Barbara Smythe-Jones*

DOCUMENTARY



## Film Stars Don't Die in Liverpool

Paul McGuigan, U.K., 2017, 105 min.

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

Based on Peter Turner's memoir, Paul McGuigan's "Film Stars Don't Die in Liverpool" follows the playful but passionate relationship between Turner (Jamie Bell) and the eccentric Academy Award®-winning actress Gloria Grahame (Annette Bening) in 1978 Liverpool. When a romance sparks between the young actor and the Hollywood leading lady, what starts as a vibrant affair between a legendary femme fatale and her young lover quickly grows into a deeper relationship, with Gloria looking to Turner for comfort. Their passion and lust for life are tested to the limits by events beyond their control. "Film Stars Don't Die in Liverpool" also stars Julie Walters and the legendary Vanessa Redgrave. Praising the film's leads as "two stars working at the height of their powers," the Hollywood Reporter writes: "The two leading performances deserve to generate Oscar® buzz. Bening does not make an effort to imitate Grahame's distinctive pout or drawl, but she captures the spirit of the complicated actress with remarkable subtlety and flair. We never doubt Grahame's ability to mesmerize a much younger man, and Bening revels in all of Grahame's complexities.... Bell has done a lot of solid work since his breakout role in 'Billy Elliott,' but this is definitely his most memorable performance since then."

*Sponsored by Marcia Harris*

*Dielmann Sotheby's International Realty*

NARRATIVE



## Flock of Four

Gregory Caruso, U.S., 2017, 87 min.

**Friday, Nov. 3, 6:45 PM, Plaza Frontenac 5**

**Monday, Nov. 6, 4:45 PM, Plaza Frontenac 5**

Set in 1959, "Flock of Four" — an expansion of director Gregory Caruso's short — explores both jazz music and historic Central Avenue in South Central LA. Since Joey (Braeden Lemasters) was a youngster, jazz has been an integral part of his life: He plays it with his friends, his heroes are the jazz greats, and the music remains his last connection to his deceased dad. After hearing on the radio that legendary musician Pope Dixon (the Emmy-winning Reginald Cathey of "House of Cards") is playing somewhere on Central Avenue, Joey and his jazz-crazed high-school pals — Bud (Isaac Jay), Archie (Uriah Shelton), and Louis (Dylan Snyder) — venture from their homes in Pasadena in search of the gig. Unfortunately, Central Avenue at night isn't the most welcoming environment for a bunch of middle-class white kids. But that won't prevent Joey from tracking down his hero.

NARRATIVE



## Food Evolution

Scott Hamilton Kennedy, U.S., 2017, 92 min.

**Sunday, Nov. 12, 1:00 PM, Tivoli 1**

Directed by Academy Award®-nominated filmmaker and SLIFF alum Scott Hamilton Kennedy ("Fame High") and narrated by esteemed science communicator Neil deGrasse Tyson, "Food Evolution" is set amidst a brutally polarized debate marked by fear, distrust, and confusion: the controversy surrounding GMOs and food. Traveling from Hawaiian papaya groves to banana farms in Uganda to the cornfields of Iowa, "Food Evolution" wrestles with the emotions and the evidence driving one of the most heated arguments of our time. Featuring experts and icons of the struggle such as Mark Lynas, Alison Van Eenennaam, Jeffrey Smith, Andrew Kimbrell, Vandana Shiva, Marion Nestle, Bill Nye, Monsanto's Robert Fraley, as well as farmers and scientists from around the world, this worldview-challenging documentary attempts to separate the hype from the science in the debate around food. The New York Times writes: "With a soft tone, respectful to opponents but insistent on the data, 'Food Evolution' posits an inconvenient truth for organic boosters to swallow: In a world desperate for safe, sustainable food, GMOs may well be a force for good."

Shown with **Pork.0** (Brett Kuxhausen, U.S., 2016, 18 min.) A Missouri farmer combats factory farming by using sustainable methods to invent his own breed of pigs.

DOCUMENTARY





## For Ahkeem

Jeremy Levine & Landon Van Soest, U.S., 2016, 90 min.

**Saturday, Nov. 11, 7:00 PM, Missouri History Museum, Free**

Beginning one year before the fatal police shooting of a black teenager in nearby Ferguson, “For Ahkeem” is the coming-of-age story of Daje Shelton, a black 17-year-old girl in North St. Louis. She fights for her future as she is placed in an alternative high school and navigates the marginalized neighborhoods, biased criminal-justice policies, and economic devastation that have set up many black youth like her to fail. After she is expelled from her public high school, juvenile-court Judge Jimmie Edwards sends Daje to the court-supervised Innovative Concept Academy, which offers her one last chance to earn a diploma. Over two years, Daje struggles to maintain focus in school, attends the funerals of friends killed around her, falls in love with a classmate named Antonio, and navigates a loving-but-tumultuous relationship with her mother. As Antonio is drawn into the criminal-justice system and as events in Ferguson — just four miles from her home — seize the national spotlight, Daje learns she is pregnant and must contend with the reality of raising a young black boy. *With co-directors Levine and Van Soest, producer Jeff Truesdell, field producer Brad Rayford, and subject Daje Shelton.*

**Sponsored by Mike Isaacson & Joe Ortmeier**

DOCUMENTARY



## Free Speech Fear Free

Ramsay Tarquin, Germany/U.K./U.S., 2016, 80 min.

**Sunday, Nov. 5, 6:00 PM, Webster U./Browning, Free**

Begun when precocious filmmaker Ramsay Tarquin was 15 — he’s still only 20 — “Fear Speech Fear Free” includes some footage of his youthful attempts to explore the topic of free speech and its essential importance in democracy. But those early, haphazard man-on-the-street talks quickly give way to a series of compelling, deep-dive interviews with key people involved in various free-speech issues: hackers, whistleblowers, journalists, and activists. The documentary features probing exchanges with such high-profile figures as Wikileaks’ Julian Assange; Jacob Applebaum, a core member of the Tor project; Sarah Harrison, the Wikileaks editor who accompanied Edward Snowden on his flight from Hong Kong to Moscow; and actor Jude Law, who is involved in a campaign to oppose Belarus’ authoritarian crackdown on free speech. The film also includes visits with CIA whistleblower John Kiriakou and several prominent expat Americans, and spends a good amount of time in Berlin, which has evolved into an important gathering spot for free-speech activists and serves as home to the hackerspace c-base. *With a Skype conversation with director Ramsay Tarquin.*

**Sponsored by Gateway Media Literacy Partners**

DOCUMENTARY



## Future '38

Jamie Greenberg, U.S., 2017, 75 min.

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

**Saturday, Nov. 4, 2:00 PM, Tivoli 3**

A delightfully skewed view of the modern world through a 1930s lens, “Future ’38” is a “lost” classic from Hollywood’s golden age, recently rediscovered in a Tinseltown attic. (That’s the filmmakers’ story, and they’re sticking to it.) In this faux product of classical Hollywood — shot in the 4:3 Academy ratio and a simulation of three-strip Technicolor — American agent Essex (Nick Westrate) journeys from 1938 via time machine to recover a powerful, weaponizable isotope that will have matured in the subsequent 80 years. Venturing to the year 2018, he finds a strange world of silvery skyscrapers, connected computers, and working women. As he explores this disorienting environment, Essex falls for hotel clerk Banky (Betty Gilpin of “Nurse Jackie”), a gal 80 years his junior (sort of), and must grapple with leaving her behind or returning to the past to KO Hitler. Filled with screwball comedy, punning dialogue, and anachronistic delights, “Future ’38” features a cameo by Neil deGrasse Tyson and an appearance by “Blade Runner’s” Sean Young. The Hollywood Reporter observes: “If Ed Wood and John Waters somehow adopted a baby and raised them to make a film in modern-day midtown Manhattan, the result could be something like ‘Future ’38.’” *With director Greenberg.*

NARRATIVE



## Gabe

Luke Terrell, U.S., 2016, 70 min.

**Friday, Nov. 3, 7:30 PM, ZACK**

No parent should have to bury their child, but that was the reality that the Weils of St. Louis faced when their son Gabe was diagnosed with Duchenne muscular dystrophy. Told he would not live past 25, Gabe made it his life goal to earn a college degree. Then, during his senior year of college, he received a new diagnosis, doubling his life expectancy overnight. This unforeseen scenario, though remarkable and welcome, presented Gabe with a complicated obstacle: creating a future for which he had never planned in a world that often forgets he exists. *With director Terrell.*

Shown with **Hale** (Bradford Bailey, U.S., 2017, 23 min.) Disability-rights pioneer Hale Zukas, who has had cerebral palsy since birth, played an integral role in creating accessibility-friendly transit systems and forever changed how the world looks at disability.

DOCUMENTARY



## Golden Exits

Alex Ross Perry, U.S., 2017, 94 min.

**Sunday, Nov. 12, 6:30 PM, Tivoli 3**

In this powerful new work by Alex Ross Perry ("Listen Up Philip," "Queen of Earth") — which debuted at Sundance — Nick (former Beastie Boy Adam Horowitz) has settled into a safe existence in a small pocket of Brooklyn, where he currently toils on an archival project for his father-in-law. Nick's marriage to Alyssa (Chloë Sevigny) is strained by his past infidelity, and he has a nettlesome relationship with his sister-in-law (Mary-Louis Parker), so when twentysomething Naomi (Emily Browning) arrives from Australia to assist Nick for the semester, an already delicate balance is upset. Naomi has a loose family connection to Buddy (Jason Schwartzman), a music producer who lives in the same neighborhood with his wife (Analeigh Tipton), and Naomi manages to intertwine the two families, disturbing both households in the process. The New Yorker's Richard Brody praises "Golden Exits" as "Brooklyn Bergman, a drama of death pushing from behind and despair looming ahead," describing the film as "a story of sibling rivalries and family heritage (artistic and material), of fragile marriages and bitter solitude, of solidarity and betrayal, of the possibilities of youth and the limits of encroaching middle age, of work as passion and work as burden, of the intimate relationships that develop through work, that nourish work, and that threaten work."

NARRATIVE



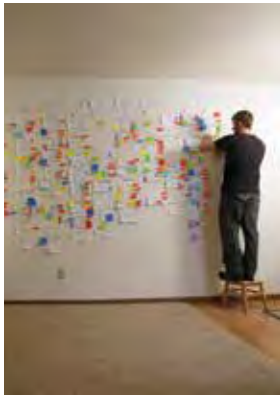
## Gray Area: Wolves of the Southwest

Dean Cannon, U.S., 2017, 50 min.

**Thursday, Nov. 9, 6:00 PM, Tivoli 1, Free**

In the American Southwest, a unique species of wolf unlike any other is making a comeback. Considered extinct nearly 40 years ago, the little-known Mexican gray wolf has — against all odds — slowly pulled back from the very brink. From a founding population of just seven animals, the species has slowly grown to a current wild population of approximately 100. Now, however, the Mexican gray wolf faces a new threat from within: its own genetics. As part of a bold recovery mission, one lone wolf is given a chance to offer new hope for the survival of her species. In telling the Mexican gray wolf's story, "Gray Area" explores whether there can be a balanced and sustainable future where ranchers, conservationists, locals, and biologists can coexist with this apex predator. Experts from St. Louis' Endangered Wolf Center, which played an essential role in the Mexican gray wolf's recovery, are among those featured in the film. *With producer Alan Lacy and the Endangered Wolf Center's Regina Mossotti, director of animal care and conservation.*

DOCUMENTARY



## A Gray State

Erik Nelson, U.S., 2017, 93 min.

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

In 2010, David Crowley — an Iraq veteran, aspiring filmmaker, and charismatic up-and-coming voice in fringe politics — began production on his film "Gray State," which was set in a dystopian near-future where civil liberties are trampled by an unrestrained federal government. The film's crowd-funded trailer was enthusiastically received by the burgeoning online community of libertarians, Tea Party activists, and members of the nascent alt-right, but the work was never finished: In January 2015, Crowley was found dead with his family in their suburban Minnesota home. Their shocking deaths quickly became a cause célèbre for conspiracy theorists who speculated that Crowley was assassinated by a shadowy government concerned about a filmmaker who was getting too close to the truth about their aims. Directed by "Grizzly Man" producer Erik Nelson and executive-produced by Werner Herzog, "A Gray State" combs through Crowley's vast archive of 13,000 photographs, hundreds of hours of home video, and behind-the-scenes footage of David's work-in-progress to reveal what happens when a paranoid view of the government turns inward and the lines begin to blur between what is real and what people want to believe.

DOCUMENTARY



## Happening: A Clean Energy Revolution

Jamie Redford, U.S., 2017, 75 min.

**Friday, Nov. 3, 5:30 PM, Tivoli 1, Free**

At the dawn of the clean-energy era, filmmaker Jamie Redford embarks on a colorful personal journey to meet the people and companies that are creating jobs, turning profits, and making communities stronger and healthier across the U.S. Unlikely entrepreneurs in towns from Lehi, Utah, to Georgetown, Texas, to Buffalo, N.Y., reveal their pioneering clean-energy solutions, with Redford serving as the audience's surrogate as he learns both how clean energy works and what the ongoing changes in energy production and consumption mean on a personal level. While telling an enlightening story about technology and innovation, "Happening" also explores issues of human resilience and social justice, encouraging viewers to embrace the future and find hope for our collective survival in the face of significant challenges. *With producer Jill Tidman, a former St. Louisan.*

DOCUMENTARY



## Have a Nice Day Hao ji le

Jian Liu, China, 2017, 77 min., Mandarin

**Monday, Nov. 6, 9:10 PM, Plaza Frontenac 5**

**Saturday, Nov. 11, 2:00 PM, Plaza Frontenac 5**

A hard rain is about to fall on a small town in Southern China. In a desperate attempt to find money to save his fiancée's failed plastic surgery, Xiao Zhang, a mere driver, steals a bag containing a million yuan from his gangster boss. News of the robbery spreads fast within the town and, over the course of one night, everyone starts looking for Xiao Zhang and his money. Liu Jian delivers a whirlwind neo-noir, cementing his place as a pioneering force in independent Chinese animation. Indiewire enthuses: "If Quentin Tarantino remade 'Pulp Fiction' as an animated movie set in modern-day China, it might look something like 'Have a Nice Day.' Throw in some jarringly modern reference points — Trump, Brexit — and this exuberant, Tarantinoesque display of violence and suspense presents deep perspective on the ripple effects of troubled times around the world. A mesmerizing portrait of despair and the capitalist instincts created by it."

**Sponsored by St. Louis Chinese American News and East Asian Languages and Cultures at Washington University**

NARRATIVE



## Heal the Living Réparer les vivants

Katell Quillévéré, Belgium/France, 2016, 103 min., French

**Thursday, Nov. 9, 6:40 PM, Plaza Frontenac 6**

**Friday, Nov. 10, 9:30 PM, Plaza Frontenac 6**

Based on Maylis de Kerangal's 2014 international bestselling novel "Réparer les vivants," "Heal the Living" examines the philosophical and emotional questions that are raised when approaching the realities of organ donation. The film follows three seemingly unrelated stories that carefully weave together: a French teenager and his friends on a surfing road trip that leads to tragedy; a woman in another town who learns that her weak heart is beginning to fail; and two teams of doctors and medical experts who struggle through their day-to-day practice of attempting to save lives. A story about human connectivity and the desire to help others in need, "Heal the Living" is a dazzling contemporary medical drama of the highest order — a film that figuratively, spiritually, and literally plumbs the depths of the human heart. The film features a finely tuned French ensemble cast that includes Tahar Rahim, Emmanuelle Seigner, and Anne Dorval, and a wondrously expressive score by the great Alexandre Desplat. Kenneth Turan of the LA Times writes: "Unusual in its story, unexpected in its structure, made with an unerring instinct for emotional connection, 'Heal the Living' wallops us without ever overplaying its hand."

NARRATIVE



## The Hippopotamus

John Jencks, U.K., 2017, 89 min.

**Sunday, Nov. 5, 1:00 PM, Tivoli 1**

**Sunday, Nov. 12, 9:15 PM, Tivoli 1**

In "The Hippopotamus" — based on a comic novel by actor/writer/comedian Stephen Fry — disgraced poet Ted Wallace (Roger Allam) is summoned to the country manor of his friends Lord and Lady Logan (Matthew Modine and Fiona Shaw) to investigate a series of unexplained miracle healings. Ted tracks down the perpetrator of the phenomena, 15-year-old David Logan, and the Logans become determined to share their son's "gift" with the world, unaware that he is using some unorthodox methods. With a poet's passion for the truth, Ted hurries to debunk the miracles and save a young man from a lifetime of embarrassment. The Guardian writes: "John Jencks' adaptation of the Stephen Fry novel is all Allam, all the time: when not grousing in voiceover, he can be witnessed sniping, letching and harrumphing in person as Ted Wallace, a blocked poet-turned-soused critic drawn into an altogether wonky country house mystery. It's a slight limitation that neither Wallace nor the audience really knows what he's investigating — we're mostly watching Allam scowling at the eccentrics passing through his eyeline — but it's still a pleasure, and often a joy, to watch the star measuring out and savouring Fry's rich wordplay like fingers of scotch."

**Sponsored by Janet & Rob Levy**

NARRATIVE



## Hotel Salvation

Shubhashish Bhutiani, India, 2016, 102 min., Hindi

**Wednesday, Nov. 8, 4:30 PM, Plaza Frontenac 6**

**Friday, Nov. 10, 12:00 PM, Plaza Frontenac 6**

An ominous dream convinces 77-year-old Dayanand Kumar that his end could be near. Informing son Rajiv of the news, Daya makes it clear that he wants to breathe his last in the holy city of Varanasi, ending the cycle of rebirth by attaining salvation. Being the dutiful son he is, Rajiv is left with no choice but to drop everything and make the journey with his stubborn father. Daya and Rajiv check into Mukti Bhawan — the Hotel Salvation — a guesthouse devoted to people who've come to die in Varanasi. But as the days go by, Rajiv struggles to juggle his responsibilities back home, and Daya — far from expiring — starts to positively bloom in the hotel. Intent on giving Daya a shot at salvation, Rajiv finds himself torn between helping his father along the pathway to death and doing what's required to keep his own life together. The Times of London hails "Hotel Salvation" as "a dextrous Indian drama set in a hostel for the dying on the banks of the Ganges, replete with wry humour, cheeky visual gags and an obsession with the paradox of celebrating life on the edge of death."

NARRATIVE





## I Am Evidence

Trish Adlesic & Geeta Gandbhir, U.S., 2017, 87 min.

**Wednesday, Nov. 8, 6:30 PM, Plaza Frontenac 5**

A powerful indictment of the criminal-justice system's seeming indifference to the crime of rape, "I Am Evidence" exposes the shockingly large number of untested rape kits in the United States today. Despite the power of DNA to solve and prevent crimes, hundreds of thousands of kits containing potentially crucial DNA evidence languish untested in police evidence storage rooms across the country. Behind each of these kits lies an individual's unresolved sexual-assault case. Produced by "Law & Order: SVU's" Mariska Hargitay — who also appears in the documentary — "I Am Evidence" tells the stories of survivors who have waited years for their kits to be tested and chronicles the efforts of the law-enforcement officials who are leading the charge to work through the backlog and pursue long-awaited justice in these cases. The film reveals the high cost of the lingering lassitude surrounding rape investigations in this country, and the positive effects of treating survivors with the respect they deserve. *With co-director Adlesic and subject Kym L. Worthy, prosecutor of Wayne County, Mich.*

**Sponsored by "Culture Shock": A Film Series for Helping Kids Together**

DOCUMENTARY



## In Between Bar Bahar

Maysaloun Hamoud, France/Israel, 2016, 103 min., Arabic & Hebrew

**Monday, Nov. 6, 7:05 PM, Plaza Frontenac 6**

**Wednesday, Nov. 8, 2:05 PM, Plaza Frontenac 6**

Lalia (Mouna Hawa), Salma (Sana Jammeli), and Nur (Shaden Kanboursa) share an apartment in the vibrant heart of Tel Aviv. Lalia, a criminal lawyer with a wicked wit, loves to burn off her workday stress in the underground club scene. Salma, slightly more subdued, is a DJ and bartender. Nur, a younger, religious Muslim girl who moves into the apartment to study at the university, is both intrigued and intimidated by her two sophisticated roommates. When her conservative fiancé visits, he is horrified by her secular friends, entreating her to hasten their marriage, leave Tel Aviv, and assume her rightful role as a wife. She refuses, and his violent rebuttal leaves all of the women shaken. Salma and Lalia also face turmoil: Lalia has found love with a modern Muslim man whose acceptance proves less than unconditional, and Salma discovers that her Christian family in a northern Galilean village is not as liberal as they claim. These three very different women find themselves doing the same balancing act between tradition and modernity, citizenship and culture, fealty and freedom.

**Sponsored by Delcia Corlew**

NARRATIVE



## In the Heat of the Night

Norman Jewison, U.S., 1967, 109 min.

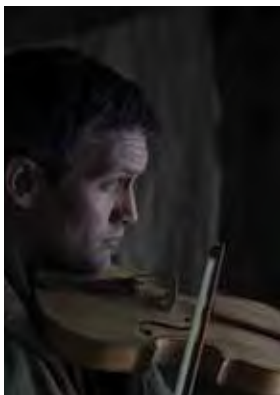
**Sunday, Nov. 12, 1:30 PM, St. Louis Public Library, Free**

As timely and relevant as it was in 1967 — an especially fraught time in the civil-rights movement, when American cities were riven by race riots — "In the Heat of the Night" celebrates its 50th anniversary this year. An Oscar® winner as Best Picture, the film was shot in nearby Sparta, Ill. — only 50 miles from St. Louis — because star Sidney Poitier feared for his life if the production were based in the South. In the film, Philadelphia police detective Virgil Tibbs (Poitier) is arrested on suspicion of murder by Bill Gillespie (Rod Steiger), the racist police chief of tiny Sparta, Miss. After Tibbs proves his innocence, he joins forces with Gillespie to track down the real killer. Their investigation takes them through every social level of the town, with Tibbs making both enemies and unlikely friends as he hunts for the truth. *With Novotny Lawrence, associate professor of race, media, and popular culture in the Radio, Television, and Digital Media Department at Southern Illinois University-Carbondale.*

Shown with **The Streets of Greenwood** (Jack Willis, Fred Wardenburg & John Reavis, U.S., 1963, 21 min.) Recently restored by Washington U. Libraries' Film & Media Archive, the film chronicles the voter-registration efforts of the Student Nonviolent Coordinating Committee (SNCC) in Greenwood, Miss., in the summer of 1963.

**Co-presented by Washington University Libraries**

NARRATIVE



## Instrument of War

Adam Anderegg, Lithuania/U.S., 2017, 89 min.

**Sunday, Nov. 12, 3:30 PM, Tivoli 1**

In "Instrument of War," American B-24 bomber pilot Clair Cline (Jack Ashton) is held at the German POW camp Stalag Luft I after being shot down over Nazi-occupied Holland during a bombing mission. Although one war ends for Cline, another begins — to keep hope alive. He and his fellow crew members struggle to keep themselves psychologically sound while living in captivity. To help maintain his sanity and lift his fellow prisoners' spirits, Cline — a self-taught musician — trades Red Cross rations with other prisoners and the guards to get the tools and supplies he needs to craft a violin using bunk-bed slats, the leg of a chair, dried glue from the bottom of chairs, and a shard of glass as a wood-carving tool. The ingenious homemade violin is completed in time for Christmas, and Cline became known throughout the camp for playing traditional carols on it. Inspired by Cline's true story, the film was made with the cooperation of his family and includes excerpts from the diary that his wife kept throughout her husband's captivity.

**Sponsored by Diane & John Kalishman**

NARRATIVE



## Intent to Destroy

Joe Berlinger, Canada/Malta/Portugal/Spain/U.S., 2017, 115 min.

**Sunday, Nov. 12, 7:00 PM, Washington U./Brown, Free**

Pulling back the curtain on mass-murder censorship in Hollywood due to U.S. government pressure to appease a strategic ally, “Intent to Destroy” embeds with a feature-film production as a springboard to explore the violent history of the Armenian genocide and the legacy of Turkish suppression and denial over the past century. Director Joe Berlinger (“Paradise Lost” trilogy, “Metallica: Some Kind of Monster”) — a former SLIFF Lifetime Achievement Award honoree — captures the cinematic and political challenges of producing a historically meaningful, big-budget feature film in an environment rife with political suppression and threats of retaliation. By intertwining three separate threads — the modern-day production of director Terry George’s “The Promise” (2016), the history of the Armenian genocide, and the century of international repression — “Intent to Destroy” provides a comprehensive view on the atrocities of 1915-23 and their aftermath, which continues till the present day. *With Lisa Bedian, director of communications for the city of St. Peters, whose Armenian grandparents were forced to flee their home by the Turkish government.*

DOCUMENTARY



## The Islands and the Whales

Mike Day, Faroe Islands/U.K., 2016, 81 min., Danish, English & Faroese

**Tuesday, Nov. 7, 6:00 PM, Tivoli 1, Free**

In their remote home in the North Atlantic, the Faroe Islanders have always eaten what nature could provide, proud to put local food on the table. The land yields little, so they have always relied on harvesting their seas. Hunting whales and seabirds kept them alive for generations and gave them the way of life they love and would pass on to their children. But today they face a grave threat to this tradition. It is not the controversy surrounding whaling that threatens the Faroese way of life; the danger comes from the whales themselves. The Faroese are among the first to feel the effects of our ever-more-polluted oceans. They have discovered that their beloved whales are toxic, contaminated by the outside world. What once secured their survival now endangers their children, and the Faroe Islanders must make a choice between health and tradition.

Shown with **Part Time Heroes** (Quentin Van Den Bossche, Belgium/Finland/France/Netherlands, 2017, 13 min.) Volunteers with the Sea Shepherd Conservation Society fight poachers and safeguard our oceans.

DOCUMENTARY



## Jackie Brown

Quentin Tarantino, U.S., 1997, 154 min.

**Friday, Nov. 3, 8:00 PM, Tivoli 1, \$15 for special event**

As part of SLIFF’s “Tribute to Pam Grier,” the fest screens Quentin Tarantino’s “Jackie Brown,” which itself serves as a loving homage to the actress. A faithful adaptation of the 1992 Elmore Leonard crime novel “Rum Punch,” “Jackie Brown” details the efforts of aging, luckless stewardess Jackie (Grier) as she attempts to wriggle free from her uncomfortable position between gun runner Ordell Robbie (Samuel L. Jackson), for whom she moonlights as a money mule carrying cash from Mexico to LA, and ATF agent Ray Nicolette (Michael Keaton), who catches her in mid-transport. With the help of her smitten bail bondsman, Max Cherry (Robert Forster), Jackie endeavors not only to escape both the jail term threatened by Ray and the sure death for potential betrayal promised by Ordell but also to steal \$500,000. Entertainment Weekly’s Owen Gleiberman says of the SLIFF honoree: “Pam Grier looks marvelous, with her diamond eyes and sexy half sneer, and ... she is, as always, a commanding actress; she blends street smarts and melancholy the way she used to blend street smarts and Amazonian hauteur.” *With Grier, SLIFF Women in Film Award honoree.*

*Sponsored by David Houle, Sight & Sound Production Services*

NARRATIVE



## Jackson

Maisie Crow, U.S., 2016, 92 min.

**Sunday, Nov. 5, 3:00 PM, Stage at KDHX, Free**

“Jackson” is an intimate, unprecedented look at the lives of three women caught up in the complex issues surrounding abortion access: Shannon Brewer, the director of Jackson Women’s Health Organization, the only remaining abortion clinic in Mississippi; Barbara Beaver, a leader of the anti-abortion movement in the state and the head of the Center for Pregnancy Choices; and April Jackson, a young mother of four children who is faced with another unplanned pregnancy. Although abortion remains legal in the United States, anti-abortion efforts have succeeded in making it virtually inaccessible in some places — and often unthinkable in the Deep South. At one time, Mississippi had 14 abortion clinics, but only one remains. With abortion now stigmatized in Mississippi, women in poverty and women of color are particularly vulnerable. Set against the backdrop of the fight to close the last abortion clinic in Mississippi, “Jackson” explores the racial and religious attitudes that shape the debate in the Bible Belt and captures hard truths about the lives at the center of the struggle over reproductive healthcare in America. *With a post-film discussion with representatives of the co-presenting organizations.*

*Co-presented with Missouri State Rep. Cora Faith Walker, MOLLI’s List, NARAL Pro-Choice Missouri, NWPC-STL, and Reproaction*

DOCUMENTARY



## Jasper Jones

Rachel Perkins, Australia, 2017, 105 min.

**Tuesday, Nov. 7, 8:15 PM, Tivoli 1**

Based on the best-selling novel and featuring a stellar cast that includes Toni Collette and Hugo Weaving, “Jasper Jones” is the story of Charlie Bucktin, a bookish boy of 14 living in a small town in Western Australia. In the dead of night during the scorching summer of 1969, Charlie is startled when he is woken by local mixed-race outcast Jasper Jones outside his window. Jasper leads him deep into the forest and shows him something that will change his life forever, setting them both on a dangerous journey to solve a mystery that will consume the entire community. In an isolated town where secrecy, gossip, and tragedy overwhelm the landscape, Charlie faces family breakdown, finds his first love, and discovers what it means to be truly courageous. Reminiscent of “To Kill a Mockingbird” in theme and subject, “Jasper Jones” also evokes the work of Mark Twain.

*Appropriate for ages 12 and older.*

NARRATIVE



## Krotoa

Roberta Durrant, South Africa, 2016, 109 min., Afrikaans

**Tuesday, Nov. 7, 4:25 PM, Plaza Frontenac 6**

**Thursday, Nov. 9, 12:05 PM, Plaza Frontenac 6**

Krotoa, a feisty and bright 11-year-old girl, is removed from her close-knit Khoi tribe to serve Jan van Riebeeck, her uncle’s trading partner. Brought into the first fort established by the Dutch East India Company in 1652, she grows into a visionary young woman who assimilates the Dutch language and culture so well that she rises to become an influential interpreter for van Riebeeck, who was the first governor of the Cape Colony. Because of her dual existence, Krotoa ends up being rejected by her own Khoi people and destroyed by the Dutch when she tries to find a middle way between the two cultures. “Krotoa” won Best Film at the Harlem International Film Festival in New York.

NARRATIVE



## Last Flag Flying

Richard Linklater, U.S., 2017, 124 min.

**Saturday, Nov. 11, 8:00 PM, Plaza Frontenac 6**

In 2003, 30 years after they served together in the Vietnam War, former Navy Corps medic Richard “Doc” Shepherd (Steve Carell) reunites with ex-Marines Sal (Bryan Cranston) and Mueller (Laurence Fishburne) on a different type of mission: to bury Doc’s son, a young Marine killed in the Iraq War. Doc decides to forgo burial at Arlington Cemetery and, with the help of his old buddies, takes the casket on a bittersweet trip up the East Coast to his home in suburban New Hampshire. Along the way, Doc, Sal, and Mueller reminisce and come to terms with shared experiences of the war that continue to shape their lives. Director Richard Linklater (“Boyhood”) and author Darryl Ponicsan (“Cinderella Liberty”) collaborated on the screenplay, which follows the trio as they wrestle with the pangs of war both past and present. Although not a sequel in the traditional sense, “Last Flag Flying” consciously evokes the spirit of Hal Ashby’s “The Last Detail,” which was also based on a Ponicsan novel. IndieWire calls the film “a thoughtful and well-acted look at confused, estranged people working through their problems with the fine art of conversation.”

*Sponsored by Warner Hall Thornhill*

*Dielmann Sotheby’s International Realty*

NARRATIVE



## The Leisure Seeker

Paolo Virzi, France/Italy/U.S., 2017, 112 min.

**Saturday, Nov. 4, 6:45 PM, Plaza Frontenac 5**

The first film in English by Italian director Paolo Virzi (“Human Capital”), “The Leisure Seeker” — which debuted at the Venice film fest — tells the story of a runaway couple going on an unforgettable cross-country journey in their vintage camper. Seriously ill Ella (Academy Award® winner Helen Mirren) and Alzheimer’s-afflicted John (two-time Golden Globe winner Donald Sutherland) are fleeing the suffocating care of their doctors and grown children. He is distracted but strong; she is frail but sharp. Their journey aboard the faithful old camper they call the Leisure Seeker takes them from Boston to Key West. Sharing moments of exhilaration and anguish, they recapture their passion for life and their love for one another on a road trip that provides revelation and surprise. Calling the film “a consoling, teary-funny road trip comedy about an ageing couple who realise their days — of living independently, at least — are numbered,” London’s Telegraph observes: “The canon of Alzheimer’s films doesn’t lack for performances piled up with compassion and fine-grained observation, from ‘Iris’ all the way to ‘Still Alice.’ But as their faded Winnebago wends its way to the coast, Ella and John show there’s room for two more.”

*Sponsored by 4101 Laclede Luxury Residences*

NARRATIVE





## Let Yourself Go *Lasciati andare*

Francesco Amato, Italy, 2017, 102 min., Italian

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

**Sunday, Nov. 12, 5:20 PM, Plaza Frontenac 5**

In this Italian variant on the screwball comedy, an uptight psychologist gets more than just a physical workout when he signs up for personal-training sessions with an attractive young instructor. Toni Sevillo (“The Great Beauty”) is outstanding as Elia, a conservative Jewish psychiatrist who lives next door to his estranged wife, with whom he is still secretly in love. When his doctor warns him that his weight is putting his health at risk, Elia enlists Claudia (Verónica Echegui) to help get him into shape. A single mother to an undisciplined child, Claudia could use some coaching of her own — in life. Together, this mismatched pair makes strides in healing both body and soul.

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

NARRATIVE



## The Light of the Moon

Jessica M. Thompson, U.S., 2017, 95 min., English & Spanish

**Monday, Nov. 6, 2:30 PM, Plaza Frontenac 5**

**Wednesday, Nov. 8, 2:00 PM, Plaza Frontenac 5**

Bonnie (Stephanie Beatriz), a young and successful Latina architect, is sexually assaulted while walking home from an evening out with friends in Brooklyn. At first, she attempts to keep the assault a secret from her long-term boyfriend Matt (Michael Stahl-David of “Narcos”), but the truth quickly emerges. Bonnie emphatically denies the impact of what has just happened to her. She fights to regain normalcy and control, but returning to her old life is more complicated than expected. Her attempt to recapture the intimacy she previously had with Matt falters, and cracks begin to surface in their relationship. Another attack in the neighborhood only drives Bonnie further into denial, before an encounter with an at-risk woman causes her to face the truth and confront her own self-blame. Beatriz (“Brooklyn Nine-Nine,” “Short Term 12”) gives a powerful and moving performance as Bonnie, a woman who maintains her dignity and sense of humor as she deals with the aftermath of a life-altering experience. The feature-film debut of Emmy-nominated Australian filmmaker Jessica M. Thompson, “The Light of the Moon” is a powerful reminder of the resilience of the human spirit and the importance of relationships in the face of a tragedy.

NARRATIVE



## Long Live Benjamin

Terrence Butler & Jimm Lasser, U.S./Venezuela, 2017, 60 min.

**Wednesday, Nov. 8, 7:30 PM, ZACK**

While visiting his wife's homeland of Venezuela in 1997, noted portrait artist Allen Hirsch unexpectedly fell in love. The object of his affection? A deathly ill, orphaned newborn Capuchin monkey named Benjamin. Nursing Benjamin back to health and sneaking him into New York City, Allen would find his life — and his sense of self — forever changed by his adopted simian son. The poignant and funny “Long Live Benjamin” disorientingly begins at the end, with Hirsch working on an impressively detailed monkey sculpture before opening a freezer and pulling out the carcass of a dead Capuchin. The film then backtracks to capture Hirsch's struggles to retain Benjamin, forever evading the laws that prevent Americans from keeping monkeys in their homes. Although sympathetic to the human-animal duo, the film frankly explores the ethical concerns surrounding Benjamin's life in the city and gives viewers room to question whether Hirsch's platonically falling in love with the monkey justifies his choice to smuggle Benjamin into New York. But “Long Live Benjamin” also leaves no doubt that the connection between the pair is quite real.

Shown with **Animal Cinema** (Emilio Vavarella, U.S., 2017, 12 min.) A film composed of fragments of videos by animals who autonomously stole and operated cameras.

DOCUMENTARY



## Lost in Paris *Paris pieds nus*

Dominique Abel & Fiona Gordon, Belgium/France, 2016, 83 min., English & French

**Wednesday, Nov. 8, 7:00 PM, Plaza Frontenac 6**

**Thursday, Nov. 9, 2:30 PM, Plaza Frontenac 6**

Filed in Dominique Abel and Fiona Gordon's signature whimsical style — last seen at SLIFF in “The Fairy” — “Lost in Paris” stars the filmmakers as a small-town Canadian librarian and a strangely seductive, oddly egotistical vagabond. When her orderly life is disrupted by a letter of distress from 88-year-old Aunt Martha (delightfully portrayed by Academy Award® nominee Emmanuelle Riva), Fiona (Gordon) hops on the first available plane to Paris and arrives only to discover that Martha has disappeared. In an avalanche of spectacular disasters, she encounters Dom (Abel), an affable but annoying tramp who just won't leave her alone. Replete with the amazing antics and intricately choreographed slapstick that have come to define Abel and Gordon's work, “Lost in Paris” is a wondrously fun and hectic tale of peculiar people finding love while lost in the City of Lights. The New York Times describes the co-directors' style as “equal parts Jacques Tati, Jerry Lewis, Wes Anderson and ‘Wallace & Gromit.’” The pair's frequent directing partner, Bruno Romy, is also represented at this year's SLIFF with the documentary “When I Was 6, I Killed a Dragon.”

**Sponsored by Pier Marton**

NARRATIVE



## The Maestro

Adam Cushman, U.S., 2016, 94 min.

**Saturday, Nov. 4, 4:45 PM, Plaza Frontenac 6**

**Sunday, Nov. 5, 7:45 PM, Plaza Frontenac 6**

Mario Castelnuovo-Tedesco (Xander Berkeley of “The Walking Dead”) was the composer of more than 200 Hollywood films in the 1940s and 1950s. Mario went on to mentor some of film music’s greatest composers, including John Williams, Randy Newman, Henry Mancini, Jerry Goldsmith, and Andre Previn. “The Maestro” follows budding film composer Jerry Herst (Leo Marks) as he moves to Hollywood after World War II to study with infamous master teacher Castelnuovo-Tedesco. The film is based on real letters between the two men. An array of film and music luminaries — Gene Kelly, Cyd Charisse, Nelson Riddle, Igor Stravinsky, Stanley Kubrick — are portrayed onscreen as they enter and exit the composer’s orbit. The cast includes native St. Louisan Sarah Clarke (as Castelnuovo-Tedesco’s wife), William Russ, Mackenzie Astin, and the late Jon Polito. *With director Cushman and producer David Phillips.*

NARRATIVE



## Marvin Booker Was Murdered

Wade Gardner, U.S., 2017, 116 min.

**Friday, Nov. 10, 7:00 PM, Missouri History Museum, Free**

On July 9, 2010, Marvin Booker, a homeless street preacher with mental-health issues, was killed by five sheriff deputies while being booked into the Denver Detention Center. The event was caught on tape and witnessed by more than 20 people. Yet the city of Denver never indicted — or even reprimanded — any of the deputies involved. “Marvin Booker Was Murdered” explores how the largely Memphis-based Booker family members — many of whom are preachers, including Marvin’s brother, the Rev. Spencer Booker of St. Louis’ St. Paul AME Church — relentlessly push their case through the court system in an attempt to secure some form of justice. With their two persistent Denver attorneys and supportive community members from both cities, the Bookers fight to ensure that the civil rights of people like Marvin will not be violated in the future. The story of Marvin Booker reveals how a city chose to protect the “thin blue line” instead of a citizen’s constitutional rights. *With director Gardner, members of the Booker family, civil-rights attorney Mari Newman, and Washington University Libraries’ Kris Helbling, first year experience librarian; English and American literature librarian; and women, gender, and sexuality studies librarian.*

*Sponsored by Linda Brown Reed, Esq.*

DOCUMENTARY



## Mawlana (The Preacher)

Magdi Ahmed Ali, Egypt, 2016, 130 min., Arabic

**Friday, Nov. 3, 5:15 PM, Plaza Frontenac 6**

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

A charismatic young sheikh moves from leading prayers in a governmental mosque to becoming a TV celebrity. Deviating from the usual religious rhetoric in a society heavily influenced by fundamentalism, Sheikh Hatem (Amr Saad) issues fatwas that are accepted by the millions who have become fans. As Hatem’s popularity ascends, however, bloody struggles for power rage around him, and he finds himself caught in a complex network of conflict. Problems multiply on the personal front — his son is abroad receiving medical attention, his wife treats him coldly — and security institutions try to exert control over him to serve their interests. A crisis point is reached when the president calls on Hatem to persuade his willful son — who’s threatening to convert to Christianity — to remain a Muslim. “An unorthodox TV preacher speaks out about the unholy alliance between religion and state in a bold Egyptian political thriller,” writes the Hollywood Reporter. “Few Arab films have dared to confront the sinister interplay between government and Islam as boldly as ‘The Preacher (Mawlana).’ Capturing the dark atmosphere of the times, director Magdi Ahmed Ali brings Ibrahim Issa’s 2012 novel ‘Mawlana/Our Master’ to the screen with verve, emotion and a welcome dose of humor.”

NARRATIVE



## Miss Kiet's Children *De kinderen van juf Kiet*

Peter Lataster & Petra Lataster-Czisch, Netherlands, 2017, 115 min., Dutch

**Friday, Nov. 10, 7:30 PM, Webster U./Browning, Free**

Both touching and hilarious, “Miss Kiet’s Children” chronicles small changes of immense consequence. Using observation alone, without interviews or voice-over, the film assumes the perspective of four refugee children of different nationalities and closely follows their language struggles, their fights, their friendships, and their first loves in the classroom of Kiet Engels. Miss Kiet, with her endless supply of patience, is the kind of teacher every schoolkid should have: strict but never harsh, loving but never soft. Many of her pupils are refugees who have just arrived in the Netherlands, and everything in their lives is new and confusing. Although some of the children are initially quarrelsome, the teacher’s sympathetic approach brings calm and awakens their interest. Miss Kiet doesn’t just teach her students to read and write Dutch: She also helps them learn to solve problems together and respect one another. By the film’s conclusion, an affectionate community has grown — the fruit of a teacher’s dedicated labor.

Shown with **Dancing in Limbo** (Amanda Larsh, Hannah Bradford, Caroline Roffe, & Nick McDonald, Malawi/U.S., 2016, 14 min., English, French & Swahili) Young men inside the Dzaleka Refugee Camp use dance as a way to express themselves, forget their troubles, and find success under harrowing circumstances.

*Sponsored by Drs. Diane Carson & Willis Loy*

DOCUMENTARY





## Mr. Handy's Blues

Joanne Fish, U.S., 2017, 86 min.

**Sunday, Nov. 5, 7:00 PM, Stage at KDHX, \$15 for special event**

"Mr. Handy's Blues" chronicles the life of William Christopher (aka W.C.) Handy, known worldwide as the Father of the Blues. Handy's trajectory to success is an against-all-odds odyssey that took him from a strict religious home in Northern Alabama, to a low point of despair in St. Louis, to becoming one of the most revered composers of the 20th century. Handy's vision, love of music, and talent transforms the oral traditions of his African-American countrymen into a unique and commercial musical genre: the blues. Interviews with Taj Mahal, Bobby Rush, and Vince Giordano bring Handy's story to life, and Handy himself is present in rare archival footage and audio. "Mr. Handy's Blues" also features performances of Handy's songs — including such standards as "St. Louis Blues," "The Memphis Blues," and "Beale Street Blues" — by current artists. *With director Fish and a live musical performance by pianist Ethan Leinwand, vocalist Valerie Kirchoff, and trumpeter TJ Muller.*

Shown with **Blues & Ragtime: The Sounds of St. Louis** (St. Louis Artworks, U.S., 2017, 11 min.) The story of how ragtime music — with its local roots — became the foundation for much of modern blues, R&B, and hip-hop.

**Sponsored by Linda & Erv Rhode**

DOCUMENTARY



## Mune: Guardian of the Moon *Mune, le gardien de la lune*

Alexandre Heboyan & Benoît Philippon, France, 2014, 86 min.

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

As legend has it, the first Guardian of the Sun threw a harpoon into the cosmos and roped the sun to bring light and warmth to all of humanity. Then the Guardian of the Moon lured the moon to the Land of Darkness to provide a balance to the sun and supply the world with dreams. At a momentous ceremony to appoint the two new guardians, an accident seems to occur: The heir apparent is passed over, and the title Guardian of the Moon is bestowed on the waif-like Mune, a small and frightened forest faun who seems wholly unprepared to take on such a weighty responsibility. This news excites Necross, the nefarious ruler of the Underworld, a corrupted ex-guardian who decides to take advantage of Mune's weakness and steal back the sun for himself. Now it is up to unlikely hero Mune and his friend Glim — a headstrong young girl with wax for skin — to save the sun and restore order to the world. A breathtaking new adventure from the producers of "The Little Prince," "Mune" features a star-studded voice cast that includes Patton Oswalt, Rob Lowe, Christian Slater, and Ed Helms.

**Appropriate for all ages.**

NARRATIVE



## My Entire High School Sinking Into the Sea

Dash Shaw, U.S., 2016, 75 min.

**Saturday, Nov. 4, 8:00 PM, ZACK**

**Thursday, Nov. 9, 7:30 PM, ZACK**

From acclaimed graphic novelist Dash Shaw ("Bottomless Belly Button," "Cosplayers") comes an audacious debut that is equal parts disaster cinema, high-school comedy, and blockbuster satire, told through a dream-like mixed-media animation style that incorporates drawings, paintings, and collage. Dash (Jason Schwartzman) and his best friend Assaf (Reggie Watts) are preparing for another year at Tides High School, where they muckrake on behalf of their widely distributed but little-read school newspaper, edited by their friend Verti (Maya Rudolph). But just when a blossoming relationship between Assaf and Verti threatens to destroy the boys' friendship, Dash learns of an administration cover-up that puts all the students in danger. As disaster erupts and the friends race to escape through the roof of the school, they are joined by a popular know-it-all (Lena Dunham) and a lunch lady (Susan Sarandon) who is much more than meets the eye. Hailed as "the most original animated film of the year" and "John Hughes for the Adult Swim generation" by Indiewire, the film reminds audience members that the high-school experience — with its everyday concerns of friendships, cliques, and young love — continues to shape who we become, even in the most unusual of circumstances.

NARRATIVE



## My Friend Dahmer

Marc Meyers, U.S., 2017, 107 min.

**Friday, Nov. 10, 7:00 PM, Tivoli 1**

Before Jeffrey Dahmer became one of the most notorious serial killers of all time, he was a teenage loner. Conducting grisly experiments in a makeshift backyard lab, Jeff was invisible to most, until his increasingly bizarre behavior unexpectedly attracted friends. Based on the acclaimed graphic memoir by cartoonist John "Derf" Backderf — who was a teenage friend of the nascent serial killer and nearly became his first human victim — "My Friend Dahmer" chronicles the origins of the man, the monster — and the high-school senior. Ross Lynch portrays Dahmer in a performance that Paper Magazine describes as "haunted, sad, scary, and unforgettable," and the exceptional cast includes Anne Heche, Vincent Kartheiser, Dallas Roberts, Alex Wolff, and Tommy Nelson. Variety hails the new film from director Marc Meyers — a two-time SLIFF alum with "Approaching Union Square" and "Harvest" — as "a serious and audacious attempt to dramatize the inner life of a sick puppy when he wasn't quite so sick" and declares that "My Friend Dahmer" is disturbingly compelling and original ... the movie that Gus Van Sant's 'Elephant' wanted to be: a humanizing dissection of teen psychosis." *With director Meyers.*

**Sponsored by Barry & Jackie Albrecht**

NARRATIVE





## Napping Princess *Hirune-hime: Shiranai watashi no monogatari*

NARRATIVE

Kenji Kamiyama, Japan, 2017, 110 min., Japanese

**Sunday, Nov. 12, 11:00 AM, Missouri History Museum, Free**

The year is 2020, three days before the opening of the Tokyo Olympics. While she should be studying for her exams, Kokone Morikawa is often dozing off, stuck between reality and a dream-world full of fantastic motorized contraptions. But after her father, a talented but mysterious mechanic, is arrested for stealing technology from a powerful corporation, it's up to Kokone and her childhood friend Morio to save him. Together they realize that Kokone's dream-world holds the answers to the mystery behind the stolen tech, and they embark on a journey that traverses dreams and reality, city and country, and past and present. Their mission uncovers a trail of clues to her father's disappearance and ultimately a surprising revelation about Kokone's family. Visionary director Kenji Kamiyama ("Ghost in the Shell: Stand Alone Complex" and "Eden of the East") delivers a sci-fi fantasy that effortlessly weaves together the rapidly evolving technology of today's world with the fantastic imagination of the next generation.

*Appropriate for ages 9 and older.*

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



## Nat Bates for Mayor

DOCUMENTARY

Bradley Berman & Eric Weiss, U.S., 2017, 75 min.

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

"Nat Bates for Mayor" tells the story of the outrageous 2014 mayor's race in Richmond, home to the second-largest refinery in California. In a brazen move, Chevron spends more than \$3 million to back 83-year-old African-American stalwart Nat Bates. Bates makes a Faustian bargain with the city's corporate behemoth in a cagey attempt to preserve the longstanding but waning power of Richmond's black working-class community. The election pits black against white and pro-development forces against eco-friendly progressives in a pitched David vs. Goliath battle. The unusual questions: Who qualifies as David? Is Nat Bates a savior or a stooge? Offering a wild, entertaining ride, "Nat Bates for Mayor" chronicles a race that includes a dizzying array of offbeat, bigger-than-life small-town pols. Featuring cameos by Vermont Sen. Bernie Sanders and civil-rights leader Andrew Young, the documentary provocatively explores important issues — corporate influence, race, gentrification, homophobia, and political self-determination — with humor and insight. *With co-directors Berman and Weiss, and Leah Merrifield, Washington U.'s associate vice chancellor for community engagement and St. Louis college-readiness initiatives.*



## Never Again: Forging a Convention for Crimes Against Humanity

DOCUMENTARY

Leila Nadya Sadat, U.S., 2017, 46 min.

**Saturday, Nov. 11, 12:30 PM, Washington U./Brown, Free**

Following World War II, at the Nuremberg trials, members of the Nazi regime were convicted of crimes against humanity as a response to the widespread and systematic atrocities they committed against civilian populations during the war, especially the attempted extermination of European Jewry. Seventy years later, the world still lacks a global treaty for the prevention and punishment of crimes against humanity, despite the ongoing commission of these crimes. Combining the testimony of survivors and the commentary of internationally renowned experts — including the late Whitney H. Harris, a longtime St. Louis resident who served as a Nuremberg prosecutor — "Never Again" chronicles the slow but steady effort to remedy this gap in international law and practice. The film was produced by the Crimes Against Humanity Initiative at Washington University School of Law under the direction of Professor Leila Sadat, director of the Whitney R. Harris World Law Institute. *With director/subject Sadat.*

Shown with **Duterte's Hell** (Aaron Goodman & Luis Liwanag, Philippines, 2017, 8 min.) A look at the terror and devastation of President Rodrigo Duterte's drug war.



## Never Been a Time

DOCUMENTARY

Denise Ward-Brown, U.S., 2017, 112 min.

**Sunday, Nov. 5, 7:30 PM, Washington U./Brown, Free**

"Never Been a Time" uses the 1917 East St. Louis race riot to unpack hidden facts that reveal the complexity of racism in all of America. The film links events separated by as much as a 100 years and as few as 20 miles, tracing the line between the East St. Louis pogrom — one of the worst racially motivated massacres in American history — and the 2014 racial uprisings in Ferguson and the 2017 protests in Minnesota over the shooting death of Philando Castile. Moving from micro to macro, the film broadens to include the full sweep of the African-American experience, showing the unequal citizenship accorded to blacks on all levels: economic, political, and social. The words of poets, the recollections of descendants, the analyses of scholars, and the testimonies of the 1917 victims create a multilayered documentary that demonstrates there has "never been a time" when people of African descent were treated with fairness in the U.S. without some type of demand for change. *With director Ward-Brown and writer Harper Barnes, author of "Never Been a Time: The 1917 Race Riot That Sparked the Civil Rights Movement."*



## Never Say Goodbye: The KSHE Documentary

Ron Stevens, U.S., 2017, 95 min.

**Sunday, Nov. 12, 6:00 PM, .ZACK, Free**

Director Ron Stevens traces the unlikely beginnings of the world's longest-running rock radio station, KSHE 95, which reached its 50th year of continuous rocking in 2017. Stevens, who was himself an integral part of KSHE as a DJ in the 1970s, interviews the very first person ever heard on the station's air — at 7 a.m. Saturday, Feb. 11, 1961, years before it converted to album-oriented rock — and tracks down every major personality (or at least those still alive) who worked there through 1979. Amazingly, from 1968 to 1976, every disc jockey hired at KSHE had no previous experience in radio, including its manager, Shelley Grafman, who was selling insurance door-to-door before his brother hired him to run the St. Louis station. Filled with original film footage and photos from the '70s — and plenty of “KSHE Classics” — the documentary celebrates both the on-air personalities and the rock stars whose careers were most closely associated with the station. The jocks and musicians share memorable tales about the rock station that became known around the world and that has now endured for a full half-century. *With director Stevens.*

*Sponsored by OnStL.com*

DOCUMENTARY



## The New Fire

David Schumacher, U.S., 2017, 82 min.

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

As the effects of climate change become more and more apparent, a new generation of nuclear engineers is on the rise, hoping to help solve the greatest environmental challenge humanity has ever faced. Despite the huge growth in renewable energy and energy efficiency in recent years, most of America's clean energy still comes from nuclear. Nuclear energy has been vilified in much of the environmental community, yet the next-generation reactors currently in development may prove to be the key to avoiding climate catastrophe. Filmed across four continents over the course of 22 months, “The New Fire” tells the story of the young engineers who are developing those reactors, which they hope will provide clean and safe solutions to the world's future energy needs. Emmy-winning director David Schumacher follows the growth of two nuclear startup companies, details the efforts of Bill Gates' nuclear company to bring affordable clean energy to developing countries, and features renowned climate scientist Jim Hansen as he travels the globe advocating for nuclear power. Combining *vérité* scenes with archival footage, animation, and commentary by leading experts, “The New Fire” is an eye-opening look at a planet in crisis and at the unlikely heroes who are trying to save it. *With director Schumacher.*

DOCUMENTARY



## The Nile Hilton Incident

Tarik Saleh, Denmark/France/Germany/Sweden, 2017, 106 min., Arabic, Dinka, English & French

**Friday, Nov. 10, 3:10 PM, Plaza Frontenac 5**

**Saturday, Nov. 11, 9:00 PM, Plaza Frontenac 5**

A political thriller based on a true story, “The Nile Hilton Incident” follows Noredin (Fares Fares), a police officer in Cairo's corrupt criminal-justice system, as he probes the murder of a famous club singer at the Nile Hilton Hotel just weeks before the 2011 Egyptian revolution. What initially seems to be a crime of passion proves something much larger and more sinister, implicating Egypt's power elite. Realizing the true scope of the investigation, Noredin decides to break the rules to obtain justice — not only colliding with the larger forces of the state but also ignoring his own best interests. Entertainment Weekly writes, “You can feel the Middle Eastern country's impending wave of frustration, corruption, and paranoia simmering underneath every scene in the film like white noise in the background,” and the Hollywood Reporter observes that “‘The Nile Hilton Incident’ represents the type of penetrating filmmaking that only a writer-director intimately familiar with Egyptian culture but possessing an outsider's perspective could convincingly accomplish.”

NARRATIVE



## No Man's Land

David Byars, U.S., 2017, 90 min.

**Saturday, Nov. 4, 12:00 PM, Tivoli 3**

Director David Byars gives a detailed, on-the-ground account of the 2016 standoff between protesters occupying Oregon's Malheur National Wildlife Refuge and federal authorities. After the leaders of the action — headed by Ammon Bundy — put out a call to arms via social media, the Malheur occupiers quickly bolster their numbers with an influx of right-wing militia members and onlookers. What began as a protest to condemn the sentencing of two ranchers quickly morphed into a catchall opportunity for those eager to register their militant antipathy toward the federal government. During the 41-day siege, the filmmakers were granted remarkable access to the inner workings of the insurrection. “No Man's Land” documents the Malheur takeover from its inception to its dramatic demise and tells the story of those on the inside of the movement — the ideologues, the disenfranchised, and the dangerously quixotic — attempting to uncover what draws Americans to the edge of revolution. The Hollywood Reporter calls “No Man's Land” an “intensely visceral documentary which shows just how far some fringe segments of the population are willing to go to stand up for their beliefs.”

DOCUMENTARY



## Not Alone

Kiki Goshay & Jacqueline Monetta, U.S., 2016, 51 min.

**Sunday, Nov. 12, 1:00 PM, .ZACK, Free**

Driven by a desire to understand why her best friend killed herself at 16, co-director Jacqueline Monetta — herself a recent high-school grad — gets suffering teens to share their struggles with mental illness and suicide attempts. Through Monetta's intimate one-on-one interviews, viewers learn about depression, anxiety, self-harm, suicide attempts, and resources for getting help and treating mental illness. The film serves as an excellent educational tool: helping teens recognize the warning signs of depression among their peers, providing warnings about social media and its potentially deleterious effects, suggesting outlets for help, destigmatizing mental illness, and giving teen viewers the clear sense that they are not alone. *With a post-film discussion with Elizabeth Makulec, executive director of Kids Under Twenty One (KUTO).*

Shown with **Rosebud Line** (Meg Vatterott, U.S., 2017, 15 min.) Two Native American women run a suicide hotline on the Rosebud Reservation in South Dakota.

DOCUMENTARY



## Palacios

Robert T. Herrera, U.S., 2017, 77 min.

**Saturday, Nov. 11, 2:00 PM, Tivoli 3**

Eugene (Olajuwon Davis), a black inner-city teen, escapes the streets and hides away on a Midwest city rooftop during the Fourth of July holiday. He is found by Holly (Libby Bibb), a widowed alcoholic, who lives in the secluded rooftop dwelling with her Boston terrier. Eugene eventually confesses to Holly that he's ducking the police and tells her that the cops mistakenly think he was involved in a nearby crime. The odd couple commits to spending the day together above the city, waiting for a hopeful resolution to Eugene's situation. As the long day passes, their friendship grows, but their personal realities begin to catch up with them. "Palacios" was shot in St. Louis by SLIFF alum Robert T. Herrera, whose documentary "The Gray Seasons" screened at the fest in 2011. *With director Herrera.*

**Sponsored by Joni Tackette Casting and Pat Scallet**

NARRATIVE



## Pizza Shop: An Italian-American Dream

Antony Osso, Italy/U.S., 2017, 57 min., English & Italian

**Sunday, Nov. 12, 2:45 PM, Plaza Frontenac 5**

What is an immigrant's typical experience in America? What does he sacrifice, and what does he gain? "Pizza Shop" provides one family's answer to those questions, lovingly illustrating what it means for Charlie and Fred Osso, immigrant brothers from Calabria, Italy, when they live out the American dream. Through hard work, resilience, and the opportunities provided in the U.S., they've thrived, with the Osso siblings having run a successful pizzeria and restaurant in a strip mall in northern New Jersey for nearly 40 years. Now in their 70s, they're facing a forced relocation and encroaching old age. But retirement is a dirty word to these workhorses. With humor and compassion, filmmaker Antony Osso (Charlie's son) details the sacrifices that parents make for their children. *With producer Laura Nespola and post-production assistant Cynthia Mezick.*

Shown with **Crown Candy** (Kamau Bilal & David Wilson, U.S., 2016, 10 min.) A portrait of the beloved 100-year-old candy store and lunch counter in North St. Louis. **The Last Blintz** (Dori Berinstein, U.S., 2016, 30 min.) In the heart of Times Square, the last authentic New York coffee shop — a gathering place for everyone from Broadway stars to the homeless — is closing its doors.

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

DOCUMENTARY



## Poisoning Paradise

Keely Shaye Brosnan, U.S., 2017, 60 min.

**Friday, Nov. 10, 5:30 PM, Tivoli 1, Free**

In seemingly idyllic Hawaii, communities are surrounded by experimental agricultural test sites that spray pesticides upwind of their neighborhoods. "Poisoning Paradise" details the ongoing struggle by native Hawaiians to advance bold new legislation governing the fate of their island home. In an attempt to diversify an economy that was overly reliant on tourism, policymakers in both Hawaii and Washington, D.C., encouraged the world's largest biotech companies to utilize Kauai's favorable climate and fertile soil to test genetically engineered seeds and crops. Corporations have since applied hundreds of tons of restricted-use pesticides on thousands of acres across the island's west side, the traditional homeland of an indigenous and disenfranchised population. Interviews with local residents, scientists, and healthcare professionals reveal the hardships and ecological dangers of intensive and continuous pesticide applications and explore the environmental injustice visited on people living in one of the most sacred, biologically unique, and diverse locations on Earth. Although Kauai's plight might seem like a local issue, similar debates are occurring around the world, with country after country becoming concerned about pesticides, the future of food, and sustainable farming practices.

DOCUMENTARY





## Pop Aye

Kirsten Tan, Singapore/Thailand, 2017, 104 min., Thai  
**Thursday, Nov. 9, 9:00 PM, Plaza Frontenac 6**  
**Friday, Nov. 10, 7:05 PM, Plaza Frontenac 6**

In “Pop Aye,” a successful Bangkok architect in the midst of a midlife crisis is reunited with an elephant he knew growing up. The two embark on a road trip to the man’s childhood home in the idyllic Thai countryside. Along the way, they meet a colorful cast of characters that includes a pair of nonplussed local police officers, a forlorn transgender sex worker, and a mysteriously wise drifter. As the encounters mount and the bond between man and elephant deepens, filmmaker Kirsten Tan weaves a strikingly universal tale in a feature debut that won prizes (and hearts) at the Sundance and Rotterdam film festivals. “Filmmaker Kirsten Tan riffs on the tropes of both the buddy film and the road trip movie in her absurd yet subtly observed feature debut,” writes the Washington Post, which hails “Pop Aye” as “the thinking person’s feel-good film of the summer: Much is communicated nonverbally (or, at most, with sparse dialogue). The palpable bro-mance — if that’s even the right word for this interspecies relationship — is visible in each trunk nuzzle.”

*Sponsored by R D Zurich*

NARRATIVE



## Priced Out

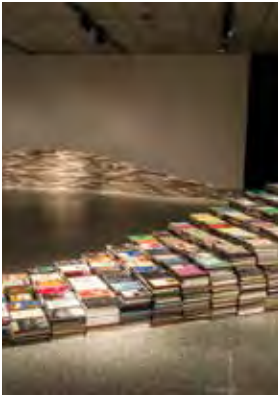
Cornelius Swart, U.S., 2017, 60 min.  
**Saturday, Nov. 4, 1:00 PM, Washington U./Brown, Free**

At a time of skyrocketing racial and class tensions in America, “Priced Out” is an investigative and personal look at how housing prices are displacing Portland’s black community and working families all across the city. The documentary explores the complexities and contradictions of gentrification and the future of American cities. In the late 1990s, Nikki Williams, a black single mother, embraced the idea of gentrification. At the time, her block was filled with drug dealers, and boarded-up storefronts lined her neighborhood streets. Now, a decade-and-a-half later, Nikki’s neighborhood has become one of the trendiest places in the country to live. Crime is down, houses have been fixed up, and new bars and restaurants open almost every day. But half the black population has left, and average home prices have gone from \$30,000 to \$410,000. “Priced Out” explores what such change means for residents of other communities that face gentrification. *With a post-film panel with director Swart and scholars Peter Benson, Jasmine Mahmoud, and Kedron Thomas of Washington University’s Anthropology and American Culture Studies programs.*

Shown with **Displaced & Erased** (Emma Riley, U.S., 2017, 7 min.) A history of Clayton’s uprooted former black community.

*Sponsored by American Culture Studies (AMCS) Program at Washington University*

DOCUMENTARY



## The Rise and Fall of Books

Jake Gorst, U.S., 2017, 57 min.  
**Friday, Nov. 10, 7:30 PM, Washington U./Brown, Free**

Like many scholars in this increasingly digitized age, Buzz Spector spends a lot of time thinking about the fate of print culture. Unlike most of us, however, Spector transforms his thoughts about the future of the book into works of art. Spector, a professor of art at Washington University, is also an internationally renowned “book artist” whose installations, sculptures, photographs, and drawings have been exhibited in many museums and galleries in the U.S. and overseas. Spector’s work often contains books, both as subjects and objects, and “The Rise and Fall of Books” follows Spector during one month in the winter of 2007, as he teaches a class of Cornell University art students how to use books as art-making material and to think about the values that reading and collecting books contribute to society. The film also traces the emotional journey that led Spector to this unique form of art expression. *With subject Spector and Garth Reese, head of curation at Washington University Libraries.* Shown with **Chris Francis: Shoes** (Virginia Lee Hunter, U.S., 2017, 15 min.) An artist-in-residence at LA’s Craft and Folk Art Museum navigates the worlds of commerce and art, attempting to reconcile being both an artist and shoe designer without toning down his outlandish and often whimsical work. *With director Hunter. Joe Blaustein and the Flood of Florence* (Alan Griswold, U.S., 2016, 14 min.) A photographer recalls the strange confluence of events that led him to the city the night the floodwaters rose to historic and devastating levels in Florence. *With director Griswold.*

*Co-presented with Washington University Libraries*

DOCUMENTARY



## River to the Heart

Eddy L. Harris, U.S., 2017, 100 min.  
**Saturday, Nov. 4, 1:00 PM, Tivoli 1**

Former St. Louisan Eddy L. Harris is the author of the lauded travel book “Mississippi Solo” (1988), which chronicled his canoe trip down the length of the Mississippi River, from its headwaters in Minnesota to its terminus in the Gulf of Mexico. In “River to the Heart,” Harris retraces that journey as a 60-year-old, and the film explores what he discovered about both the country that was and the country that is. As he paddles the long miles, Harris contemplates the meaning of the river to the country and to the people who populate it. In the process, he meets and interviews representative folks along the way and tackles a wide range of topics: the racial and economic divide in the U.S., environmental concerns (particularly man’s efforts to control the river and the unexpected results), the emptying out of small-town America, the disconnect between urban dwellers (especially African Americans like Harris) and nature, and the outsized shadow that Mark Twain casts over our thoughts on the river. Harris proves a highly personable and informative guide, and St. Louis is one of the prominent stops along his journey. *With director/subject Harris.*

*Sponsored by Big Muddy Adventures*

DOCUMENTARY



## Sammy Davis, Jr.: I've Gotta Be Me

Sam Pollard, U.S., 2017, 100 min.

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

"Sammy Davis, Jr.: I've Gotta Be Me" is the first major documentary to examine Davis' vast talent and his journey for identity through the shifting tides of civil rights and racial progress during 20th-century America. As Davis once stated: "I'm Puerto Rican, Jewish, colored, and married to a white woman. When I move into a neighborhood, people start running in four ways at the same time." Davis had the kind of career that was indisputably legendary, so vast and multifaceted that it was dizzying in its scope and scale. And yet his life was complex and contradictory. Davis strove to achieve the American dream in a time of racial prejudice and shifting political territory, and he frequently found himself bracketed by the bigotry of white America and the distaste of black America. Featuring new interviews with such luminaries as Billy Crystal, Norman Lear, Jerry Lewis, Whoopi Goldberg, and Kim Novak, with never-before-seen photographs from Davis' vast personal collection and excerpts from his electric performances, "Sammy Davis, Jr." explores the life and art of a uniquely gifted entertainer. Filmmaker Sam Pollard, who receives SLIFF's Lifetime Achievement Award, also co-directed another film at the fest: "ACORN and the Firestorm." *With director Pollard, SLIFF Lifetime Achievement Award honoree, and Gerald Early, Washington U. professor of English and Merle Kling professor of modern letters.*

**Co-presented with Washington University Libraries**

**Sponsored by African & African-American Studies Program at Washington University**

DOCUMENTARY



## Saving Brinton

Tommy Haines & Andrew Sherburne, France/Italy/U.S., 2017, 87 min.

**Saturday, Nov. 4, 5:00 PM, ZACK**

The tale of a gregarious Midwestern folk hero, "Saving Brinton" — a film by Tommy Haines, John Richard, and Andrew Sherburne — is at once a meditation on living small and a celebration of dreaming big. In a farmhouse basement in the Iowa countryside, eccentric collector Mike Zahs makes a remarkable discovery: the showreels of the man who brought the moving picture to America's Heartland. Among the treasures: rare footage of President Teddy Roosevelt, the first moving images from Burma, and a lost relic from magical-effects godfather Georges Méliés. Amid the old nitrate reels are the artifacts of William Franklin Brinton. From thousands of trinkets, handwritten journals, receipts, posters, and catalogs emerges the story of an inventive farm boy who became America's greatest barnstorming movieman. When Mike uncovers this hidden legacy, he begins a journey to restore the Brinton name to movie history. *With cinematographer John Richard and subject Zahs.*

Shown with **The Collection** (Adam Roffman, U.S., 2016, 11 min.) Two friends stumble on the holy grail of movie memorabilia in the most unlikely of places.

DOCUMENTARY



## Seeing Is Believing: Women Direct

Cady McClain, U.K./U.S., 2017, 58 min.

**Sunday, Nov. 5, 7:15 PM, Plaza Frontenac 5**

"Seeing Is Believing" is an in-depth investigation into the challenges faced by women directors. The film focuses on the journeys of four articulate filmmakers — Lesli Linka Glatzer ("Homeland"), Sarah Gavron ("Suffragette"), Li Lu ("There Is a New World Somewhere"), and Naima Ramos-Chapman ("And Nothing Happened") — who provide a wonderful mix of perspectives. The film's central subjects are honest without complaining, direct without blaming, and optimistic about change. They share valuable insights into how they became directors and discuss what steps are required to ensure more women are given the opportunity to work at the highest levels of the film industry. Other women directors — and even a few men — contribute perceptive commentary, and the film illustrates its points with well-chosen clips. Periodic person-on-the-street interviews prove all too revealing when the film asks, "Who's your favorite woman director and why?" One student replies: "Bigelow, because I don't know anyone else. But I like her." Packing an immense amount of information into its brisk hourlong running time, "Seeing Is Believing" also offers a brief history of women in film, acknowledging such pioneers as Alice Guy-Blaché, Lois Weber, and Dorothy Arzner. *With director McClain.*

DOCUMENTARY



## Slack Bay Ma Loute

Bruno Dumont, Belgium/France/Germany, 2016, 122 min., English & French

**Saturday, Nov. 11, 2:45 PM, Plaza Frontenac 6**

**Sunday, Nov. 12, 5:15 PM, Plaza Frontenac 6**

The bourgeois and extremely eccentric Van Peteghem family — played by such actors as Juliette Binoche, Fabrice Luchini, and Valeria Bruni Tedeschi — have settled in for another summer at their cliff-top villa overlooking the picturesque Slack Bay. Their leisurely rhythm of sunbathing and seaside constitutional is soon interrupted by the arrival of two bumbling inspectors investigating a string of tourists gone missing (and resembling the Keystone Kops in their antics). As the macabre mysteries mount and love blossoms between the family's genderqueer teen and the son of a local fisherman, Binoche and company ratchet the slapstick up to 11. It's no wonder that director Bruno Dumont ("Li'l Quinquin," "Camille Claudel 1915") cites Peter Sellers, Monty Python, and Laurel and Hardy as cinematic influences for his delightful foray into winking, absurdist farce. IndieWire observes: "'Slack Bay' operates as a high farce. Its parodic look at decadent lunatics suggests Buñuel's 'L'Age d'or' by way of Godard's 'Weekend' in its vibrant skewering of social classes. The depraved plot is offset by a recurring commitment to slapstick.... Combining savage archetypes with spot-on wit, 'Slack Bay' is a fun, peculiar romp with deeper conceits lurking beneath the surface."

NARRATIVE





## The Smuggler and Her Charges *La passeuse des Aubrais*

Michaël Prazan, France, 2016, 81 min., French

**Sunday, Nov. 5, 12:05 PM, Plaza Frontenac 6**

In 1942, the life of a Jewish orphan — the father of director Michaël Prazan — was saved by a smuggler. More than 70 years later, his son embarks on an investigation to shed light on the gray areas of the past and to explore more fully his family's tragic destiny. In its first half, the documentary recounts the rescue: After losing his parents to the concentration camps, Prazan's father escapes death with his sister by being spirited out of Occupied France. As compelling as that part of the story proves, "The Smuggler and Her Charges" takes an even more fascinating turn in its second half, when the filmmaker tracks down the woman who smuggled the 6-year-old boy and his sister to safety. Prazan's father has always described his savior as a Nazi collaborator who had a last-minute change of heart. But Prazan discovers that the smuggler's story is far more complex, revealing just how difficult it is to interpret history when it's viewed through the distorting lens of subjective experience. "The Smuggler and Her Charges" brings France under the German Occupation vividly to life: its martyrs, its villains, and its anonymous heroes. Seattle's *The Stranger* writes: "If you're sick of every Twitter account and corporation branding itself as part of 'The Resistance,' watch this for a powerful reminder of what fighting tyranny really means."

Shown with **116 Cameras** (Davina Pardo, U.K./U.S., 2017, 17 min.) A Holocaust survivor preserves her story interactively so that she will be able to tell it forever.

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

DOCUMENTARY



## SoulMate

Kwok Cheung Tsang, China, 2016, 110 min., Mandarin

**Tuesday, Nov. 7, 9:00 PM, Plaza Frontenac 6**

**Sunday, Nov. 12, 8:00 PM, Plaza Frontenac 6**

Adapted by acclaimed Hong Kong filmmaker Peter Chan ("Comrades: Almost a Love Story," "Dragon") from an online series written by famed Chinese novelist Anni Baobei, "SoulMate" tells the decades-spanning story of two high-school best friends. Thirty-year-old working woman Ansheng's life in Shanghai is suddenly disrupted by the publication of a novel entitled "Qiyue and Ansheng," a chronicle of her friendship with Qiyue during their youth. Coupled with an accidental encounter, the book unleashes her long-repressed memories with the force of a tsunami. The two girls seemed destined to become friends from the moment they entered high school. Though they were inseparable and believed that their bond would last for the rest of their lives, the cruelty of coming of age eventually led them to separate paths. Even more shocking is the discovery of a long-buried secret shared by the women — one that serves as an emblem of their youth and proof of their friendship. The Fort Worth Star-Telegram calls "SoulMate" a "gorgeously shot, tear-stained love letter to female friendship" and "a fascinating look into contemporary, urban China."

**Sponsored by St. Louis Chinese American News and East Asian Languages and Cultures at Washington University**

NARRATIVE



## Sour Apples

Yilmaz Erdogan, Turkey, 2016, 114 min., Turkish

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

**Friday, Nov. 10, 12:30 PM, Plaza Frontenac 5**

In "Sour Apples," Mayor Aziz Özü (director Yilmaz Erdogan) and wife Ayda (Devrim Yakut) have a trio of beautiful daughters: Muazzez (Farah Zeynep Abdullah), Türkan (Songül Öden), and Safiye (Sükran Oval). In a 1990s-set framing sequence in the town of Antalya, 40-year-old Muazzez helps care for her Alzheimer's-afflicted father, often taking him to the neighborhood park to chat with the regulars. At a religious meeting she attends in her neighborhood, Muazzez is alarmed to hear that two terrifying angels will question the dead when they expire, sending to Hell all those who fail to answer accurately. Anxious about her father's weakening memory — he absolutely must remember who he is to avoid damnation — Muazzez recounts to him the story of the Özü clan, beginning in a magnificent apple orchard in Hakkari and following the family's fortunes on their three-decade journey to Antalya. A visual feast of colorful costumes and gorgeous locations, "Sour Apples" will coax both laughs and tears — often at the same time.

NARRATIVE



## Stormy Weather

Andrew L. Stone, U.S., 1943, 78 min.

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

One of the rare classical Hollywood movies with an all-black cast, "Stormy Weather" is also the highest-profile film with a performance by East St. Louis' dance legend Katherine Dunham and her troupe. Washington U.'s Joanna Dee Das recently released a lauded new book on the dancer, "Katherine Dunham: Dance and the African Diaspora," and she'll introduce and lead a post-screening discussion of the film, which features an astonishing array of African-American talent, including Lena Horne, Fats Waller, Cab Calloway, and Bill "Bojangles" Robinson. Among "Stormy Weather's" most famous performances is the Nicholas Brothers' "Jumpin' Jive," which no less an authority than Fred Astaire called the greatest movie musical number he had ever seen. The film tells the story of struggling performer Bill Williamson (Robinson), who meets a beautiful vocalist named Selina Rogers (Horne). Bill promises her that they will be together after he becomes a success, but they lose contact after both rocket to fame. *With an introduction by and post-film discussion with Joanna Dee Das, Washington U. associate professor of dance.*

Shown with **Exodus: Ode to the Great Migration** (Lonnie Edwards, U.S., 2017, 12 min.) A look into how the Great Migration gave birth to artists who continue to influence and empower the black culture of the present.

NARRATIVE





## Street Fighting Men

Andrew James, U.S., 2017, 110 min.

**Saturday, Nov. 11, 3:30 PM, Missouri History Museum, Free**

In a rapidly changing America where mass inequality and dwindling opportunity have devastated the black working class, three Detroit men must fight to build something lasting for themselves and future generations. “Street Fighting Men,” which celebrates dogged persistence in the face of overwhelming adversity, takes a deep *vérité* dive into the lives of three African Americans: retired cop Jack Rabbit, who continues to patrol the mean streets as a citizen; Deris, who has made bad choices in the past — and continues to self-sabotage — but wants to further his education and to serve as a role model for his baby daughter; and Luke, who labors mightily as he rehabs a seriously dilapidated house while putting together a meager living. Shot over three years in the neighborhoods of Detroit, “Street Fighting Men” is a modern American narrative: a story of hard work, faith, and manhood in a community left to fend for itself. *With director James and Washington University Libraries’ Brian Woodman, curator of the Film & Media Archive.*

DOCUMENTARY



## Stumped

Robin Berghaus, U.S., 2017, 72 min.

**Saturday, Nov. 4, 8:00 PM, Webster U./Browning, Free**

Young Will Lautzenheiser had moved from Boston to Montana to teach, and his future looked bright. But when he began to feel pain in his arms and legs, an examination revealed that he was being attacked by flesh-eating microbes, and his lower arms and legs were amputated to save his life. “Stumped” is the moving story of his life after that, as Will learns to live without hands and feet and then, after a couple of years of exhausting physical therapy, agrees to receive experimental transplants of arms and hands. Director Robin Berghaus skillfully moves between the personal and the medical — it helps that Lautzenheiser’s boyfriend agrees to serve as one of his caretakers — to tell a complicated story well. “Stumped” provides a great deal of fascinating information about the new science of transplants but keeps a steady focus on Lautzenheiser, who at one point defies the limitations of his supposed disability by performing stand-up — well, sit-down — comedy at a Boston club.

Shown with **Still Sophie** (Caroline Knight, U.S., 2016, 7 min.) Doctors said Sophie would likely never walk, talk, or perform again — but they were wrong.

DOCUMENTARY



## Summer 1993 Estiu 1993

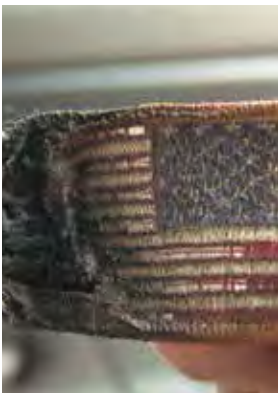
Carla Simón, Spain, 2017, 97 min., Catalan

**Monday, Nov. 6, 12:05 PM, Plaza Frontenac 6**

**Friday, Nov. 10, 2:25 PM, Plaza Frontenac 6**

Carla Simón’s autobiographical jewel — named Best First Feature at the 2017 Berlinale — is an evocative and affecting depiction of childhood that marks the arrival of a major new voice in world cinema. In the summer of 1993, following the death of her parents, 6-year-old Frida is forced from bustling Barcelona to the Catalan provinces to live with her aunt and uncle, her new legal guardians. Country life is a challenge: Aside from the emotional upheaval, the nature that surrounds her is mysterious, if not dangerous. Frida also has a new little sister — younger cousin Anna — requiring her to wrestle with feelings of jealousy. “The exchanges between Frida and Anna, which have the spontaneity and freshness of fly-on-the-wall and which are evidence of Simon’s skill at directing actors, are especially watchable,” says the Hollywood Reporter. “Laia Artigas — playing Frida in a tight-lipped manner that suggests there’s a world of emotion inside her waiting to explode — and Paula Robles are a little sister act that stirs memories of Ana Torrent and Isabel Tellería in Victor Erice’s masterpiece “The Spirit of the Beehive.”

NARRATIVE



## Surviving Home

Jillian Moul & Matthew Moul, U.S., 2017, 84 min.

**Saturday, Nov. 11, 12:30 PM, Tivoli 1, Free**

In honor of Veterans Day, SLIFF offers a free screening of “Surviving Home,” an intimate documentary that follows four veterans over an eight-year period as they rebuild their lives after war. Interwoven with their stories are veterans’ voices from across the United States. The film’s principal subjects had vastly different combat experiences and challenges, and they’ve taken equally diverse paths on their difficult journeys to recovery. A World War II vet is part of a generation that stoically resists talking about their experiences. A Vietnam vet becomes a Buddhist monk in an attempt to reconcile his guilt over the people he killed. A severely burned Persian Gulf and Iraq War vet, who lost an arm on his fourth tour of duty, still wishes he could go back into combat. And a female Iraq War vet suffers less from the trauma of war than from the sexual assault she experienced at the hands of her “brothers.” Through perseverance, humor, inner reflection, strength, and a determination to help others, these vets overcome many obstacles, but the road ahead continues to bend in unexpected ways. Their unique paths of healing and discovery shed light on the long-term burdens of war and reveal the miraculous power of the human spirit. *With co-directors Jillian Moul and Matthew Moul.*

DOCUMENTARY



## Tanna

Martin Butler & Bentley Dean, Australia/Vanuatu, 2015, 104 min., Nafe & Nauvhal

**Saturday, Nov. 4, 12:05 PM, Plaza Frontenac 6**

**Friday, Nov. 10, 4:40 PM, Plaza Frontenac 6**

The extraordinary "Tanna" — a nominee for last year's Best Foreign Language Film Oscar® — is a Romeo-and-Juliet tale set in one of the world's last tribal societies. Based on a true story, the film follows the star-crossed romance of Wawa and Dain. When an intertribal war escalates, Wawa is unknowingly betrothed as part of a peace deal. The young lovers run away but are pursued by enemy warriors intent on killing them, and the couple must choose between following their hearts and protecting the future of their tribe. "Tanna" was shot entirely in the South Pacific nation of Vanuatu in the village of Yakel, a remote community high in the mountain rainforests, where the natives have rejected colonial and Christian influences in favor of their traditional system of laws and beliefs. Little has changed in Yakel for centuries: Before "Tanna," its residents had never before seen a movie or a camera, and none of the cast had ever acted before. The Village Voice observes that "Tanna" is "awash in natural light that gently cascades over the area's dense foliage" and praises the filmmakers' "loving attentiveness to their setting's verdant colors and bustling sounds."

NARRATIVE



## The Teacher *Ucitelka*

Jan Hřebejk, Czech Republic/Slovakia, 2016, 102 min., Slovak

**Friday, Nov. 3, 12:10 PM, Plaza Frontenac 6**

**Tuesday, Nov. 7, 2:05 PM, Plaza Frontenac 6**

In a middle-school classroom in Bratislava in 1983, new teacher Maria Drazdechova (Zuzana Maurery) asks her students to stand up, introduce themselves, and tell her what their parents do for a living. It slowly becomes clear that the grades the pupils earn will be determined by how willing their guardians are to helping the teacher out with her errands, her housecleaning, and other services. After one of the students attempts suicide, the director of the school has no choice but to call for an emergency parents' meeting to remove the teacher, but because Drazdechova is also a high-ranking official of the Communist Party, parents are hesitant to sign a petition to transfer her out. Using the classroom as a microcosm of life behind the Iron Curtain, "A Teacher" examines how each family must decide between standing up for what they believe in or silently maintaining the status quo. "Teachers teach, but that's not all," observes the LA Times. "For students they're dictators of classroom time and space, for parents they're gatekeepers who determine their child's future. Add a provocative twist to this eternal dynamic and the result is the exceptional 'The Teacher.'"

NARRATIVE



## Tell Them We Are Rising: The Story of Black Colleges and Universities

Stanley Nelson & Marco Williams, U.S., 2017, 85 min.

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

"Tell Them We Are Rising" explores the pivotal role that historically black colleges and universities (HBCUs) have played in American history, culture, and national identity. Today, more than half of all African-American professionals are graduates of HBCUs. The documentary tells the story of HBCUs' vital importance to America's black population, demonstrating the power of higher education to transform lives and advance civil rights and equality in the face of intolerance and injustice. The film is co-directed by an all-star duo of documentarians: former SLIFF Contemporary Cinema Award honoree Stanley Nelson and Marco Williams, who receives the award at this year's fest. *With co-director Williams, SLIFF Contemporary Cinema Award honoree.*

Shown with **Lonnie Holley: The Truth of the Dirt** (Marco Williams, U.S., 2017, 30 min.) An intimate portrait of a self-taught African-American visual artist and musical performer from Birmingham, Ala.

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

*Sponsored by African & African-American Studies Program at Washington University*

DOCUMENTARY



## The Testament *Haedut*

Amichai Greenberg, Austria/Israel, 2017, 88 min., Hebrew

**Monday, Nov. 6, 7:00 PM, Plaza Frontenac 5**

**Thursday, Nov. 9, 2:15 PM, Plaza Frontenac 5**

In this mystery about a man who is willing to risk everything to discover the truth, Holocaust researcher Yoel is in the midst of a widely covered legal battle with powerful forces in Austria over a brutal massacre of Jews that took place toward the end of World War II in the village of Lensdorf. An influential family of industrialists — on whose property the murder took place — is planning to build a real-estate project on the land. Yoel suspects that their aim is to bury the affair for good, but he has trouble finding conclusive evidence that would stop the project. While investigating the incident, Yoel examines classified testimonies of Holocaust survivors, and to his shock and surprise he finds a testimony given by his mother, and in it she confesses to a substantial secret from her past. Yoel conducts a double investigation — one personal and the other scientific — but is trapped between walls of silence: the villagers' denial of the Holocaust and his mother's silence about her past. As a historian with an unshakable commitment to the truth, he decides to continue his investigations even at the cost of ruining his personal and professional life.

NARRATIVE



## This Cold Life

Darren Mann, Svalbard and Jan Mayen/U.S., 2017, 86 min.

**Wednesday, Nov. 8, 6:00 PM, Tivoli 1, Free**

"This Cold Life" takes an intimate look at the colorful characters who choose to live in the isolation of the world's northernmost town, Longyearbyen, which is situated high above Norway, 300 miles from the North Pole. Living with three months of total darkness and three months of 24-hour sun, residents face the persistent threat of depression, a problem compounded by the fact that Longyearbyen is a town in crisis. Its longtime job base, the coal industry, is going bankrupt, and global climate change is a very real threat to the region. Yet roughly 2,200 people from more than 30 different countries choose to live in this isolated community, where polar bears outnumber humans. "This Cold Life" tells the stories of a fascinating cross section of these hardy individuals. Sasha spends eight months of the year living in isolation in the Russian ghost town of Pyramiden, once a thriving coal town. Linda is a hard-working, hard-drinking coal miner who toils in the day in a dark mine and whiles away her nights in a dark bar smoking cigarettes and drinking Jagermeister. And Leif advises his congregants as the pastor of the world's northernmost church. *With director Mann.*

DOCUMENTARY



## Thoroughbreds

Cory Finley, U.S., 2017, 90 min.

**Saturday, Nov. 4, 6:00 PM, Tivoli 1**

"Thoroughbreds," which premiered at Sundance, is the film debut of Cory Finley, an acclaimed playwright with St. Louis roots. Childhood friends Lily (Anya Taylor-Joy) and Amanda (Olivia Cooke) reconnect in suburban Connecticut after years of growing apart. Lily has turned into a polished, upper-class teenager, with a fancy boarding school on her transcript and a coveted internship on her résumé; Amanda has developed a sharp wit and her own particular attitude, but all in the process of becoming a social outcast. Though they initially seem completely at odds, the pair bond over Lily's contempt for her oppressive stepfather, Mark (Paul Sparks), and as their friendship grows, they begin to bring out one another's most destructive tendencies. Their ambitions lead them to hire a local hustler, Tim (the late Anton Yelchin in his final role), and take matters into their own hands to set their lives straight. Indiewire hails the film as "tense and tightly coiled," and on RogerEbert.com, critic Brian Tallerico describes "Thoroughbreds" as "a razor-sharp horror/satire that plays like an update of 'Heavenly Creatures' for the era of the Kardashians." *With director Finley.*

NARRATIVE



## Title VII

Nicole L. Franklin, U.S., 2016, 72 min.

**Friday, Nov. 10, 7:00 PM, Tivoli 3**

She's powerful, black, and female. But at her firm, blacks need not apply. The highly successful Hillary Kelsey (Chicava Honeychild) is the CEO of Sanger International, an IT consulting firm. Kelsey is a black woman with no black employees, and no one can figure out why — until Darryl Montgomery (Fidel Vicioso) arrives at the firm for a morning interview and kicks off an unbelievably awful day that reminds Hillary of her "place" in a racially charged society. The events of "Title VII" — which include the efforts to land a pending account that could determine the future of a company and the machinations of a mystery man determined to turn Hillary's world upside down — vividly illustrate how same-race discrimination can not only ruin a company but also destroy lives. Director Nicole Franklin is a native of St. Louis. *With director Franklin.*

*Sponsored by Joni Tackette Casting and Pat Scallet*

NARRATIVE



## Tonight She Comes

Matt Stuert, U.S., 2016, 84 min.

**Wednesday, Nov. 8, 9:30 PM, Tivoli 3**

When a girl goes missing, two of her friends and a mysterious set of strangers find themselves drawn to the cabin in the woods where she disappeared. As events unfold, they will laugh, they will drink, they will kiss, they will make love — and most of them will die. This mid-Missouri-shot horror film was directed by St. Charles native Matt Stuert, lensed by St. Louis' go-to cinematographer Chris Benson, and features a cast of primarily local actors. We Are Movies Geeks hails the film as "one of the funniest and most engaging pieces of exploitation to be crafted in the past few years" and describes "Tonight She Comes" as "the best homage to the ideas that Sam Raimi set up in 'The Evil Dead' since Drew Goddard's 'The Cabin in the Woods.'" The website UK Horror Scene is just as effusive in its praise: "These ain't just pretty people getting stalked in the woods; these are shaded characters with flaws and personalities.... It's the type of horror we've been waiting for, and then some. Funny, scary, vomit-inducing, unpredictable and flat-out insane."

NARRATIVE





## The Tree

Stephen Wallace Pruitt, U.S., 2016, 95 min.

**Saturday, Nov. 4, 4:15 PM, Tivoli 3**

**Sunday, Nov. 5, 6:45 PM, Tivoli 3**

Inspired by the friendship between the director's mother and her best friend, "The Tree" is a poignant, heartwarming story about 88-year-old widow Dorothy Thorp (Joicie Appell), who takes a road trip from Wamego, Kan., through Missouri, to her hometown of Terre Haute, Ind., for a visit with her oldest and dearest childhood friend. "The Tree" covers three days in the life of Dorothy as she considers how best to navigate the certainties of declining health and loneliness in her advancing years. Beginning with a quote by T.S. Eliot ("These fragments I have shored against the ruins."), the film unpacks the wisdom and insight of Dorothy's long years and life experiences as she helps the hurting people she meets along the way. *With director Pruitt and co-writer/co-producer Mary Settle Pruitt.*

*Sponsored by AARP in St. Louis*

NARRATIVE



## True Conviction

Jamie Meltzer, U.S., 2017, 84 min.

**Sunday, Nov. 5, 4:00 PM, Washington U./Brown, Free**

Christopher Scott was released from prison after serving 13 years of a life sentence for a murder he didn't commit. That nightmare scenario is far too common: More than 30 people like Chris have been exonerated in Dallas County, Texas. Most of them are black men locked up in their youth who emerged in middle age looking for a way to make sense of what happened. One day, at a support-group meeting for exonerees, Chris has a light-bulb moment: Exonerees could become detectives, investigating the cases of other wrongfully convicted people and proving their innocence. "True Conviction" follows Chris and his team — Steven Phillips and Johnnie Lindsey — as they work to both realize their dream of becoming detectives and try to understand their own unjust experiences. As the trio of newly minted investigators seek redemption, attempting to right the wrongs they experienced, Chris finds that his faith in changing the system is mightily challenged. *With subject Scott and Antoinette (Annie) Grier, project manager of Washington U.'s Smart Decarceration Initiative at the Center for Social Development of the George Warren Brown School of Social Work.*

Shown with **Robert** (Sarah Fleming & Joann Self Selvidge, U.S., 2016, 8 min.) An incarcerated young man has spent the past four years in adult detention centers even though he is a juvenile.

DOCUMENTARY



## Under the Same Sun Ek Surya Ke Taley

Mitra Sen, Canada/India, 2015, 92 min., Hindi

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

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

"Under the Same Sun" — directed by Mitra Sen ("The Peace Tree") — tells the story of a confused and injured young man, Karim Jamal (Aadar Malik), who accidentally stumbles into a village of Hindu and Muslim orphaned children while on a journey to reunite with his family. Through the spirit and innocence of these children, who adopt Karim into their family, he discovers a new sense of brotherhood, compassion, and humanity, which compels him to re-examine his ultimate goal in life. "Under the Same Sun" was shot in the medieval town of Jaisalmer, situated near the border of India and Pakistan. This magical town with its golden fortress is also known as the home of the Manganiyar musicians — Muslims who embrace both Hindu and Muslim traditions and celebrate all the religious festivals together. They demonstrate the harmony and unity that can be achieved through a welcoming spirit, which they spread through their rhythms and beats. "Under the Same Sun" received the Best Foreign Film Award and Best Humanitarian Film at the Sedona International Film Festival and the Silver Audience Award at the Mill Valley Film Festival for Independent Film.

NARRATIVE



## Union Leader

Sanjay Patel, Canada/India, 2017, 105 min., Hindi

**Friday, Nov. 3, 2:35 PM, Plaza Frontenac 6**

**Monday, Nov. 6, 9:30 PM, Plaza Frontenac 6**

Jay Gohil (Rahul Bhat) works for Apollo Chemicals, a plant that is causing cancer and creating other serious health issues for its workers. Jay turns a blind eye to these issues over fear of losing his job, but when his good friend and colleague Digant is found dead after complaining about the plant's health-and-safety violations, he takes action. Jay sets out to form a new and ethical workers' union, despite resistance from his wife (Tillotama Shome), who fears he will lose his job — or even his life. The current union leader (Jayesh More) is shamelessly corrupt — he accepts bribes from the plant's owner in payment for his collaboration — and Jay must win an election to replace him in a courageous fight to stop management's maltreatment of its workers.

NARRATIVE



## The Upside

Neil Burger, U.S., 2017, 118 min.

Thursday, Nov. 9, 8:00 PM, Tivoli 1

A loving remake of the French hit “The Intouchables” — which was based on a true story — “The Upside” chronicles the unexpected friendship between Phillip Lacasse (Bryan Cranston), a Park Avenue billionaire left paralyzed after a hang-gliding accident, and ex-con Dell Scott (Kevin Hart), an unemployed man with a criminal record who’s hired to help him. Although devoted assistant Yvonne (Nicole Kidman) gamely tries to keep her boss engaged with life, it’s disreputable Dell who proves to hold the key that Phillip requires to escape his prison of self-pity. From worlds apart, Phillip and Dell form an unlikely bond, bridging their differences and gaining invaluable wisdom in the process. The Hollywood Reporter writes: “The pairing of Bryan Cranston and Kevin Hart in the lead roles pays off big time, with more laugh-out-loud moments than the original and some particularly hilarious work from Hart, who steps up his game after his fun if broad-minded performances in ‘Get Hard’ and the ‘Ride Along’ movies.... There’s something so disarming about Phillip and Dell’s relationship that you’re gradually sucked into it without asking too many questions. Much of this is due to the charisma of Hart and the sharp timing of Cranston, who, confined predominantly to facial expressions, can do wonders through a few simple reaction shots.”

NARRATIVE



## Vazante

Daniela Thomas, Brazil/Portugal, 2017, 116 min., Portuguese

Tuesday, Nov. 7, 2:00 PM, Plaza Frontenac 5

Saturday, Nov. 11, 12:15 PM, Plaza Frontenac 6

In 1821, in the remote Diamantina Mountains of Brazil, slave trader Antonio (Adriano Carvalho) returns to the decaying but imposing farmhouse he inherited to discover his wife has died in childbirth. Confined to this desolate property in the company of his demented mother-in-law (Juliana Carneiro Da Cunha) and numerous slaves, he marries his dead wife’s niece, Beatriz (Luana Nastas), a child of 12. A restless soul, he returns to his trading expeditions and leaves his child wife behind. The loneliness of the big house in the rugged landscape mirrors that of its inhabitants: All have been displaced from their original homes and forced into co-existence. The undercurrents of violence and prejudice, which still plague the Brazil of today, accelerate the inevitable tragedy, which heralds the tides of change. Hailing the film’s “searing depiction of racial cruelty and the weight given to its female characters in a patriarchal world,” the Hollywood Reporter says “Vazante” is “bristling with the tensions of violence, subjugation and forced cross-cultural cohabitation” and “transfixing in its formal rigor, impressive craft and striking visual beauty.”

NARRATIVE



## Voices Beyond the Wall: Twelve Love Poems from the Murder Capital of the World

Bradley Coley, Honduras/U.S., 2017, 88 min., English & Spanish

Sunday, Nov. 12, 1:00 PM, Washington U./Brown, Free

Rescued from the streets of San Pedro Sula, Honduras — murder capital of the world — orphaned girls find their voices in poetry as they heal traumas of their past and prepare to transition into an uncertain future. Founded 25 years ago in San Pedro Sula, a Central American city infamous for its poverty and violence, Our Little Roses is the only girls’ orphanage in Honduras. Seventy girls, ages 1-18, have found refuge there from broken and destitute homes, murderous streets, and the neighboring Bordo, the worst slum in the Americas. Inside 20-foot-high concrete walls topped with barbed wire, they receive medical attention, food, shelter, and the nurturing care of a vibrant and entirely female collective. “Voices Beyond the Wall” bears witness to the catharsis that occurs when marginalized adolescent girls are encouraged to find their voices in poetry and speak for themselves. *With director Coley and Bob Hansman, Washington U. associate professor in the School of Architecture.*

*Sponsored by Gregory Hoeltzel: In honor of Karla Patricia. Born in Honduras. Raised in St. Louis.*

DOCUMENTARY



## Waking the Sleeping Giant: The Making of a Political Revolution

Jon D. Erickson & Jacob Smith, U.S., 2017, 93 min.

Saturday, Nov. 11, 7:30 PM, ZACK

“Waking the Sleeping Giant” chronicles the building of a 21st-century progressive movement in the United States. Against the backdrop of an extraordinary 2016 presidential race, five remarkable individuals wrestle with persistent racial injustice, growing economic inequality, and the corrupting influence of money in politics. From the campaign trail with Sen. Bernie Sanders to a local race in the failing economy of rural West Virginia, from a mass sit-in on the U.S. Capitol steps to racially charged police-commission hearings in Los Angeles, “Waking the Sleeping Giant” makes sense of the current moment in American politics, probing the country’s widespread discontent. *With co-producer Kathryn Goldman.*

Shown with **American Psychosis** (Amanda Zackem, U.S., 2016, 15 min.) Pulitzer Prize-winning journalist, author, and activist Chris Hedges discusses modern-day consumerism and totalitarian corporate power. **Even the Birds Know It** (Rachel & Zlatko Cosic, U.S., 2017, 3 min.) St. Louis birds share their views about the environment and the sociopolitical climate. *With co-directors Rachel and Zlatko Cosic.*

DOCUMENTARY



## Walking Out

Alex Smith & Andrew J. Smith, U.S., 2017, 95 min.

**Wednesday, Nov. 8, 8:30 PM, Tivoli 1**

An estranged father and son are forced to rely on one another to survive an unforgiving wilderness in this riveting, richly emotional thriller. Once a year, 14-year-old David (Josh Wiggins) travels from his mother's home in Texas to visit his loner father, Cal (former St. Louisan Matt Bomer), in the remote mountains of Montana. There, the two embark on their annual hunting excursion, during which the taciturn Cal attempts to connect with his smartphone-addicted son. But when a terrifying turn of events leaves Cal critically wounded, it's up to the teenage David to summon enough strength for both of them. Infused with a deep reverence for the rugged beauty and harsh realities of the Montana landscape, "Walking Out" is both a tense survival saga and a disarmingly moving father-son tale. Calling the film a "snowy thriller with a burning heart," Time Out notes that "co-writers, co-directors and brothers Alex and Andrew J. Smith — who outdo 'The Revenant' for sincerity, depth and gorgeousness — mount their tale with enough confidence to cut away from the action. Flashbacks to Cal's own stern father (a red-hatted Bill Pullman) situate the film on a battleground between impulsiveness and maturity."

NARRATIVE



## Wanda

Barbara Loden, U.S., 1970, 102 min.

**Saturday, Nov. 11, 7:30 PM, Webster U./Moore, Free**

In 1970, the actress Barbara Loden wrote, directed, and starred in "Wanda," a much admired but too little seen American indie. "Wanda" has recently been celebrated in the well-reviewed book "Suite for Barbara Loden," which was published by the St. Louis small press Dorothy. SLIFF will screen a restored archival print of "Wanda" and feature a post-film discussion about "Wanda" by local critic/scholar Diane Carson and Dorothy publisher Danielle Dutton. In the coal-mining region of Pennsylvania, Wanda Goronski (Loden), having deserted her husband and infant children, sleeps on her sister's couch when she isn't sleeping with the latest man who bought her a drink. The unemployed, alcoholic Wanda drifts through life and appears incapable of emotional engagement, but her circumstances abruptly change when she meets petty criminal Norman Dennis (Michael Higgins). Despite Dennis' shabby treatment of her, Wanda willingly stays with him and eventually serves as his accomplice in the commission of a crime. The 35mm restored print is courtesy of the UCLA Film & Television Archive, with restoration funding provided by the Film Foundation and Gucci. *With Diane Carson, emeritus professor of film at St. Louis Community College at Meramec, and Dorothy publisher Danielle Dutton, a novelist and associate professor of English at Washington U.*

NARRATIVE



## The Weight

Thomas Rennie, U.S., 2016, 80 min.

**Saturday, Nov. 4, 8:30 PM, Tivoli 1**

When a farmer's dog digs up two dead bodies in small-town Missouri, all hell breaks loose in the *noir* thriller "The Weight." Julie (M.J. Brackin), who's recently divorced, searches for traction in her life after marriage. Julie's distress is amplified when ex-husband Thad (Clayne Crawford of "Rectify") is implicated by the sheriff in the murder investigation. But Thad is just a fall guy who's in the way of weight-loss guru Gayle Benson (Heather Roop) and her plan to run the illegal drug trade through her diet-pill enterprise. When Thad disappears, Sheriff Crane (Robert Leeshock) — who is in love with Julie — refuses to search for him and secretly blocks the investigation. Taking matters into her own hands, Julie hires a private investigator (Ken Hudson Campbell) to find Thad and regain his love. "The Weight" was shot in Southwest Missouri. *With director Rennie, writer Chris Rennie, co-producer Jena Rennie, actor Andie Bottrell, and composer Ryan Strong.*

NARRATIVE



## What If It Works?

Romi Trower, Australia, 2016, 95 min.

**Wednesday, Nov. 8, 7:15 PM, Tivoli 3**

**Sunday, Nov. 12, 8:45 PM, Tivoli 3**

Adrian (Luke Ford), an irrepressibly chirpy tech nerd, suffers from obsessive-compulsive disorder. Grace (Anna Samson), a beautiful street artist, suffers from dissociative identity disorder (aka multiple personalities). As new neighbors in an edgy, graffitied suburb of Melbourne, they find themselves in therapy with the same psychiatrist, and after crashing into each other one evening at their caregiver's office, the pair find themselves mutually attracted. Soon after, however, Adrian's ex (Brooke Satchwell) turns up, creating romantic intrigue. Further complications arrive when Adrian becomes aware of a threat to Grace in the form of fellow street artist "Sledgehammer" (Wade Briggs). Although he wants to help, Adrian struggles to break free of his OCD. Can he momentarily overcome his illness because of his love for Grace? It seems impossible. But what if it works?

NARRATIVE





## When I Was 6, I Killed a Dragon

*Quand j'avais 6 ans, j'ai tué un dragon*

Bruno Romy, France, 2016, 69 min., French

**Sunday, Nov. 5, 8:30 PM, Webster U./Browning, Free**

One April morning in 2012, the director Bruno Romy ("The Fairy") and the artist Annabelle Cocollos are told that Mika, their 6-year-old daughter, has leukemia. Eight months later, when Mika is finally able to return to school, the family decides to make a documentary called "When I Was 6, I Killed a Dragon." Surprisingly fun and full of life, even as it deals with illness and the fear of death, the film blends fantasy and slapstick into its lively mix and incorporates touching, playful, and sometimes fantastical footage: Mika dresses as a superhero and a clown, the kid patients and the hospital staff belt out a song about bananas, and the family members all receive pies to the face. Through voice-over, the main characters — mom, dad, child, and doctor — speak to each other and the audience members, confiding their thoughts. A surreal pageant that includes animated sequences made from drawings by Mika and Annabelle, the film is by turns sad and funny, emotionally frank and wildly imaginative — a work filled with humor and music. Romy's fiction films draw inspiration from the work of Charlie Chaplin, Jacques Tati, and Buster Keaton, and this documentary — despite its seemingly grim subject — is buoyed by the same comic spirit.

DOCUMENTARY



## Whose Streets?

Damon Davis & Sabaah Folayan, U.S., 2017, 90 min.

**Sunday, Nov. 12, 6:00 PM, Missouri History Museum, Free**

Told by the activists and leaders who live and breathe the Black Lives Matter movement for justice, "Whose Streets?" is an unflinching look at the Ferguson uprising. When unarmed teenager Michael Brown is killed by police and left lying in the street for hours, it marks a breaking point for the residents of St. Louis. Grief, long-standing racial tensions, and renewed anger bring residents together to hold vigil and protest this latest tragedy. Empowered parents, artists, and teachers from around the country come together as freedom fighters. As the National Guard descends on Ferguson with military-grade weaponry, these young community members become the torchbearers of a new resistance. Filmmakers Sabaah Folayan and Damon Davis know this story because they've lived it. "Whose Streets?" is a powerful battle cry from a generation fighting not just for their civil rights but also for the simple right to live. *With co-director Davis, co-producer Chris Renteria, subjects, and Washington U. Libraries' Vernon Mitchell (curator of Popular American Arts and Culture and co-principal investigator of Documenting the Now).*

**Sponsored by Gregory Hoeltzel: With hope for Ferguson. My hometown. Your hometown. Our hometown.**

DOCUMENTARY



## The Woman Who Left Ang Babaeng Humayo

Lav Diaz, Philippines, 2016, 226 min., English, Japanese & Filipino

**Thursday, Nov. 9, 7:30 PM, Tivoli 3**

Winner of the Golden Lion at the 2016 Venice Film Festival, Filipino filmmaker Lav Diaz's epic story of revenge deferred functions as a tale of class warfare. After 30 years in prison, Horacia (Charo Santos-Concio) discovers that her friend and fellow inmate committed the murder for which she was wrongly convicted. The revelation leads to Horacia's release and the identification of the man who framed her. While searching for her missing son Junior, she becomes reacquainted with her homeland — the Philippines — and finds that its inhabitants are terrorized by corruption and rampant kidnappings. Despite Horacia's generous personality, the unfairness of her situation and the ills of her country stir feelings of revenge. Inspired by Tolstoy, "The Woman Who Left" is a sensitive expression of family and forgiveness. A.O. Scott writes in the New York Times: "Shot in a black-and-white palette that evokes both Italian neorealism and old television, 'The Woman Who Left' is carefully composed and hauntingly beautiful to behold. Like Mr. Diaz's earlier work, it is long and slow-moving, but at nearly four hours it feels less like a test of your endurance than an appeal to your appetite for character, incident and emotion."

NARRATIVE



## A Woman's Life Une vie

Stéphane Brizé, Belgium/France, 2016, 119 min., French

**Friday, Nov. 3, 9:00 PM, Plaza Frontenac 5**

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

Adapted from the novel "Une vie" by Guy de Maupassant, "A Woman's Life" is a tale of tormented love embedded in the restrictive social and moral codes of marriage and family in 19th-century Normandy. On finishing her schooling in a convent, young aristocrat Jeanne (Judith Chemla) marries local Viscount Julien de Lamare (Swann Arlaud), who soon reveals himself to be a miserly and unfaithful husband. As she navigates his chronic infidelity, pressure from her family and community, and the alternating joys and burdens of motherhood, Jeanne's rosy illusions about her privileged world are slowly stripped away. French filmmaker Stéphane Brizé shoots this follow-up to his Cannes and César Award winner "The Measure of a Man" in constricted 4:3 Academy ratio, creating a tightly composed work that perfectly translates de Maupassant's portrayal of life's indifferences. Variety describes the film as "a moving, beautifully modulated adaptation. 'A Woman's Life' has the kind of majesty found not in the grand gesture but the modest detail, the kind that accumulates resonance with each seemingly minor event until the picture of a character becomes as complete as a painting by Ingres. Or a story by Maupassant."

NARRATIVE



## Working in Protest

Michael Galinsky & Suki Hawley, U.S., 2017, 74 min.

Sunday, Nov. 5, 7:00 PM, ZACK

Filmmakers Suki Hawley and Michael Galinsky have documented protests for more than 30 years. "Working in Protest" collects footage they've captured over those decades, offering a largely chronological compilation of protests from both the right and the left: Klan and white-power rallies; anti-racism and anti-war protests; Occupy Wall Street, Tea Party, and Black Lives Matter events; pro- and anti-Trump gatherings. The film features widely varying opinions and a diverse chorus of voices, all presented without significant judgment. Beginning with a recent event — a KKK rally in celebration of Trump's victory that draws counter-protesters who successfully shut it down — "Working in Protest" then moves back to 1987, to a white-power rally that observers who are interviewed see as an artifact of a different time, a last gasp of the Confederacy. Contemporary events, of course, make their hopeful observations seem sadly naive and the events documented newly relevant. *With co-director Galinsky.*

Shown with **Defending Durham** (Michael Galinsky & Suki Hawley, U.S., 2017, 10 min.) A few days after a car slams into protesters in Charlottesville, Va., protesters mass in Durham, N.C., following rumors of a Klan march. **Silent Sam** (Michael Galinsky & Suki Hawley, U.S., 2017, 10 min.) Tensions peak during a protest of the "Silent Sam" Confederate statue on the University of North Carolina campus.

DOCUMENTARY



## The Wound Inxeba

John Trengove, Germany/Netherlands/South Africa, 2017, 88 min., Afrikaans, English & Xhosa

Friday, Nov. 3, 2:30 PM, Plaza Frontenac 5

Sunday, Nov. 5, 9:15 PM, Plaza Frontenac 5

Brimming with sex and violence, "The Wound" is an exploration of tradition and sexuality set amid South Africa's Xhosa culture. Every year, the tribe's young men are brought to the mountains of the Eastern Cape to participate in an ancient coming-of-age ritual. Xolani (played by openly gay musician Nakhane Touré), a quiet and sensitive factory worker, is assigned to guide Kwanda, a city boy from Johannesburg sent by his father to be toughened up, through this rite of passage into manhood. As Kwanda defiantly negotiates his queer identity within this masculine environment, he quickly recognizes the nature of Xolani's relationship with fellow guide Vija. The three men commence a dangerous dance with each other and their own desires, and the threat of exposure soon elevates the tension to breaking point. "The Wound" had its world premiere at the 2017 Sundance Film Festival, was the opening-night selection of the Berlinale Panorama, and won Outstanding First Feature at Frameline in San Francisco. Calling the film "a potent drama of sexual identity and divided loyalty," the New York Times' A.O. Scott concludes: "Sensitive to the nuances of culture and the blurred boundaries between homosocial masculinity and homosexual desire, 'The Wound' is affecting and suspenseful."

NARRATIVE

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# DOCUMENTARY AND NARRATIVE SHORTS



## Doc Shorts: China Today

81 min.

Monday, Nov. 6, 5:00 PM, Tivoli 3, Free

*A look at education and social issues in modern China.*

**One Way Home** (Qingzi Fan, U.S., 2017, 30 min., Chinese) Tibetan students are sent to boarding schools in China to prepare them to return to Tibet as China's new elite, but the "first class" education comes with a deep loss of identity, language, and culture. **Under the Same Sky** (Yoyo Li, U.S., 2016, 20 min., Chinese) City boy Huang's life and schooling are totally different from those of Chen, who lives in the countryside. **The Wives** (Runze Yu, China, 2017, 31 min., Chinese) Three women deal with the fallout from family and society, and advocate for themselves after their husbands come out as gay. *With director Yu.*

*Sponsored by St. Louis Chinese American and East Asian Languages and Cultures at Washington University*



## Doc Shorts: Facing Adversity

102 min.

Thursday, Nov. 9, 5:00 PM, Tivoli 3, Free

*Examinations of how subjects navigate difficult issues.*

**Big Party on the Other Side** (Jenny Catherall, U.S., 2017, 13 min.) After learning she has less than six months to live, Rosalee plans for her burial on Hart Island, a mass grave where New York City's unclaimed, unidentified bodies are interred. *With director Catherall.* **Care in Chaos** (Lindsay Beyerstein & Martyna Staraosta, U.S., 2017, 21 min.) The administrator of the busiest abortion clinic in North Carolina must cope with the hundreds of protesters who congregate outside on a daily basis, disrupting patients and staff while the police look on indifferently. **Jay** (Nickolas Duarte, U.S., 2017, 22 min.) Jay, who was born intersex but raised female and now paints auras of deceased pets and guardian angels, recalls growing up in rural 1950s Minnesota. **A Letter for Sang-Ah** (Mina Fitzpatrick, South Korea/U.S., 2017, 27 min., Korean) Two single mothers — one of whom was forced to give her child up for adoption — fight for justice and acceptance within North Korean society. **The Sandman** (Lauren Knapp, U.S., 2016, 19 min.) A doctor balances on a moral high wire by participating in executions while personally opposing capital punishment.



## Doc Shorts: Family Drama

94 min.

Friday, Nov. 3, 5:00 PM, Tivoli 3, Free

*All families have issues, but some have more than others.*

**Glass Temples** (Amanda Stoddard, U.S., 2017, 29 min.) A group of siblings confront their father after years of abuse. Although never denying his actions, he has not faced any legal repercussions because the Mormon Church treats abuse as a spiritual transgression rather than a criminal act. **Little Potato** (Wes Hurley & Nathan M. Miller, U.S., 2017, 14 min.) A gay boy who grew up in the Soviet Union and his mail-order-bride mom recall their adventurous escape to America. **The Origin of Trouble** (Tessa Louise Pope, Netherlands, 2016, 30 min., Dutch & English) In a story about family, love, hope, and loss, a filmmaker confronts her past and deals with the complex relationship with her father. **The Witcher** (Maja Tschumi, Switzerland, 2016, 21 min., Swiss German) Abused as a child, Sven finds a way to cope using his avatar in a fantasy video game to control his aggression and break out of his isolation.





## Doc Shorts: Kept Out

92 min.

Wednesday, Nov. 8, 5:00 PM, Tivoli 3, Free

*A look at immigration from the perspective of those who cannot enter the U.S.*

**An American House** (J.D. Schuyler & Chris Trani, Mexico/U.S., 2017, 22 min., Chinese, English & Spanish) Despite the risk of litigation, Annunciation House opened its doors to immigrants and refugees who entered the United States illegally, helping prepare them for the next leg of their journey: into the heart of America. **Exiled** (Mike Seely, Mexico/U.S., 2016, 30 min., English & Spanish) A group of honorably discharged U.S. military veterans in Tijuana, Mexico, find themselves without mental-health care or access to VA benefits after being deported. **Monument** | **Monumento** (Laura Gabbert, U.S., 2017, 12 min.) At Friendship Circle, a unique meeting point along the U.S./Mexico border, family members from both countries can see and speak to one another — but they cannot touch. **The Returned** (Meredith Hoffman & Sarah M. Kuck, Honduras/U.S., 2017, 17 min., Spanish) After an unsuccessful attempt at crossing the U.S. border, three families are forced to return to Honduras and the extremely violent conditions they fled. **The Savanna** (Jared Jakins, Peru/U.S., 2016, 11 min., Spanish) The promise of the American Dream is real to one rural Peruvian family as they attempt to send their son to the U.S. to provide for them.



## Doc Shorts: Music & Art

92 min.

Tuesday, Nov. 7, 5:00 PM, Tivoli 3, Free

*Profiles of artists, musicians, and the communities they serve.*

**The Art and Dreams of D.J. Sheskin** (Emily Sheskin, U.S., 2016, 2 min.) A 73-year-old dreams of seeing his art in MoMA before he dies. **Don't Sell My Guitars** (Lynn Montgomery, U.S., 2017, 20 min.) A beloved country musician whispers a final request to his wife. *With director Montgomery.* **A Few Things about Robert Irwin** (Lisanne Skylar, U.S., 2016, 7 min.) A pioneer of the 1960s "Light and Space" movement regards the role of art as conditional, responding directly to the site. **The Function of Music** (Mac Premo, U.S., 2016, 5 min.) Jad Abumrad of NPR's "RadioLab" discusses what sound and music are and what function music may play in our lives. **Mott Haven** (Kyle Morrison, U.S., 2017, 24 min.) JC Hall, a social worker in the South Bronx, is given the opportunity to create a music studio in the old storage room of a "second chance" high school. When one of the students who helped him build the studio is murdered in front of the school, JC and his after-school program decide to hold a show in his honor. **Rocknrollers** (Daan Bol, Netherlands, 2016, 24 min., Dutch) A lively youth rockumentary about friendship, growing up, and the power of music. **The Town I Live In** (Guadalupe Rosales & Matt Wolf, U.S., 2017, 10 min.) Artists and activists clash over the future of a rapidly gentrifying Los Angeles neighborhood.



## Doc Shorts: Queer Life

100 min.

Sunday, Nov. 12, 3:30 PM, .ZACK, Free

*A slice of the lives of trans and queer people.*

**black enuf\*** (Carrie Hawks, U.S., 2016, 22 min.) A self-described "queer oddball" goes on a quest for a "Black Card" — acceptance of racial identity — and takes a journey from Missouri to New York and halfway around the world. **I Am Her** (Sasha Pezenik, U.S., 2016, 30 min.) A church opens its doors to transgender women in need, providing meals, clothing, and occasionally a little drag-show magic. **Mariposa** (Candy Guinea, U.S., 2017, 17 min.) Queer couple Candy and Castro document their journey of starting a family, confronting physical, emotional, and societal obstacles that include anxiety about how becoming pregnant will shift Castro's masculine-of-center presentation. **Take a Walk on the Wildside** (Lisa Rideout, Canada, 2017, 15 min.) A profile of the owner of a Toronto store that caters to transgender women and cross-dressers. **Umbrella** (Rhys Ernst, U.S., 2017, 16 min.) Four transgender individuals across America tell their stories of fighting for rights and representation in a challenging and changing world.



## Doc Shorts: The Unexpected

82 min.

Friday, Nov. 10, 5:00 PM, Tivoli 3, Free

*Unusual dispatches from around the globe.*

**6 Toes** (Quincy Perkins, U.S., 2017, 6 min.) A meditation on Hemingway cats, accidental suicides, and happy childhood memories. **Balloonfest** (Nathan Truesdell, U.S., 2016, 6 min.) Cleveland attempts to overcome its nickname of "The Mistake by the Lake" by launching a bunch of balloons. **The Day of the Wall** (Daniele Greco, Italy, 2017, 13 min.) In the heart of Sicily, a saint's feast provides the opportunity to revive a rite of ancient origins that combines religious myths with tribal customs. **Lost Paradise** (Marc Nemcik, U.S., 2017, 25 min.) A man contemplates doomsday and the enduring spirit of humanity at a facility that was originally built to house a nuclear warhead but now serves as a survival bunker for the ultra-wealthy. *With producer Daniel Christian and cinematographer Alexandra Watkins.* **Mickey's Pets** (Ashley S. Brandon, U.S., 2017, 13 min.) With a trusty peacock in tow, a young competitor must overcome her insecurities to win first place at the U.S. National Taxidermy Championships. **Molasses & Lemon** (Robert Sickels, U.S., 2016, 4 min.) A visual exploration of the ways people talk about their experiences with love and heartbreak, which are often eerily and intimately related. **The Tables** (Jon Bunning, U.S., 2017, 15 min.) A pair of outdoor ping-pong tables in the heart of New York City brings together an unlikely group of people, from homeless people to investment bankers to gangbangers.



## Narrative Shorts: Animation 1

129 min.

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

*An animated program that encompasses space, cats, and divorce.*

**After All** (Michael Cusack, Australia, 2016, 13 min.) While a man cleans out his childhood home, he remembers past conversations. **Au Revoir Balthazar** (Rafael Sommerhalder, Switzerland, 2016, 10 min.) A scarecrow follows the resonant sound of a sea shell. **Bartleby** (Kristen Kee & Laura Naylor, U.S., 2016, 11 min.) An unassuming lawyer finds himself beset by a new employee who refuses to work. **Catherine** (Britt Raes, Belgium, 2016, 12 min.) Catherine loves her cat, and little by little she grows up to be a crazy old cat lady. **Contact** (Katy Wang, U.K., 2017, 7 min.) Stranded on a distant planet, a lonely astronaut sends out a signal in search of human contact. **Couplets for an Everlasting Eve** (St. Agathe's Couplets Collective, Spain, 2016, 6 min., Basque) Poet Bertsolari Maialen Lujanbio offers a stark denunciation of gender violence on the celebration of St. Agatha's Eve. **Dandelion** (Elisa Talentino, Italy, 2017, 3 min.) Two dancers come close without ever touching. **Empyrean Lost** (Ryder Ruilyn, U.S., 2017, 5 min.) A boy dreams of a lost love. **First Bloom** (Tingting Liu, China/U.S., 2017, 5 min.) The story of the budding love between a eunuch servant and a princess in ancient China. **The Full Story** (Daisy Jacobs & Christopher Wilder, U.K., 2017, 8 min.) Toby is selling his childhood home, and while walking through the empty rooms, he is overcome by happiness. **Fundamental** (Shih-Chieh Chiu, Taiwan, 2017, 7 min.) A teenager discovers the strange and terrifying reality behind fundamentalism. **Ginevra** (Tess Martin, Netherlands, 2017, 4 min.) In this adaptation of an unfinished poem by Percy Shelley, a young woman has been murdered, but is this truly the end? **Kansay's Glorious Death** (Chris Sagovac, U.S., 2016, 1 min.) Kansay the Spider faces the demigod Tesshin at the Iron Gate. **Late Afternoon** (Louise Bagnall, Ireland, 2017, 9 min.) Emily finds herself disconnected from the world around her so she drifts back through her memories to relive different moments from her life. **Negative Space** (Ru Kuwahata & Max Porter, France, 2017, 5 min.) His dad taught him how to pack. **Poliangular** (Alexandra Castellanos Solis, Mexico, 2016, 8 min., Spanish) Searchers pursue mysterious objects that seem to be unreachable, but what will happen once they catch them? **Weekends** (Trevor Jimenez, U.S., 2017, 15 min.) A young boy shuffles between the homes of his recently divorced parents, with surreal moments mixing with the domestic realities of a broken family.



## Narrative Shorts: Animation 2

129 min.

Saturday, Nov. 11, 9:30 PM, Tivoli 3

*Animated explorations of war, mental trauma, and feuding bears.*

**And the Moon Stands Still** (Yulia Ruditskaya, Belarus; Germany/U.S., 2017, 11 min.) The presence of the moon affects all under its glow. **Cerulia** (Sofia Carrillo, Mexico, 2016, 13 min., Spanish) Cerulia comes back home to bid her final farewell, but her childhood memories and grandparents' presence will not let her go. **Continue** (Oliver Abbott, Australia, 2017, 3 min.) A writer writes, and chaos ensues. **The Escape** (Jaroslaw Konopka, Poland, 2017, 15 min.) Afterimages of traumatic events interfere with the perception of reality. **Extrapolate** (Johan Rijpma, Japan/Netherlands, 2016, 2 min.) A line is extrapolated through a grid, and when the line exceeds the boundaries of the grid, the process spreads to and reflects on its surroundings. **It Would Piss Me Off to Die So Yoooooung...** (Filipe Abranches, Portugal, 2016, 16 min.) A soldier goes to war oblivious to the weight of his actions. **The Last Bastion** (Jeff Chamberlain & Ben Dai, U.S., 2016, 8 min.) A forgotten battle automaton is unexpectedly reactivated after more than a decade of dormancy in the wilderness. **Laymun** (Catherine Prowse & Hannah Quinn, U.K., 2017, 5 min.) A gardener in a Middle Eastern war zone fights the destruction around her with life-giving plants. **Maned & Macho** (Shiva Sadegh Asadi, Iran, 2017, 11 min.) A young girl's repressed emotions are embodied in animals that come out of her dreams, but her family isn't receptive to the creatures. **Nothing Happens** (Michelle Kranot & Uri Kranot, Denmark, 2017, 12 min.) An exploration of watching and being watched. **Poles Apart** (Paloma Baeza, U.K., 2017, 12 min.) A tough female polar bear and an enthusiastic male grizzly bear, are brought together by their changing habitats. **The Shadow** (Isaac Switzer, U.S., 2017, 3 min.) A girl faces a looming darkness. **The Stunt Manual** (Ben Fernández, Spain, 2016, 10 min.) Ben's new 1968 Mustang is about to turn both his life and the entire LAPD upside-down. **Wicked Girl** (Ayce Kartal, France/Turkey, 2017, 8 min., Turkish) Keen on nature and animals, a little girl in a hospital looks back on the good old days in her grandparents' village, but dark and terrifying memories emerge.



## Narrative Shorts: Comedy

127 min.

**Saturday, Nov. 4, 9:30 PM, Tivoli 3**

*A program with a touch of love, a spot of the macabre, and a bit of criminality.*

**2D Date** (Nate Lipp, U.S., 2017, 3 min.) Kim is dubious of her online date's animated profile picture, but he assures her that he looks exactly like his pic. **The Accomplice** (John F. Beach & Jon Hoeg, U.S., 2016, 7 min.) Arriving home from a long business trip, Jerry discovers he is now an unwilling participant in one of his friend's boneheaded schemes. **The Arrival** (Jocelyn Deboer & Dawn Luebke, U.S., 2017, 17 min.) A little boy feels betrayed when his mother has another son and decides to give her a taste of her own medicine — by summoning another mother. **The Bouquet** (Romain Carciofo & Julien Segard, Belgium/France, 2016, 10 min., French) Stephane is late for a wedding, but that's the least of his troubles when he crosses paths with Charlotte. **Convulsions, Asphyxia, Death** (Fedor Romm, Russia, 2017, 14 min., Russian) A medical student decides to perform first aid on himself. **A Friendly Encounter** (James Rautmann, U.S., 2017, 2 min.) A professional assassin is interrupted in the middle of a hit. **Garbage Man** (Alan Miller, Canada, 2016, 8 min.) Sam doesn't want to be a sanitation worker anymore, but a raccoon has other ideas. **Lemon** (Timothy Michael Cooper, U.S., 2016, 12 min.) Seconds after the wedding, a bride is stunned to learn that her new husband fudged nearly everything about his past, but his revelations force her to come clean about a few shocking secrets of her own. **The New 35** (Michelle Bossy, U.S., 2016, 10 min.) Kat celebrates her 35th birthday by embracing her single and childless life, but by the end of the night her past has come to collect — and possibly conceive. **Rekindled** (Erin Brown, U.S., 2017, 13 min.) After a string of failed relationships, Kate gets the chance to rekindle romance with the love of her life — her high-school boyfriend. **Trash** (Juan Silva, Spain, 2016, 5 min., Spanish) Two men try to dispose of a body in the wrong place. **Try a Little Tendernsa** (Michelle Craig, U.S., 2017, 11 min.) Finding love in today's technology-based world is hard, and Marion doesn't want her story to start online. **Who's Who in Mycology** (Marie Dvorakova, Czech Republic/U.S., 2016, 15 min.) Tony tries to open a bottle of wine for his date, but his life gets turned upside-down.



## Narrative Shorts: Experimental

98 min.

**Monday, Nov. 6, 7:30 PM, Stage at KDHX**

*The perfect compilation to delight the eye and dazzle the brain.*

**Commercial for the Queen of Meatloaf** (Dina Fiasconaro, U.S., 2017, 9 min.) In an attempt to spice up her marriage, a housewife employs the Queen of Meatloaf, an ephemeral concoction that seduces the couple into a state of slumber. **Copyrette** (Marc De Leeuw, Netherlands, 2016, 9 min.) An outwardly shy woman has a strange obsession with her body image. **Divisional Articulations** (Max Hattler, Hong Kong, 2017, 5 min.) Repetition and distortion drive this audiovisual collaboration between composer Lux Prima and visual artist Max Hattler. **The End of Time** (Milcho Manchevski, Cuba, 2017, 5 min.) Time has stopped, and the universe has been sucked into a single grain of rice. **Heaven** (Isamu Hirabayashi, Japan, 2016, 13 min.) Nature is beautiful. **Journey** (Radheya Jegatheva, Australia, 2016, 8 min.) Alone in space, an astronaut drifts through the empty void. Encountering another astronaut in the same predicament, she gives him a Polaroid image of Earth. **Me by You** (David Buob, Germany, 2016, 5 min.) Life is like an animated film, a never-ending chain of multiple changes. **The Realm of Deepest Knowing** (Seunghye Kim, South Korea, 2017, 4 min., English & Korean) During times of struggle, dig beneath the surface to reach the deepest place of the heart. **Story 1: Scenes 1-9** (Zlatko Cosic, U.S., 2016, 5 min.) A multi-narrative experience in nine scenes. **With director Cosic. Strange Case** (Zbigniew Czapl, Poland, 2017, 14 min., English & Polish) A stream of images represent the protagonist's personal experience and collective memory. **Summer Louis** (Davey Rocco, U.S., 2017, 5 min.) A visual exercise showing nature's interaction with man-made structures. **With director Rocco. Ten to the Minus Forty Three Second** (Clément Courcier, France, 2016, 14 min.) Three journeys overlap and fuse with one another. **Woman** (Shari Berman, U.S., 2016, 3 min.) Society puts women in categories, but a woman is anything she chooses to be. *With director Berman.*



## Narrative Shorts: Feminist Agenda

133 min.

**Sunday, Nov. 5, 9:30 PM, Tivoli 3**

*These women prove that strength is displayed in a variety of ways.*

**Audition** (Richard Van, U.S., 2017, 15 min.) Unable to find a sitter, an aspiring actress takes her son to her audition, quickly learning that it's no place for a 3-year-old. **Flip the Record** (Marie Jamora, U.S., 2016, 15 min.) In this 1980s coming-of-age story set to pulsing hip-hop music, a Filipino-American teen discovers her identity through a budding talent for turntablism. **French** (Josza Anjembe, France, 2016, 20 min., French) Senya wants to acquire French nationality, but her father is deeply opposed to it. **Kiss Me** (Lara Gissing, Australia, 2016, 10 min.) A young couple goes camping in rural Victoria in an attempt to salvage their relationship. **Lucia, Before and After** (Anu Valia, U.S., 2016, 12 min.) Lucia travels to El Paso, Texas, to get an abortion but must wait the state-mandated 24 hours before the procedure, forcing her to spend the night in a town she doesn't know. **Next** (Elena Brodach, Russia, 2016, 7 min.) Another night, another naked body in her bed, a sharp lancet in her hands, and a hidden box with her secrets: Only she knows how it all will end and who will be her next victim. **She Grinds Her Own Coffee** (Michelle Bossy, U.S., 2015, 11 min.) In her neighborhood café, an overworked college professor locks eyes with a mysterious man, leading to a caffeine-fueled tête-à-tête. **With director Bossy. Shrimp Chips & Chocolate Milk** (Courtney Loo, U.S., 2017, 7 min.) A look at growing up in a primarily white community as a Chinese-American. **Special Election** (Kristina Monillos, U.S., 2017, 14 min.) A young woman's run for city council is upended when revealing photos are leaked. **Trigger** (Julie R. Olgaard, Denmark, 2017, 6 min.) When a young consigliere is asked to take a drive into the woods for no reason, she knows it's bad news. **Woman Child** (Emily Bloom, U.S., 2016, 16 min.) When a teacher at a Christian high school becomes pregnant out of wedlock, she is forced to decide if she should yield to the institution's teachings or fight for her civil liberties.





## Narrative Shorts: Girl's Life

135 min.

Wednesday, Nov. 8, 7:30 PM, Stage at KDHX

*They may be young, but they are worldly.*

**Broke** (Bjørn Erik Pihlmann Sørensen, Norway, 2017, 36 min., Norwegian) A teenager's millionaire father goes bankrupt, and rumors about the girl's family finances make the school day a painful struggle. **Facing the Wall** (Alamork Davidian, Israel, 2016, 27 min., Amharic & Hebrew) Surni, 14, wakes up to her first morning in an Israeli absorption center, but she does everything possible to shut out her new reality and pretend she never left Ethiopia. **Game** (Jeannie Donohoe, U.S., 2016, 15 min.) A.J. Green, a new kid in town, shows up at the high-school boys' basketball tryouts and instantly makes an impression — but is there a secret being hidden? **Large Soldier** (Noa Gusakov, Israel, 2017, 23 min., Hebrew) It's 1973, wartime in Israel, but all that 15-year-old Sherry wants is a boyfriend. **Lunch Time** (Alireza Ghasemi, Iran, 2017, 16 min., Persian) A 16-year-old girl has come to the hospital to identify the body of her mother. **Waiting to Die in Bayside, Queens** (Garrett Tripp, U.S., 2016, 6 min.) A frizzy-haired hypochondriac who's convinced she's dying, 15-year-old Jordyn lives in a small co-op apartment in the predominantly Jewish middle-class suburb of Bayside Queens in 1976. **Yes, God, Yes** (Karen Maine, U.S., 2017, 12 min.) Fifteen-year-old Alice has always been a good Catholic, but when an innocent AOL chat turns unexpectedly racy, she finds herself suddenly obsessed with masturbating.



## Narrative Shorts: Horror & Sci-Fi

113 min.

Friday, Nov. 10, 10:00 PM, Tivoli 1

*A mash-up of genre films that explore the future or provoke scares.*

**Blight** (Brian Deane, Ireland, 2015, 15 min.) A young priest is sent to battle dark supernatural forces threatening a remote island community. **Creswick** (Natalie Erika James, Australia, 2016, 10 min.) Sam's fear of her childhood home is brought to light when her aging father claims there is another presence in the house. **Dolby Presents: Escape** (Limbirt Fabian & Brandon Oldenburg, U.S., 2016, 5 min.) After crash landing on a desolate planet, a lone space explorer must find a way to make her new home habitable. **Filippa** (Alexander Ronnberg, Sweden, 2017, 5 min., Swedish) A father comes home after work and his daughter wants to play hide and seek, but is it really his daughter? **I Am the Doorway** (Robin Kasparik, Czech Republic, 2017, 15 min.) An astronaut, trapped in a spaceship, has a strange virus grow inside him, altering his mind. **Laboratory Conditions** (Jocelyn Stamat, U.S., 2017, 16 min.) A physician investigating a missing body disrupts an unlawful experiment. *With producer Joe Russell.* **Real Artists** (Cameo Wood, U.S., 2016, 12 min.) Sophia has a dream interview at world-famous Semaphore Animation Studios, but when the creative director reveals that she knows about Sophia's fan-edit of a Semaphore film, she sees her dreams begin to slip away. **Revelation: The City of Haze** (Mao Qichao, China, 2017, 14 min., Chinese) In a dystopian future of darkness and despair, a young child must face the dangers all around. **See You Yesterday** (Stefon Bristol, U.S., 2016, 15 min.) Two Brooklyn teenage prodigies build a makeshift time machine to save a relative from being wrongfully killed by a police officer. **Your Date Is Here** (Todd Spence & Zak White, U.S., 2017, 6 min.) After dusting off an old Mystery Date-style board game, a mother and daughter realize the game holds more evil than amusement.



## Narrative Shorts: I Do

126 min.

Sunday, Nov. 12, 4:00 PM, Tivoli 3

*This program has marriage as a key feature — or a major stumbling block.*

**Alpha** (Benjamin-Shalom Rodriguez, U.S., 2016, 5 min.) Francisco forces his boyfriend to sneak out with him to their vacation-rental pool to have sex. **Annie Waits** (Marnie Paxton-Harris, U.K., 2017, 9 min.) In a story of lust and disappointment, a twentysomething waits for her adult life to begin. **Bonboné** (Rakan Mayasi, Lebanon/Palestinian Territories, 2017, 15 min., Arabic) A Palestinian couple resorts to an unusual way to conceive when the husband is detained in an Israeli jail and their visits are restricted. **Evil Woman** (Danny Turkiewicz, U.S., 2017, 14 min.) The night Brandon plans on proposing to his girlfriend of seven years, he finds out the dark and hilarious truth about her past. **The Girl in the Dress** (Natalie Malla, U.K., 2016, 15 min.) A comedy about cold feet and Henry VIII street entertainers. **Halvmænd** (Frederik Louis Hviid, Denmark/Germany, 2016, 30 min., Danish, English, German & Greek) Time is running out for Marina, who has a burning desire to start a family, but partner Jens has only his declining career as a television actor in mind. **I've Got You** (Sebastian Drozak, Poland, 2016, 15 min., Polish) In a hotel bar, a flight attendant wants to forget, and a stranger she meets wants a one-night stand — a combination that leads to some surprising twists. **In a Heartbeat** (Esteban Bravo & Beth David, U.S., 2017, 4 min.) A closeted boy runs the risk of being outed by his own heart after it pops out of his chest to chase down the boy of his dreams. **Make It Up** (Courtney Hope Thérond, France/U.S., 2016, 4 min.) Tara and Jo are just having a moment. **Rattled** (Jaafar Almadhoun, United Arab Emirates, 2016, 10 min., Arabic) Mohammed's traditional search for a bride has resulted in more than a dozen rejections, but he finds hope by wearing his late father's lucky ring. **Vows** (Mark McKinsey, U.S., 2017, 5 min.) A man experiences mixed feelings on what should be the happiest day of his life.



## Narrative Shorts: Mixed Emotions

133 min.

**Tuesday, Nov. 7, 7:30 PM, Stage at KDHX**

*Dramatic shorts that take you around the world and through the wringer.*

**Bullroarer** (Francesco Saviano, U.S., 2017, 12 min.) Escaping city life, a young man takes a trip to a remote cabin and discovers that something ominous may be lurking nearby. **Cake** (Alan Friel, U.K., 2017, 6 min.) Two women discuss the best way to die in a barren wasteland. **Catch Me** (Hyunwoo Lee, South Korea, 2016, 11 min., Korean) A house cat gets outside and finds trouble along the way. **Cul-de-Sac** (Damon Russell, U.S., 2016, 15 min.) Parents living at the end of a quiet cul-de-sac discover a listening device inside their son's teddy bear. **Dusk** (Jake Graf, U.K., 2017, 15 min.) Growing up in 1950s England in an intolerant and uninformed world, young Chris struggles to fit into the gender roles dictated by wider society. **Good Luck, Orlo!** (Sara Kern, Austria/Slovenia, 2016, 14 min., Slovenian) As his parents mourn the loss of his baby sibling, Orlo does what he thinks is necessary to repair his family. **Magic Mushrooms** (Sean Wainstein, Canada, 2016, 8 min.) In this wry reflection on gender identity and sexuality, an awkward teenage boy and his crush magically switch bodies after taking mushrooms. **Neko Sees All** (Anna Takayama, Japan/U.S., 2016, 5 min., Japanese) Neko the cat witnesses the passing of time. **Until the Sky Turns** (Zia Mohajerpasbi, U.S., 2017, 9 min.) A man responds to a question posed by the estranged mother of a girl from a formative adolescent relationship. **Wandering Soul** (Josh Tanner, Australia, 2016, 13 min., Vietnamese) A Viet Cong soldier stationed in the claustrophobic tunnels of Cu Chi during the Vietnam War finds himself haunted by the ghost of a fallen comrade after the burial ceremony is compromised. **Coup de Grâce** (Salomé Lamas, Portugal, 2017, 25 min., Portuguese) Leonor returns from a trip on a day where her dad wasn't expecting her, altering their reality.



## Narrative Shorts: Music

98 min.

**Saturday, Nov. 4, 3:45 PM, Tivoli 1**

*Music is an essential component of these shorts.*

**Banjo Farid** (Clément Rièr, France, 2016, 19 min., French) Farid is an enigma to others, but one day he will change thanks to an improbable musical instrument. **Brand New Day** (Patricia Beckmann Wells, U.S., 2017, 4 min.) An animated music video for Big D and the Kids Table's "Baby Don't Cry." *With director Wells.* **The Circle Game** (Johnny Coffeen, U.S., 2017, 5 min.) A video-game character experiences the ups and downs of the human condition. **Dreamweaver** (Katherine Ryschkewitsch & Erich Schulz, U.S., 2017, 7 min.) The Chippewa tribe believes that the spider woman protects children from bad dreams at night while they sleep. **The Privates** (Dylan Allen, U.S., 2016, 12 min.) A band struggles with a radioactive energy in their music that they can't control. **Ragamuffin** (John Byron Hanby IV, U.S., 2016, 7 min.) An exploration of three kinds of love: self-actualization, romantic love, and family love. **Repairs!** **The Musical** (Courtney Miller, U.S., 2016, 14 min.) Through song and dance, Isaac lives during the end of slavery, the end of segregation, and the inauguration of President Obama. **Through the Supermarket in Five Easy Pieces** (Anna Maria Joakimsdottir-Huttri, Finland, 2017, 9 min.) In this dance film, a family tries to manage through their weekly grocery shopping without disintegrating. **To Be Free** (Adepero Oduye, U.S., 2016, 13 min.) In a tiny after-hours club, Nina Simone finds a way, for one moment, to be free. **The Wayward Kite** (Yuting Hsueh, Taiwan, 2017, 8 min.) A colorful kite finds a way to persevere.



## Narrative Shorts: Stars in Shorts

124 min.

**Saturday, Nov. 11, 2:00 PM, .ZACK**

*Little films with big stars, including Ann Dowd, Glenn Howerton, Melissa Leo, and Emily Mortimer.*

**Double Take** (Jay Gard, U.S., 2017, 24 min.) Newly paroled John Dieb, jailed for a diamond heist he swears he never committed, must prove his innocence if he ever hopes to see his daughter again. Starring David James Elliot and Adrian Pasdar. *With director Gard.* **The Final Show** (Dana Nachman, U.S., 2016, 9 min.) A woman who has lived a long life full of love and loss has to decide who to take along with her to eternity. Starring Nancy Dussault. **Little Bird** (Georgia Oakley, U.K., 2016, 11 min.) It's London 1941, and the women of Great Britain have been called on to aid the war effort, freeing up men for action. Starring Imelda Staunton and Emily Taaffe. **The View from Up Here** (Marco Calvani, U.S., 2017, 18 min.) Claire pays a visit to her neighbor Lila, a refugee from Syria recently resettled in U.S. thanks to a program supported by the church, and asks for a risky favor. Starring Leila Bekhti and Melissa Leo. **The Visit** (Romina Schwedler, U.S., 2017, 13 min.) A man joins his aging mother at the visiting area of a hospital where she often claims to communicate with his departed wife and son. Starring June Squibb. **When Pigs Fly** (Andrew Wood, U.S., 2017, 16 min.) At his brother's funeral, a washed-up, perpetually tipsy man comforts his mourning niece with a story of how he once found a magic tree that could bring all his drawings to life. Starring Glenn Howerton. **Wig Shop** (Kat Coiro, U.S., 2016, 15 min., English, Russian & Yiddish) An Orthodox Jewish woman visits a wig shop on the other side of town and discovers that nothing is as it seems. Starring Emily Mortimer. **Without Grace** (Deborah Kampmeier, U.S., 2017, 18 min.) A journey through the devastating impact of mental illness in a family and the parents' struggle to let go of their child. Starring Ann Dowd.



## SLIFF/Kids Family Shorts 1

88 min.

**Saturday, Nov. 4, 12:00 PM, Plaza Frontenac 5, Free**

*A family-friendly program for kids ages 4-8.*

**Christmas Star** (Wei Kang Samuel Lee, Singapore, 2017, 6 min.) A man tries to find the perfect star for his Christmas tree. **Coin Operated** (Nicholas Arioli, U.S., 2017, 6 min.) Becoming an explorer takes time — and money. **Commander** (Joel Dunn, U.S., 2017, 2 min.) A precocious girl dreams of becoming a space commander by walking in the footsteps of her hero. **Corky** (Ty Primosch, U.S., 2017, 6 min.) A corkscrew battles a giant glass bottle to uncork seven mysterious lightning bugs. **Dam! The Story of Kit the Beaver** (Kjell Boersma, Canada, 2017, 12 min.) The tale of Kit, a very independent (and easily distracted) young beaver who loves to explore the sounds of the forest she lives in. **Frog's Song** (Violaine Pasquet, France, 2016, 11 min.) In Louisiana, at nightfall, when everybody is falling asleep, a frog has started singing in the depths of the bayou. **Indice 50** (Sylvain Amblard, Alexandre Belmudes, Damien Clef, Mégane Fumel, Joseph Guené & Mathieu Peters-Houg, France, 2016, 6 min., French) A family arrives on a crowded beach to spend their holidays, but a mosquito transforms their wonderful day. **Injured** (Mohamad Hosein Abedini, Iran, 2016, 7 min., Persian) A little girl tries to find out the secret of the truck that is parked in front of her house. **Karma** (Peter Zhaoyu Zhou, U.S., 2017, 4 min.) A boy meets a fish in a mysterious forest. **Light Sight** (Seyed M. Tabatabaei, Iran, 2016, 8 min.) An imprisoned character is attracted to a hanging light and tries to catch it, but the room itself becomes an obstacle. **The Owl and the Lemming** (Roselynn Akulukjuk, Canada, 2016, 4 min.) In this Inuit folktale, a young owl catches a lemming to eat. **Rouff** (Benjamin Brand, Johannes Engelhardt, Markus Eschrich, Johannes Lumer & Julius Rosen, Germany, 2017, 7 min.) Rouff is sad, but he folds Pete from some paper and forms a beautiful friendship. **Scribble** (Margaret Orr, U.S., 2016, 2 min., English & Spanish) A film animated by first-graders at a Chicago public school. **Swift** (Alexis Agliata, Juliana Berckmans, Arnaud Bellour, Théo Bonora, Thiaud Gambier & Romain Lavoine, France, 2016, 7 min.) When an alien spaceship breaks down and crashes on Earth, the pilot is constantly disturbed by a hyperactive little boy as he searches for fuel.



## SLIFF/Kids Family Shorts 2

87 min.

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

*Our second SLIFF/Kids program — perfect for ages 8-12 — features films that are both fun and educational.*

**Aki** (Taylor Reynolds, U.S., 2017, 9 min., Japanese) A servant girl and a stray dog are fast friends in Edo-period Kyoto. **Asteria** (Alexandre Arpentinier, Mathieu Blanchys, Lola Grand, Tristan Lamarca, Thomas Lemaillé & Jean-Charles Lusseau, France, 2016, 5 min., English & French) Two astronauts explore an unknown planet, but an unusual situation will put them to the test. **A Boxer's Blanket** (Ella Genovese, U.S., 2017, 3 min.) A young boxer's coming-of-age story. *With director Genovese.* **Heads Together** (Marieke Blaauw, Joris Oprins & Job Roggeveen, Netherlands, 2016, 21 min., Dutch) A surreal story about three friends who exchange heads by accident and are forced to adapt to each other's life. **Lilly Gets a Pet** (The Bum Family, Canada, 2015, 5 min.) Lilly, a giant orange monster, undertakes an epic adventure in search of a true friend in a pet shop. **Mr. & Mrs. Kim** (Jaehuen Chung, U.S., 2016, 15 min., English & Korean) Joshua Kim makes up a glamorous story about his parents but then discovers that their real story is something he can be much more proud of. **My Pie in the Sky** (Manav Yadav, India, 2017, 8 min., Hindi) A boy finds a way to capture the sun, but he is not prepared for the repercussions of this childlike dream. **Poem to a Nameless Slave** (C.N. Bean & Xavier Bean, U.S., 2017, 11 min.) A biracial youth merges film and poetry to invoke the spirit of his doppelganger, a nameless slave. **Snow** (Kim Barr, Canada, 2017, 10 min.) A little girl experiences snowfall for the first time and finds a true friend among her classmates.



## St. Louis Filmmakers Showcase Sampler

109 min.

**Monday, Nov. 6, 7:30 PM, ZACK**

*A selection of the best films from the 2017 St. Louis Filmmakers Showcase.*

**Driver's Ed** (Chase Norman, U.S., 2016, 15 min.) A shy, overweight young woman leaves the safety of her home for an unwelcoming high-school classroom. *With director Norman.* **The Gift** (Tim Garrett, U.S., 2016, 6 min.) A young girl comes to terms with life in her new family. *With director Garrett.* **He Who Listens** (Maxine Du Main & Maalik Shakoor, U.S., 18 min.) A troubled man encounters a warm-spirited homeless kid who helps him reshape his outlook on life. *With co-director Shakoor.* **Latido de Corazón** (Hadley Schnuck, U.S., 2017, 5 min., Spanish) A journey through Central Havana to the percussive sound of "Song to Elegua," the Santería deity who unites the earthly and the divine. *With director Schnuck.* **Lester Leaps In** (Mike Steinberg, U.S., 2016, 30 min.) At a lumber mill in 1970s Montana, a middle manager struggles to produce a safety film. *With director Steinberg.* **Mike Sidwell, Strongman** (Brian Jun, U.S., 2017, 6 min.) Mike Sidwell talks about his journey and desire to be strong. **The Night Owl** (Anthony Nicolau, U.S., 2016, 12 min.) A dark story of miscommunication and conflict between two neighbors living in New York City. *With director Nicolau.* **Sanctuary** (Ashley Seering & Cory Byers, U.S., 2016, 8 min.) An abandoned church gets an unexpected second chance as a skate park. *With co-directors Byers and Seering.* **Spitting Image** (Maxine du Maine, U.S., 2015, 9 min.) Jerome experiences the consequences of the unending cycle of gang violence in his urban community. *With director du Maine.*



# MARQUEE

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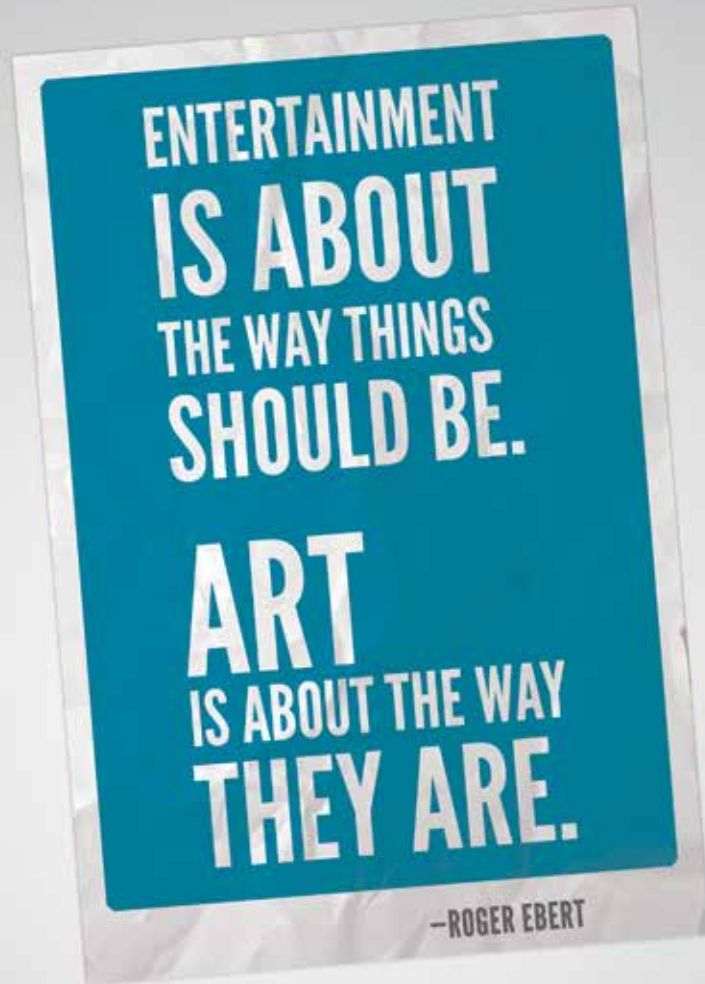
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### **Centre Francophone at Webster University**

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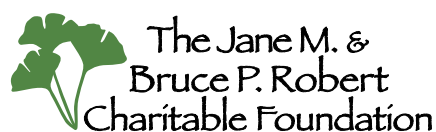
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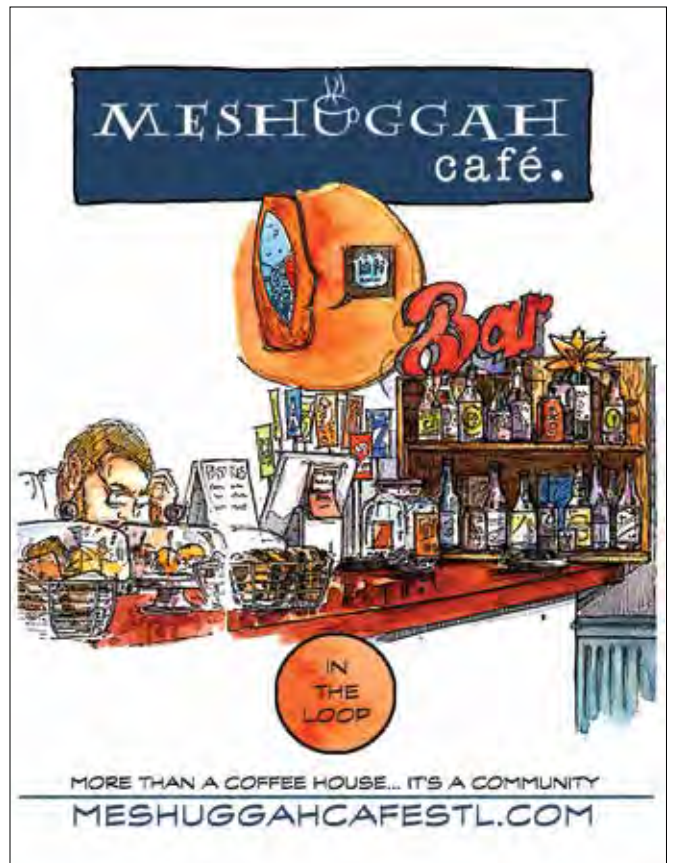


Cinema St. Louis offers French programming at the annual Robert Classic French Film Festival (to be held March 2018 at Webster University) and the Robert French and French-Language Focus at the Whitaker St. Louis International Film Festival (Nov. 2 - 12, 2017).



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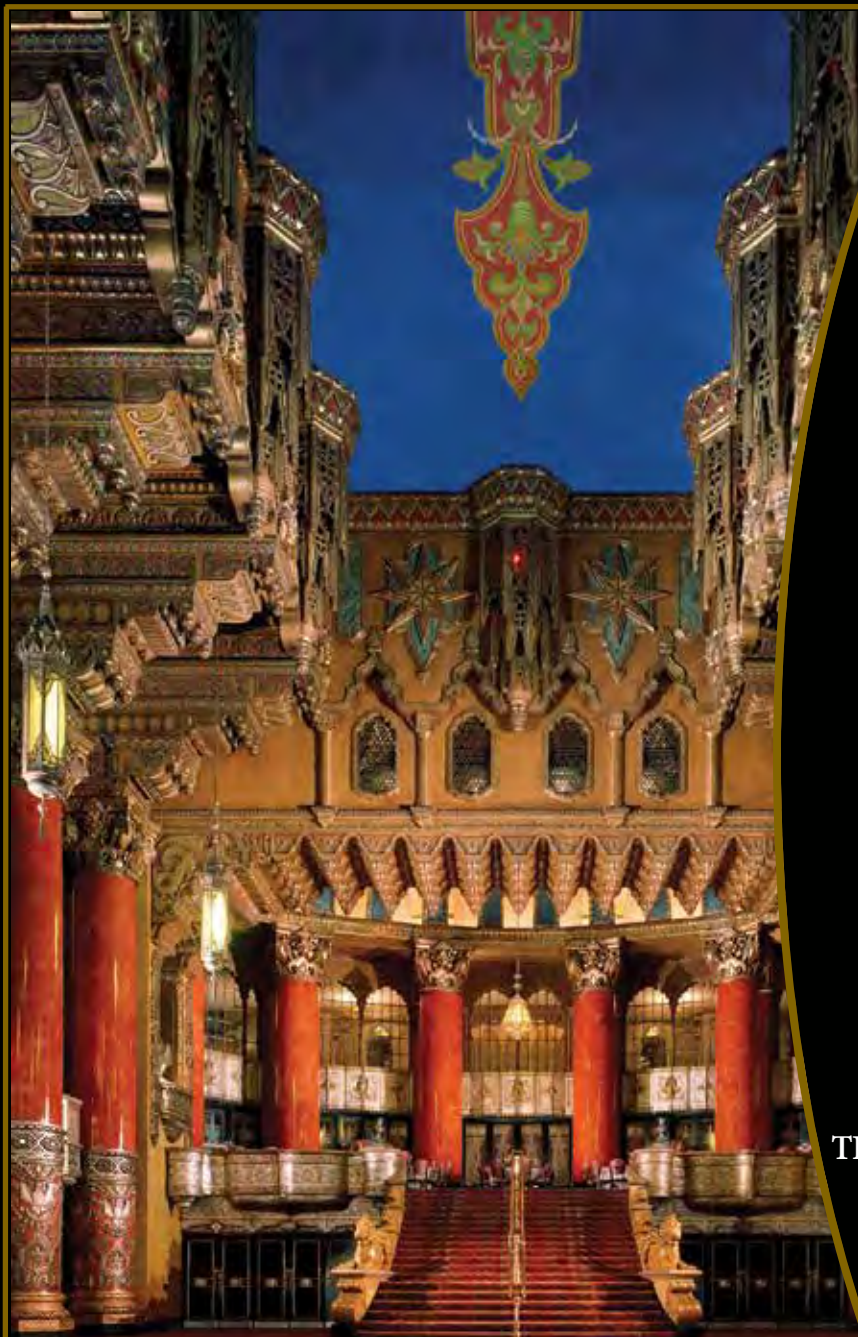
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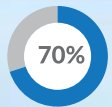
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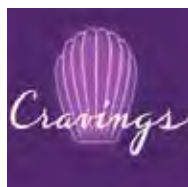




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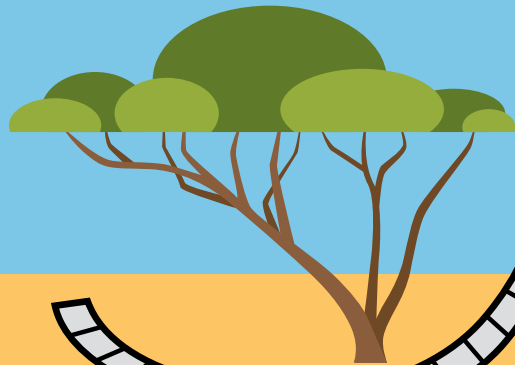
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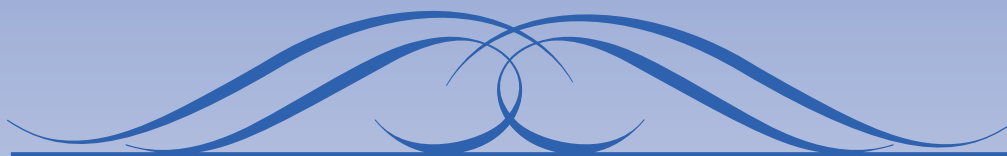
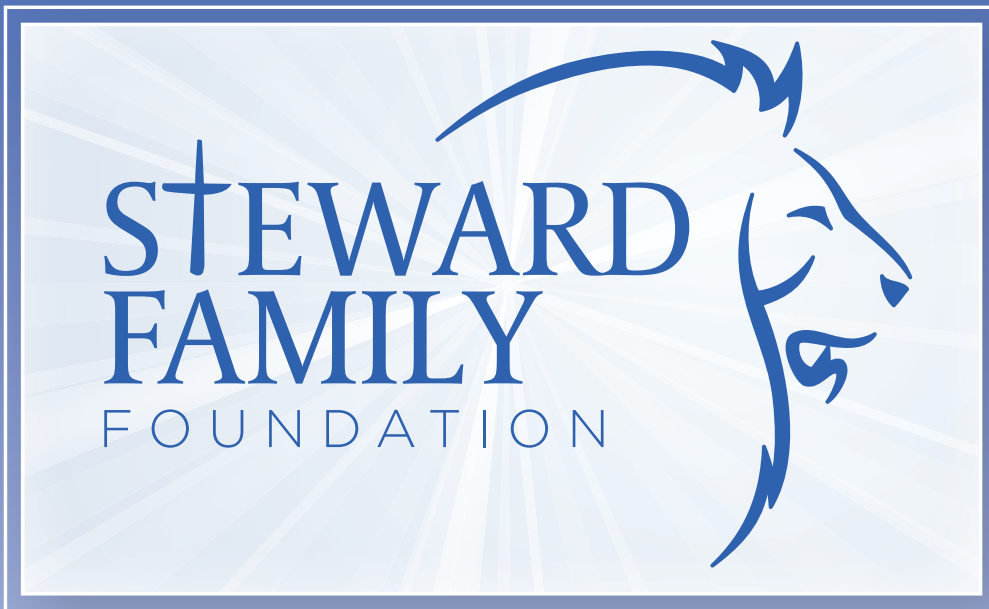
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# 2017 Cinema St. Louis Membership Form

## Annual Events

- St. Louis International Film Festival (SLIFF)
- St. Louis Filmmakers Showcase (SLFS)
- Classic French Film Festival
- QFest: LGBTQ Film Festival
- 48 Hour Film Project
- Cinema for Students (films, educational programs and summer camps)
- Series, screenings and seminars held throughout the year

## Standard Member Benefits

- More than a dozen sneak-preview movie passes for major theatrical releases throughout the year
- Discounts to Cinema St. Louis programs (\$3 off regular admission)
- Invitations to special film events and seminars
- Weekly e-newsletter on St. Louis-area film events
- Regular notices of Cinema St. Louis Events
- Membership Card
- All memberships are for a 12-month period

## Membership Levels

### Director - \$50

#### Standard Benefits

(\$0 fair market value)

### Producer - \$100

Four ticket vouchers to the St. Louis International Film Festival, plus all standard benefits

(\$52 fair market value)

### Star - \$250

Six ticket vouchers to the St. Louis International Film Festival and St. Louis Filmmakers Showcase, plus all standard benefits

(\$156 fair market value)

### Superstar - \$500

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### Big Screen Legend - \$1,000

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- ☐ Producer \$100
- ☐ Star \$250
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- ☐ Big-Screen Legend \$1,000
- ☐ I wish to decline my membership benefits

Are you interested in volunteering?

- ☐ Yes ☐ No

Are you interested in sponsoring a movie during the St. Louis International Film Festival?

- ☐ Yes ☐ No



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