



THE 28TH ANNUAL WHITAKER

ST. LOUIS

INTERNATIONAL

FILM FESTIVAL

MISSOURI HISTORY MUSEUM | PLAZA FRONTENAC | THE STAGE AT KDHX
ST. LOUIS PUBLIC LIBRARY | THE TIVOLI | WASHINGTON U. | WEBSTER U.

NOVEMBER 7-17

389 FILMS 25 SHORTS PROGRAMS 63 COUNTRIES 6 CONTINENTS 64 FREE EVENTS

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TABLE OF CONTENTS



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Ticket Info	4
Venue Info	5
Program Schedule	6
J. Kim Tuccci Tribute	48
Festival Highlights	49
Free Events	53
Film Categories	54
Films by Country	58
Awards	59
Sponsors	63
Program Descriptions	69
Special Events	69
Feature Films	73
Shorts Programs	110

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DIRECTION AND ANIMATION Paige Brubeck & Evan Sult/Sleepy Kitty Arts

MUSIC Kevin Bowers



TICKET PRICES

Individual tickets are \$14 each or \$10 for Cinema St. Louis members, ARTS Card-holders, and students with current and valid ID, except for the following (discounts do not apply and passes are not accepted):

- **Opening-Night Reception with Marriage Story** \$25
- **The Rats and People Motion Picture Orchestra with Sherlock Jr.** \$20

In addition to paid shows, SLIFF offers 64 free programs.

ADVANCE-TICKET SALES

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

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

Plaza Frontenac: Advance tickets for programs at this venue are for sale at the Plaza Frontenac box office. Box-office hours are 11 a.m.-7:30 p.m. Sunday-Thursday and 11 a.m.-9:30 p.m. Friday-Saturday. No phone sales. For tickets online, visit Landmark Theatres website. There is a \$1.75-per-ticket service charge. Pick up your tickets in advance using your confirmation number or credit card, or show the e-mail confirmation with scannable barcode to the usher.

Tivoli: Advance tickets for programs at this venue are for sale at the Tivoli box office. Box-office hours are 4-10 p.m. Monday-Thursday and noon-10 p.m. Friday-Sunday. No phone sales. For tickets online, visit Landmark Theatres website. There is a \$1.75-per-ticket service charge. Pick up your tickets in advance using your confirmation number or credit card, or show the e-mail confirmation with scannable barcode to the usher.

Webster U./Moore: Advance tickets at this venue are for sale online through Brown Paper Tickets. In the “Search Events” box, enter either the name of the film or SLIFF. There is a service

charge of approximately \$1.50 per ticket. Print your receipt and present it at the box office.

DAY-OF-SHOW TICKET SALES

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

The free events offered at Contemporary Art Museum, Cortex’s Innovation Hall, KDHX, Missouri History Museum, St. Louis Public Library, Washington U., and Webster U. require no ticket. Admission is first come, first served on day of show.

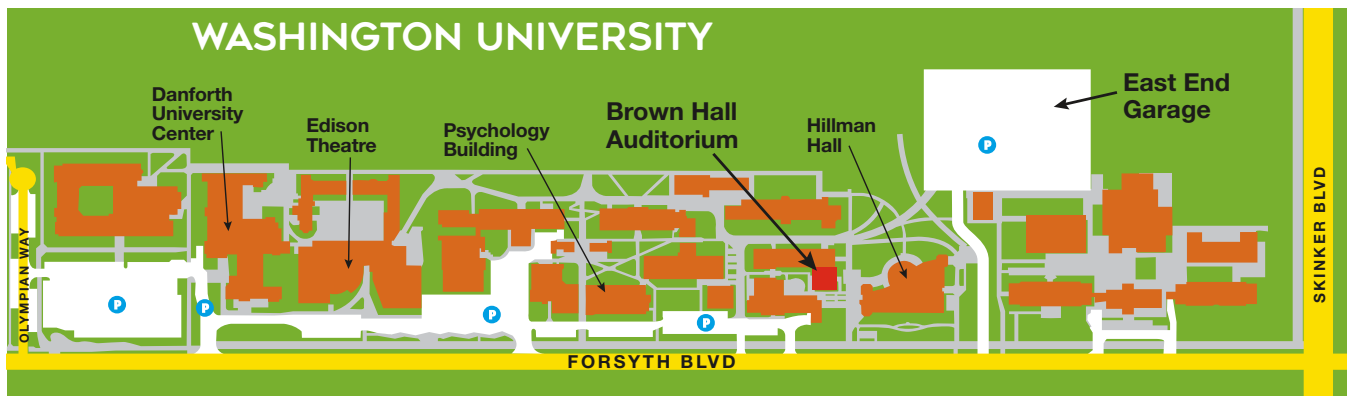
The free events offered at the Tivoli require a complimentary ticket that should be obtained at the box office on the day of show; advance tickets to free shows at the Tivoli can be obtained online, but a \$1.76 service charge applies.

FESTIVAL PUNCH-PASSES

- Festival Punch-Passes are available at two levels: 6-ticket pass for \$75 or 10-ticket pass for \$120. Festival Punch-Passes are not valid for the Opening-Night Reception with “Marriage Story” on Nov. 7 and the screening of “Sherlock Jr.” with the performance by the Rats & People Motion Picture Orchestra on Nov. 15.
- Festival Punch-Pass-holders are required to obtain a ticket for each film attended, either in advance or day of show; a hole will be punched in the pass for each ticket purchased.
- Festival Punch-Passes can be used to purchase multiple tickets for the same show and to obtain tickets for screenings at all venues.
- Festival Punch-Passes are available at Tivoli and Plaza Frontenac box offices in advance and 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 \$450. 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.



VENUES

Contemporary Art Museum St. Louis

➤ 3750 Washington Blvd.

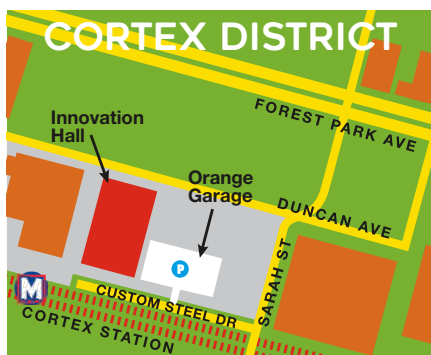
Metered parking (free after 7 p.m.) is available on the streets surrounding CAM, and paid parking lots are available nearby.

Cortex District's Innovation Hall

➤ 4220 Duncan Ave, No. 101

200 seats

Paid parking is available in Cortex's Orange Garage (next door to Innovation Hall); from Forest Park Boulevard, turn south on Sarah Street, then right on Custom Steel Drive (follow signs); the entrance to the Orange Garage is to the right. See Cortex map.



Missouri History Museum

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

340 seats

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

Plaza Frontenac Cinema

➤ Plaza Frontenac, Lindbergh Boulevard and Clayton Road

170 seats (both Plaza Frontenac 5 and 6)

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

St. Louis Public Library's Central Library

➤ 1301 Olive St.

250 seats

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

Stage at KDHX

➤ 3524 Washington Blvd.

120 seats

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

Tivoli Theatre

➤ 6350 Delmar Blvd.

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

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

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

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

325 seats

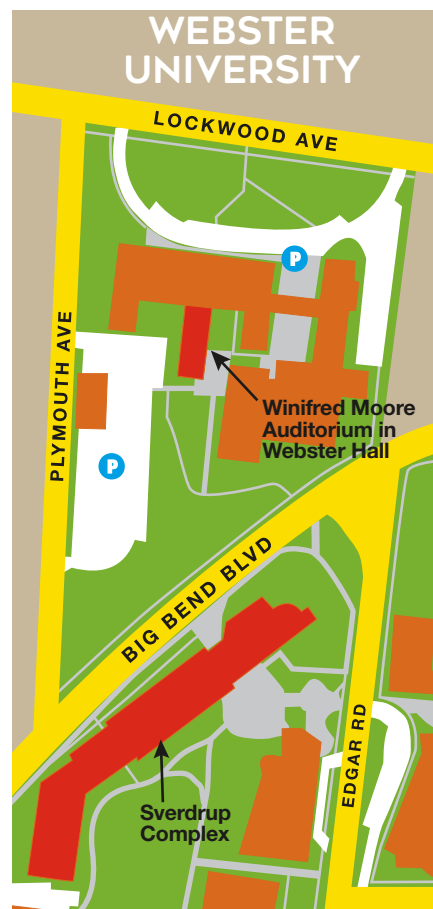
Free parking is available on Forsyth Boulevard; in the yellow-zone sections of lots along Forsyth; and in East End and Danforth University Center garages; no permits are required on weekends. See Washington U. map.

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

➤ Room 123 in Webster University's Sverdrup Complex, 6300 Big Bend Blvd.

75 seats

Free parking is available in the lot across from Big Bend Boulevard from the Sverdrup Complex; no permits are required on weekends. See Webster U. map.



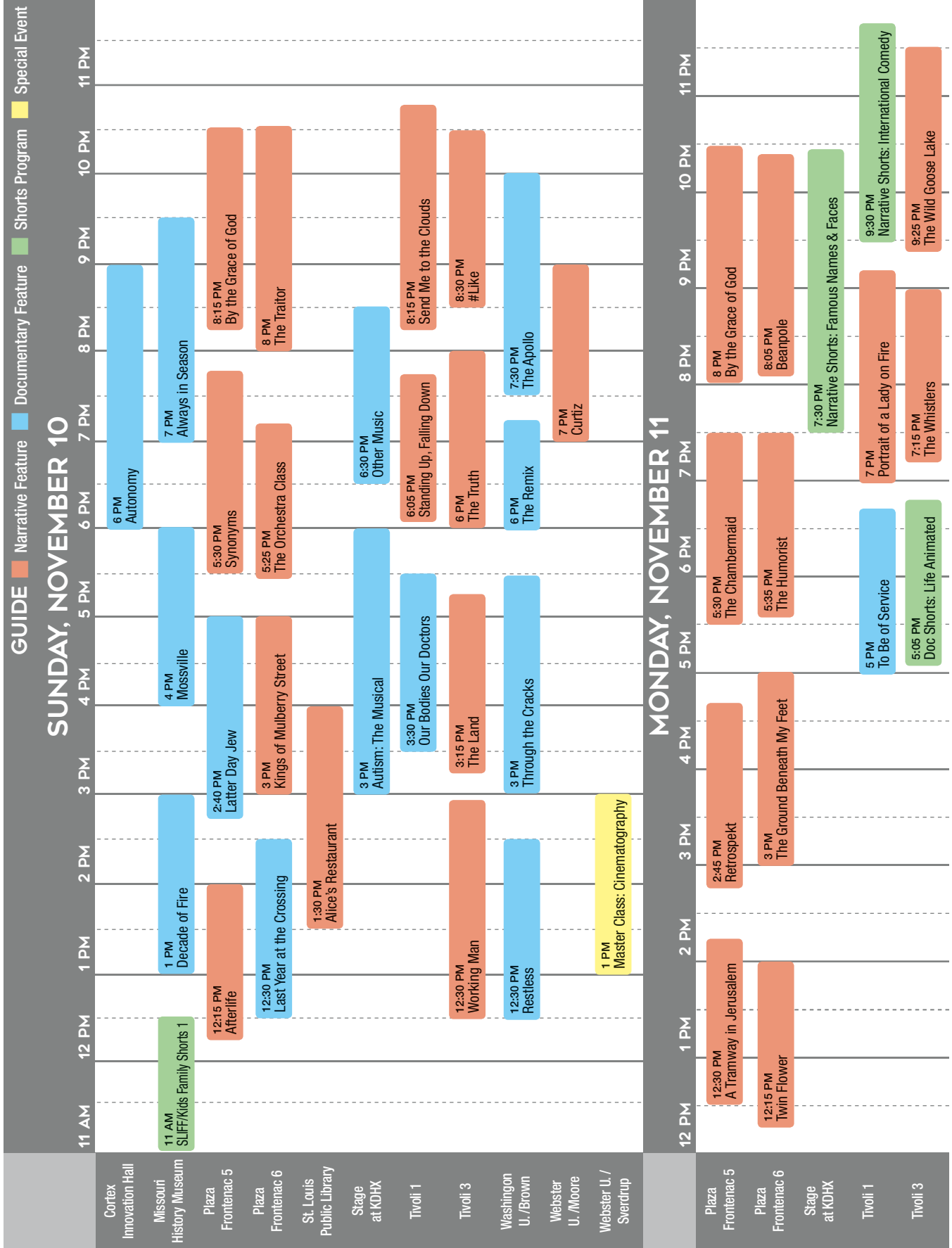
Webster University's Webster Hall's Winifred Moore Auditorium (Webster U./Moore)

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

250 seats

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

THURSDAY, NOVEMBER 7				GUIDE												Special Event			
				Narrative Feature												Documentary Feature		Shorts Program	
FRIDAY, NOVEMBER 8																			
Tivoli 1	6:30–8 PM	Opening-Night Reception																Special Event	
	8–10:30 PM	Marriage Story																	
Plaza Frontenac 5	12 PM	Afterlife	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM						
Plaza Frontenac 6	12:10 PM	Terrorlun and Lunlun	2:30 PM	Namedev Bhau in Search of Silence		4:30 PM	The Third Wife	6:45 PM	How About Adolf?	8:15 PM	Synonyms	9 PM	Beanpole						
Stage at KDHX																			
Tivoli 1																			
Tivoli 3																			
Washington U. / Brown																			
SATURDAY, NOVEMBER 9																			
Missouri History Museum	11 AM	Missing Link	1:30 PM	The State Against Mandela and the Others		4 PM	Chicago at the Crossroad	7 PM	17 Blocks	8 PM	9 PM	10 PM	11 PM						
Plaza Frontenac 5	12 PM	A Faithful Man	1:50 PM	My Name Is Pedro		4:25 PM	Jinpa	6:30 PM	Frankie	8:45 PM	The Chambermaid								
Plaza Frontenac 6	12:30 PM	Kings of Mulberry Street	3 PM	The Orchestra Class		5:45 PM	Cunningham	8 PM	The Third Wife	9:30 PM	Major Arcana								
Stage at KDHX																			
Tivoli 1																			
Tivoli 3																			
Washington U. / Brown																			
Webster U. / Moore																			
Webster U. / Sverdrup																			



TUESDAY, NOVEMBER 12

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Plaza Frontenac 5			2:30 PM Hawaii			5 PM Jinpa		7:05 PM A Tramway in Jerusalem		9:15 PM Intimate Strangers		
Plaza Frontenac 6			2:30 PM A Dream Before Dying			4:45 PM The Ground Beneath My Feet		7:15 PM Cold November		9:30 PM Piranhas		
Stage at KDHX								7:30 PM Narrative Shorts: Comedy				
Tivoli 1						5 PM Thirst for Justice			8 PM Gay Chorus Deep South			
Tivoli 3						5:05 PM Doc Shorts: Science & Cyberspace		7:15 PM Premature		9:15 PM Narrative Shorts: International Drama		
Webster U./Moore								7:30 PM What We Left Unfinished				

WEDNESDAY, NOVEMBER 13

	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						5:15 PM Intimate Strangers			8 PM The Song of Names			
Plaza Frontenac 6			2:30 PM Balloon									
Stage at KDHX			2 PM A Dream Before Dying			6:15 PM Piranhas			8:45 PM The Humorist			
Tivoli 1						5 PM The Condor & the Eagle		7:30 PM Narrative Shorts: Animation				
Tivoli 3						5:05 PM Doc Shorts: The Black Experience		7 PM The Two Popes		9:45 PM Narrative Shorts: Immigrants & Refugees		
								8 PM Unsettled				

THURSDAY, NOVEMBER 14

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Contemporary Art Museum										7 PM Eating Up Easter		
Plaza Frontenac 5			2:30 PM August		4:30 PM Temblores				7 PM Happy Ending		9:15 PM Rojo	
Plaza Frontenac 6			2:35 PM Kalros		4:35 PM Whatever Happened to My Revolution			6:40 PM Witness Theater				
Stage at KDHX										7:30 PM Narrative Shorts: Drama		
Tivoli 1						5 PM Kifaru			7:10 PM Sorry We Missed You		9:25 PM Narrative Shorts: International Animation	
Tivoli 3						5:05 PM Doc Shorts: Women in Sports			7:05 PM Atlantics		9:30 PM Locusts	
Webster U./Moore									7:30 PM Between the Lines			

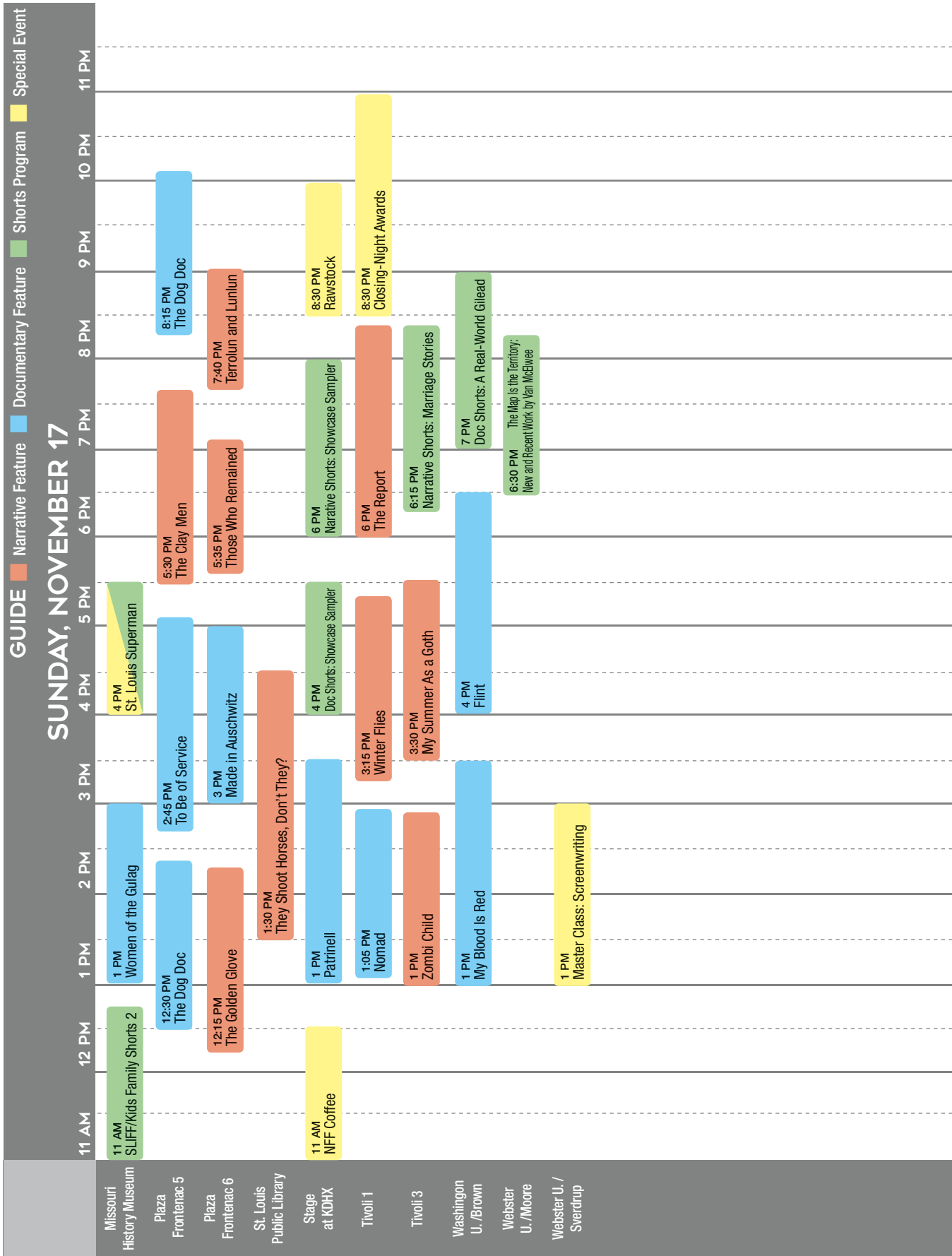
FRIDAY, NOVEMBER 15

Location	Time	Event
Contemporary Art Museum	7 PM	What You Gonna Do When the World's on Fire?
Plaza Frontenac 5	2 PM	Rojo
Plaza Frontenac 5	4:30 PM	Happy Ending
Plaza Frontenac 6	2:30 PM	Cold November
Plaza Frontenac 6	5 PM	Namdev Bhau in Search of Silence
Stage at KDHX	7:30 PM	Flamekeeper
Tivoli 1	5:30 PM	Cooked
Tivoli 1	8 PM	A Hidden Life
Tivoli 3	5:05 PM	Doc Shorts: Leaps of Faith
Tivoli 3	7 PM	Yes, God, Yes
Tivoli 3	9:30 PM	The Ghost Who Walks
Washington U./Brown	7:30 PM	Colossus
Webster U./Moore	7:30 PM	Sherlock Jr.
Plaza Frontenac 5	6:45 PM	Song Without a Name
Plaza Frontenac 5	9:30 PM	Balloon
Plaza Frontenac 6	7:20 PM	Those Who Remained
Plaza Frontenac 6	9:20 PM	Retrospekt

Special Event

SATURDAY, NOVEMBER 16

	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
Missouri's History Museum	11 AM Dilli in Paris		1 PM When I Last Saw Jesse			4 PM Throw a Billion Dollars from the Helicopter			7 PM Prison Performing Arts				
Plaza Frontenac 5		12:15 PM The Clay Men			3:15 PM Song Without a Name			6 PM Temblores			8:30 PM Hawaii		
Plaza Frontenac 6		12:10 PM Kairos			2:45 PM Up the Mountain			5:30 PM Whatever Happened to My Revolution		7:30 PM How About Adolf?		9:30 PM The Golden Glove	
Stage at KDHX					3 PM Doc Shorts: Artistic Expressions			6 PM Kate Nash		7:30 PM You Gave Me a Song			
Tivoli 1			1 PM Children of the Sea			3:30 PM Kings of Beer		6 PM Clemency			8:30 PM Narrative Shorts: Mind Benders		
Tivoli 3		12:30 PM Once Upon a Boy		2:30 PM Princess of the Row			5 PM Clementine			8 PM Show Me What You Got			
Washington U. /Brown			12:30 PM Objector		3 PM Ximei			6 PM The Rest			8:30 PM But Now Is Perfect		
Webster U. /Moore													
Webster U. / Sverdrup			1 PM Master Class: Documentary									7:30 PM Varda by Agnès	





The Fox Performing Arts Charitable Foundation (FoxPACF) fosters, promotes, and encourages young people in the St. Louis region to discover and participate in the joy and wonder of live performances.

Our Annual Programs



An adjudicated competition showcasing talented teens in our region culminating on stage at The Fabulous Fox with more than \$45,000 in awards and scholarships. Registration is September 1 - December 1

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Free ticket to a Broadway show and activities at The Fabulous Fox for young people when accompanied by a full-paying adult.

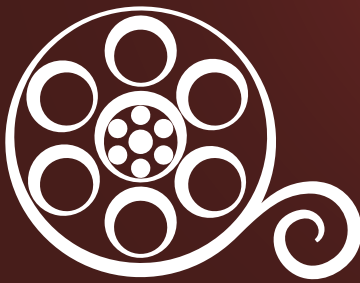
An opportunity for young people to interact with touring Broadway cast and crew members at The Fabulous Fox to enhance their live theatre experience.



Classes that allow direct access to The Fabulous Fox touring performers incorporating a variety of disciplines, hosted by community arts organizations

For upcoming program dates and more information please visit:

www.FoxPACF.org



To know Marcia Harris is to know her passion for the movies. She has supported SLIFF for 28 years now, and happily continues the tradition. She believes that films enrich our lives and take us to interesting places throughout the world. Let the creative spirit continue.

Marcia Harris proudly sponsors SLIFF's closing night film *The Report*.



In “The Report” — a thriller based on actual events — idealistic staffer Daniel J. Jones (Adam Driver) is tasked by his boss, Sen. Dianne Feinstein (Annette Bening), with leading an investigation of the CIA’s Detention and Interrogation Program, which was created in the aftermath of 9/11. Jones’ relentless pursuit of the truth leads to findings that uncover the lengths to which the nation’s top intelligence agency went to destroy evidence, subvert the law, and hide a shocking secret from the American public. Written and directed by Scott Z. Burns — frequent screenwriter for Steven Soderbergh (“Contagion,” “Side Effects,” the new “The Laundromat”) — “The Report” features a vast and impressive cast that also includes Jon Hamm, Michael C. Hall, Ted Levine, Tim Blake Nelson, Matthew Rhys, Corey Stoll, and Maura Tierney. The Guardian writes: “It’s such a rare thrill to see a smart, adult drama like ‘The Report’ that I left its Sundance premiere on an adrenaline high as if I had just seen the latest ‘Mission: Impossible’ movie, giddy from the ride I had just taken.”

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Thursday, November 7th | 8:00pm | Tivoli
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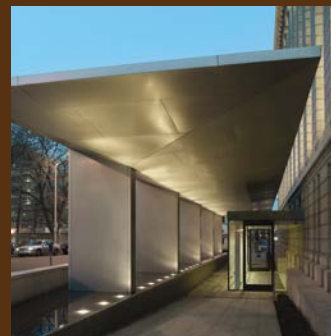
MARRIAGE STORY

Noah Baumbach's new film is about the rapid tangling and gradual untangling of impetuosity, resentment, and abiding love between a married couple negotiating their divorce and the custody of their son. Adam Driver is Charlie, a 100-percent New York experimental theater director; Scarlett Johansson is Nicole, his principal actress and soon-to-be L.A.-based ex-wife. Their "amicable" breakup devolves, one painful rash response and hostile counter-response at a time, into a legal battlefield, led on Nicole's side by Laura Dern and on Charlie's side by "nice" Alan Alda and "not-so-nice" Ray Liotta. What is so remarkable about Marriage Story is its frank understanding of the emotional fluctuations between Charlie and Nicole: they are both short-sighted, both occasionally petty, both vindictive, and both loving. The film is as harrowing as it is hilarious as it is deeply moving. With Merritt Wever and Julie Hagerty as Nicole's sister and mom, and Azhy Robertson as their beloved son, Henry.

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Be sure to check out the **Special Collections Tour** every third Thursday of each month from 6:30-8 p.m.

Monday, November 11th | 7:00pm | Tivoli
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PORTRAIT OF A **LADY ON FIRE**

France, 1760. Marianne is commissioned to paint the wedding portrait of Héloïse, a young woman who has just left the convent. Because she is a reluctant bride-to-be, Marianne arrives under the guise of companionship, observing Héloïse by day and secretly painting her by firelight at night. As the two women orbit one another, intimacy and attraction grow as they share Héloïse's first moments of freedom. Héloïse's portrait soon becomes a collaborative act of and testament to their love.

CANNES FILM FESTIVAL **AWARD WINNER**

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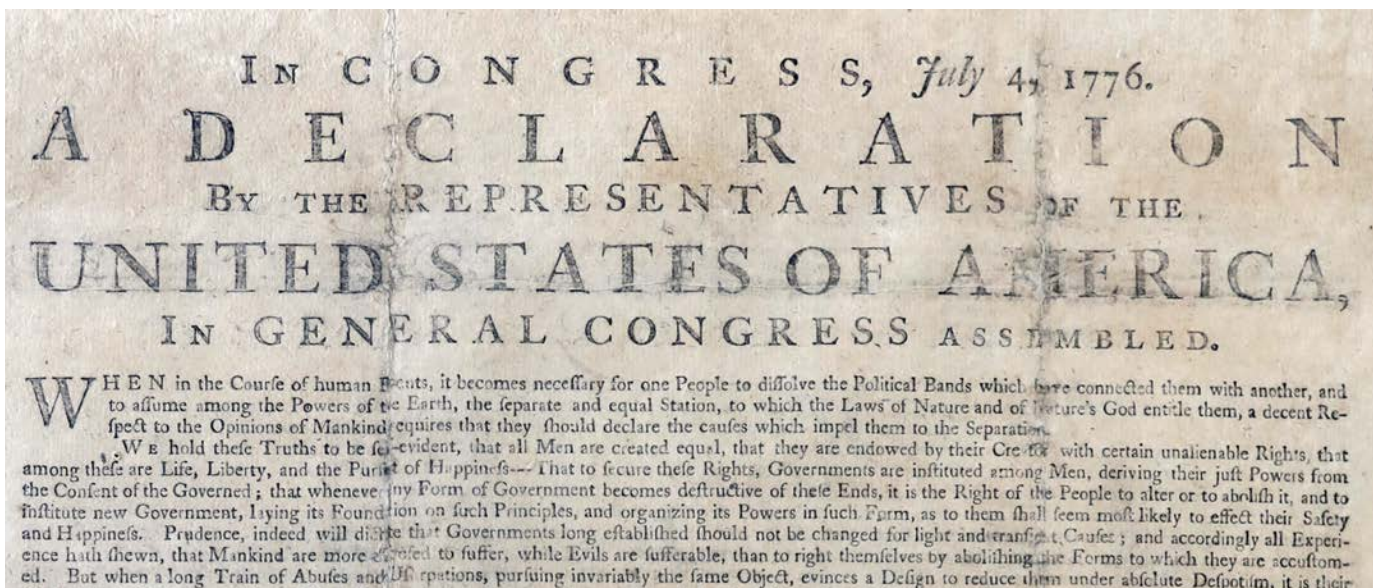
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INTERNATIONAL REALTY

New spaces and exciting exhibits

Come visit Washington University Libraries' Declaration of Independence exhibition featuring a rare broadside of the document.

John M. Olin Library has several new exhibition spaces: The Thomas Gallery and the Newman Tower of Collections and Exploration on Level 1 of Olin feature rare materials from the Julian Edison Department of Special Collections.



libraries.wustl.edu


Washington
University in St. Louis
UNIVERSITY LIBRARIES

Saturday, November 9th | 5:30pm | Tivoli
Proudly Sponsored by Stephanie Oliver & Associates



OLYMPIC DREAMS

In the Olympic Athlete Village, a young cross-country skier bonds with a volunteer doctor after her competition ends. Starring Nick Kroll and Alexi Pappas. Filmed on location in the actual Olympic Village at the 2018 PyeongChang Winter Olympics with three people comprising the entire cast and crew: Jeremy Teicher, Nick Kroll, and Alexi Pappas. Real Olympic athletes, including Jamie Anderson and Gus Kenworthy, also make their way into the film as additional characters.

"This project was made possible by the incredible
Olympians who took part."

- Alexi Pappas



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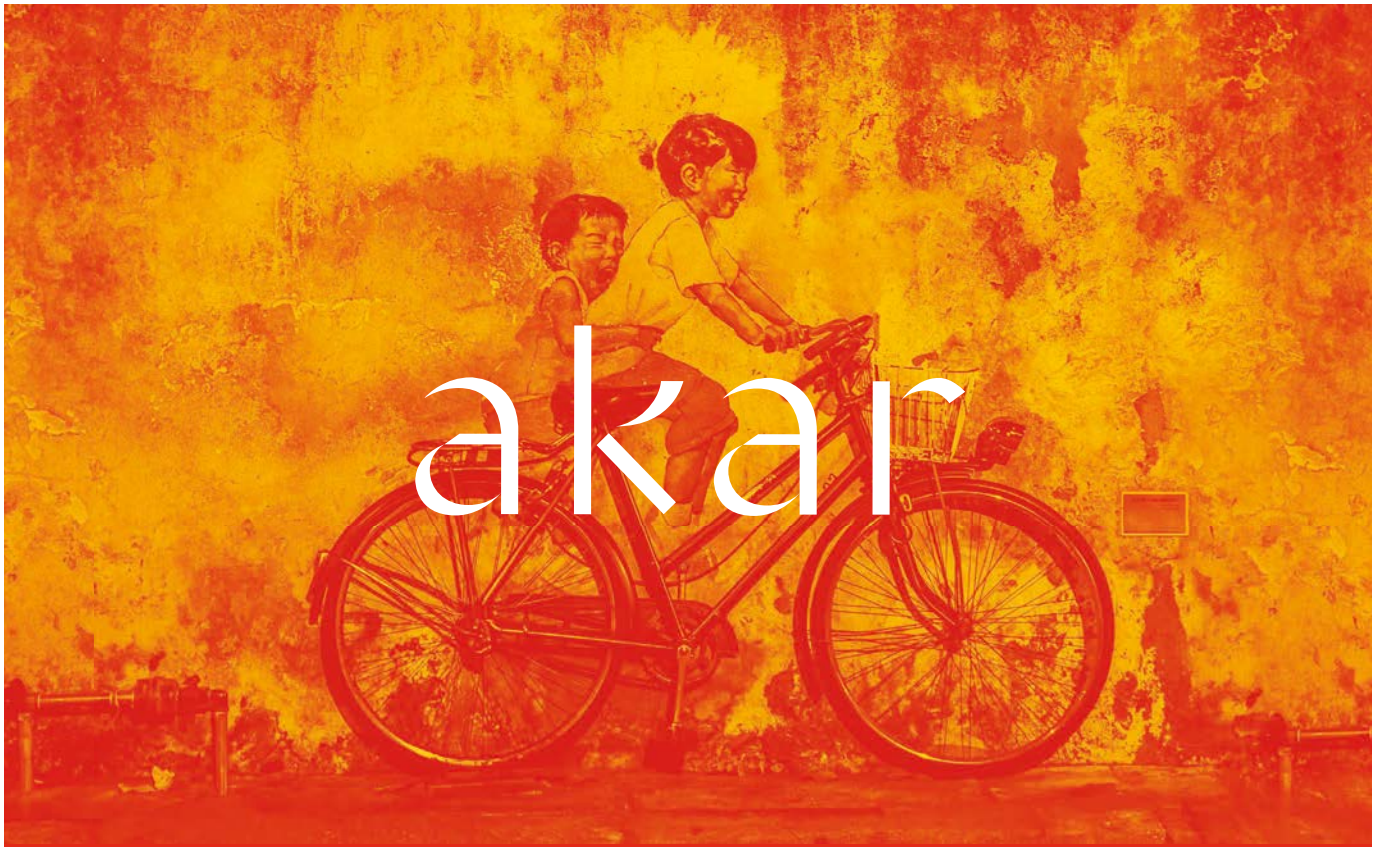
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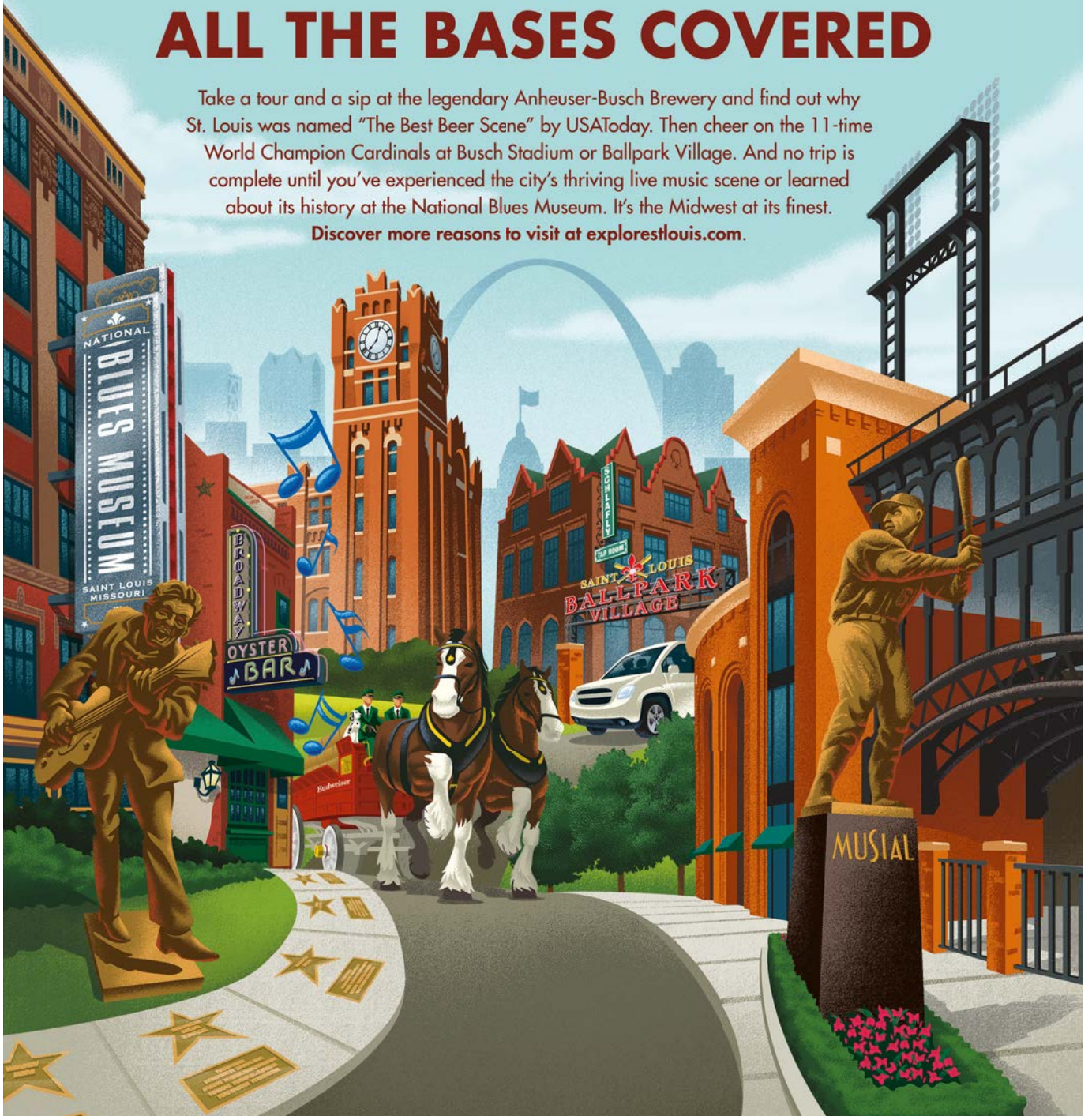
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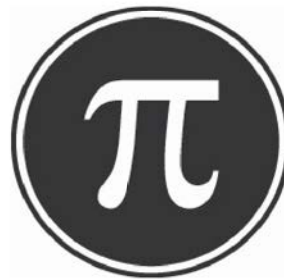


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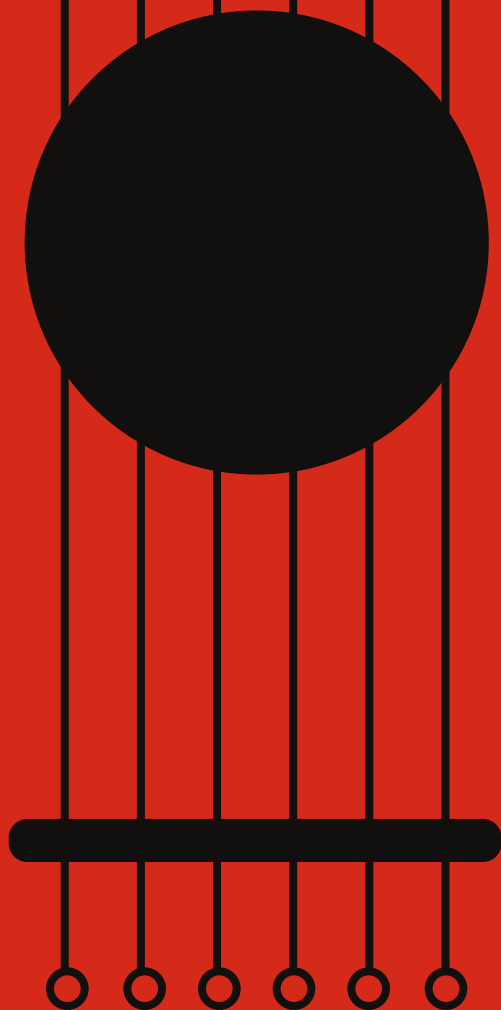


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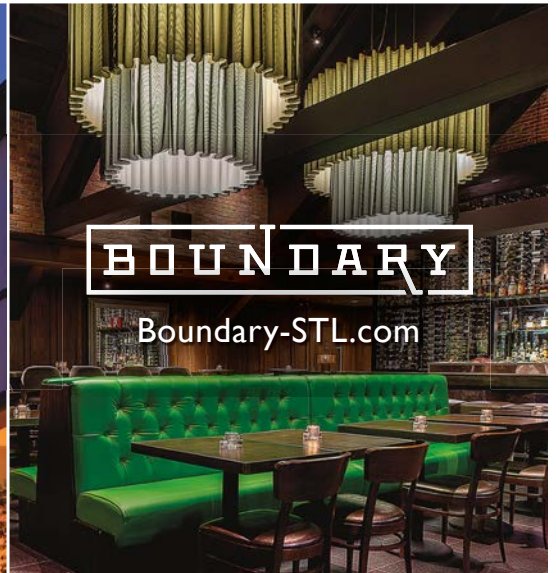
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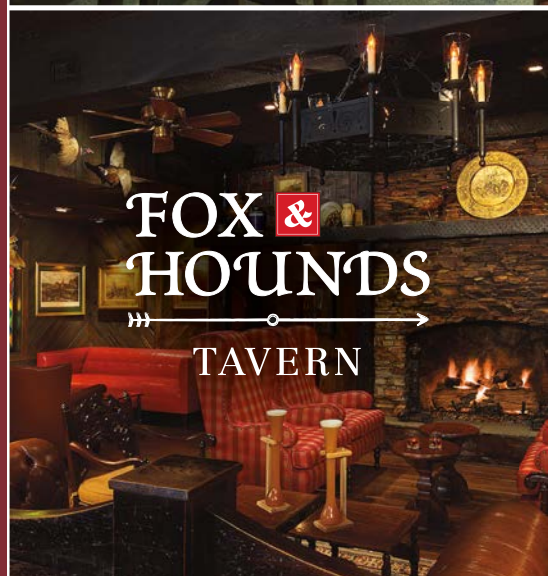
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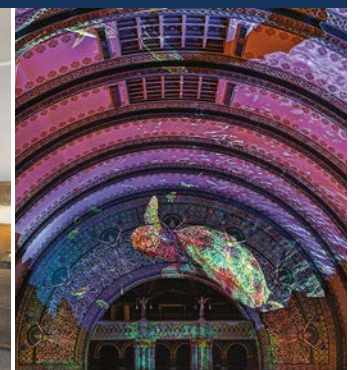
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Le Centre Francophone

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

Contact info: Lionel Cuillé, Ph.D., Jane and Bruce Robert Chair in French and Francophone Studies, Webster University, 314-438-7320, francophone@webster.edu, facebook.com/centrefrancophoneinstlouis, webster.edu/arts-and-sciences/affiliates-events/centre-francophone



Alliance Française de St. Louis

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The only professional association devoted exclusively to the needs of French teachers at all levels, with the mission of advancing the study of the French language and French-speaking literatures and cultures both in schools and in the general public.

Contact info: Audra Merfeld-Langston, president, Greater St. Louis Chapter, audram@mst.edu, www.frenchteachers.org



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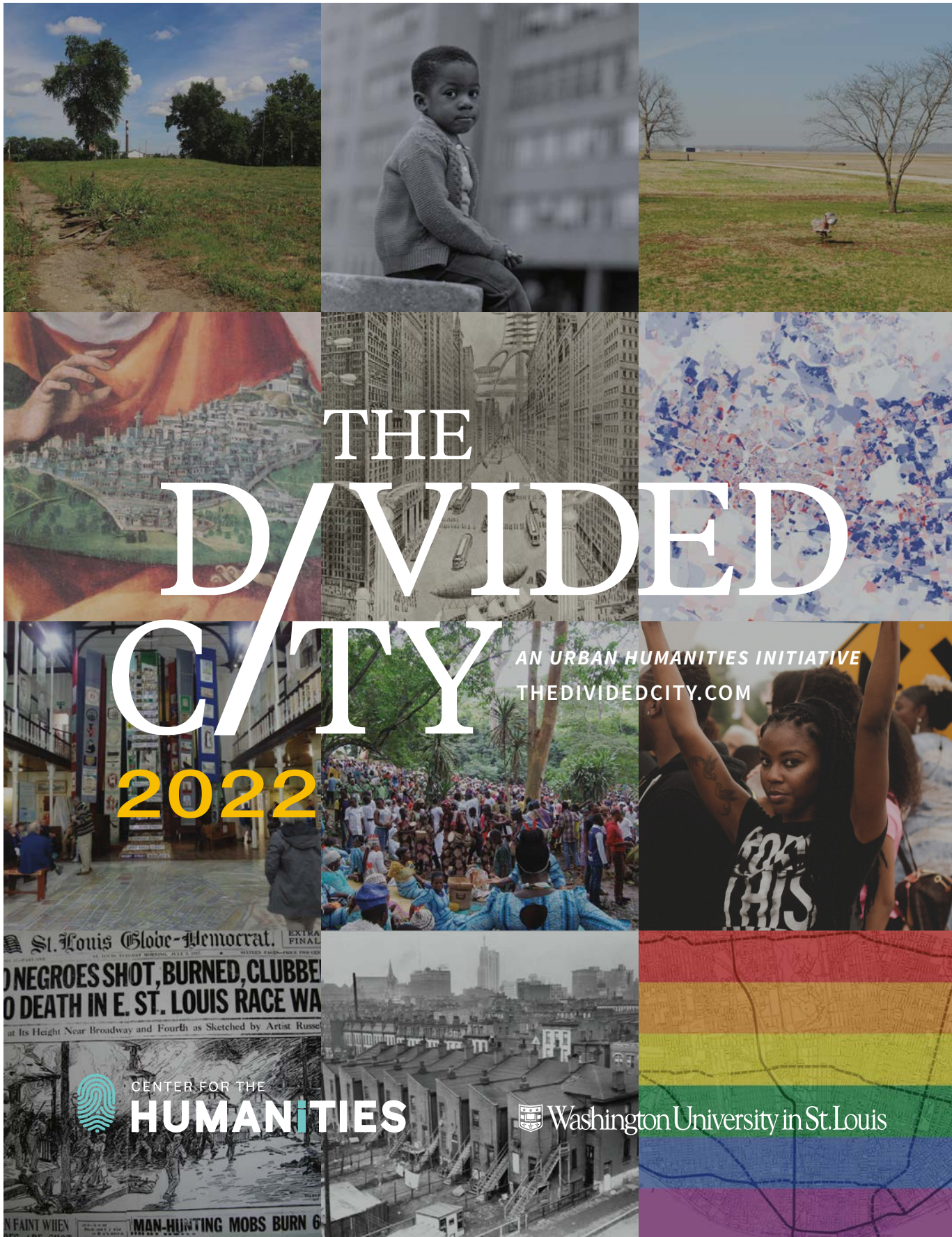
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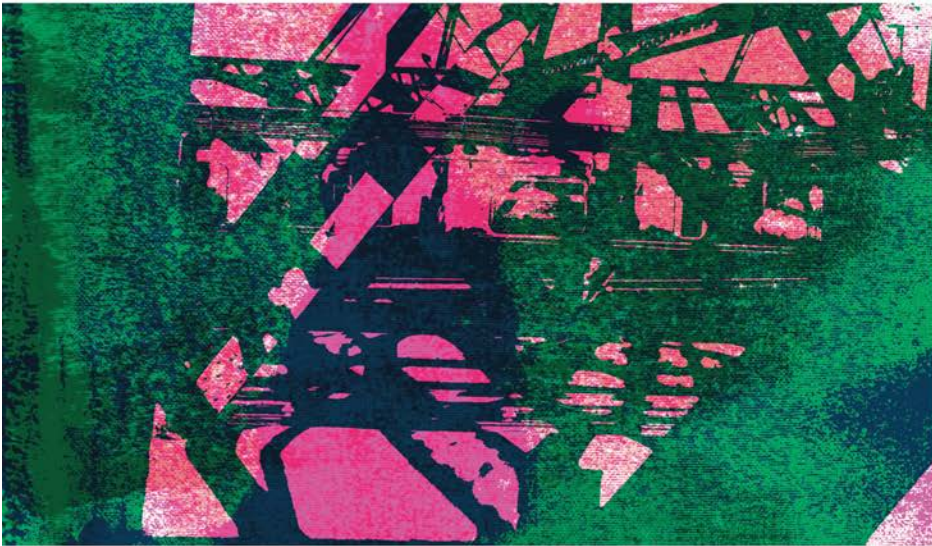


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IN MEMORIAM



J. Kim Tucci 1941-2019

J. Kim Tucci, the longtime chair of Cinema St. Louis' board of directors, died at age 78 on Monday, March 25.

Kim — the co-founder of the Pasta House Co. and a prominent civic leader — joined the CSL board in 2007 and quickly ascended to his position as chair in January 2008. A passionate movie fan, as abundantly evidenced by the Italian film posters that decorated the walls of the Pasta House restaurants, Kim both ardently promoted the state's film industry during his tenure as chair of the Missouri Film Commission and helped vastly expand St. Louis' film-viewing options as CSL grew under his active leadership.

A larger-than-life figure with unmatched vitality, Kim was a raconteur without equal, a friend to everyone, and a philanthropist always open to any request. Unfailingly supportive and endlessly generous — with time, funding, and food — Kim never missed an opportunity to extol the virtues of Cinema St. Louis, praising the organization so lavishly in his event introductions that the staff members sometimes turned red-faced with embarrassment. But Kim was utterly sincere in his hosannas, and we could not have asked for a better champion.

Kim's vast contributions to St. Louis and his many good works were celebrated by an enormously large circle of friends and admirers in the weeks after his death. No one was more deserving of such accolades, and we're pleased that CSL had the opportunity to honor Kim with a Lifetime Achievement Award in 2016. His absence leaves a void in the St. Louis community that won't soon be filled. We miss you, Kim.

FESTIVAL HIGHLIGHTS



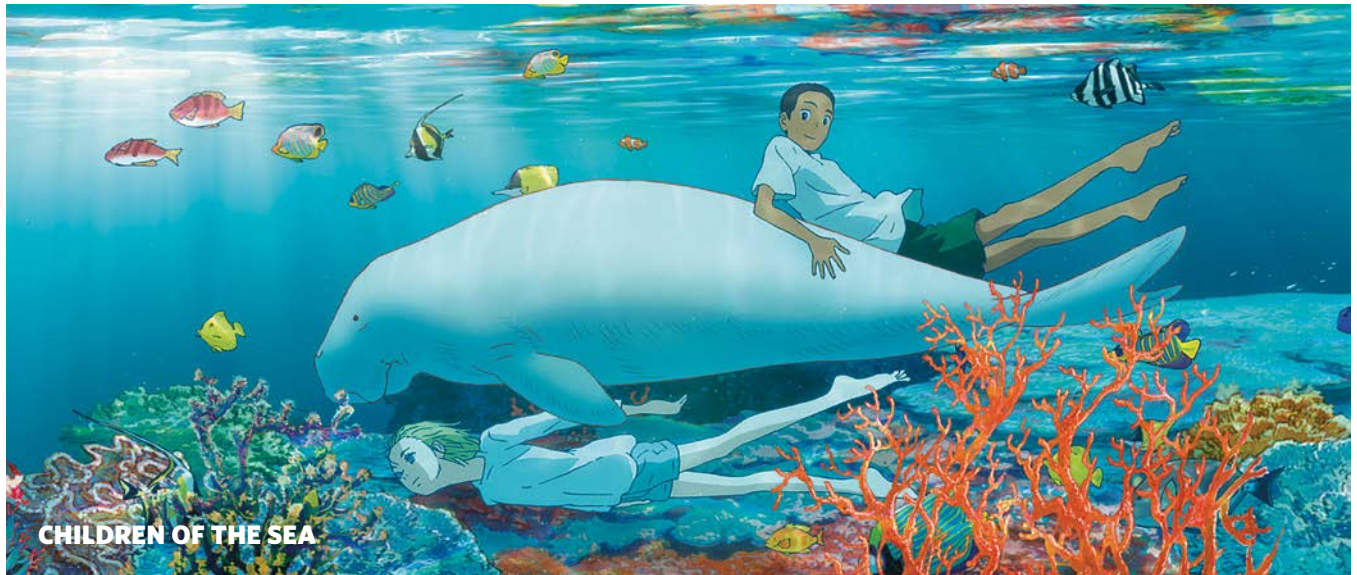
The 28th Annual Whitaker St. Louis International Film Festival (SLIFF) continues to provide the opportunity for St. Louis filmgoers to view the finest in world cinema — international films, documentaries, American indies, and shorts that can only be seen on the big screen at the festival.

We also present our usual array of fest buzz films and Oscar contenders, including "The Apollo," "Atlantics," "The Chambermaid," "Clemency," "Cunningham," "A Faithful Man," "Frankie," "A Hidden Life," "Just Mercy," "The Kill Team," "Little Joe," "Marriage Story," "Nomad," "Olympic Dreams," "Portrait of a Lady on Fire," "Premature," "The Report," "The Rest,"

"Seahorse," "The Song of Names," "Sorry We Missed You," "Synonyms," "A Tramway in Jerusalem," "The Traitor," "The Truth," "The Two Popes," "Waves," "The Whistlers," "The Wild Goose Lake," and "Zombi Child."

SLIFF also honors three significant film figures with our annual awards: **Josh Aronson** and **Brad Schiff** with Charles Guggenheim Cinema St. Louis Awards; and **Lisa Cortés** with a Women in Film Award. For more information on our honorees, see the Awards section.

Following 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.

Last year, SLIFF introduced Golden Anniversaries, which features films celebrating their 50th anniversaries. We expanded the second edition, with films from 1969 appearing in the Classic French Film Festival, QFest St. Louis, and a Golden Anniversaries stand-alone event in September. SLIFF concludes our celebration of '69 with a pair of free screenings — “Alice’s Restaurant” and “They Shoot Horses, Don’t They?” at the St. Louis Public Library.

The fest annually features silent films with live accompaniment, and this year we screen Buster Keaton’s “Sherlock Jr.” with a newly created score by the Rats & People Motion Picture Orchestra. The Rats also accompany a quirky industrial short recently preserved by Washington U. Libraries’ Film & Media Archive.

With the Film & Media Archive, SLIFF again presents “Raw-stock,” a selection of 16mm educational films. The animated feature “Buñuel in the Labyrinth of Turtles” is accompanied by the surrealist director’s restored “Las Hurdes: Land Without Bread.” And we feature a restored “Between the Lines,” a classic American indie loosely based on events that involved former St. Louis Post-Dispatch film

critic Harper Barnes, who appears at the screening.

FREE PROGRAMS

SLIFF continues its tradition of offering a large selection of free events to maximize its outreach into the community and to make the festival affordable to all. In addition, for the 16th year, we present the Georgia Frontiere Cinema for Students Program, which provides free screenings to St. Louis-area schools.

Among this year’s 64 free programs are all of the screenings at Washington U.; SLIFF/Kids family films and 11 documentary programs at Missouri History Museum; and a special screening at Cortex’s Innovation Hall. SLIFF also offers free screenings of all of our documentary-shorts programs and eight documentaries in our Environmental Focus.

See the Free Events section for full details.

GEORGIA FRONTIERE CINEMA FOR STUDENTS PROGRAM

SLIFF offers free daytime screenings for children and teens from participating St. Louis-area schools. This year’s selections — with many accompanied by the filmmakers — include shorts, documentary





KATE NASH: UNDERESTIMATE THE GIRL

features, narrative features, and shorts programs. See the Cinema for Students section of the SLIFF website for full information.

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

Bus transportation sponsored by the Hawkins Foundation

HUMAN RIGHTS SPOTLIGHT

This selection of documentaries focuses on human-rights issues in the U.S. and the world. Screenings take place Nov. 8-10 and 15-17 at Washington U.; all films are free and open to the public. The 14 programs of the Human Rights Spotlight feature accompanying directors and subjects and/or post-film discussions with experts.

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

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.

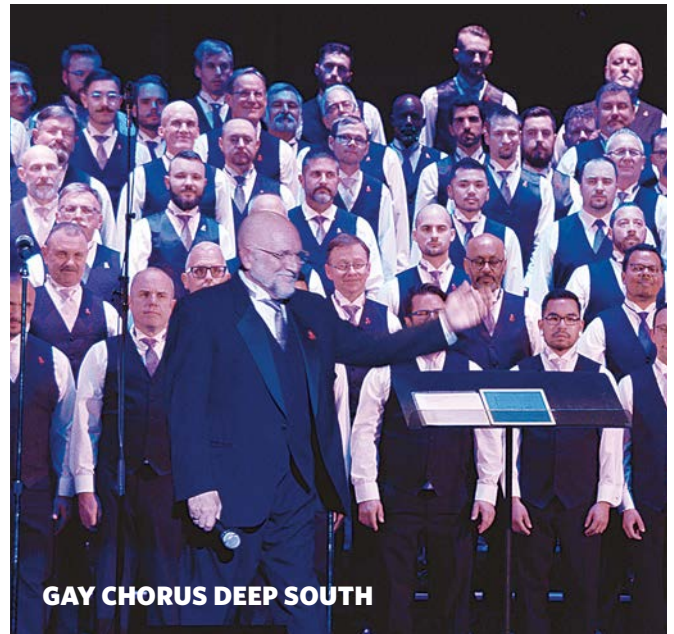
Not to be missed is SLIFF's annual silent: "Sherlock Jr." with an original score and accompaniment by St. Louis' Rats & People Motion Picture Orchestra.

Live performances are also offered at two other programs: The Gateway Men's Chorus performs at the screening of "Gay Chorus Deep South," and the Opera Bell Band put on a show at Narrative Shorts: Shoot (Film) and Score (Music).

Sponsored by Nancy & Ken Kranzberg

MASTER CLASSES AND FILMMAKER CONVERSATION

SLIFF provides a quintet of free educational offerings: the annual NFF Coffee and four master classes (on cinematography, documenta-



GAY CHORUS DEEP SOUTH

ry, screenwriting, and stop-motion animation). See the Special Events section for full information.

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

SLIFF's Mean Streets program focuses on the racial divide in St. Louis and other U.S. cities. The program also offers an international perspective with three films: "Objector," "Restless," and "The State Against Mandela and the Others." Mean Streets is partially supported by The Divided City: An Urban Humanities Initiative, an initiative of Washington U.'s Center for the Humanities that addresses one of the most persistent and vexing issues in urban studies: segregation.

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



NEW FILMMAKERS FORUM

The New Filmmakers Forum (NFF), a juried competition of works by first-time feature filmmakers, is an annual highlight of SLIFF. The featured films this year are “Clementine,” “The Ghost Who Walks,” “Princess of the Row,” “Show Me What You Got,” and “Yes, God, Yes.” The filmmakers accompany the screenings at the Tivoli Nov. 15-16, and they participate in a roundtable discussion at the free NFF Coffee on Nov. 17 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 Awards Presentation and Party at the Tivoli.

Sponsored by Barry & Jackie Albrecht and Pat Scallet

PARTIES AND RECEPTIONS

SLIFF kicks off with an Opening-Night Reception before the St. Louis premiere of “Marriage Story.” The reception features complimentary wine and Urban Chestnut beers. The festival concludes with a free Closing-Night Awards Presentation and Party at the Tivoli. SLIFF announces its winners, and complimentary beer and wine are served.

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

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 narrative features “Clemency” (with Alfre

Woodard), “Just Mercy” (with Michael B. Jordan and Jamie Foxx), and “Waves” (with St. Louis’ own Sterling K. Brown). To maximize accessibility and promote dialogue, 12 of the 18 programs in Race in America are offered for free, including a special program featuring the short “St. Louis Superman” and its subject, Bruce Franks Jr.

Sponsored by William A. Kerr Foundation

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 26 programs.

A pair of former St. Louisans — Josh Aronson (“To Be of Service”) and Brad Schiff (“Missing Link” and Master Class: Stop-Motion Animation — receive Charles Guggenheim Cinema St. Louis Awards.

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

SLIFF/KIDS FAMILY FILMS

Cinema St. Louis presents a selection of five family programs, including three animated films — “Children of the Sea,” “Dilili in Paris,” and “Missing Link” — and two collections of shorts. Four of the programs are free.

WOMEN IN FILM SPOTLIGHT

The festival always devotes a significant amount of attention to the contributions of women in film. This year is highlighted by our Women in Film Award honoree, director and producer Lisa Cortés, who produced “The Apollo” and co-directed “The Remix,” which are both featured — for free — at SLIFF.

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 64 free events, which are detailed below. In addition, for the 16th year, we present the **Georgia Frontiere Cinema for Students Pro-**

gram, 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.

FRIDAY, NOV. 8

We Believe in Dinosaurs: 5 PM, Tivoli 1
Doc Shorts: Method M: 5:05 PM, Tivoli 3
Seahorse: 7:30 PM, Washington U./Brown

SATURDAY, NOV. 9

Missing Link: 11 AM, Missouri History Museum
Building the American Dream: 12:30 PM, Washington U./Brown
The State Against Mandela and the Others: 1:30 PM, Missouri History Museum
Master Class: Stop-Motion Animation, 2 PM, Webster U./Sverdrup
We Are Not Princesses: 3 PM, Washington U./Brown
Chicago at the Crossroad: 4 PM, Missouri History Museum
A Destruction: 5:30 PM, Washington U./Brown
17 Blocks: 7 PM, Missouri History Museum
From Wounded Knee to Standing Rock: 8 PM, Washington U./Brown

SUNDAY, NOV. 10

SLIFF/Kids Family Shorts 1: 11 AM, Missouri History Museum
Restless: 12:30 PM, Washington U./Brown
Decade of Fire: 1 PM, Missouri History Museum
Master Class: Cinematography, 1 PM, Webster U./Sverdrup
Alice's Restaurant: 1:30 PM, St. Louis Public Library
Autism: The Musical: 3 PM, Stage at KDHX
Through the Cracks: 3 PM, Washington U./Brown
Our Bodies Our Doctors: 3:30 PM, Tivoli 3
Mossville: 4 PM, Missouri History Museum
Autonomy: 6 PM, Cortex Innovation Hall
The Remix: 6 PM, Washington U./Brown
Always in Season: 7 PM, Missouri History Museum
The Apollo: 7:30 PM, Washington U./Brown

MONDAY, NOV. 11

To Be of Service: 5 PM, Tivoli 1
Doc Shorts: Life Animated: 5:05 PM, Tivoli 3

TUESDAY, NOV. 12

Thirst for Justice: 5 PM, Tivoli 1
Doc Shorts: Science & Cyberspace: 5:05 PM, Tivoli 3

WEDNESDAY, NOV. 13

The Condor & the Eagle: 5 PM, Tivoli 1

www.cinemastlouis.org



Doc Shorts: The Black Experience: 5 PM, Tivoli 3

THURSDAY, NOV. 14

Kifaru: 5 PM, Tivoli 1
Doc Shorts: Women in Sports: 5:05 PM, Tivoli 3
Eating Up Easter: 7 PM, Contemporary Art Museum
Between the Lines: 7:30 PM, Webster U./Moore

FRIDAY, NOV. 15

Doc Shorts: Leaps of Faith: 5:05 PM, Tivoli 3
Cooked: 5:30 PM, Tivoli 1
What You Gonna Do When the World's on Fire?: 7 PM, Contemporary Art Museum
Colossus: 7:30 PM, Washington U./Brown

SATURDAY, NOV. 16

Diili in Paris: 11 AM, Missouri History Museum
Objector: 12:30 PM, Washington U./Brown
Master Class: Documentary, 1 PM, Webster U./Sverdrup
When I Last Saw Jesse: 1 PM, Missouri History Museum
Doc Shorts: Artistic Expressions: 3 PM, Stage at KDHX
Ximei: 3 PM, Washington U./Brown
Throw a Billion Dollars from the Helicopter: 4 PM, Missouri History Museum

The Rest: 6 PM, Washington U./Brown
Prison Performing Arts: 7 PM, Missouri History Museum
But Now Is Perfect: 8:30 PM, Washington U./Brown

SUNDAY, NOV. 17

NFF Coffee 11 AM, Stage at KDHX
SLIFF/Kids Family Shorts 2: 11 AM, Missouri History Museum
Master Class: Screenwriting, 1 PM, Webster U./Sverdrup
Patrinell: 1 PM, Stage at KDHX
Women of the Gulag: 1 PM, Missouri History Museum
My Blood Is Red: 1 PM, Washington U./Brown
They Shoot Horses, Don't They: 1:30 PM, St. Louis Public Library
St. Louis Superman: 4 PM, Missouri History Museum
Doc Shorts: Showcase Sampler: 4 PM, Stage at KDHX
Flint: 4 PM, Washington U./Brown
Narrative Shorts: Showcase Sampler: 6 PM, Stage at KDHX
The Map Is the Territory: 6:30 PM, Webster U./Moore
Doc Shorts: A Real-World Gilead: 7 PM, Washington U./Brown
Closing-Night Awards Presentation and Party: 8:30 PM, Tivoli 1
Rawstock: 8:30 PM, Stage at KDHX

FILM CATEGORIES

AMERICAN INDIE SPOTLIGHT

#Like, Clementine, The Ghost Who Walks, The Land, Major Arcana, My Summer As a Goth, Princess of the Row, Raising Buchanan, Senior Love Triangle, Show Me What You Got, Smile, Standing Up, Falling Down, Working Man, Yes, God, Yes

ANIMATION SPOTLIGHT

Buñuel in the Labyrinth of the Turtles, Children of the Sea, Dilili in Paris, Doc Shorts: Life Animated, Master Class: Stop-Motion Animation, Missing Link, Narrative Shorts: Animation, Narrative Shorts: International Animation, Narrative Shorts: Mind Benders, SLIFF/Kids Shorts 1, SLIFF/Kids Shorts 2

ARCHIVAL PRESENTATIONS

Alice's Restaurant, Between the Lines, Buñuel in the Labyrinth of the Turtles, Rawstock, Sherlock Jr., They Shoot Horses, Don't They?

ART & ARCHITECTURE SPOTLIGHT

Dilili in Paris, Doc Shorts: Artistic Expressions, Up the Mountain

ASIAN FOCUS

Sponsored by East Asian Languages and Cultures at Washington University

Children of the Sea, A Destruction, Jinpa, Namdev Bhau in Search of Silence, Send Me to the Clouds, Terrolun and Lunlun, The Third Wife, Up the Mountain, What We Left Unfinished, The Wild Goose Lake, Ximei

CHINESE SPOTLIGHT

Sponsored by St. Louis Chinese American News

Jinpa, Send Me to the Clouds, Up the Mountain, The Wild Goose Lake, Ximei

EASTERN EUROPEAN FOCUS

Beanpole, Cold November, Curtiz, Hawaii, The Humorist, Those Who Remained, The Whistlers, Winter Flies, Women of the Gulag

ENVIRONMENTAL FOCUS

Sponsored by Carol & Ward Klein

Children of the Sea, The Condor & the Eagle, Cooked, Eating Up Easter, Flint, Kifaru, Mossville, My Blood Is Red, Thirst for Justice

GEORGIA FRONTIERE CINEMA FOR STUDENTS PROGRAM

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

Bus transportation sponsored by Hawkins Foundation

Free daytime screenings on Nov. 8 and Nov. 11-15 for children and teens from participating St. Louis-area schools.

25 Texans in the Land of Lincoln, 400 Years in the Background, All In, Animator Brad Schiff Program, The Big Bad Fox and Other Tales, Colossus, Counter Histories, Freedom and Impeachment, Gentlemen of Vision, Joseph Pulitzer: Voice of the People, Learning to Skateboard in a Warzone (if you're a girl), The Learning Tree, Like, Lily, A



**BUÑUEL IN THE
LABYRINTH OF TURTLES**



Look Ahead: Our Energy Future in 20 Years, The Love Bugs, Miles Davis: Birth of the Cool, Normal, Open Source Stories: Farming for the Future, The Orchestra Class, Sixth of June, SLIFF/Kids Shorts Program, St. Louis Documentary Shorts, St. Louis Superman, The State Against Mandela and the Others, Stay Close, Toni Morrison: The Pieces I Am, Tyale McNary: He May Be Wrong, But He Doubts It, The Unforgettable Augustus Post, Violet Is Blue, Weston Woods Shorts Program, What Are You?, Witness Theatre, Why Do We Still Play Football?

GOLDEN ANNIVERSARIES: 1969

Alice's Restaurant, They Shoot Horses, Don't They?

HUMAN RIGHTS SPOTLIGHT

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

A selection of documentaries focused on human-rights issues in the U.S. and the world. The programs, which feature accompanying directors and/or subjects and post-film discussions, are free and screen Nov. 8-10 and Nov. 15-17 at Washington U.

Building the American Dream, But Now Is Perfect, Colossus, A Destruction, Doc Shorts: A Real-World Gilead, Flint, From Wounded Knee to Standing Rock, My Blood Is Red, Objector, The Rest, Restless, Seahorse, We Are Not Princesses, Ximei

INTERFAITH COMPETITION

Sponsored by The Steward Family Foundation

A juried competition spotlighting 16 feature films – eight narratives and eight documentaries – distinguished by their artistic merit, contribution to the understanding of the human condition, and recognition

of ethical, social, and spiritual values.

Documentaries: Gay Chorus Deep South, Last Year at the Crossing, Latter Day Jew, Objector, Patrinell, We Are Not Princesses, We Believe in Dinosaurs, Witness Theater

Narratives: Beanpole, The Clay Men, Cold November, The Land, Namdev Bhau in Search of Silence, Temblores, Those Who Remained, Working Man

INTERNATIONAL SPOTLIGHT

Sponsored by Trio Foundation of St. Louis

See "Films by Country" for more information.

Afterlife, Atlantics, August, Autonomy, Balloon, Beanpole, Buñuel in the Labyrinth of the Turtles, But Now Is Perfect, By the Grace of God, The Chambermaid, Children of the Sea, The Clay Men, Cold November, The Condor & the Eagle, Curtiz, A Destruction, Dilili in Paris, Drag Kids, A Dream Before Dying, Eating Up Easter, A Faithful Man, Frankie, The Golden Glove, The Ground Beneath My Feet, Happy Ending, Hawaii, A Hidden Life, How About Adolf?, The Humorist, Intimate Strangers, Jinpa, Kairos, Kate Nash, Kifaru, The Kill Team, Kings of Beer, Kings of Mulberry Street, Little Joe, Locusts, Made in Auschwitz, My Blood Is Red, Namdev Bhau in Search of Silence, Nomad, Objector, Olympia, Once Upon a Boy, The Orchestra Class, Piranhas, Portrait of a Lady on Fire, The Rest, Restless, Retrospekt, Rojo, Seahorse, Send Me to the Clouds, The Song of Names, Song Without a Name, Sorry We Missed You, The State Against Mandela and the Others, Synonyms, Temblores, Terrolun and Lunlun, The Third Wife, Those Who Remained, The Traitor, A Tramway in Jerusalem, Treasure Island, The Truth, Twin Flower, The Two Popes, Unsettled, Up the Mountain, We Are Not Princesses, Whatever Happened to My Revolution, The Whistlers, The Wild Goose Lake, Winter Flies, Women of the Gulag, Ximei, Zombi Child



J. KIM & SHARON TUCCI ITALIAN FOCUS

But Now Is Perfect, Piranhas, Show Me What You Got, The Traitor, Twin Flower

LEON & MARY STRAUSS DOCUMENTARY SPOTLIGHT

Sponsored by Mary Strauss

17 Blocks, Always in Season, The Apollo, Autism: The Musical, Autonomy, The Booksellers, Building the American Dream, But Now Is Perfect, Chicago at the Crossroad, Colossus, The Condor & the Eagle, Cooked, Crafting an Echo, Cunningham, Decade of Fire, A Destruction, Doc Shorts Programs, The Dog Doc, Drag Kids, Dusty Groove, Eating Up Easter, Flamekeeper, Flint, From Wounded Knee to Standing Rock, Gay Chorus Deep South, Kate Nash, Kifaru, Kings of Beer, Last Year at the Crossing, Latter Day Jew, Made in Auschwitz, Master Class: Documentary, Mossville, My Blood Is Red, My Name Is Pedro, Nomad, Objector, Olympia, Once Upon a Boy, Other Music, Our Bodies Our Doctors, Patrinell, Prison Performing Arts, The Remix, The Rest, Restless, Seahorse, The State Against Mandela and the Others, Thirst for Justice, Through the Cracks, Throw a Billion Dollars from the Helicopter, To Be of Service, Treasure Island, Unsettled, Up the Mountain, Varda by Agnès, We Are Not Princesses, We Believe in Dinosaurs, What We Left Unfinished, What You Gonna Do When the World's on Fire?, When I Last Saw Jesse, Witness Theater, Women of the Gulag, Ximei, You Gave Me a Song

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

Sponsored by the Missouri Humanities Council, with support from the Center for the Humanities at Washington University's The Divided City: An Urban Humanities Initiative

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 an initiative called The Divided City, which addresses one of the most persistent and vexing issues in urban studies: segregation.

17 Blocks, Always in Season, Chicago at the Crossroad, Cooked, Decade of Fire, Mossville, Objector, Patrinell, Restless, St. Louis Superman, The State Against Mandela and the Others, What You Gonna Do When the World's on Fire?

MIDDLE EASTERN FOCUS

The Clay Men, A Dream Before Dying, Objector, Once Upon a Boy, The Rest, Synonyms, A Tramway in Jerusalem, Unsettled, We Are Not Princesses

MUSIC SPOTLIGHT

Sponsored by Nancy & Ken Kranzberg

Alice's Restaurant, The Apollo, Drag Kids, Dusty Groove, Gay Chorus Deep South, Kate Nash, My Blood Is Red, Narrative Shorts: Shoot (Film) and Score (Music), The Orchestra Class, Other Music, Patrinell, The Remix, Sherlock Jr., The Song of Names, You Gave Me a Song

NEW FILMMAKERS FORUM

Co-sponsored by Barry & Jackie Albrecht and Pat Scallet

Clementine, The Ghost Who Walks, Princess of the Row, Show Me What You Got, Yes, God, Yes

OSCAR® SUBMISSIONS

A selection of films chosen as their country's official submission for the 2019 Academy Awards.

Beanpole, The Chambermaid, Those Who Remained, The Traitor, The Whistlers, Winter Flies



THE TRUTH

QFEST LGBTQ SPOTLIGHT

Presented by QFest, Cinema St. Louis' annual LGBTQ film festival
Clementine, Drag Kids, Gay Chorus Deep South, Latter Day Jew, Portrait of a Lady on Fire, Seahorse, Smile, Temblores, Unsettled

RACE IN AMERICA: THE BLACK EXPERIENCE

Sponsored by William A. Kerr Foundation

17 Blocks, Always in Season, The Apollo, Chicago at the Crossroad, Clemency, Cooked, Decade of Fire, Doc Shorts: The Black Experience, Dusty Groove, Just Mercy, Mossville, Patrinell, Premature, Princess of the Row, The Remix, St. Louis Superman, Waves, What You Gonna Do When the World's on Fire?

ROBERT FRENCH AND FRENCH-LANGUAGE FOCUS

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

Buñuel in the Labyrinth of the Turtles, By the Grace of God, The Clay Men, Dilili in Paris, A Faithful Man, Frankie, The Orchestra Class, Portrait of a Lady on Fire, Show Me What You Got, Synonyms, Treasure Island, The Truth, Varda by Agnès, Whatever Happened to My Revolution. Zombi Child

SHORTS COMPETITION

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

SHOW-ME CINEMA

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

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

Between the Lines, The Booksellers, Doc Shorts: Method M, Doc Shorts: Showcase Sampler, Drag Kids, A Dream Before Dying, Flamekeeper, The Ghost Who Walks, Kings of Beer, Latter Day Jew, Made in Auschwitz, Master Class: Cinematography, Master Class: Documentary, Master Class: Screenwriting, Master Class: Stop-Motion Animation, Missing Link, Narrative Shorts: Showcase Sampler, Once Upon a Boy, Prison Performing Arts, Smile, Song Without a Name, St. Louis Superman, Through the Cracks, Throw a Billion Dollars from the Helicopter, To Be of Service, When I Last Saw Jesse

SLIFF/KIDS FAMILY FILMS

Children of the Sea, Dilili in Paris, Kings of Mulberry Street, Missing Link, SLIFF/Kids Shorts 1, SLIFF/Kids Shorts 2

SPANISH-LANGUAGE FOCUS

August, Building the American Dream, Buñuel in the Labyrinth of the Turtles, The Chambermaid, Colossus, The Condor & the Eagle, Rojo, Song Without a Name, Temblores

SPOTLIGHT ON INSPIRATION DOCUMENTARY COMPETITION

Sponsored by The Albrecht Family

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

Flamekeeper, Gay Chorus Deep South, Last Year at the Crossing, My Blood Is Red, My Name Is Pedro, Objector, Thirst for Justice, Ximei

STUDIO SPOTLIGHT

Atlantics, Clemency, Cunningham, Frankie, A Hidden Life, Just Mercy, The Kill Team, Little Joe, Marriage Story, Olympic Dreams, Portrait of a Lady on Fire, Premature, The Report, The Song of Names, The Traitor, The Truth, The Two Popes, Waves, The Whistlers

WOMEN IN FILM SPOTLIGHT

#Like, Always in Season, Atlantics, Autism: The Musical, Between the Lines, Building the American Dream, But Now Is Perfect, The Chambermaid, Clemency, Clementine, The Condor & the Eagle, Cooked, Cunningham, Decade of Fire, A Destruction, Dog Doc, Drag Kids,

PORTRAIT OF A LADY ON FIRE



Dusty Groove, The Ground Beneath My Feet, Happy Ending, Kate Nash, Kings of Mulberry Street, Last Year at the Crossing, Latter Day Jew, Little Joe, Made in Auschwitz, My Blood Is Red, My Name Is Pedro, My Summer As a Goth, Namdev Bhau in Search of Silence, Objector, Other Music, Our Bodies Our Doctors, Patrinell, Portrait of a Lady on Fire, Prison Performing Arts, The Remix, Retrospekt, Seahorse, Send Me to the Clouds, Show Me What You Got, Song Without a Name, Synonyms, The Third Wife, Thirst for Justice, Twin Flower, Varda by Agnès, We Are Not Princesses, We Believe in Dinosaurs, Whatever Happened to My Revolution, What We Left Unfinished, Women of the Gulag, Ximei, Yes, God, Yes

FILMS BY COUNTRY

AFGHANISTAN

What We Left Unfinished

ARGENTINA

Nomad

Rojo

AUSTRALIA

Kairos

Locusts

Nomad

AUSTRIA

The Ground Beneath My Feet

BELGIUM

By the Grace of God

The Clay Men

BRAZIL

Intimate Strangers

Kings of Beer

My Blood Is Red

Restless

CANADA

The Condor & the Eagle

Drag Kids

Kings of Beer

Olympia

The Song of Names

CHILE

Nomad

CHINA

Jinpa

Kings of Beer

Send Me to the Clouds

Up the Mountain

The Wild Goose Lake

Ximei

CUBA

August

CYPRUS

Olympia

CZECH REPUBLIC

Winter Flies

DENMARK

Happy Ending

ECUADOR

The Condor & the Eagle

FRANCE

By the Grace of God

The Condor & the Eagle

Dilili in Paris

A Faithful Man

Frankie

The Orchestra Class

Portrait of a Lady on Fire

Show Me What You Got

The State Against Mandela and

the Others

Synonyms

Treasure Island

The Truth

Varda by Agnès

Whatever Happened to My

Revolution

Zombi Child

GERMANY

Autonomy

Balloon

The Golden Glove

A Hidden Life

How About Adolf?

Made in Auschwitz

The Rest

GREECE

Olympia

GUATEMALA

Temblores

HAITI

My Name Is Pedro

Zombi Child

HONDURAS

Colossus

HONG KONG

Kifar

HUNGARY

Curtiz

The Song of Names

Those Who Remained

INDIA

Namdev Bhau in Search of

Silence

IRAQ

A Dream Before Dying

ISRAEL

Objector

Once Upon a Boy

Synonyms

A Tramway in Jerusalem

ITALY

But Now Is Perfect

Piranhas

Show Me What You Got

The Traitor

Twin Flower

JAPAN

Autonomy

Children of the Sea

Terrolun and Lunlun

KENYA

Kifar

KOSOVO

Cold November

LEBANON

We Are Not Princesses

MEXICO

The Chambermaid

The Clay Men

NETHERLANDS

Afterlife

But Now Is Perfect

Retrospekt

PAKISTAN

A Destruction

PALESTINIAN TERRITORIES

Objector

PERU

The Condor & the Eagle

Song Without a Name

ROMANIA

Hawaii

The Whistlers

RUSSIA

Beanpole

The Humorist

Kings of Beer

Women of the Gulag

SENEGAL

Atlantics

SOUTH AFRICA

Kings of Mulberry Street

The State Against Mandela and the Others

SPAIN

Buñuel in the Labyrinth of the

Turtles

Song Without a Name

The Whistlers

SWITZERLAND

Ximei

TIBET

Jinpa

U.K.

Kate Nash

The Kill Team

Little Joe

My Blood Is Red

Nomad

The Remix

Seahorse

Sorry We Missed You

Thirst for Justice

The Two Popes

We Are Not Princesses

What We Left Unfinished

VIETNAM

The Third Wife

AWARDS

JOSH ARONSON



MAJOR FILMMAKER AWARDS

Charles Guggenheim Cinema St. Louis Awards

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

Josh Aronson

St. Louis native Josh Aronson started his career as a still photographer for Time Life before beginning his directing career. Through Aronson Films, he directed MTV videos, television pilots, specials, and more than 500 commercials before turning to documentaries in 1999. Since then, Aronson has made award-winning documentaries on a wide

array of topics.

Aronson's Oscar-nominated "Sound and Fury" (2000) premiered at the Sundance Film Festival. Distributed theatrically, the film was subsequently broadcast on PBS and television stations around the world. In 2006, he directed a follow-up, "Sound and Fury: 6 Years Later."

The year 2004 saw the release of multiple documentaries by Aronson: "Feelin' No Pain," which followed Kenny Vance and the Planotones for five years and featured such doowop legends as Little Anthony and Pookie Hudson; and "The Opposite Sex," a pair of feature documentaries that recorded the lives of two transsexuals in the year of their transition.

Aronson directed two films released in 2006: "Beautiful Daughters," about the first all-transsexual production of Eve Ensler's "The Vagina Monologues"; and "Bullrider," a film that initially appears to be about the dangerous world of professional bullriding but slyly emerges as a metaphor for America's movement to the political right.

In 2008, Aronson produced a series of short films focusing on individual stories and characters found up and down the Hudson River



BRAD SCHIFF

Valley. The 20 shorts were used as interstitial programming on PBS stations.

Classical music is a frequent subject of Aronson's films. His "Playing for Real" (2006) followed two young musicians for a year as they struggled to begin their careers in classical music. "Orchestra of Exiles" (2012) profiled Bronislaw Huberman, the Polish violinist who founded the orchestra that became the Israel Philharmonic. With co-author Denise George, he also wrote a book based on "Orchestra of Exiles," which expanded on many of the stories only touched on in the film. "Talent Has Hunger" (2016) documented the cello students of master cello teacher Paul Katz at Boston's New England Conservatory of Music.

Aronson is also a concert pianist and regularly plays chamber music in New York and at the Telluride Musicfest, the chamber-music festival he founded in 2002 with his wife, violinist Maria Bachmann.

Aronson's most recent film is "To Be of Service" — about veterans with PTSD helped by service dogs — which screens at this year's SLIFF.

Brad Schiff

A native St. Louisan Brad Schiff serves as the animation supervisor at LAIKA Studios, which specializes in stop-motion animation, a process that involves moving objects — e.g., puppets, models, or clay figures — in small increments, taking a photograph after each tiny change, and then assembling the individual images into a moving picture.

Schiff is an Oscar nominee for Best Achievement in Visual Effects for "Kubo and the Two Strings," and LAIKA's run of Oscar nominees for Best Animated Feature include "Coraline," "ParaNorman," "The Boxtrolls," and "Kubo."

Before joining LAIKA, Schiff cut his teeth on a number of popular American television series, including MTV's "Celebrity Deathmatch," "The PJs," and "Gary & Mike." In 2001, he brought home a Prime-time Emmy Award for Outstanding Individual Achievement in Animation for his work on "Gary & Mike." Schiff's commercial-directing clients have included the NFL on Fox, Nintendo, and Samsung.

In 2004, Schiff worked as an animator on Tim Burton's "Corpse Bride," and he's contributed to both of Wes Anderson's stop-motion features, "Fantastic Mr. Fox" and "Isle of Dogs."

As a youngster in St. Louis, Schiff grew up in Clayton. His family then moved to Town & Country, where he attended Parkway West and made his first animated films.

At SLIFF, Schiff appears at a free screening of LAIKA's most recent film, "Missing Link," and offers a master class on stop-motion animation.

Women in Film Award

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

Lisa Cortés

Lisa Cortés is an Academy Award-nominated producer whose credits include Lee Daniels' "Precious" and Roger Ross Williams' "The Apollo."

Her work with trailblazing companies such as Rush Artist Management, Def Jam Records, and Lee Daniels Entertainment has been

distinguished by her commitment to empowering inclusive voices and giving light to challenging visionary stories. Her productions have received more than 70 international awards and nominations, including the Academy Award.

Before her film career, Cortés worked with Russell Simmons and Rick Rubin to launch the iconic Def Jam brand. Later, as vice president of artists and repertoire at Mercury Records, she signed many multi-platinum and Grammy Award-winning artists. She became the first African-American woman to have her own label deal at a major record company when she founded the iconoclastic Loose Cannon Records.

Since launching her production company Cortés Films, she has collaborated with such directors as Ernest Dickerson and Gabourey Sidibe, producing innovative features, documentaries, and short films that assert the centrality of diverse and untold stories while delighting audiences.

Among the films she has produced: “The Woodsman” (2004), “Shadowboxer” (2005), “Tennessee” (2008), “Precious” (2009), and “Double Play” (2017).

Cortés serves on the boards of the Film Society of Lincoln Center, ITVS, Yaddo, and the Trajal Harrell Dance Company. She is a proud mentor for filmmakers affiliated with Sundance, Tribeca Film Institute, and the Academy of Motion Picture Arts and Sciences Gold Mentorship program. She is a graduate of Yale University.

In 2019, Cortés produced “The Apollo,” about the legendary NYC theater, and produced and co-directed the documentary “The Remix: Hip Hop X Fashion.” The films premiered at the Tribeca Film Festival to great acclaim, and both screen at SLIFF.

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)

TV5MONDE AWARD FOR BEST INTERNATIONAL FILM

JURIED COMPETITION AWARDS

Interfaith Awards

Juries give Interfaith Awards to both a documentary and a narrative, choosing from among eight films in each category, which were se-



lected for their artistic merit; contribution to the understanding of the human condition; and recognition of ethical, social, and spiritual values. The selected films:

Documentaries: Gay Chorus Deep South, Last Year at the Crossing, Latter Day Jew, Objector, Patrinell, We Are Not Princesses, We Believe in Dinosaurs, and Witness Theater

Narratives: Beanpole, The Clay Men, Cold November, The Land, Namdev Bhau in Search of Silence, Temblores, Those Who Remained, and Working Man

The documentary jury is **Delcia Corlew, Janet Herrmann, Bruce MacKenzie, Jennifer MacKenzie, Pier Marton, Alma Merabet, Dr. Phil Moy, Pat Scallet, and Joya Uraizee.**

The narrative jury is **Greg Hoeltzel, Jane Hoeltzel, Ulugbek Kamilov, Paul Marsh, Pier Marton, Shiv Mathur, Alma Merabet, Sandra Olmsted, and Saruul Purev.**

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: Clementine, Princess of the Row, The Ghost Who Walks, Show Me What You Got, and Yes, God, Yes

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 **Rosemary Rodriguez** (head), director of “Silver Skies” (SLIFF 2016) and “Acts of Worship,” the NFF winner at SLIFF 2001; **Peter Bolte**, cinematographer of the documentary “The

Booksellers” and director of the short “Hey! Aren’t You Garret Crest?” (which both screen at this year’s fest) and the narrative feature “All Roads Lead” (SLIFF 2013); **Catherine Dudley-Rose**, director of “Parallel Chords” (NFF competitor at SLIFF 2018); **Kathy Corley**, professor emerita in film studies at Webster University and director of the Brewer & Shipley documentary “One Toke Over the Line and Still Smokin’” (SLIFF 2018); and **Andrew Wyatt**, contributor to The Common Reader and St. Louis Magazine, and editor of Cinema St. Louis’ The Lens film blog.

Shorts Awards

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

BEST OF FEST

BEST ANIMATED SHORT

BEST DOCUMENTARY SHORT

BEST INTERNATIONAL SHORT

BEST LIVE ACTION SHORT

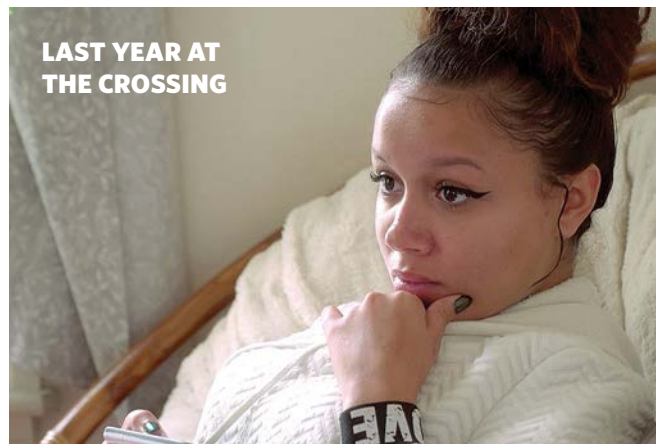
BEST LOCAL SHORT

BEST SHORT SHORT (LESS THAN 5 MINUTES)

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

The narrative-shorts jury is **Matt Bryan**, animator and comics creator at Floating Head; **Dr. Rebecca Housel**, a New York Times best-selling author and editor, a mental-health advocate, author of “Survive Anything” for Psychology Today, and author and editor in the Mental Health for Millennials series; **Melissa Howland**, film critic, host, and multiple sclerosis advocate; **Chris Sagovac**, game artist, abstract painter, independent comic-book creator, and associate professor of animation and chair of the Electronic and Photographic Media Department at Webster University; **Steph Scupham**, Kansas City film commissioner and vice president of Missouri Motion Media Association, a statewide advocacy and education organization; **Christina ‘Steenz’ Stewart**, a St. Louis-based cartoonist (co-creator of the graphic novel “Archival Quality”), editor (“Work for a Million”), and adjunct professor of cartooning at Webster University; **Mary C. Taylor**, animator and illustrator at Flipt Pictures; and **David Wraith**, writer, filmmaker, activist, and co-founder of Sex Positive St. Louis.

The documentary-shorts jury is **Alison Carrick**, reference and outreach supervisor for the Department of Special Collections at Washington U. Libraries and co-director of “The First Secret City”; **Diane**



Carson, professor emerita of film at St. Louis Community College at Meramec and film critic for KDHX; and **Kyle Knight**, popular collections manager at the St. Louis Public Library.

Spotlight on Inspiration Documentary Award

Sponsored by The Albrecht Family

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

Films: Flamekeeper, Gay Chorus Deep South, Last Year at the Crossing, My Blood Is Red, My Name Is Pedro, Objector, Thirst for Justice, and Ximei

The jury is **Josh Aronson** (head), director of “To Be of Service” (which screens at this year’s festival), “Orchestra of Exiles” (SLIFF 2012), and the Oscar-nominated “Sound and Fury” (SLIFF 2000); **Barry Albrecht**, partner with the Bodley Group and director of the Albrecht Family Foundation; **Joshua Ray**, contributor to Cinema St. Louis’ The Lens film blog; **Wilmetta Toliver-Diallo**, assistant dean in the College of Arts & Sciences, senior lecturer in African and African-American Studies, and coordinator of the African Film Festival at Washington University; and **Kenya Vaughn**, entertainment and website editor of the St. Louis American.

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: 17 Blocks, Autonomy, The Booksellers, The Dog Doc, Kate Nash, Other Music, Seahorse, and We Believe in Dinosaurs
Narratives: Balloon, Buñuel in the Labyrinth of Turtles, Curtiz, Hawaii, Kings of Mulberry Street, Piranhas, Send Me to the Clouds, and Sorry We Missed You

The documentary jury is **Lynn Venhaus** (chair), Webster-Kirkwood Times and KTRS; **Martha Baker**, KDHX; and **Tom Stockman**, We Are Movie Geeks.

The narrative jury is **Jim Batts** (chair), We Are Movie Geeks; **Robert Hunt**, Riverfront Times; and **Cate Marquis**, We Are Movie Geeks and St. Louis Jewish Light.



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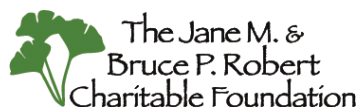


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STEPHANIE OLIVER, DIELMANN
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SPOT Content Group
Tenacious Eats
Urban Chestnut Brewing Company
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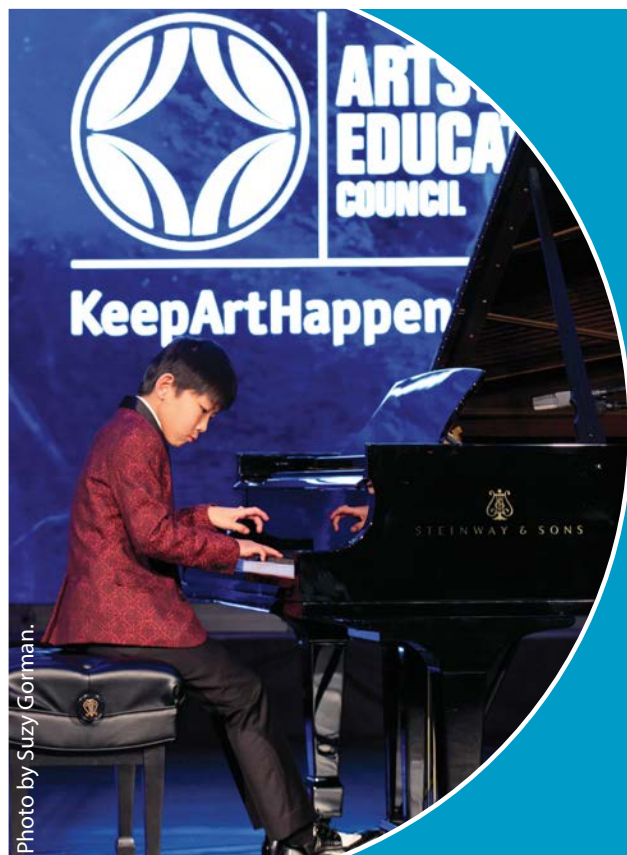
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Thanks to contributions from people like you, the Arts and Education Council's programs and funding ensure our region is rich with arts and cultural experiences that create and sustain vibrant communities.

Join us at KeepArtHappening.org





Opening-Night Reception with *Marriage Story*

SPECIAL EVENT

240 min.

Thursday, Nov. 7, 6:30 PM, Tivoli 1, \$25 for special event

SLIFF's opening night features one of the year's most critically lauded films, "*Marriage Story*," a dramedy from Oscar-nominated writer-director Noah Baumbach ("*The Squid and the Whale*," "*Frances Ha*") that offers an incisive and compassionate look at a marriage breaking up and a family staying together. The film features Scarlett Johansson and Adam Driver (who also stars in "*The Report*" at this year's SLIFF) as the central couple, and the deep cast includes Laura Dern, Alan Alda, and Ray Liotta. The film screens at 8 PM, but the festivities kick off with a 6:30 PM reception featuring complimentary wine and Urban Chestnut beers.

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



Master Class: Stop-Motion Animation with Brad Schiff

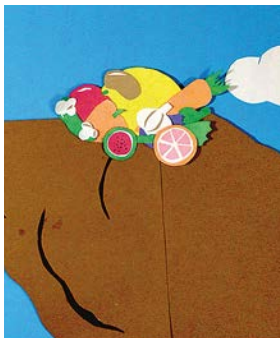
SPECIAL EVENT

120 min.

Saturday, Nov. 9, 2:00 PM, Webster U./Sverdrup, Free

Native St. Louisan Brad Schiff is an Oscar nominee for Best Achievement in Visual Effects for "*Kubo and the Two Strings*" and one of this year's Cinema St. Louis Award honorees. He serves as the animation supervisor of LAIKA Studios, which specializes in stop-motion animation, a process that involves moving objects — e.g., puppets, models, or clay figures — in small increments, taking a photograph after each tiny change, and then assembling the individual images into a moving picture. LAIKA's run of Oscar nominees for Best Animated Feature include "*Coraline*," "*ParaNorman*," "*The Boxtrolls*," and "*Kubo*." The studio's most recent film, "*Missing Link*," screens for free at this year's SLIFF. Schiff made his first animated films in high school here in St. Louis and discovered stop-motion animation in college, when he developed a passion for the form. His career encompasses television ("*Celebrity Deathmatch*," "*The PJs*," "*Gary and Mike*") and commercials, and he's worked on such non-LAIKA stop-motion-animated films as Tim Burton's "*Corpse Bride*" and Wes Anderson's "*Fantastic Mr. Fox*" and "*Isle of Dogs*."

Co-presented with Webster University Film Series



The Opera Bell Band with Narrative Shorts: Shoot (Film) and Score (Music)

SPECIAL EVENT

140 min.

Saturday, Nov. 9, 8:30 PM, Stage at KDHX

This evening of seven shorts — all with a musical component — is capped by a performance by the Opera Bell Band, whose whimsical stop-motion-animated film "*Green Lemon Buggy*" is featured in the program. The *Riverfront Times*, which says the group "aims to make every show a surreal circus experience," writes: "The Opera Bell Band likes to inject equal parts whiz-bang silliness and running-gag callbacks in its set. (Band member Shane) Devine and his multi-instrumentalist bandmates — Jess Adkins, Jake Everett, Kristina DeYong and Grant Martin — look more like a raggedy vaudevillian troupe than a band, and its charmingly antiquated folk songs seem to come from some imagined past, populated by jazzy 7th chords, twinkly xylophones and seemingly nonsensical lyrics about produce."



Master Class: Cinematography with Peter Bolte

120 min.

Sunday, Nov. 10, 1:00 PM, Webster U./Sverdrup, Free

Peter Bolte, a native of the St. Louis area who recently moved back to the city from Brooklyn, is an award-winning filmmaker and photographer. His cinematography credits include the new SLIFF-featured documentary "The Booksellers," which premiered at the New York Film Festival; the Emmy-nominated HBO documentary "Casting By" (SLIFF 2012); and the 2015 documentary "Thank You for Your Service." Bolte both directed and shot the features "All Roads Lead" (SLIFF 2013) and "Dandelion Man," and he's currently in pre-production on his third feature, "Down Sick River." He's also directed and shot short films (including "Hey! Aren't You Garret Crest?," which screens at this year's SLIFF), music videos, and commercials. Bolte attended the Artist Academy at Lincoln Center as part of the 2013 New York Film Festival. Films that he's shot have screened at such venues as the Toronto International Film Festival, Vancouver International Film Festival, and DOC NYC.

Co-presented with Webster University Film Series

SPECIAL EVENT



The Gateway Men's Chorus with Gay Chorus Deep South

140 min

Tuesday, Nov. 12, 8:00 PM, Tivoli 1

A performance by St. Louis' own Gateway Men's Chorus opens this special program featuring the documentary "Gay Chorus Deep South," which was the Tribeca 2019 Audience Award winner. The film follows the San Francisco Gay Men's Chorus as it embarks on a tour of the American Deep South. In response to the divisive 2016 election and a wave of discriminatory anti-LGBTQ laws in Southern states, the chorus — joined by the Oakland Interfaith Gospel Choir — brings a message of music, love, and acceptance to communities and individuals confronting intolerance. Frequently moving — and often funny — "Gay Chorus Deep South" features the expected array of extraordinary performances, but it places equal emphasis on the conversations and connections that occur between concerts. The evening also includes the short "Ladylike," in which a young queer woman in the American South comes to terms with her sexuality.

SPECIAL EVENT



The Rats & People Motion Picture Orchestra with Sherlock Jr.

90 min.

Friday, Nov. 15, 7:30 PM, Webster U./Moore, \$20 for musical performance

St. Louis' Rats & People Motion Picture Orchestra — a longtime fest favorite — returns to SLIFF with original scores and live accompaniment for not one but two silent films: a classic Buster Keaton comedy, "Sherlock Jr.," and a bizarrely amusing industrial short, "Won by a Sweet." In "Sherlock Jr.," the Great Stone Face plays a movie projectionist and wannabe detective alienated from his girl's affections by a sneaky romantic rival, who lifts a watch from the father of their mutual love interest and pins the theft on innocent Buster. Falling asleep in the projection booth, disconsolate Buster dreams himself into the film he's screening, where he assumes the mantle of the great Holmes and solves the crime. As an added treat, the Rats accompany "Won by a Sweet," a loopy, hallucinatory 1929 industrial film that promotes the positive health effects of candy. The film was preserved by longtime SLIFF partner the Washington U. Libraries' Film & Media Archive.

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

SPECIAL EVENT



Courtesy of St. Louis Public Radio

Documentary with Jim Kirchherr and Frank Popper

120 min.

Saturday, Nov. 16, 1:00 PM, Webster U./Sverdrup, Free

Frank Popper and Jim Kirchherr have co-directed two documentary features that appeared at SLIFF: "Refugees," an expanded cinéma vérité version of an episode of the PBS series "Homeland: Immigration in America" (SLIFF 2012), and "Gentlemen of Vision," a profile of an award-winning local step team (SLIFF 2016). Popper also directed the documentary "Can Mr. Smith Get to Washington Anymore?," which won the Audience Award at the prestigious 2006 AFI Docs film festival (then known as Silverdocs). Most recently, Popper has produced "Tyale McNary: He May Be Wrong, But He Doubts It," a digital series from St. Louis' Nine Network that follows the young, hilariously opinionated African-American host as McNary shares his life stories and opinions on everything from politics to seasoning and then discusses those topics with participants on the streets. Kirchherr is senior director of content at the Nine Network, where he's worked since 1991. He oversees production of local broadcast and digital content, including "Living St. Louis," documentaries, public-affairs specials, and town halls. For his work as a producer, host, and writer, Kirchherr has been awarded 26 regional Emmy Awards.

Co-presented with Webster University Film Series

SPECIAL EVENT



NFF Coffee

120 min.

Sunday, Nov. 17, 11:00 AM, Stage at KDHX, Free

As part of the New Filmmakers Forum (NFF), SLIFF holds a conversation with the five participating directors: Van Maximilian Carlson ("Princess of the Row"), Svetlana Cvetko ("Show Me What You Got"), Lara Jean Gallagher ("Clementine"), Karen Maine ("Yes, God, Yes"), and Cody Stokes ("The Ghost Who Walks"). 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. 15-16 at the Tivoli — and general issues related to American-independent filmmaking. As an added treat, complimentary coffee is offered.

NFF sponsored by Barry & Jackie Albrecht and Pat Scallet

SPECIAL EVENT



Master Class: Screenwriting with Paul Guyot

120 min.

Sunday, Nov. 17, 1:00 PM, Webster U./Sverdrup, Free

Paul Guyot spent 10 years working in Hollywood before his first paid writing job on the J.J. Abrams-created WB series "Felicity." From there, he worked on multiple shows, including writing and producing the Emmy-winning CBS series "Judging Amy" for three seasons. He was the co-executive producer on "NCIS: New Orleans," the CBS juggernaut that ranks as one of the Top 10 television shows in the world. He served as co-executive producer on "The Librarians," starring Noah Wyle, Rebecca Romijn, and John Larroquette, which was the No. 1 new cable series when it premiered. Several studios were locked in a fierce bidding war for Guyot's original pitch "The Black 22's" — based on the true story of the first all-African-American squad of detectives in St. Louis. Sterling K. Brown is attached as an executive producer. Guyot co-wrote "Geostorm" (2017), which has grossed more than \$320 million. Guyot attended the University of Arizona, where he was a creative-writing major, and has authored several award-winning short stories. He has taught screenwriting at the university level. He splits his time between Los Angeles and St. Louis.

Co-presented with Webster University Film Series

SPECIAL EVENT



St. Louis Superman

90 min.

Sunday, Nov. 17, 4 PM, Missouri History Museum, Free

Smriti Mundhra and Sami Khan's much-lauded short documentary (U.S., 2019, 28 min.) — which debuted at Tribeca and is one of the first films from MTV's new documentary division — profiles Bruce Franks Jr., the 34-year-old battle rapper, Ferguson activist, and recently resigned Missouri state representative. Known as Superman to his admirers, Franks is a unique political figure, full of contradictions and deep insights, who has overcome unspeakable loss to become one of the most exciting and unapologetic young leaders in the country. The documentary follows Franks at a critical juncture in his life, when he is forced to deal with the mental trauma he's been carrying for nearly 30 years, since his 9-year-old brother was shot and killed in front of him, in order to find peace and truly fulfill his destiny as a leader for his community. The program will include a substantial post-film discussion about the themes explored in the film, including activism and gun violence. **With a post-film discussion with subject Bruce Franks Jr., co-directors Smriti Mundhra & Sami Khan, and local activists.**

SPECIAL EVENT



Closing-Night Party and Awards Presentation

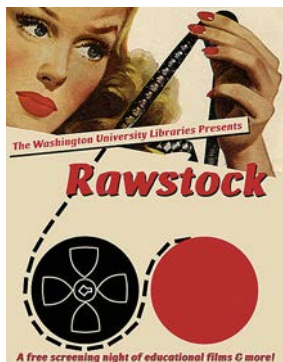
180 min.

Sunday, Nov. 17, 8:30 PM, Tivoli 1, Free

The festival comes to a rousing conclusion with a free closing-night party — with complimentary wine and Urban Chestnut beers — at the Tivoli Theatre. The annual awards presentation follows in the main auditorium, with SLIFF first presenting its juried-competition awards: the Interfaith Awards for Best Documentary and Best Narrative, the NFF Emerging Director Award ("The Bobbie"), the Shorts Awards, and the St. Louis Film Critics' Joe Pollack Award (for Best Narrative) and Joe Williams Award (for Best Documentary). The juried awards are capped by the presentation of the Spotlight on Inspiration Documentary Award, which features a \$5,000 cash prize. The festivities conclude with SLIFF's audience-choice awards: the Leon Award for Best Documentary, the TV5MONDE Award for Best International Film, and the Best Film Award.

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

SPECIAL EVENT



Rawstock

90 min.

Sunday, Nov. 17, 8:30 PM, Stage at KDHX, Free

This celebration of the educational films of yesteryear — a co-presentation with Washington University Libraries' Film & Media Archive — makes its fifth consecutive appearance at SLIFF. Settle in with friends for a relaxing night of drinks, kitsch, and nostalgia. The films are all projected in old-fashioned 16mm using prints that were once shown in classrooms across the St. Louis area. As always, the archive has uncovered some new delights, and this year's selections provide invaluable tips and tricks for optimal self-care, such as avoiding lice and improving penmanship. When not sharing selections from its vast trove of 16mm educational films, the Film & Media Archive serves as a nationally recognized center for scholarship, teaching, and learning.

Co-presented with Washington University Libraries

SPECIAL EVENT



Cinema St. Louis' programs, like SLIFF, offer glimpses of the human experience from around the world and thoughtfully address social, economic, cultural, and environmental issues. CSL believes that when we learn about others' cultures and perspectives, we discover something about ourselves.

Over our 28-year history, CSL has received funding from generous families, individuals, and businesses who share a passion for independent filmmaking. Their support provides every member of our community, regardless of their ability to pay, year-round access to innovative, educational, and inspirational storytelling through film.

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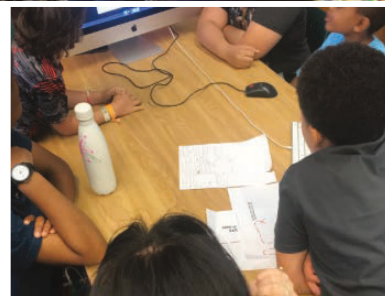


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DOCUMENTARY AND NARRATIVE FEATURES



#Like

Sarah Pirozek, U.S., 2019, 95 min.
Sunday, Nov. 10, 8:30 PM, Tivoli 3

NARRATIVE

Rosie (Sarah Rich), a teen in Woodstock, N.Y., is mourning the anniversary of younger sister Amelia's death. She's shocked to discover that the mysterious man who exploited Amelia — bullying her to commit suicide — is back on the web and seeking new victims. After the authorities refuse to get involved, Rosie discovers a hidden dark side and decides to take justice into her own hands. Calling the film "a feminist horror masterpiece, minus the blood and guts you'll usually find within movies in the same genre," Film Threat writes: "If you like twist-filled revenge thrillers, this should be the next movie on your watch list." A SLIFF note: Actor Marc Menchaca ("Ozark") — who plays the man Rosie identifies as the online troll — was the 2013 winner of the New Filmmaker Forum competition for his co-direction of "This Is Where We Live." **With director Pirozek.**



17 Blocks

Davy Rothbart, U.S., 2019, 96 min.
Saturday, Nov. 9, 7:00 PM, Missouri History Museum, Free

DOCUMENTARY

In 1999, 9-year-old Emmanuel Sanford-Durant and his Washington, D.C., family began to film their daily lives in America's most dangerous neighborhood — just 17 blocks behind the U.S. Capitol building. They've been filming ever since. Made in a unique collaboration with filmmaker and journalist Davy Rothbart — author, editor of Found magazine, and director of "Medora," which played SLIFF in 2013 — the film focuses on four generations of the Sanford Family, including Emmanuel, a promising student; his brother, Smurf, a local drug dealer; his sister, Denice, an aspiring cop; and his mother, Cheryl, who must conquer her own demons for her family to prosper. Spanning two decades, "17 Blocks" illuminates a nation's ongoing crisis through one family's raw, stirring, and deeply personal saga. **With director Rothbart.**

Shown With: **Inherit the Earth** (Christian Schultz, U.S., 2019, 9 min.) This poetic encounter with five young people living in Southwest Baltimore explores food insecurity and urban poverty, offering a quiet meditation on loss and hope.

Sponsored by Paul A. Randolph



Afterlife Hiernamaals

Willem Bosch, Netherlands, 2018, 90 min., Dutch
Friday, Nov. 8, 12:00 PM, Plaza Frontenac 5
Sunday, Nov. 10, 12:15 PM, Plaza Frontenac 5

NARRATIVE

Sam, a bright, extremely mature teen girl, assumed some very adult responsibilities when her mother died, helping her father run the household and taking care of her little brothers. But one fateful morning, she wakes up to find herself in a strange office, where an odd man calmly informs Sam of her death — she's been hit by a truck while bicycling. However, the news isn't all bleak: Her mom is waiting on the other side of the door. With a strange mixture of joy and sadness, Sam both regrets her early death and rejoices in the reunion with her mother. The afterlife also proves delightfully vibrant — filled with music, generations of dead relatives, and an endless amount of food and drink. But just as Sam is adjusting to her new situation, it's discovered that a mistake has been made — she was taken too early — and the teen must make a difficult decision: Should I stay or should I go? Describing "Afterlife" as "a touching film about family, grief, memory, and death," Seattle alt-weekly The Stranger writes: "What happens after we die? And, if given the chance to live our lives again, would we make the same choices? Dutch film 'Afterlife' explores these questions with a touch of magic and humor."

Sponsored by Engagedly



Alice's Restaurant

Arthur Penn, U.S., 1969, 111 min.

Sunday, Nov. 10, 1:30 PM, St. Louis Public Library, Free

Based on the epic story-song by folk-music troubadour Arlo Guthrie, son of legendary Dust Bowl balladeer Woody Guthrie, "Alice's Restaurant" is a funny, bittersweet, ultimately melancholic tribute to the late-'60s counterculture. Chronicling the massive upheaval then occurring in the country, the film particularly explores the hippie communal-living movement and the overwhelming impact of the Vietnam War. Forced to abandon his studies in Montana, 22-year-old Arlo hitchhikes East, where he visits his dying father in the hospital, gigs in New York, and romps with his friends Alice (Patricia Quinn) and Ray (James Broderick), who run a small restaurant in Stockbridge, Mass. The Thanksgiving-dinner incident so memorably recounted in Arlo's "Alice's Restaurant Massacre" serves as a comic centerpiece, but the film expands beyond that amusing anecdote, turning increasingly serious and shifting much of its later focus to Ray, Alice, and the folks who drift in and out of their consecrated-church home. The legendary folksinger Pete Seeger makes an appearance as himself. The film earned director Arthur Penn ("The Miracle Worker," "Bonnie and Clyde") his third Oscar nomination. **With an intro and post-film discussion by Lynn Venhaus, critic for the Webster-Kirkwood Times and KTRS.**

Sponsored by St. Louis Film Critics Association

NARRATIVE



Always in Season

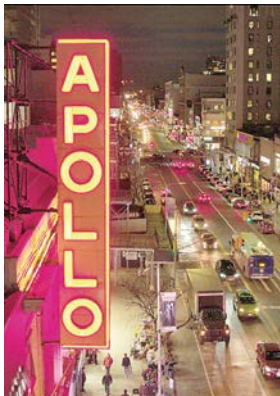
Jacqueline Olive, U.S., 2019, 89 min.

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

In the small town of Bladenboro, N.C., 17-year-old Lennon Lacy was found hanging from a swing set on Aug. 29, 2014. Despite inconsistencies in the evidence, local officials quickly ruled Lennon's death a suicide, but his mother, Claudia, believes Lennon was lynched. A few hundred miles from Bladenboro, in Monroe, Ga., a diverse group of residents, including the daughter of a former Ku Klux Klan leader, annually re-enact a 1946 quadruple lynching to make sure that the victims are never forgotten. The re-enactors also believe some of the perpetrators may still be living in the area. Jacqueline Olive's "Always in Season" — which premiered at Sundance — explores the lingering impact of more than a century of lynching nearly 5,000 African Americans and connects this form of racial terrorism with racial violence today. "Always in Season" follows Claudia Lacy as she moves from paralyzing grief to leading the fight for justice for her son.

Shown With: **Murder in Mobile** (Adam Fischer, U.S., 2019, 24 min.) In 1948, in Mobile, Ala., a black man named Rayfield Davis was beaten to death by a white man who was not prosecuted. The crime was forgotten until 2012, when the investigation was revived by a Northeastern law student.

DOCUMENTARY



The Apollo

Roger Ross Williams, U.S., 2019, 101 min.

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

Held by Oscar- and Emmy-winning director Roger Ross Williams, "The Apollo" chronicles the unique history and contemporary legacy of New York City's landmark Apollo Theater. The documentary weaves together archival footage, music, comedy, and dance performances; behind-the-scenes vérité footage of the team that makes the theater run; and interviews with such artists as Patti LaBelle, Pharrell Williams, Smokey Robinson, and Jamie Foxx. "The Apollo" not only covers the rich history of the storied performance space over its 85 years but also follows a new production of Ta-Nehisi Coates' "Between the World and Me" as it comes to the theater's grand stage. Internationally renowned, the Apollo Theater has created opportunities for new talent to be seen and has served as a launchpad for a myriad of artists, including Billie Holiday, Aretha Franklin, Ella Fitzgerald, Diana Ross & The Supremes, Stevie Wonder, The Jackson 5, Luther Vandross, Dave Chappelle, Lauryn Hill, and Jimi Hendrix. **With producer Lisa Cortés, SLIFF Women in Film Award honoree.**

Co-presented with Washington University Libraries' Film & Media Archive as part of the Henry Hampton Film Series
Sponsored by Erv & Linda Rhode

DOCUMENTARY



Atlantics

Mati Diop, Senegal, 2019, 104 min., Wolof

Thursday, Nov. 14, 7:05 PM, Tivoli 3

Debut director Mati Diop's "Atlantics" — the Grand Prix winner at this year's Cannes Film Festival — tells a star-crossed love story infused with supernatural elements. Along the Atlantic coast, a soon-to-be-inaugurated futuristic tower looms over a suburb of Dakar, but the laborers who built the edifice have not been paid in months. Ada, 17, is in love with Souleiman, one of the tower's young construction workers, but their relationship is blocked because she is promised to another man. Frustrated in both love and work, Souleiman leaves the country with his co-workers, taking to the sea in pursuit of a better future in Europe. Several days later, a fire ruins Ada's wedding, and a mysterious fever starts to spread. The LA Times writes of this plot turn: "The story becomes both a detective thriller and a ghost story rooted in elements of local folklore, and pulled off with a light, shivery touch. Meanwhile, Diop never loses sight of the men who have left home for a better future, or the women they have left behind; hers is the rare picture to address the global migrant crisis with intense storytelling imagination as well as moral outrage."

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

NARRATIVE



August Agosto

Armando Capó, Cuba, 2019, 85 min., Spanish

Friday, Nov. 8, 4:00 PM, Plaza Frontenac 5

Thursday, Nov. 14, 2:30 PM, Plaza Frontenac 5

In Cuba during the summer of 1994 — in the midst of the so-called Special Period in Time of Peace, when the island's economic fortunes plummeted after the dissolution of the Soviet Union, its longtime benefactor — one of the greatest crises in the country's history unfolds. Finding their living conditions no longer tenable, thousands of Cuban rafters attempt to reach the United States illegally, never sure if they'll make it there alive. At first, teenage Carlos is blithely ignorant of the country's uncertain future: With the holidays starting, he plunges into a carefree month of August, wandering around his rural coastal town with friends and falling in love for the first time. But one by one, his neighbors and friends leave in search of a better life, with friendships breaking apart and families splitting up, and a disoriented Carlos soon recognizes that the world he's known has turned upside down.

NARRATIVE



Autism: The Musical

Tricia Regan, U.S., 2007, 94 min.

Sunday, Nov. 10, 3:00 PM, Stage at KDHX, Free

In 1980, autism was a relatively rare disorder, diagnosed in one in 10,000 children in the United States. Today, it is one in 150. "Autism: The Musical" — which appeared on HBO in 2007, winning two Emmys — counters the bleak statistics with acting coach Elaine Hall's optimistic pledge to lead a group of autistic children in defying diagnosed expectations by writing, rehearsing, and performing their own full-length musical. Following five Los Angeles children — including Elaine's own son, Neal — over the course of six months, director Tricia Regan captures the struggles and triumphs of their family lives and observes how the musical production gives these performers a comfort zone in which they can explore their creative sides. **With subject Elaine "Coach E" Hall, founder of the Miracle Project.**

Shown With: **Autism: The Sequel** (Tricia Regan, U.S., 2019, 40 min.) Five young adults on the spectrum — who were featured 12 years ago in "Autism: The Musical" — navigate their early 20s, providing an answer to their families' worried question: What will happen when my kid grows up?

DOCUMENTARY



Autonomy

Alex Horwitz, Germany/Japan/U.S., 2019, 80 min., English & Japanese

Sunday, Nov. 10, 6:00 PM, Cortex Innovation Hall, Free

In "Autonomy" — which premiered at SXSW — celebrated journalist and author Malcolm Gladwell ("The Tipping Point," "Talking to Strangers") guides a comprehensive tour of the world of self-driving cars. The film explores automated vehicles (AVs) from multiple perspectives — relating the history of their technical evolution, offering the personal stories of people whose lives will be affected by the cars, and examining the many unanswered questions about how the technology will alter modern society. The documentary features interviews with industry pioneers and includes scenes of cutting-edge AVs in action around the globe, but it's scarcely a boosterish endorsement. Although the scientists and technologists in "Autonomy" largely extol the virtues of self-driving cars, the film also includes the more skeptical views of those who drive, maintain, or build cars as they are now.

With a Skype conversation with director Horwitz.

Shown With: **The Unforgettable Augustus Post** (Jason Cohn & Camille Servan-Schreiber, U.S., 2019, 33 min.)

An exploration of the wide-ranging achievements of Augustus Post — automotive pioneer, aviator, balloonist, writer, actor, and promoter of transportation technology.

Sponsored by Gateway Media Literacy Partners

DOCUMENTARY



Balloon Ballon

Michael Herbig, Germany, 2018, 125 min., English & German

Wednesday, Nov. 13, 2:30 PM, Plaza Frontenac 5

Friday, Nov. 15, 9:30 PM, Plaza Frontenac 5

In the summer of 1979, in Thüringen, East Germany, two families put together a crazy plan: Desperate to reach the West, they intend to flee in a homemade hot-air balloon. After sewing and tinkering for weeks, the amateurs make their first attempt, but meters from the West German border, their waterlogged balloon crash-lands because of rain. Although they manage to avoid being caught by the police, the wreckage from their escape attempt is found and triggers a manhunt. Tension rises as the families decide to try again, and a race against time ensues. The authorities, desperate to track down the traitors, become aware that a second attempt is being planned. And the would-be escapees, conscious of the search drawing ever nearer, work frantically to build a more robust, weatherproof balloon without leaving too many clues. The U.K. film site The List calls the film — which is based on an incredible true story — "an engrossing mixture of adventure yarn and methodical police procedural, with moments of pulse-racing tension."

Sponsored by Barbara Smythe-Jones

NARRATIVE



Beanpole

Dylda
Kantemir Balagov, Russia, 2019, 130 min., Russian
Friday, Nov. 8, 9:00 PM, Plaza Frontenac 6
Monday, Nov. 11, 8:05 PM, Plaza Frontenac 6

NARRATIVE

Director Kantemir Balagov, who's a precocious 28 years old, follows "Closeness," his lauded 2017 debut, with "Beanpole," a powerful period drama. By 1945, World War II has devastated Leningrad, demolishing its buildings and leaving its citizens in tatters, both physically and mentally. Although the Nazis' siege of the city — one of the worst in history — is finally over, life and death continue their battle in the wreckage that remains. Two young women, Iya and Masha, search for meaning and hope in the struggle to rebuild their lives among the ruins. "Beanpole" earned Balagov the Best Director Award and his second FIPRESCI critics' prize in the Un Certain Regard section of this year's Cannes Film Festival. Calling the film "a brutal and achingly beautiful drama about post-war trauma, Indiewire writes: "Extraordinary performances and 'Roma'-level production design elevate a brutal yet tender story of two women in post-war Leningrad."



Between the Lines

Joan Micklin Silver, U.S., 1977, 101 min.
Thursday, Nov. 14, 7:30 PM, Webster U./Moore, Free

NARRATIVE

In "Between the Lines," at the offices of a Boston alternative newspaper, the staff members enjoy a positive and open-minded work environment. Music critic Max (Jeff Goldblum) uses his influence to score dates, while news reporter Harry (John Heard) is involved with the lovely Abbie (Lindsay Crouse), the publication's lead photographer. However, it seems as though their relatively carefree days are numbered when the owner of a major publishing company buys the paper, leading to more money but even more changes. The film's astonishingly deep cast also includes Bruno Kirby, Gwen Welles, Jill Eikenberry, Joe Morton, Marilu Henner, Michael J. Pollard, Raymond J. Barry, and Stephen Collins. "Between the Lines" — directed by pioneering woman independent filmmaker Joan Micklin Silver ("Hester Street," "Head Over Heels") and recently restored by Cohen Film Media — was loosely inspired by events involving longtime St. Louis film critic Harper Barnes during his early-'70s tenure as editor of the Cambridge (later Boston) Phoenix. Barnes will be on hand to introduce the restoration and lead a post-film discussion that separates fact from the film's fiction. (For another take on the tale, see Fred Goodman's book "Mansion on the Hill.") **With Harper Barnes, former St. Louis Post-Dispatch film critic.**



The Booksellers

D.W. Young, U.S., 2019, 95 min.
Saturday, Nov. 9, 2:30 PM, Tivoli 3

DOCUMENTARY

Antiquarian booksellers — whose job requires the disparate skills of a scholar, a detective, and a businessperson — have personalities and knowledge bases that are as broad and deep as the material they handle. They also play an underappreciated yet essential role in preserving history. "The Booksellers" — which premiered at the New York Film Festival — goes deep inside their small but fascinating world, populated by an assortment of obsessives, intellectuals, eccentrics, and dreamers. Executive produced by Parker Posey, the film features interviews not just with some of the most important dealers in the business but also such prominent collectors, auctioneers, and writers as Fran Lebowitz, Susan Orlean, and Kevin Young. Both a loving celebration of book culture and a serious exploration of the future of the book, the film examines technology's impact on the trade, the importance of books as physical objects, the decline of used and rare bookstores, the obsessive nature of collecting, and the relentless hunt for the next great find. St. Louis native Peter Bolte — who recently moved back to his hometown — served as the film's director of photography. **With director Young and cinematographer Peter Bolte.**



Building the American Dream

Chelsea Hernandez, U.S., 2019, 73 min., English & Spanish
Saturday, Nov. 9, 12:30 PM, Washington U./Brown, Free

DOCUMENTARY

In Texas, construction workers face the deadliest conditions in the country. "Building the American Dream" follows three immigrant families who are rising up to seek justice and equality in an industry rife with exploitation. Across Texas, an unstoppable construction boom drives urban sprawl and luxury high-rises. Its dirty secret: abuse of immigrant labor. "Building the American Dream" captures a turning point as a movement forms to fight widespread construction-industry injustices. Grieving their son, a Mexican family campaigns for a life-and-death safety ordinance. A Salvadoran electrician couple who is owed thousands in back pay fights for their children's future. And a bereaved son battles to protect others from his family's preventable tragedy. A story of courage, resilience, and community, the film reveals shocking truths about the hardworking immigrants who build the American Dream — a dream from which they are unfairly excluded. **With director Hernandez.**



Buñuel in the Labyrinth of the Turtles

Buñuel en el laberinto de las tortugas

Salvador Simó, Spain, 2018, 77 min., French & Spanish

Saturday, Nov. 9, 7:00 PM, Webster U./Moore

In 1930 Paris, surrealist filmmaker Luis Buñuel is left penniless after the scandalous release of "L'Age d'Or" leads to a falling out with collaborator Salvador Dalí. On a whim, sculptor Ramón Acín — a good friend — buys a lottery ticket and promises to devote his winnings to fund Buñuel's next film. Incredibly, Ramón wins the jackpot, sending the two men to the remote mountains of their native Spain to film the documentary "Las Hurdes: Land Without Bread." Driven by mad artistic impulse and haunted by childhood memories, Buñuel must confront the specter of mortality looming over the lives of his subjects — and of his own. In a stranger-than-fiction tale befitting the master filmmaker, "Buñuel in the Labyrinth of the Turtles" tells the true story behind a fascinating episode in cinematic history, featuring sensitive performances and excerpts from Buñuel's filmography to present a deeply affecting and humanistic portrait of an artist hunting for his purpose.

Shown With: **Las Hurdes: Land Without Bread** (Luis Buñuel, Spain, 1933, 30 min., French) A surrealistic documentary portrait of Las Hurdes, a remote region of Spain where civilization has barely developed.

NARRATIVE



But Now Is Perfect

Carin Goeijers, Italy/Netherlands, 2018, 55 min., English, French & Italian

Saturday, Nov. 16, 8:30 PM, Washington U./Brown, Free

On the run from an arranged marriage with an elderly man, Becky arrives in Europe — via Libya — from her native country of Nigeria. Becky could scarcely have dreamed that she would find herself in Riace, a mountain village in Southern Italy's Calabria region — a town that has become world famous because of flamboyant Mayor Domenico Lucano's open-door policy for immigrants. Through the eyes of Becky and her fellow villagers, "But Now Is Perfect" documents how the aging members of the shrinking Italian community embrace the new, mostly African arrivals, with close friendships forming and lives becoming increasingly connected. But the idyll doesn't last: Unhappy with the Riace project, the regional authorities exert political pressure on the mayor, who can no longer protect the immigrants he welcomed. Forced to leave the village, Becky ends up in an illegal immigrant camp, and her terrible fate leaves the inhabitants of Riace grieving and bewildered.

Shown With: **Makun (Don't Cry)** (Emilio Marti, Spain, 2019, 30 min., Spanish) Supplemented by the testimony of immigrants and human-rights activists, the stories of those confined in a Canary Islands immigrant detention center are told through the drawings on its walls.

DOCUMENTARY



By the Grace of God L'homme qui pleure

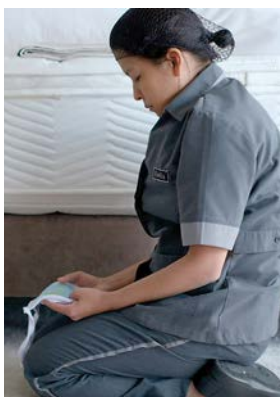
François Ozon, Belgium/France, 2018, 137 min., French

Sunday, Nov. 10, 8:15 PM, Plaza Frontenac 5

Monday, Nov. 11, 8:00 PM, Plaza Frontenac 5

François Ozon — the celebrated director of "8 Women," "Swimming Pool," and "Young and Beautiful" — offers a distinct change of pace from the satirically witty explorations of sexuality that comprise most of his work. Instead, in "By the Grace of God," he mounts a gripping drama that follows three men who band together to dismantle the code of silence that continues to protect a priest who abused them decades ago. Based on events from the 2019 conviction of Cardinal Philippe Barbarin of Lyon for concealing the conduct of a predatory priest, "By the Grace of God" compassionately illustrates the effects of trauma on survivors and their families in an urgent portrait of resistance that explores both the power of mobilization and the mysteries of faith. The Hollywood Reporter writes: "This is a social justice film made with purposeful conviction and a quiet, never strident, sense of indignation. It's persuasively acted, elegantly shot, subtly scored and briskly edited to keep the dense, procedural action moving forward as the narrative baton is passed among three adult men who take the difficult step of speaking out about their boyhood experiences."

NARRATIVE



The Chambermaid La camarista

Lila Avilés, Mexico, 2018, 108 min., French & Spanish

Saturday, Nov. 9, 8:45 PM, Plaza Frontenac 5

Monday, Nov. 11, 5:30 PM, Plaza Frontenac 5

In her feature debut, theater director Lila Avilés turns the monotonous work day of Eve (Gabriela Cartol), a chambermaid at a high-end Mexico City hotel, into a beautifully observed film of rich detail. Set entirely in this alienating environment, with extended scenes taking place in the guest rooms, hallways, and cleaning facilities, this minimalist yet sumptuous movie brings to the fore Eve's hopes, dreams, and desires. As with Alfonso Cuarón's "Roma," which is set in the same city, "The Chambermaid" salutes the invisible women caretakers who are the hard-working backbone of society. The New York Times, which describes the film as "quietly stunning," writes: "Avilés approaches Eve's inner life with frank and tactful sympathy, and depicts her circumstances with unsentimental clarity. The film's style is austere — there are few camera movements and no musical score — but its visual wit and emotional sensitivity lift it above the minimalist miserablism that drags down so many well-meaning films about modern workers. After you've seen it, the world looks different."

NARRATIVE



Chicago at the Crossroad

Brian Schodorf, U.S., 2019, 80 min.

Saturday, Nov. 9, 4:00 PM, Missouri History Museum, Free

Much is said about the violence that plagues Chicago's hyper-segregated communities. But what is known about the systems that created them, the laws that isolated them, and the policies that abandoned them? And how does a city heal from decades of heartbreak and pain? Filmed over the course of 15 years, "Chicago at the Crossroad" — narrated by Grammy-winning rapper Malik Yusef, who's also an executive producer — answers those questions, offering a penetrating look at the continuing segregation, violence, and disastrous public-policy decisions that afflict Chicago and cities across the country to this day. The film opens a historical window into the systematic creation of communities in American cities designed to strategically segregate cities by race. Today, these communities are plagued by joblessness, mental-health issues, and an isolation from a more prosperous existence just across town. But "Chicago at the Crossroad" doesn't just examine the problems, it also offers solutions. The film's final third tells the story of a young man directly affected by the city's troubled history: Edwin, an 18-year-old who sees drug-dealing as his only realistic option, is offered a way out through the program CRED (Creating Real Economic Destiny), whose CEO is former Secretary of Education Arne Duncan. **With director Schodorf.**

DOCUMENTARY



Children of the Sea Kaijû no kodomo

Ayumu Watanabe, Japan, 2019, 110 min., Japanese

Saturday, Nov. 16, 1:00 PM, Tivoli 1

Ayumu Watanabe's "Children of the Sea" — the latest feature from Japan's Studio 4°C, whose films include "Tekkonkinkreet," "MFKZ," and "Batman: Gotham Knight" — is adapted from Daisuke Igarashi's lauded manga, which won the Excellence Prize at the Japan Media Arts Festival. When Ruka was younger, she saw a ghost in the water at the aquarium where her father works. Now she feels drawn toward the aquarium and the two mysterious boys she meets there, Umi and Sora. Like Ruka, the boys — who were raised by dugongs, a type of marine mammal — hear the same strange calls from the sea. Ruka's dad and the other adults who work at the aquarium are only distantly aware of what the children are experiencing as they become caught up in the mystery of the worldwide disappearance of the oceans' fish. "Children of the Sea" features a score by award-winning composer and longtime Studio Ghibli collaborator Joe Hisaishi, whose credits include "Spirited Away" and "Howl's Moving Castle." *Appropriate for ages 12 and older.*

Sponsored by East Asian Languages and Cultures at Washington University

NARRATIVE



The Clay Men Les hommes d'argile

Mourad Boucif, Belgium/Morocco, 2015, 105 min., Arabic & French

Saturday, Nov. 16, 12:15 PM, Plaza Frontenac 5

Sunday, Nov. 17, 5:30 PM, Plaza Frontenac 5

In Morocco's "clay rock" region, young Sulayman — an orphan raised by an elderly hermit — lives in perfect harmony with the local fauna and flora. When Sulayman falls in love with Khadija, her father — who's the chief of a vast region — opposes her marriage to the humble shepherd. But Sulayman soon must deal with even larger concerns: With the onset of World War II, he is forcibly enrolled in the French Army, becoming one of more than 940,000 men from France's colonies — many of them Muslim — conscripted into service. Thrust into a conflict that barely concerns them, Sulayman and his fellow Moroccan soldiers find themselves traversing unknown lands — places as dangerous as they are intriguing. Plunged into the atrocities of the war, they strive desperately to hold on to their humanity, so impressing the battalion's French commander with their values and commitment that he converts to Islam. **With film representative Margery Wilson.**

NARRATIVE



Clemency

Chinonye Chukwu, U.S., 2019, 113 min.

Saturday, Nov. 16, 6:00 PM, Tivoli 1

In Sundance Grand Jury Prize winner "Clemency," years of carrying out death-row executions have taken a toll on prison warden Bernadine Williams (Emmy winner and Oscar nominee Alfre Woodard). Memories of a recently botched execution plague her daily and help drive an emotional wedge in her relationship with husband Jonathan ("The Wire's" Wendell Pierce). As she prepares to execute another inmate, Anthony Woods (Aldis Hodge), Bernadine must confront the psychological and emotional demons her job creates, ultimately connecting her to the man she is sanctioned to kill. Calling the film a "must-see prison drama," IndieWire writes: "At a time when movies can be reverse engineered to generate awards season buzz, 'Clemency' provides a welcome alternative: a mature star-driven vehicle elevated by a brilliant performance that deserves all the awards it can get. As icy prison warden Bernadine Williams, Alfre Woodard embodies the extraordinary challenges of a woman tasked with sending men to their death, while bottling up her emotions so tight she looks as if she might blow."

Sponsored by The Powell Law Firm

NARRATIVE



Clementine

Lara Jean Gallagher, U.S., 2019, 94 min.

Saturday, Nov. 16, 5:00 PM, Tivoli 3

In a desperate plea for attention, unhinged and heartbroken Karen — who's unable to let go of her failing relationship with an older and more successful woman — steals away to her estranged lover's lakehouse in a remote and beautiful Pacific Northwest forest. While there, she becomes entangled with Lana, a provocative young girl hell-bent on moving to California and cultivating an identity that lives up to her expectations of the world outside of her small town. As Karen grapples with her difficulties in the past and expectations for the future, her relationship with Lana oscillates wildly. Is Karen serving as a surrogate mother to Lana? Is she the watcher or the watched? Are they friends, sisters, or lovers? Equal parts psychological drama and sexual coming-of-age story, "Clementine" is a tense rumination on who to love and how to let go. **With director Gallagher.**

NFF sponsored by Barry & Jackie Albrecht and Pat Scallet

NARRATIVE



Cold November

Ismet Sijarina, Kosovo, 2018, 93 min., Albanian & Serbian

Tuesday, Nov. 12, 7:15 PM, Plaza Frontenac 6

Friday, Nov. 15, 2:30 PM, Plaza Frontenac 6

It is 1992 in Pristina. Yugoslavia is falling apart, with war raging in Croatia and threatening to spread to Bosnia. Serbian dictator Slobodan Milošević is strengthening his stranglehold on Kosovo's autonomy, Albanians are losing their jobs and educational institutions in their own language, and the movement for independence is gaining momentum. Full-on war is still years away, but it is time to take sides: Who is the true Albanian patriot and who is a Serbian spy? Fadil, an archivist, finds himself in a difficult situation: All of Fadil's Albanian co-workers have quit, including his cousin, but Fadil is afraid for his family's livelihood and stays on the job. The decision ostracizes Fadil from the Albanian community, and the repercussions soon spread to his entire family.

NARRATIVE



Colossus

Jonathan Schienberg, Honduras/U.S., 2018, 84 min., English & Spanish

Friday, Nov. 15, 7:30 PM, Washington U./Brown, Free

Jamil Sunsin is the only person in his family born in the U.S. His parents and sister came from Honduras and lived in the U.S. for a decade before Jamil's father was arrested for being undocumented. The entire family was forced to return to Honduras, a country plagued by violence. After a knife attack, Jamil is traumatized and becomes terrified to leave home. The family makes an excruciating choice to send him back to the U.S. Now 15, Jamil tries to survive without his family and fights against a broken immigration system. Back in Honduras, his sister, who would've been eligible for DACA had she remained in the States, struggles to adapt. This intimate portrait is a rare look into the aftermath of deportation and family separation. **With director Schienberg.**

Shown With: **La Guerra** (Erin Nene-Lee Ramirez, Mexico/U.S., 2018, 12 min., English & Spanish) The story of a 19-year-old Mexican-American woman from Southern California who has taken on a much greater role for her family in the face of her parents' deportation. **And A Line Birds Cannot See** (Amy Bench, U.S., 2019, 9 min.) Separated from her mother by smugglers at the border, a determined 12-year-old sets out across a desert with only a plastic sack for protection from the cold.

DOCUMENTARY



The Condor & the Eagle

Sophie Guerra & Clement Guerra, Canada/Ecuador/France/Peru/U.S., 2019, 80 min., English & Spanish

Wednesday, Nov. 13, 5:00 PM, Tivoli 1, Free

Four indigenous environmental leaders embark on an extraordinary trans-continental adventure, traveling from the Canadian plains to deep into the heart of the Amazonian jungle to unite the peoples of North and South America and deepen the meaning of the term "climate justice." "The Condor & The Eagle" offers a glimpse into a developing spiritual renaissance as the film's four protagonists learn from each other's long legacy of resistance to colonialism and its extractive economy. The film balances the issues it explores with the personal stories of the activists, who relentlessly fight resource exploitation by multinational energy corporations and challenge governmental inaction, indifference, or opposition in Canada, United States, Peru, and Ecuador. Their path through the jungle takes them on an unexpectedly challenging and liberating journey, which will forever change their attachment to the Earth and one another.

DOCUMENTARY



Cooked: Survival by ZIP Code

Judith Helfand, U.S., 2018, 82 min.

Friday, Nov. 15, 5:30 PM, Tivoli 1, Free

Chicago suffered the worst heat disaster in U.S. history in 1995, when 739 residents — mostly elderly and black — died over the course of one week. “Cooked” — an adaptation of Eric Klinenberg’s groundbreaking book “Heat Wave: A Social Autopsy of Disaster in Chicago” — not only links the heat wave’s devastation back to the underlying manmade disaster of structural racism but also delves deep into one of our nation’s biggest growth industries: disaster preparedness. Peabody Award-winning filmmaker Judith Helfand uses her signature serious-yet-quirky style as interlocutor and narrator to examine both the cataclysmic natural disasters for which we prepare and the slow-motion disasters we ignore — at least until an extreme weather event hits and those slow-motion disasters are made exponentially more deadly and visible. But whether it was the heat wave in Chicago or the devastation caused by Hurricanes Katrina, Sandy, Harvey, Irma, and Maria, all of these disasters share something in common: They reveal the ways in which class, race, and ZIP code predetermine who gets hurt the worst, who recovers and bounces back, and who receives minimal or no aid. “Cooked” asks the question: What if a ZIP code isn’t just a routing number but a life-or-death sentence? **With producer Fenell Doremus.**

Sponsored by Claire Anderson

DOCUMENTARY



Crafting an Echo

Marco Williams, U.S., 2018, 63 min.

Friday, Nov. 8, 7:30 PM, Stage at KDHX

When the Martha Graham Dance Company commissions famed choreographer Andonis Foniadakis to create a new piece, his fluid, improvisational style collides with Graham’s traditional structure, and conflict ensues. An impossibly tight production schedule, injuries, and artistic temperaments only add to the tension. “Crafting an Echo” — directed by Marco Williams (“Banished,” “Tell Them We Are Rising”), winner of SLIFF’s 2017 Contemporary Cinema Award — takes the audience behind the scenes to experience firsthand the challenges of the creative process and the beauty of dance. The film bears witness to the behind-the-scenes drama that unfolds before anyone takes the stage. **With director Williams and Kirven Douthitt-Boyd, co-artistic director of dance at COCA.**

Shown With: **Butoh Dance: Conan Amok** (James Latimer, Japan, 2019, 5 min., Japanese) Conan Amok, a contemporary Butoh dancer, takes his traditional Japanese art onto the neon-lit and gritty streets of Shibuya, Tokyo. **And Exit 12** (Mohammad Gorjestani, U.S., 2019, 24 min.) When Roman Baca came home from Iraq, he found that dance helped him “reprogram” his mind and body, and as founder of the Exit12 Dance Company in NYC, he and other veterans use dance to tell stories about the effects of war.

Sponsored by COCA

DOCUMENTARY



Cunningham

Alla Kovgan, U.S., 2019, 93 min.

Saturday, Nov. 9, 5:45 PM, Plaza Frontenac 5

Alla Kovgan’s “Cunningham” — which screened at the prestigious Toronto and New York film festivals — provides an immersive view of Merce Cunningham, one of the world’s most influential and groundbreaking choreographers. The film traces Merce’s artistic evolution over three decades of risk and discovery, from his early years as a struggling dancer in postwar New York to his emergence as one of the world’s most visionary choreographers. The film weaves together Merce’s philosophies and stories, creating a visceral journey into his innovative work and re-enacting key dances. A breathtaking explosion of dance, music, and never-before-seen archival material, “Cunningham” is a timely tribute to one of the world’s greatest modern-dance artists. Variety writes: “Kovgan’s ode to choreography master Merce Cunningham is sensational in every sense of the word. Renewing one’s appreciation of the many wonders of the human body and the space in which it fills and drifts, ‘Cunningham’ celebrates all the things our joints and flexed muscles are capable of, as seen through the mind and poetic dances of an iconic creator.”

DOCUMENTARY



Curtiz

Tamás Yvan Topolánszky, Hungary, 2019, 98 min., English & Hungarian

Sunday, Nov. 10, 7:00 PM, Webster U./Moore

In this fictionalized account of “Casablanca’s” creation, Hungarian-born Jewish film director Michael Curtiz — whose credits include “Captain Blood,” “The Adventures of Robin Hood,” and “Angels with Dirty Faces” — receives a chance to influence public opinion about the war that America has only recently entered. In an effort to rally the citizenry, the government has exerted pressure on Hollywood to promote the war effort, and “Casablanca” becomes one of many films that are specifically designed to stir patriotic fervor. Curtiz’s background gives him a compelling personal interest in the conflict, but the timing of “Casablanca” poses a challenge, forcing him to juggle the film’s production with a pair of pressing concerns: He’s both attempting to help his sister emigrate from Hungary to escape the Nazis and coping with a daughter who suddenly confronts him about why he abandoned her as a child. What sacrifices is the famously arrogant and cynical Curtiz willing to make to become a good brother, an honest father, and a patriot in his adopted country? Like Rick at the end of “Casablanca,” Curtiz must make some hard choices.

NARRATIVE



Decade of Fire

Gretchen Hildebran & Vivian Vazquez, U.S., 2018, 75 min.
Sunday, Nov. 10, 1:00 PM, Missouri History Museum, Free

In the 1970s, the Bronx was on fire. Left unprotected by the city government, nearly a half-million people were displaced as their close-knit, multiethnic neighborhood burned, reducing the community to rubble. Although insidious government policies caused the devastation, black and Latinx residents bore the blame. Mining a rich seam of archival and home-movie footage, testimonials from retired FDNY firefighters and brass, and interviews with Bronx historians and community organizers, “Decade of Fire” confronts the racially charged stereotypes that dehumanized residents of the South Bronx in the 1970s and rationalized their abandonment by city, state, and federal governments. “Decade of Fire” offers a new narrative for the South Bronx and places like it across the nation. The Hollywood Reporter writes: “Though many popular explanations for the Bronx’s 1970s suffering were long ago understood to be racist nonsense, (this) heartfelt film represents a self-portrait of those lies’ impact. As it chronicles an inspiring wave of rebuilding and community organizing, the film also warns of new threats in need of opposition.” **With co-director Hildebran.**

DOCUMENTARY



A Destruction

Urooj Yazdani, Pakistan/U.S., 2018, 71 min., Urdu
Saturday, Nov. 9, 5:30 PM, Washington U./Brown, Free

Eleven-year-old Humera lives in the small, impoverished Pakistani fishing village of Cashma Goth with her mother and sisters. Because her father was lost at sea, the family struggles to scrape by, and her mother is quick to arrange weddings for her daughters — both to ensure they can be supported and to avoid the shame of having marriageable girls still at home. Humera, however, wants to keep attending the local school, which is barely able to survive because of lack of financial support. Dealing with issues of poverty, education, and child marriage, “A Destruction” explores the shifting societal roles in rural Pakistan. But far from drawing simplistic conclusions, the film provides a nuanced view of its complex familial relationships: Although Western viewers will clearly want to side with Humera and her principal, who value schooling over all else, “A Destruction” also shows sympathy for her mother, who resists education and pushes marriage only because she can’t envision another way for the family to survive. **With director Yazdani and cinematographer Omar Nabulsi.**

Shown With: **Asma** (Ryan Musto & Aidan Reilly, Lebanon/Syrian Arab Republic/U.S., 2019, 8 min., Arabic) A Beqaa Valley refugee camp is seen through the eyes of Asma, an 11-year-old Syrian girl.

DOCUMENTARY



Dilili in Paris Dilili à Paris

Michel Ocelot, France, 2018, 95 min., French
Saturday, Nov. 16, 11:00 AM, Missouri History Museum, Free

This charming new film from master animator Michel Ocelot (“Kirikou and the Sorceress,” “Azur & Asmar”) travels to the upper reaches and lower depths of Paris in the Belle Époque with Dilili, a graceful young girl with eagle-eyed smarts, as she investigates a kidnapping plot by the mysterious Male-Masters. Together with Orel, a delivery boy who ferries her around a sweeping photorealistic and jewel-toned landscape that only Ocelot could conceive, Dilili will stop at nothing until justice is restored. As the super-sleuths journey through the turn-of-the-century City of Lights, they encounter major cultural figures of the era — a vast array of future giants who include Pablo Picasso, Marcel Proust, Marie Curie, Henri Matisse, and Sarah Bernhardt. The Hollywood Reporter writes: “History and culture buffs will appreciate how packed with such information the film can be, yet it’s ultimately driven by Dilili’s sincere and feisty presence. Ocelot’s ornate visuals, which create a virtual map of Paris at the turn of the last century, are accompanied by a playful score from Gabriel Yared (‘Cold Mountain’).”

Appropriate for ages 8 and older.

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

NARRATIVE



The Dog Doc

Cindy Meehl, U.S., 2018, 90 min.
Sunday, Nov. 17, 12:30 PM, Plaza Frontenac 5
Sunday, Nov. 17, 8:15 PM, Plaza Frontenac 5

A founding father of integrative veterinary medicine, Dr. Marty Goldstein and his colleagues in South Salem, N.Y., have created a mecca for holistic care, offering hope to scores of previously hopeless animals and their owners. Combining conventional medical training with cutting-edge alternative therapies, Dr. Marty’s deeply empathetic philosophy offers a vital example of how improving overall health rather than merely treating disease is transformative for all living things. As Goldstein and his staff interact with animals, the stakes are high, and it is often touch-and-go as the owners, some who have traveled great distances, struggle with the reality of whether or not their pets will live to see another day. “The Dog Doc” — from the director of “Buck” — poses a serious question about whether we are overmedicating our pets, our children, and ourselves, and offers an immersive view into a seldom-seen world to paint a complete picture of the dedication and joy of being a veterinarian. Shown With: **Betty Feeds the Animals** (James P. Gannon, U.S., 2018, 9 min.) Betty loves animals — skunks, raccoons, cats, foxes, and the occasional opossum — and every day she puts 30 bowls of food outside of her home to feed them.

DOCUMENTARY



Drag Kids

Megan Wennberg, Canada/U.S., 2019, 75 min.

Saturday, Nov. 9, 6:00 PM, Stage at KDHX

"Drag Kids" is an intimate journey into the lives of four child drag queens from around the world. As an art form, drag has always been about breaking down barriers, invading new territories, and daring to do the unexpected. Now, a new type of queen — the drag kid — is emerging on the scene. Jason, who goes by drag name Suzan Bee Anthony, is an 11-year-old drag queen living in Missouri, the middle of America's Bible Belt. Nine-year-old Nemis, aka Queen Lactatia, self-identifies as the "diva-est diva you'll ever meet." Eleven-year-old Bracken is charting her own course in the formerly male-only world of drag queens. And 8-year-old Stephan is defying bullies with his alter ego Laddy GaGa. Stephan, Jason, Bracken, and Nemis have never met, but they're united by a shared passion for drag, and they're about to come together for the first time — to perform Lady Gaga's "Born This Way" at the world-famous Montreal Pride Festival. **With a performance by subject Suzan Bee Anthony and a post-screening Q&A with the family.**

DOCUMENTARY



A Dream Before Dying

Fekri Baroshi, Iraq, 2018, 91 min., Kurdish

Tuesday, Nov. 12, 2:30 PM, Plaza Frontenac 6

Wednesday, Nov. 13, 2:00 PM, Plaza Frontenac 6

In "A Dream Before Dying," Alan and his family — Kurds in Northern Iraq — have experienced more than their share of the horrors of war, and their lives have been irrevocably changed by the seemingly endless conflict. That experience informs Alan's decision to volunteer for the Peshmerga Army, which struggles daily to de-mine territories occupied by ISIS. He quickly proves adept at the task and becomes one of the most fearless and respected bomb-disposal technicians for the forces allied against ISIS. But the stress of Alan's job and its many daily dangers exact a massive toll on his own mental health and alter the dynamics of his family. "A Dream Before Dying" was executive produced by native St. Louisan Mattie Moore, a graduate of Webster University.

NARRATIVE



Dusty Groove: The Sound of Transition

Danielle Beverly, U.S., 2019, 84 min.

Saturday, Nov. 9, 3:00 PM, Stage at KDHX

Iconic Chicago record store Dusty Groove has been buying vinyl collections for 20 years. But how can you put a price tag on something so personal as another's music? Owner and record buyer Rick Wojcik walks into the homes — and stories — of strangers, digging through their jazz, soul, and hip-hop records, buying their once-prized possessions. Each seller shares a common reason: They face a major life transition. Forced to sell because of health crises, downsizing moves, financial woes, or deaths, these collectors (or, in some cases, their heirs) are highly vulnerable, reluctant to abandon the LPs that often have helped define their lives but desperate to convert their personal treasure to cold, hard cash. Their disappointment over the collections' true value is sometimes acute, and Wojcik is careful to be gentle in his assessments. The buyer manages to establish surprising connections, and his interaction with an elderly, ill African American is especially moving: When he discovers an old record that features the former musician, Wojcik sits down with the grateful senior to listen to it together. A film about love, loss, and our deep connection to music, "Dusty Groove" is a collection of intimate narratives — not unlike a record album of songs. **With director Beverly and subjects Rick Wojcik and JP Schauer, co-owners of Dusty Groove.**

DOCUMENTARY



Eating Up Easter Haka Puai te Kainga

Sergio M. Rapu, U.S., 2018, 76 min., English, Rapa Nui & Spanish

Thursday, Nov. 14, 7:00 PM, Contemporary Art Museum, Free

The iconic statues and sensationalized "mysteries" of Easter Island (Rapa Nui) have drawn the interest of the world for centuries, attracting curious visitors to its shores. Today, this tiny, barren island is experiencing an economic boon as tourism skyrockets. Yet the indigenous culture and the island's fragile environment are suffering. "Eating Up Easter," directed by native Rapanui filmmaker Sergio Mata'u Rapu, explores the dilemma his people are facing. Crafted as a story passed down to his newborn son, the film intertwines the history of the island with the stories of four islanders. In their own voices, these Rapanui reveal the reality of modern life and the actions they are taking to preserve their culture and environment amid rapid development. A local ecologist leads recycling efforts to tackle the mounting trash arriving with tourists and the waves of plastic washing up on shore. Two musicians struggle to build a free music school they hope will preserve cultural practices and reunite their fractured community. And Sergio's father, formerly the island's first native governor, attempts to balance traditions against the advantages of development while building a mini-mall in the island's only town.

Co-presented by the Contemporary Art Museum St. Louis

DOCUMENTARY



A Faithful Man L'homme fidèle

Louis Garrel, France, 2018, 75 min., French

Friday, Nov. 8, 2:15 PM, Plaza Frontenac 5

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

Nine years after she left him for his best friend, journalist Abel (Louis Garrel) gets back together with Marianne (Laetitia Casta), his recently widowed old flame. It seems to be a beautiful new beginning, but soon the hapless Abel finds himself embroiled in all sorts of drama: the come-ons of a wily young woman (Lily-Rose Depp), the machinations of Marianne's morbid young son (Joseph Engel), and some unsavory questions about what exactly happened to his girlfriend's first husband. Shifting points of view as nimbly as its players switch partners, the sophomore feature from actor/director Louis Garrel — co-written with the legendary Jean-Claude Carrière, the longtime Luis Buñuel collaborator — is at once a beguiling bedroom farce and a playful inversion of the patriarchal tropes of the French New Wave. The LA Times calls the film “a tart, seriocomic morsel of desire and doubt.”

Sponsored by Delcia Corlew

NARRATIVE



Flamekeeper

John Presley, U.S., 2019, 77 min.

Friday, Nov. 15, 7:30 PM, Stage at KDHX

First-time Missouri filmmaker John Presley provides an illuminating profile of world-class bluegrass fiddler Michael Cleveland. Routinely hailed as without parallel as a player, Cleveland wows such fellow instrumental luminaries as Bela Fleck, Vince Gill, and Sam Bush, who enthusiastically testify to his prowess. Physical challenges make his accomplishments even more impressive: Born blind and with a cleft palate, Cleveland then lost most of his hearing in one ear. A physician also notes that the musician has brain anomalies that should make his epic fiddle-playing even more difficult. Despite the seemingly insurmountable odds, Cleveland began playing fiddle at age 4, and after some initial struggles, he quickly proved a prodigy. He then expanded his repertoire of instruments, displaying impressive chops on both guitar and mandolin. Although Cleveland doesn't limit himself to a single genre, periodically working in rock and jazz modes, the International Bluegrass Music Association has named him Best Fiddler 11 times since 2001, and his group Flamekeeper is a four-time winner as instrumental group. Deftly tracing the arc of Cleveland's life and career and offering a plenitude of great music for bluegrass fans, “Flamekeeper” tells a truly inspiring story. **With director Presley.**

DOCUMENTARY



Flint: The Poisoning of an American City

David Barnhart, U.S., 2019, 85 min.

Sunday, Nov. 17, 4:00 PM, Washington U./Brown, Free

“Flint: The Poisoning of an American City” traces the history of the city's interaction with the Flint River — from the continued abuse and neglect of both infrastructure and environmental regulations, through subsequent city population decline, to Michigan's 2013 appointment of outside emergency managers. This poisonous mix of factors created a crisis that has gone on for five years, resulting in record-high levels of lead in the drinking water of the city. The film interweaves interviews with area residents — including parents, social workers, educators, pastors, and experts on water and health — with testimony at congressional and other oversight committee hearings to demonstrate how 100,000 people have been poisoned by lead, an irreversible affliction. No timeline exists for the remediation of the situation. “Flint” explores the critical question of how this could happen in America and how the crisis should serve as a warning for the rest of the country. A recent report found that 5,300 American cities were in violation of federal lead rules, and research published in USA Today detected excessive lead in nearly 2,000 public water systems across all 50 states. **With director Barnhart and subjects.**

DOCUMENTARY



Frankie

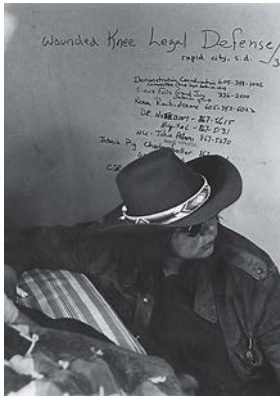
Ira Sachs, France, 2019, 98 min., English, French & Portuguese

Saturday, Nov. 9, 6:30 PM, Plaza Frontenac 5

Unfolding over the course of a late summer's day in the fabled resort town of Sintra, Portugal — known for its dense gardens and gorgeous villas and palaces — “Frankie” follows the family members who have gathered for a vacation organized by the matriarch (Isabelle Huppert). In this fairy-tale setting, husbands and wives, parents and children, friends and lovers — stirred by their romantic impulses — discover both the cracks between them and an unexpected depth of feeling. The film's stellar supporting cast includes Brendan Gleeson, Marisa Tomei, and Greg Kinnear. Declaring the film “a shrewd, unhurried portrait of family and friendship,” RogerEbert.com writes: “What a thorough pleasure to be in the company of ‘Frankie,’ a film that feels like a sumptuous beach read on a lazy sunny afternoon.”

Sponsored by Pulitzer Arts Foundation

NARRATIVE



From Wounded Knee to Standing Rock: A Reporter's Journey

Kevin McKiernan, U.S., 2019, 89 min.

Saturday, Nov. 9, 8:00 PM, Washington U./Brown, Free

"From Wounded Knee to Standing Rock" tells the intertwined stories of Willard Carlson, a Yurok Indian fisherman who fought at Wounded Knee, S.D., and journalist Kevin McKiernan, the film's non-Indian director, who covered the controversial occupation from the inside. The Yuroks — the largest Native American tribe in California — discovered their "Indian-ness" during the 1973 confrontation at Wounded Knee. Following the 10-week siege by FBI agents, U.S. marshals, and the 182nd Airborne, they returned home to fight for Yurok sovereignty and fishing rights on the Klamath River. The film traces Willard's bittersweet journey from Wounded Knee to Standing Rock, where he and members of more than 280 tribes come together to oppose an oil pipeline that threatens a native water supply. "From Wounded Knee to Standing Rock" provides a revealing eyewitness account of the American Indian Movement's armed occupation of Wounded Knee. The film features previously unseen footage within Wounded Knee that McKiernan buried before his arrest by the FBI at the siege's conclusion, and much of the contemporary footage is shot by legendary cinematographer/activist Haskell Wexler. **With director McKiernan.**

Sponsored by Patrick Gadell, attorney

DOCUMENTARY



Gay Chorus Deep South

David Charles Rodrigues, U.S., 2019, 97 min.

Tuesday, Nov. 12, 8:00 PM, Tivoli 1

The Tribeca 2019 Audience Award winner, "Gay Chorus Deep South" follows the San Francisco Gay Men's Chorus as it embarks on a tour of the American Deep South. In response to the divisive 2016 election and a wave of discriminatory anti-LGBTQ laws in Southern states, the chorus — joined by the Oakland Interfaith Gospel Choir — brings a message of music, love, and acceptance to communities and individuals confronting intolerance. Frequently moving — and often funny — "Gay Chorus Deep South" features the expected array of extraordinary performances, but it places equal emphasis on the conversations and connections that occur between concerts. While telling the stories of several representative chorus members, including those of conductor/artistic director Tim Seelig and a former Mississippian who's attempting to reconnect with his disapproving father, the film also gives attention to queer audience members who find inspiration and solace in attending a chorus concert. **With a performance by the Gateway Men's Chorus.**

Shown With: **Ladylike** (Lidieth Arevalo, Rachel Bickert, Emily Tapanes & Emma Wang, U.S., 2019, 20 min.)

A young queer woman in the American South comes to terms with her sexuality, shattering her deep-rooted religious beliefs and the cultural stereotypes within her conservative community and family.

Sponsored by John C. Danforth Center on Religion and Politics at Washington University in St. Louis

DOCUMENTARY



The Ghost Who Walks

Cody Stokes, U.S., 2018, 100 min.

Friday, Nov. 15, 9:30 PM, Tivoli 3

Shot in St. Louis by former St. Louis Filmmakers Showcase award-winner Cody Stokes, "The Ghost Who Walks" is a breathlessly paced ride through the hidden underbelly of the city. After five years in prison, Nolan (Garland Scott) is given his freedom, but his release required that he rat on his former boss — a betrayal that carries a death sentence. Nolan must now scramble to find his ex, Lena (Alexia Rasmussen), and the 5-year-old daughter he's never met before Donnie (Gil Darnell) can track him down and kill him. Nolan's quest is simple: Put his family back together and escape. But to build a better future, Nolan first has to face his past in all its forms. Can Nolan survive the night? Or is he already a ghost, doomed from the moment the prison doors opened? **With director Stokes and producer Dan Gartner.**

NFF sponsored by Barry & Jackie Albrecht and Pat Scallet

Film sponsored by SAG-AFTRA

NARRATIVE



The Golden Glove Altin Eldiven

Fatih Akin, Germany, 2019, 115 min., German & Greek

Saturday, Nov. 16, 9:30 PM, Plaza Frontenac 6

Sunday, Nov. 17, 12:15 PM, Plaza Frontenac 6

Acclaimed filmmaker Fatih Akin ("Head-On," "The Edge of Heaven," "In the Fade") offers a pitch-black horror film — based on a true story — set in the grimmest, least savory quarters of 1970s Hamburg. At first glance, Fritz (Fiete) Honka is a pitiful loser: The man with the broken face carouses through his nights in a red-light-district dive, the Golden Glove, chasing after lonely women. As his fellow bar hounds tear up over schmaltzy German songs and drink copiously to dull their pain and longing, none of the regulars suspects that the apparently harmless Fiete is actually a monster: a murderer who preys on middle-aged women. Calling the film "a profound portrait of a serial killer," the film site Birth.Movies.Death writes: "Fatih Akin's latest film explores this exceptionally dark and dank corner of society, eschewing the seemingly unavoidable sexiness of the true crime genre to tell an appropriately depraved, visceral, and deeply unsettling story the way it should be told."

NARRATIVE



The Ground Beneath My Feet Der Boden unter den Füßen

NARRATIVE

Marie Kreutzer, Austria, 2019, 108 min., English & German

Monday, Nov. 11, 3:00 PM, Plaza Frontenac 6

Tuesday, Nov. 12, 4:45 PM, Plaza Frontenac 6

In Marie Kreutzer's taut psychological thriller — a close cousin to “Repulsion” — Lola (Valerie Pachner) manages her personal life with the same ruthless efficiency she uses to succeed in the business world. Not only does she keep her relationship with boss Elise a secret, Lola also hides the existence of older sister Conny, who has a long history of mental illness. But when Lola receives the news that Conny has attempted suicide, her secrets begin to surface and affect the workplace. As she tries to do what's best for her sister without jeopardizing her hard-won career, Lola slowly finds her own grip on reality slipping away. The New York Times writes: “While it sometimes dons the characteristics of a psychological thriller, ‘Ground’ eventually unfolds a powerful, metaphor-driven fable, one full of sorrow and anger about the way we live now. This is crafty, first-rank filmmaking.”



Happy Ending

NARRATIVE

Hella Joof, Denmark, 2018, 96 min., Danish

Thursday, Nov. 14, 7:00 PM, Plaza Frontenac 5

Friday, Nov. 15, 4:30 PM, Plaza Frontenac 5

Helle has been waiting forever for workaholic husband Peter to retire, allowing them to enjoy the autumn of their years by traveling and exploring the world together. But when Peter comes home from what's supposed to be his last day at work, life takes a surprisingly new turn: He's decided to pursue a new career as a wine importer and has invested all their savings in an exclusive vineyard in Austria. Understandably outraged, Helle splits with Peter, and they each set out on separate journeys of discovery, filled with new opportunities, problems, and dreams. But can Helle and Peter truly start over and live without each other after 50 years of marriage?



Hawaii

NARRATIVE

Jesús del Cerro, Romania, 2018, 116 min., Romanian

Tuesday, Nov. 12, 2:30 PM, Plaza Frontenac 5

Saturday, Nov. 16, 8:30 PM, Plaza Frontenac 5

In 1988 — before the fall of the Iron Curtain — Andrei and his father, Vasile, live in Romania, whose impoverished citizens suffer under the repressive regime of Nicolae Ceaușescu. Unexpectedly, the pair receives news about Vasile's long-absent brother, Petrus, who was assumed dead after an escape attempt to the West years before. In fact, Petrus had successfully fled the country, and he's been living in Hawaii even since. Now, however, Petrus has actually died — and he's left Andrei and Vasile a large inheritance. Unfortunately, they can't claim the money because the concept of private property does not exist in communist Romania. The only means of claiming their legacy is to follow Petrus' example and make their way to a free country. Concocting an innovative plan, they must avoid the notice of the surveillance state and thwart Romania's secret police to have any hope of escape.



A Hidden Life

NARRATIVE

Terrence Malick, Germany, 2019, 173 min., English & German

Friday, Nov. 15, 8:00 PM, Tivoli 1

The new film from legendary director Terrence Malick (“Badlands,” “Days of Heaven,” “The Tree of Life”), “A Hidden Life” tells the real-life story of Austrian peasant farmer Franz Jägerstätter (August Diehl), who refuses to fight for the Nazis in World War II. Born and bred in the small village of St. Radegund, Franz is working his land — living a simple life with wife Fani (Valerie Pachner) and his three daughters — when war breaks out. Called up to basic training, Franz is away from his beloved family for months, but when France surrenders he is allowed to return to his farm in upper Austria. As the war drags on, however, Franz and the other able-bodied men in the village are called up to fight. Their first requirement is to swear an oath of allegiance to Adolf Hitler and the Third Reich. Despite the pleas of his neighbors, Franz refuses. Wrestling with the knowledge that his decision will mean arrest and even death, Franz finds strength in Fani's love and support. IndieWire writes: “A Hidden Life” is a lucid and profoundly defiant portrait of faith in crisis. It's an intimate epic about the immense strength required for resistance, and the courage that it takes for one to hold fast to their virtue during a crisis of faith.”



How About Adolf? Der Vorname

Sönke Wortmann, Germany, 2018, 91 min., German

Friday, Nov. 8, 6:45 PM, Plaza Frontenac 6

Saturday, Nov. 16, 7:30 PM, Plaza Frontenac 6

In Sönke Wortmann's darkly comic "How About Adolf?," Stephan and wife Elisabeth organize a dinner party for family and friends in celebration of the imminent arrival of the first child of Thomas, Elisabeth's brother, and his pregnant girlfriend, Anna. Planned as a cozy get-together with family and friends, the evening turns unexpectedly raucous when Thomas teasingly claims that the couple plans to name their child Adolf. The announcement is intended as a joke, but the reaction is so extreme that Thomas never manages to correct the misperception, and a late-arriving Anna — unaware of the imbroglio — only adds to the confusion and upset. The Economist writes: "What makes Claudius Pläging's script so funny is not its use of black comedy but its insight into family dynamics, where the dispute over the name merely provides a pretext for guests at the table to air stifled grievances (of which there are many). Still, 'Der Vorname' ends happily. 'Families have arguments and disagreements,' Elisabeth says, 'but they pull themselves together and get along with each other again.' Nothing brings more joy, happiness and reconciliation to a family than the birth of a child."

Sponsored by Tenacious Eats

NARRATIVE



The Humorist Yumorist

Michael Idov, Russia, 2019, 100 min., Russian

Monday, Nov. 11, 5:35 PM, Plaza Frontenac 6

Wednesday, Nov. 13, 8:45 PM, Plaza Frontenac 6

In "The Humorist," set in the midst of the collapsing U.S.S.R., the favorite stand-up comedian of the regime begins challenging censorship. Boris Arkadiev — a Russian-Jewish stand-up comedian — is tormented not only by the external oppression and censorship of the Soviet Union in 1984 but also by his own insecurities. The combination of fame, KGB "patronage," and a lack of personal freedom is driving him crazy. When the leaders who dictate what he can and can't joke about summon him to their villa, the comedian snaps. Armed with the exotic American notion of "insult humor," he takes his revenge. Variety writes: "Screenwriter Michael Idov makes an impressive directing debut with the super-smart, confidently lensed 'The Humorist.' Set in the waning days of the Soviet Union when decadence and repression went hand-in-hand, the film is a portrait of a comedian whose intellect becomes a burden when he can't adapt himself to the increasingly heavy chains of expectation and censorship. Idov's exceptionally clever dialogue is matched with a sharp understanding of structure."

NARRATIVE



Intimate Strangers Intimidade entre Estranhos

Jose Alvarenga Jr., Brazil, 2018, 120 min., Portuguese

Tuesday, Nov. 12, 9:15 PM, Plaza Frontenac 5

Wednesday, Nov. 13, 5:15 PM, Plaza Frontenac 5

Maria temporarily moves to Rio to be close to her husband, Pedro, who is acting in a TV series. Far from her friends and work, Maria feels isolated, and although now in the same city, she also grows increasingly distant from Pedro, who spends his days in the studio. Her loneliness has a faithful observer: Horácio, an introspective young man who's the owner of the building where the couple lives. The relationship between Maria and Horácio begins with conflict, but the differences between the two diminish, and they eventually create their own world — a place in which actor Pedro no longer has a role.

NARRATIVE



Jinpa Zhuang si le yi zhi yang

Pema Tsenden, China/Tibet, 2018, 86 min., Tibetan

Saturday, Nov. 9, 4:25 PM, Plaza Frontenac 5

Tuesday, Nov. 12, 5:00 PM, Plaza Frontenac 5

On the path of life, sometimes we meet someone whose dreams overtake our own to the point that they converge. Motoring down an isolated road through the vast barren plains of Tibet, a truck driver chances on a young man hitching a ride and picks him up. Coincidentally, both men are named Jinpa. As they drive and chat, the truck driver notices that his new friend has a silver dagger strapped to his leg — a weapon that he intends to use to kill the man who murdered his father. As he drops off the hitchhiker at a fork in the road, little does the truck driver realize that their short time together has changed everything and their destinies are now intertwined. Praising the film's "ferocious, visionary power," Cinema Scope writes: "Jinpa" is an extraordinary departure from the realist narratives that have made Pema Tsenden's works celebrated at film festivals around the world. It is a fable, a Tibetan road movie, and a tribute to classic Westerns all at once."

NARRATIVE



Just Mercy

Destin Daniel Cretton, U.S., 2019, 136 min.

Saturday, Nov. 9, 6:00 PM, Tivoli 1

A powerful and thought-provoking true story, "Just Mercy" follows young civil-rights attorney Bryan Stevenson ("Black Panther's" Michael B. Jordan) and his history-making battle for justice. After graduating from Harvard, Bryan might have had his pick of lucrative jobs. Instead, he heads to Alabama to defend those wrongly condemned, with the support of local advocate Eva Ansley (Oscar winner Brie Larson). One of his first, and most incendiary, cases is that of Walter McMillian (Oscar winner Jamie Foxx) who, in 1987, was sentenced to die for the notorious murder of an 18-year-old girl, despite a preponderance of evidence proving his innocence and the fact that the only testimony against him came from a criminal with a motive to lie. In the years that follow, Bryan becomes embroiled in a labyrinth of legal and political maneuverings and overt and unabashed racism as he fights for Walter, and others like him, with the odds — and the system — stacked against them.

Sponsored by the Clark-Fox Family Foundation, Criminal Justice Ministry, Jewish Community Relations Council of St. Louis, Migrant and Immigrant Community Action Project (MICA), Peace & Justice Commission of the Archdiocese of St. Louis, and St. Francis Community Services-Catholic Legal Assistance Ministry

NARRATIVE



Kairos

Paul Barakat, Australia, 2018, 94 min.

Thursday, Nov. 14, 2:35 PM, Plaza Frontenac 6

Saturday, Nov. 16, 12:10 PM, Plaza Frontenac 6

"Kairos" — taken from the ancient Greek word meaning "the supreme moment" — tells the inspirational story of Danny, an aspiring boxer with Down syndrome, whose dreams of stepping into the ring are challenged after a violent mishap with his trainer. During the emotional and psychological fallout from the incident, Danny turns inward and begins to question the very nature of his identity. This unconventional boxing drama features a groundbreaking lead performance by Chris Buntton, an actor with Down syndrome. "Kairos" debuted at Rome's 22nd Annual Tertio Millennio Film Festival, where it was named Best Film. In its award citation, the fest jury writes: "Kairos' undermines the stereotype of Down syndrome as a physical, mental, psychological, relational and social limit. But 'Kairos' also shows us the different levels of love and friendship, with all the distortions that human weakness brings with it." **With director Barakat.**

NARRATIVE



Kate Nash: Underestimate the Girl

Amy Goldstein, U.K./U.S., 2018, 89 min.

Saturday, Nov. 16, 6:00 PM, Stage at KDHX

This highly entertaining documentary about British singer/songwriter and actress Kate Nash — a star of Netflix's "GLOW" — is a kaleidoscopic, energetic vérité work that provides almost shockingly intimate access to the performer, who experiences a full-blown career crisis as the film unfolds. Nash, when barely out of her teens, achieved almost instantaneous pop stardom with the single "Foundations" and her first album, which went to No. 1 on the U.K. charts in 2007. Her success continued with her second album, but an unexpected turn to a riot-grrrl sound with her third album caused a rift with her record company, which dropped her (by text!) and forced her to self-release. Moving to LA to remake her image and restart her career, Nash is captured by the doc as she struggles with new music-industry realities (along with its long-standing sexist attitudes toward female artists), geographical dislocation, and an out-of-the-blue financial betrayal by her manager.

Shown With: **Somewhere in Their Heads** (Gregg Houston, U.K./U.S., 2018, 14 min.) This chronicle of the recording of Curse of Lono's album "As I Fell" follows the band members as they move between London and a remote desert studio in Joshua Tree, Calif.

DOCUMENTARY



Kifaru

David Hambridge, Hong Kong/Kenya/U.S., 2019, 81 min., English & Swahili

Thursday, Nov. 14, 5:00 PM, Tivoli 1, Free

A distressing account of extinction in real time, "Kifaru" follows the lives of two young Kenyan recruits who join Ol Pejeta Conservancy's rhino-caretaker unit, a small group of rangers that care for and protect Sudan, the last male northern white rhinoceros — or kifaru, in Swahili. Although Sudan is quite old, the team zealously protects him and the two remaining female northern white rhinos from poachers, with the faint hope that science can somehow find a means to save the species. The rangers have made their mission personal, treating the rhinos as immense pets — running and playing with them, rubbing them with mud, fretting when they become sick. But their devotion comes at a cost: One of the rangers, Jojo, clearly loves Sudan and the others but is torn because the job requires his absence from his family for 10 months at a time. Offering a privileged view through the eyes of the recruits, "Kifaru" spans the caretakers' first four years on the job and provides firsthand experience of the joys and pitfalls of conservation.

Shown With: **Mointal Ranger** (Ansiqi Li, China, 2019, 16 min., Chinese) The story of a ranger who guards the forest in the frontier of China and Kazakhstan.

DOCUMENTARY



The Kill Team

Dan Krauss, U.K., 2019, 87 min.

Saturday, Nov. 9, 3:30 PM, Tivoli 1

When Andrew Briggman (Nat Wolff), a young soldier taking part in the U.S. invasion of Afghanistan, witnesses other recruits killing innocent civilians under the direction of sadistic Sgt. Deeks (Alexander Skarsgård), he considers reporting them to higher-ups. But the heavily armed, increasingly violent platoon becomes suspicious that someone in their ranks has turned on them, and Andrew begins to fear that he'll be the next target. Writer-director Dan Krauss' "The Kill Team" — based on the events that inspired his award-winning documentary of the same name, which screened at SLIFF in 2013 — is an urgent and explosive recounting of one of the darkest incidents in the recent history of the American military. The Wrap writes: "Based on the true story of Adam Winfield, 'The Kill Team' is both a tense moral thriller and a disheartening account of our country's actions abroad."

NARRATIVE



Kings of Beer

Sean Mullin, Brazil/Canada/China/Russia/U.S., 2019, 82 min.

Saturday, Nov. 16, 3:30 PM, Tivoli 1

In "Kings of Beer" — directed by Sean Mullin ("Amira & Sam," the winner of SLIFF's 2014 New Filmmakers Forum) — a diverse group of elite brewmasters from 65 breweries and 23 countries battle it out in an intense competition to brew the world's most iconic American lager: Budweiser. The brewmaster who can brew the best, most consistent Budweiser over a 12-month period will bring home the Global Brewmaster Cup. Judged by an illustrious group of experts who are sequestered deep within the historic walls of the most renowned room in the brewing world — Room 220 — most of these "key tasters" have decades of experience, which have trained their palates to pick up the most minute of flavor flaws. The tasters in this fabled room are responsible for ensuring the standard of more than one-quarter of the world's beer, with Budweiser the gold standard of consistency by which all the other beers are judged. In a competition usually decided by no more than a hundredth of a point, even the slightest misstep can cost a brewmaster the coveted Cup. Despite the hardship and uncertainty, one thing is clear: Kings aren't born, they're brewed. **With director Mullin.**

DOCUMENTARY



Kings of Mulberry Street

Judy Naidoo, South Africa, 2019, 85 min.

Saturday, Nov. 9, 12:30 PM, Plaza Frontenac 6

Sunday, Nov. 10, 3:00 PM, Plaza Frontenac 6

Set in the Indian community of 1980 South Africa's Sugarhill District, "Kings of Mulberry Street" recounts the charming, often hilarious adventures of a pair of unlikely 9-year-old friends. Ticky is a feisty artful dodger — cheeky and daring, with a streetwise swagger and little respect for rules. He escapes the realities of his tough existence by living in a Bollywood dream world where he's an unbeatable action hero and rooftops are his kingdom. When chubby, timid Baboo moves into the neighborhood with his snooty, academic dad, Ticky declares him the biggest loser he's ever seen. But soon the two boys are drawn together by the shared threat of Raja, the local bully and crime boss. Deciding to rid their community of the evil Raja, the two misfits concoct a plan that emulates the antics and mannerisms of Bollywood's outsized heroes. *Appropriate for ages 12 and older (some offensive language).*

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

NARRATIVE



The Land

Stephen Wallace Pruitt, U.S., 2019, 88 min.

Sunday, Nov. 10, 3:15 PM, Tivoli 3

"The Land" tells the compelling story of a marriage on the precipice of an uncertain future. By leveraging the very land that has been in his family for generations, sixty-something farming couple John (Herman Johansen) and Mary Lou (Kathleen Warfel) expanded their family farm into the largest in Sumner County, Kan. Now, as crop and land prices fall, John and Mary Lou face the impending loss of the only life they've ever known. Like the ever-shifting Kansas winds that daily buffet their farm, Mary Lou's regard for John turns without warning, her attitude abruptly changing from calm to calamitous. And John, once confident, determined, and proud, seems incapable of turning back the clock and putting things right. Inspired by those too old to start over and yet too young to give up, the film explores the question: "Are we more than what we do?" Kansas City filmmakers Stephen Wallace Pruitt and Mary Settle Pruitt's "The Tree" screened at SLIFF in 2017. **With director Pruitt and producer Mary Settle Pruitt.**

NARRATIVE



Last Year at the Crossing

Kathy Bruner, U.S., 2017, 76 min.

Sunday, Nov. 10, 12:30 PM, Plaza Frontenac 6

An alternative school in small-town Indiana is the last, best chance for struggling teens to earn a high-school diploma. For Devin, Hannah, Zariah, and Keegan, just getting an education has been an uphill battle. The four teens, who fell through the cracks of the public school system, have vastly different personalities, but all are engaging in their own way. They face a daunting array of obstacles — from teen pregnancy to a penchant for fights — and make a fair share of bad decisions, but the audience can't help but root for them to overcome the bleak environment in which they live, with its declining manufacturing economy, worsening opioid crisis, and general lack of hope. Following the teens and their inspirational school administrator, Roger, at the Marion Crossing Educational Center, director Kathy Bruner provides a cinéma vérité view of the school, as the staff works to overcome the students' challenges by teaching job skills, providing counseling, and showing needed empathy. "Last Year at the Crossing" offers a revealing snapshot of life in the American heartland, where all too many people are living in survival mode. **With director Bruner.**

DOCUMENTARY



Latter Day Jew

Aliza Rosen, U.S., 2019, 85 min.

Sunday, Nov. 10, 2:40 PM, Plaza Frontenac 5

This charming, droll, and sometimes moving documentary is built around the personality of comedian and podcaster H. Allan Scott, who is preparing for his bar mitzvah — at age 30. A gay ex-Mormon — and former St. Louisan — who has only recently joined the Jewish faith, Scott is a vivacious but self-effacing character with real charisma. The film features an abundance of funny, semi-confessional footage of Scott awkwardly interfacing with his new religion: attending bar mitzvah classes with junior-high kids, learning Hebrew with a tutor, making a pilgrimage to Israel. There's also plenty of party planning, with Scott jetting around to recruit family and friends to be involved in the event — several scenes were shot in Kirkwood — and occasional side trips to speak to other Jewish figures, including an interesting segment with a Reformed Jewish transwoman educator and activist. Although spending time with Scott is always hugely enjoyable, there are also some genuinely poignant moments, particularly involving his mom. **With subject H. Alan Scott.**

Shown With: **52%** (Wren Gardiner, U.S., 2019, 11 min.) A young woman obsesses over her newly discovered Jewish heritage after her mother takes a 23andMe test. **With director Gardiner.**

DOCUMENTARY



Little Joe

Jessica Hausner, U.K., 2019, 105 min.

Saturday, Nov. 9, 7:30 PM, Tivoli 3

Alice (Emily Beecham), a single mother, is a dedicated plant breeder at a corporation engaged in developing new species. She has engineered a very special crimson flower, remarkable not only for its beauty but also for its therapeutic value: If kept at the ideal temperature, fed properly, and spoken to regularly, the plant makes its owner happy. Against company policy, Alice takes one home as a gift for Joe, her teenage son, and they playfully christen the breed Little Joe in his honor. As the plant grows, however, so does Alice's suspicion that her new creations may not be as harmless as their diminutive nickname suggests. Variety writes: "In 'Little Joe,' (director Jessica Hausner) works in a shivery and deliberate modernist spook-show style, one that calls up echoes of early David Cronenberg and the Stanley Kubrick of 'The Shining.' She holds us in a refined trance, tantalized with fascination at what's waiting around the corner."

NARRATIVE



Locusts

Heath Davis, Australia, 2019, 86 min.

Thursday, Nov. 14, 9:30 PM, Tivoli 3

In "Locusts," a dark thriller set in Australia's Outback, estranged tech entrepreneur Ryan Black returns to his desert hometown — the ironically named Serenity Crossing — for his father's funeral. Ryan is reluctantly reunited with his ex-con brother, and the pair soon becomes the target of an extortion scam at the hands of desperate criminal associates of their reprobate dad. The Aussie movie site FilmInk writes: "Boasting a tight and twisting script and stunning imagery, 'Locusts' is the kind of film that we don't see nearly enough of in Australia: a classy crime B-movie in the style of John Dahl or (early) James Foley. It's elevated even further, however, by the stellar performances. Ben Geurens is totally empathetic as the harried hero, while Alan Dukes, Steve Le Marquand, Justin Rosniak, Ryan Morgan and Damian Hill (in his final screen performance) are absolutely stunning as the bad guys, bringing a wonderfully wild eyed brand of menace and madness to their characters."

NARRATIVE



Made in Auschwitz: The Untold Story of Block 10

DOCUMENTARY

Sylvia Nagel & Sonya Winterberg, Germany/U.S., 2019, 73 min., Dutch, English, French, German & Hebrew
Sunday, Nov. 17, 3:00 PM, Plaza Frontenac 6

“Made in Auschwitz” focuses needed attention on a little-known aspect of the Nazis’ ghastly experiments, detailing the efforts of gynecologist Carl Clauberg to find an efficient means of sterilizing women. Clauberg’s “research” in birth control and fertility are part of the medical canon to this day, and such major firms as Siemens and the pharmaceutical company Schering (later purchased by Bayer) both participated in and profited from his work. The documentary deftly deploys archival materials and interviews with experts and historians, but the primary focus is on the testimony of a half-dozen remarkable women who survived Clauberg’s experiments, including a few who, despite the inhumane, painful treatments to which they were subjected, managed to have children after the war. Viewers may think they are familiar with the horrors of Josef Mengele and his cohort of concentration-camp physicians, but Clauberg’s experiments deserve the scrutiny the film provides, especially given the contemporary use and commercial exploitation of his work. **With co-director Winterberg and associate producer Rita Csapo-Sweet, an UMSL professor of media studies.**

Sponsored by UMSL Global, with support from University of Missouri-St. Louis and Pierre Laclède Honors College



Major Arcana

NARRATIVE

Josh Melrod, U.S., 2018, 81 min.
Friday, Nov. 8, 9:30 PM, Tivoli 3

Set in the backwoods of Vermont, “Major Arcana” follows Dink (Ujon Tokarski), an itinerant carpenter who returns home to collect an inheritance. In an attempt to end a legacy of alcoholism and poverty, Dink decides to build a log cabin by hand, but his plans are complicated when he reunites with Sierra (Tara Summers), a woman with whom he shares a troubled past. With Dink’s mother (Lane Bradbury), Sierra forces him to reconcile his old life with his new one. The U.K. film blog The People’s Movies writes: “What begins as an intriguing tale of a prodigal drifter returning home following the death of his father evolves into a moving character study and an exploration of destiny and belonging. Unafraid of tackling big themes but posing no easy answers, ‘Major Arcana’ is an honest and understated story led by a stirring central performance.” **With director Melrod.**



Marriage Story

NARRATIVE

Noah Baumbach, U.S., 2019, 136 min.
Thursday, Nov. 7, 8:00 PM, Tivoli 1

The fest opens with one of the year’s most critically lauded films, “Marriage Story,” a dramedy from Oscar-nominated writer-director Noah Baumbach (“The Squid and the Whale,” “Frances Ha”) that offers an incisive and compassionate look at a marriage breaking up and a family staying together. The film features Scarlett Johansson and Adam Driver (who also stars in “The Report” at this year’s SLIFF) as the central couple, and the deep cast includes Laura Dern, Alan Alda, and Ray Liotta. Toronto’s Globe & Mail, which hails “Marriage Story” as “a completely absorbing and devastating portrait of modern desire and responsibility,” writes: “Baumbach’s film will have you cycling through all manner of convulsions. This is hilarious, heartbreaking cinema — a work that will make you burst out laughing one moment, and leave you tearing your hair out the next.”

Sponsored by Dielmann Sotheby’s International Realty



Missing Link

NARRATIVE

Chris Butler, U.S., 2019, 93 min.
Saturday, Nov. 9, 11:00 AM, Missouri History Museum, Free

“Missing Link” — the globe-trotting family adventure from the Oscar-nominated LAIKA Studios (“ParaNorman,” “Kubo and the Two Strings”) — stars the furbearing Mr. Link (Zach Galifianakis), who’s a towering 8 foot tall and weighs a massive 630 pounds. But that scary appearance deceives: Funny, sweet, and adorably literal, Mr. Link is actually the world’s most lovable legend. Tired of living a solitary life in the Pacific Northwest, Mr. Link recruits fearless explorer Sir Lionel Frost (Hugh Jackman) to guide him on a journey to find his long-lost relatives in the fabled valley of Shangri-La. Along with adventurer Adelina Fortnight (Zoe Saldana), the fearless trio of explorers encounters more than their fair share of peril as they travel to the far reaches of the world. During the trek, the three learn that sometimes a family is found in the places you least expect. Native St. Louisan Brad Schiff, who serves as LAIKA’s animation supervisor, adds to the fun with a post-film Q&A. **Appropriate for ages 8 and older. With LAIKA Studios animation supervisor Brad Schiff, SLIFF Cinema St. Louis Award honoree.**



Mossville

Alexander John Glustrom, U.S., 2019, 75 min.

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

Mossville, La., is a shadow of its former self. Once a community rich in natural resources and history, Mossville was founded by formerly enslaved people, where neighbors lived in harmony and were insulated from the horrors of Jim Crow. Today, however, Mossville no longer resembles the town it once was. Surrounded by 14 petrochemical plants, Mossville is the future site of apartheid-born, South Africa-based chemical company Sasol's newest plant — a \$21.2 billion project and the largest in the Western hemisphere. At the film's center is 48-year-old Stacey Ryan, a lifelong resident of Mossville. In the past 10 years, he has lost both parents to cancer and seen the neighborhood he grew up in demolished to make way for Sasol's project. He experiences these changes from the view of his parents' home, a FEMA trailer smack in the middle of where the new Sasol facility is being built — and he refuses to leave. Having promised his dying parents to fight the sprawling chemical companies, Stacey struggles to keep his word as his power, water, and sewage are all cut off, and his health continues to decline from ongoing chemical exposure. **With producer Lyntoria Newton.**

Shown With: **Kofi and Lartey** (Sasha Rainbow, Ghana/New Zealand/U.K., 2019, 20 min.) Kofi and Lartey, two inseparable young boys, dream of a life beyond Agbogbloshie, an electronic-waste dump that has been dubbed one of the most toxic places on Earth.

DOCUMENTARY



My Blood Is Red Meu Sangue é Vermelho

Thiago Dezan, Graci Guarani, Leo Otero, Alexandre Pankararu & Marcelo Vogelaar, Brazil/U.K., 2019, 98 min., English & Portuguese

Sunday, Nov. 17, 1:00 PM, Washington U./Brown, Free

This powerful documentary uses young Guarani rapper Werá Jeguaka Mirim as the audience's access point to a wide-ranging overview of the serious challenges Brazil's many indigenous ethnic groups face — in particular, the expropriation and exploitation of their traditional lands by timber, mining, ranching, and farming interests with the active aid of the government. As one of the indigenous peoples' representatives at the World Cup in 2014, Werá boldly unfurled a banner — Demarcation Now — asserting the rights of his people, and he continues to use his music and writing to spread the word of the indigenous cause. "Demarcation" refers to the fact that traditional lands are supposed to be "demarcated" for tribal use by the 1988 Brazilian constitution, but in practice the indigenous groups are denied access and are compelled to "occupy" their own land, with white landowners using violence to forcibly remove them. In addition to collaborating on a song with major Brazilian rapper Criolo — the evolution of this song threads through the film — Werá speaks with indigenous activists, who share disturbing stories of those displaced, injured, or killed. **With producer Brian Mitchell.**

DOCUMENTARY



My Name Is Pedro

Lillian LaSalle, Haiti/U.S., 2017, 96 min.

Saturday, Nov. 9, 1:50 PM, Plaza Frontenac 5

"My Name Is Pedro" explores what public education meant to South Bronx Latino maverick educator Pedro Santana — and what he, in turn, means to public education. Infectious in his optimism, Santana becomes one of the most influential public-school teachers and administrators in the New York system after turning around his troubled Bronx middle school. He is unapologetic in his commitment to create change for kids, no matter the odds. When a glowing front-page New York Times article catapults him into the spotlight, he is recruited and then accepts a promotion to use his out-of-the-box and transformative practices to save a corrupt and divided suburban school district. But the political challenges there may simply be too great even for Santana. To continue his life's mission to prove that every kid can learn (he himself was labeled "special ed" as a child), Santana realizes that he must venture beyond not only the restrictive four walls of the public education system but also his own neighborhood, city, and even country. "My Name Is Pedro" is an essential and timely reminder of the importance of the great educators who exist within the infrastructure of our country's public-education system. **With director LaSalle.**

DOCUMENTARY



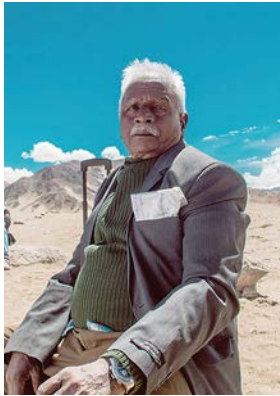
My Summer As a Goth

Tara Johnson-Medinger, U.S., 2018, 100 min.

Sunday, Nov. 17, 3:30 PM, Tivoli 3

"My Summer As a Goth" tells a delightful coming-of-age story about the sometimes painful but often comic search for identity and love in adolescence. After the sudden death of her father, 16-year-old Joey (Natalie Shershow) is sent to stay with her eccentric grandparents while her author mother promotes her latest novel. Joey promptly falls for Victor (Jack Levis), the beguiling Goth boy next door, and is soon transformed, joining his merry band of misfits in black. Set in present-day Portland, "My Summer As a Goth" navigates Joey's relationships with her new friends, her family, and her own conflicted feelings. The film is sure to resonate with anyone who survived teenage social alienation and that first summer heartbreak — and isn't that all of us? The San Antonio Current writes: "By making the outcasts the 'in-crowd,' this quirky comedy puts a spin on the typical teen story of fitting in, with the added bonus of getting to watch actors flounce across the screen in darkly Victorian costumes and stylized makeup." **With director Johnson-Medinger.**

NARRATIVE



Namdev Bhau in Search of Silence Namdev Bhau

NARRATIVE

Dar Gai, India, 2018, 84 min., Hindi & Marathi

Friday, Nov. 8, 2:30 PM, Plaza Frontenac 6

Friday, Nov. 15, 5:00 PM, Plaza Frontenac 6

Namdev Bhau, a 65-year-old chauffeur, is tired of the noises in cacophonous Mumbai City and has completely stopped speaking. Deciding to pursue quietude even further, he abandons his chattering wife, oppressive relatives, and noisy life in the city and goes in search of Silent Valley, a fabled place high in the Himalayas whose sound level approaches zero decibels. On his journey, however, Namdev encounters the exasperating Aaliq, a 12-year-old boy on his own solo expedition, who annoyingly attaches himself to the older man and will not be shaken. The Hollywood Reporter writes: "At their height, Aaliq's unbearable pestering and Namdev's steadfast refusal to speak approach a grotesquely funny Chaplin or Jacques Tati routine, and one wonders how it will all end. (Director Dar) Gai's screenplay cleverly keeps everything on the surface level of absurdity until a final revelation scene brings an unforeseeable twist."



Nomad: In the Footsteps of Bruce Chatwin

DOCUMENTARY

Werner Herzog, Argentina/Australia/Chile/U.K., 2019, 89 min.

Sunday, Nov. 17, 1:05 PM, Tivoli 1

Told in Werner Herzog's inimitable style, "Nomad" explores the creative and personal vision the filmmaker shared with legendary travel writer and adventurer Bruce Chatwin ("The Songlines," "In Patagonia"). When Chatwin was dying, he summoned his friend and collaborator — Herzog had adapted the writer's novel "The Viceroy of Ouidah" into the film "Cobra Verde" — and asked to see his recent documentary about the tribesmen of the Sahara. In exchange, as a parting gift, Chatwin gave Herzog the rucksack he'd carried on his travels around the world. Thirty years later, carrying the same rucksack, Herzog sets out on his own epic journey to tell Chatwin's story, inspired by their shared passion for the nomadic life. Along the way, Herzog discovers stories of dinosaurs, lost tribes, and Aboriginal traditions, and encounters fellow wanderers and dreamers. Moving from Patagonia to the Black Mountains of Wales to the Australian Outback, "Nomad" offers a fitting and thought-provoking portrait of one of the 20th century's most charismatic writers and provides revealing insight into the imagination and obsessions of one of the world's most visionary directors.



Objector

DOCUMENTARY

Molly Stuart, Israel/Palestinian Territories/U.S., 2019, 75 min., English & Hebrew

Saturday, Nov. 16, 12:30 PM, Washington U./Brown, Free

Like all Israeli youth, Atalya is obligated to become a soldier. Unlike most, she questions the practices of her country's military and becomes determined to challenge this rite of passage. Atalya's principled stance is motivated by her support of Palestinian rights, and she not only refuses to serve in the Israeli army but also actively participates in efforts to stop the continued expansion of settlements. In the process, as Atalya educates herself about the issues by venturing into the Occupied Territories, the film documents the stories of several Palestinians whose land is taken and/or homes destroyed. Despite her family's political disagreements and personal concerns, Atalya refuses military duty and is imprisoned for her dissent. Her courage moves those around her to reconsider their own moral positions and personal power. "Objector" follows Atalya to prison and beyond, offering a unique window into the Israeli-Palestinian conflict from the perspective of a young woman who seeks truth and takes a stand for justice. **With director Stuart.**



Olympia

DOCUMENTARY

Harry Charalambos Mavromichalis, Canada/Cyprus/Greece/U.S., 2018, 103 min.

Saturday, Nov. 16, 5:00 PM, Webster U./Moore

A revealing, unfiltered profile of Academy Award-winning theater and film actor Olympia Dukakis, "Olympia" includes the expected interviews with admirers and friends about her considerable career accomplishments. Unlike most hagiographic documentaries, however, the film focuses primarily on life today, beginning on Dukakis' 80th birthday and following her over the next three years as she navigates between rehearsals, workshops, family life, and a journey to her ancestral home in Greece. Throughout the film, Dukakis consistently remains an unfiltered hoot, an in-your-face joy — or, as she saltily declares at one point, "an octogenarian motherfucker!" Exhibiting both candor and vulnerability, she deals with issues of age, grief, and sexuality, and talks frankly about her past struggles with depression, suicide, and drug addiction. Although "Olympia" explores Dukakis' film work — highlighted by her Oscar for "Moonstruck" — it also delves deeply into her impressive stage career. An uncompromising maverick and feminist, Dukakis started her own theater company to ensure she received the opportunity to play a full diversity of roles, resisting any attempts to pigeonhole her as "too ethnic." As "Olympia" makes clear, her defiant streak of independence is utterly undiminished by age.

Sponsored by Mike Isaacson & Joe Ortmeier



Olympic Dreams

Jeremy Teicher, U.S., 2019, 85 min.

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

In the romantic comedy “Olympic Dreams,” Penelope (Alexi Pappas), a young cross-country skier, befriends Ezra (Nick Kroll), a volunteer dentist, after a disappointing finish in her competition. In the cocooned world of the highly exclusive Athlete Village, Penelope and Ezra share a special time together, but the unspoken question is whether their relationship can extend beyond the Olympics. The first narrative ever shot in a real Athlete Village, “Olympic Dreams” was filmed entirely on location during the 2018 Olympic Winter Games in PyeongChang, South Korea, with real athletes such as Jamie Anderson and Gus Kenworthy making appearances. One-man-band Jeremy Teicher fills an impressive number of roles, serving as the film’s director, cinematographer, and sound recorder, and collaborating on the screenplay with his two actors. The Hollywood Reporter praises “Olympic Dreams” for bringing “fresh energy to the genre in taking its time when it comes to intimacy,” observing that “the result is a dramatic tension that carries through all the way to its final act.”

Sponsored by Stephanie Oliver, Dielmann Sotheby’s International Realty

NARRATIVE



Once Upon a Boy

Uri Levi, Israel/U.S., 2019, 66 min., English & Hebrew

Saturday, Nov. 16, 12:30 PM, Tivoli 3

In “Once Upon a Boy,” an Israeli family deals with the challenges of cerebral palsy, which affects one of their twin sons. Both ingratiatingly sweet and emotionally honest, the documentary focuses more on the people whose lives it captures than on the disease that alters their existence. Ron, the boy at the film’s center, and his twin — whose fraught looks reveal his worries about his sibling — both prove irresistible charmers, and their parents offer a study in contrast. Past losses make Ron’s mother more prone to cynicism, and she acutely feels the burden of parenthood. On the other hand, his father is so relentlessly upbeat that his good intentions can make him appear condescending to his wife. The two parents struggle with the difference between their approaches and outlooks, creating a tense dynamic, but the film makes clear that the mom’s pessimism is paired with a fierce devotion and that the dad’s optimism sometimes serves as armor against facing problems. “Once Upon a Boy” also has a local aspect: When Ron needs a leg operation, the family travels from Israel to St. Louis’ Children’s Hospital, where the kindly medical staff nurtures the boy, helps him through the surgery, and supports the still-bickering parents through the ordeal.

DOCUMENTARY



The Orchestra Class La Mélodie

Rachid Hami, France, 2017, 102 min., French

3 PM Saturday, Nov. 9, Plaza Frontenac 6

5:25 PM Sunday, Nov. 10, Plaza Frontenac 6

When violinist Simon Daoud is hired to teach the violin to a class of unruly junior-high-school students in an immigrant suburb of Paris, his first instinct is to run back to his rarefied world of classical string quartets. His mission to teach these 12 loudmouths to perform the violin parts in Rimsky-Korsakov’s Scheherazade at the Paris Philharmonic at the end of the school year seems beyond impossible. Yet as he gets to know the kids and their families, Simon’s priorities shift and he determines to do everything in his power to get them to the Philharmonic. While the movie clock is kept ticking by this exciting objective, the film’s heartwarming core is in its portrayal of the diverse group of kids brought together in the orchestra class. Writer-director Rachid Hami combines a documentary sensibility with a knack for bringing out his young actors’ comedic air and dramatic intensity. In this regard, “Orchestra Class’s” major discovery is Alfred Renely, the 15-year-old actor who shines as Arnold, a quiet boy who discovers he is a natural by taking his violin up to the roof of his housing project every night to practice.

NARRATIVE



Other Music

Puloma Basu & Rob Hatch-Miller, U.S., 2019, 85 min.

Sunday, Nov. 10, 6:30 PM, Stage at KDHX

“Other Music” provides a highly entertaining tribute to/eulogy for Other Music, a much-loved NYC indie record store that evolved out of another legendary institution, Kim’s Video. Perversely locating itself across the street from mega-store Tower Records, Other Music carved out its own quirky niche by featuring music that was hard to either categorize or find. Because of its exquisite taste, curatorial vision, and the defiantly non-commercial nature of much of what it stocked, the store was a magnet for musicians. Among those singing its praises in the doc are Regina Spektor and folks from bands such as the National, TV on the Radio, Interpol, Vampire Weekend, and Animal Collective (two members of which actually worked in the store), and a few other famous faces (Jason Schwartzman, Benicio Del Toro) also surface to give props. But the real stars of the film are its two devoted co-owners, their long-suffering and wonderfully understanding spouses, and Other Music’s absurdly knowledgeable, hyper-verbal, and often intimidating employees. The film includes excerpts from a going-away concert — among the performers are Yo La Tengo, Bill Callahan, and Yoko Ono — and features excellent archival footage of some memorable and often delightfully unhinged in-store performances. **With a panel of current and former employees of St. Louis independent record stores.**

DOCUMENTARY



Our Bodies Our Doctors

Jan Haaken, U.S., 2018, 78 min.

Sunday, Nov. 10, 3:30 PM, Tivoli 1, Free

Nearly one in four American women have an abortion during their lifetime, yet the doctors who perform this commonplace procedure are rarely talked about or seen. The enlightening “Our Bodies Our Doctors” follows these quiet heroes behind the scenes and into the procedure room, documenting their strength and compassion for women. The film keeps an intense focus on the doctors themselves — a cohort of charismatic, passionate, and diverse physicians — allowing them to discuss at length why they do what they do and what a typical day (if one exists) is like at a women’s reproductive health clinic. Although the film primarily explores the current landscape in women’s health, director Jan Haaken also provides fascinating historical context and reveals unforeseen angles (for example, the film explains why abortion migrated out of hospitals and into standalone clinics after Roe v. Wade). As Gloria Steinem states: “The film is important because it shows truth to power. It brings the reality of abortion care onto the screen.” **With director Haaken; Dr. Colleen McNicholas, chief medical officer for Planned Parenthood of the St. Louis Region and Southwest Missouri; and Mallory Schwarz, executive director for NARAL Pro-Choice Missouri.**

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

DOCUMENTARY



Patrinell: The Total Experience

Andrew Elizaga & Tia Young, U.S., 2019, 94 min.

Sunday, Nov. 17, 1:00 PM, Stage at KDHX, Free

Because of the steady exodus of African Americans from the rapidly gentrifying, historically black neighborhood of Seattle’s Central District, the city’s extraordinarily gifted “First Lady of Gospel,” the Rev. Patrinell Staten Wright, struggles to maintain the world-famous Total Experience Gospel Choir, which she has directed for 45 years. With her amazing voice and unwavering devotion, Wright made the choir a place where African-American youth in Seattle could both gain a love of gospel and expand their horizons. Performing for presidents and traveling the globe, her charges learned about a world that would have otherwise been inaccessible to them. But Patrinell’s choir has weakened over the years, largely because the African-American neighborhoods in the central corridor have been bought up, with black families moving out of the city. Now the choir is primarily filled with middle-aged white neighborhood folks who like singing for a hobby but don’t have the skill or passion that the kids from the original choir had back in the day. Despite the challenges, Wright — fiercely independent, strong-willed, and outspoken — continues to confront bigotry, patriarchy, and social injustice on her uphill journey to share faith and build community through music. **With co-directors Elizaga and Young and cinematographer Katya Palladina.**

Sponsored by John C. Danforth Center on Religion and Politics at Washington University in St. Louis

DOCUMENTARY



Piranhas La paranza dei bambini

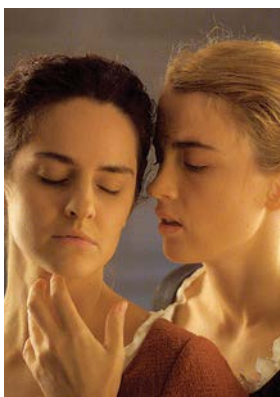
Claudio Giovannesi, Italy, 2019, 105 min., Italian & Neapolitan

Tuesday, Nov. 12, 9:30 PM, Plaza Frontenac 6

Wednesday, Nov. 13, 6:15 PM, Plaza Frontenac 6

In “Piranhas,” a gang of teenage boys stalks the streets of Naples armed with handguns and AK-47s to do their mob bosses’ bidding. Based on the novel by Roberto Saviano (“Gomorrah”), the film traces the nascent criminal life of 15-year-old Nicola (newcomer Francesco Di Napoli). The teen lives with his mother and younger brother in the Sanità neighborhood of Naples, which has been controlled by the Camorra mafia for centuries. Dreaming of a life filled with designer clothing and elite nightclub bottle service, Nicola and his friends begin selling drugs as an entryway into a violent, power-hungry criminal world that quickly threatens not only their relationships with one another but also the safety of their families. The Washington Post writes: “Piranhas’ is no documentary, but it plays out with a deadpan style that is deeply unsettling. Director Claudio Giovannesi elicits powerfully believable and naturalistic performances from his young cast of mostly nonactors, telling a story that is brisk and unfussy, yet polished.”

NARRATIVE



Portrait of a Lady on Fire Portrait de la jeune fille en feu

Céline Sciamma, France, 2019, 119 min., French & Italian

Monday, Nov. 11, 7:00 PM, Tivoli 1

In 1760 France, Marianne (Noémie Merlant) is commissioned to paint the wedding portrait of Héloïse (Adèle Haenel), a young woman who has just left the convent. Because Héloïse is a reluctant bride-to-be, Marianne arrives under the guise of companionship, observing her subject by day and secretly painting her by firelight at night. As the two women orbit one another, intimacy and attraction grow as they share Héloïse’s first moments of freedom. Actors Merlant and Haenel turn the simple act of looking into a dangerous, engrossing thrill, crafting two of the most breathtaking and elegant performances of the year. Winner of both the Best Screenplay award and the Queer Palm at Cannes, “Portrait of a Lady on Fire” solidifies Céline Sciamma’s status as one of the world’s most exciting filmmakers. IndieWire declares that “Portrait of a Lady on Fire” is “as perfect a film as any to have premiered this year” and calls it “razor-sharp and shatteringly romantic.”

Sponsored by Ted Wight, Dielmann Sotheby’s International Realty

NARRATIVE



Premature

Rashaad Ernesto Green, U.S., 2019, 86 min.

Tuesday, Nov. 12, 7:15 PM, Tivoli 3

On a summer night in Harlem during her last months at home before starting college, 17-year-old poet Ayanna (co-writer Zora Howard) meets Isaiah (Joshua Boone), a charming music producer who has just moved to the city. It's not long before these two artistic souls are drawn together in a passionate summer romance. But as the highs of young love give way to jealousy, suspicion, and all-too-real consequences, Ayanna must confront the complexities of the adult world — whether she is ready or not. Emotionally raw, intimate, and honest, “Premature” — directed by Rashaad Ernesto Green — is at once timeless and bracingly contemporary in its portrait of a young woman navigating the difficult choices that can shape a life. When “Premature” screened at the respected Black Harvest Film Festival, the Chicago Reader called it “one of the year’s best films,” declaring it “the crown jewel” of the fest and calling Howard “incandescent.”

Sponsored by Linda Brown Reed, Esq.

NARRATIVE



Princess of the Row

Van Maximilian Carlson, U.S., 2019, 85 min.

Saturday, Nov. 16, 2:30 PM, Tivoli 3

“Princess of the Row” tells a heart-wrenching tale about the powerful bond between a father and daughter. Alicia Willis (Tyler Buck) — a 12-year-old who’s bounced around the foster-care system for most of her life — longs to live with her father, Sgt. Beaumont “Bo” Willis (Edi Gathegi), a homeless veteran on the streets of LA’s Skid Row. Bo, who suffered a battle-induced brain injury during the Iraq War, is unable to recognize his own daughter most of the time, but she remembers the father he used to be: a caring man with a love of storytelling. Alicia, who has inherited her father’s creativity, wants to be a writer and crafts fantasy tales about a princess on a quest. A family-services social worker (Ana Ortiz) recognizes Alicia’s gift and places her with an award-winning author (Martin Sheen) and his wife (Jenny Gago), who live in a beautiful farm on the coast. Unfortunately, their home is 10 hours away from LA. Fearful of never seeing her father again, Alicia decides to escape the city with her father. Now on the run, she must cope with her father’s severe PTSD breakdowns, outwit the pursuing social-service workers and authorities, and overcome the worst kind of thugs that the streets of LA offers. **With director Carlson.**

NFF sponsored by Barry & Jackie Albrecht and Pat Scallet

NARRATIVE



Prison Performing Arts: The Voice Within

Lisa Rhoden Boyd, U.S., 2019, 83 min.

Saturday, Nov. 16, 7:00 PM, Missouri History Museum, Free

In “The Voice Within,” inmates at the women’s prison in Vandalia, Mo., participate in a two-week Prison Performing Arts (PPA) workshop and take an unforgettable journey into the depths of each other’s lives. The film demonstrates the transformational power that creating art has for incarcerated individuals, offering a compelling validation of PPA’s long-standing mission. The documentary features portions of PPA’s first commissioned play, “Run-On Sentence,” and includes interviews with PPA’s late founder, Agnes Wilcox, playwright Stacie Lents, and PPA artistic director Christopher Limber. The film also movingly relates the stories of many of the imprisoned women and their mothers, sisters, and children. “The Voice Within” is directed by Lisa Rhoden Boyd, who was cited for Best Direction in the documentary category for “An American Tragedy” at last year’s St. Louis Filmmakers Showcase. **With director Rhoden Boyd and subjects.**

Shown With: **\$360** (Matt Swing, U.S., 2019, 9 min.) A few weeks after finishing parole, Antonio Brison — a former participant in PPA’s programs and now an actor and performer — returns to the spot that changed his life forever.

Sponsored by Rita Hiscocks

DOCUMENTARY



Raising Buchanan

Bruce Dellis, U.S., 2018, 96 min.

Friday, Nov. 8, 7:00 PM, Tivoli 3

In suburban Phoenix, 40-year-old Ruth Kiesling (Amanda Melby) is not exactly “living the dream.” A doughnut-shop employee with anger issues, she has no mother, a dead brother, and a father (M. Emmet Walsh) in hospice. Her few friends include her roommates — Meg (Cathy Shim), her game-for-anything confidante since junior high, and Holly (Jennifer Pfalzgraff), a janitor and amateur ventriloquist — and her probation officer (Terence Bernie Hines). Ruth’s only creative outlet is playing her cello in the background of a series of popular YouTube videos featuring Errol (Steve Briscoe), an egotistical ventriloquist. Ever the opportunist and desperate for money, Ruth finds herself in a position to “steal” the body of President James Buchanan (René Auberjonois). Hoping to ransom him for a nice windfall, Ruth is chagrined to discover that no one seems particularly interested in getting him back. **With actor/screenwriter Amanda Melby.**

Sponsored by Meshuggah Café

NARRATIVE



The Remix: Hip Hop X Fashion

Lisa Cortés & Farah X, U.K./U.S., 2019, 67 min.

Sunday, Nov. 10, 6:00 PM, Washington U./Brown, Free

"The Remix" tells the story of how hip-hop changed fashion, leading to the stratospheric rise of street wear around the world. The film takes viewers on a journey of African-American creativity, profiling four key figures at the nexus of hip-hop and fashion: Misa Hylton (whom the documentary identifies as the under-sung and seminal hip-hop designer, or, in the film's vernacular, "image architect"), April Walker, Dapper Dan, and Kerby Jean-Raymond. The film features an abundance of excerpts from hip-hop videos of all vintages (up to the Carters' much-buzzed-about Louvre-set performance, which features a Beyoncé outfit by Hylton), various hip-hop icons are name-checked or make appearances (including Lil Kim, Mary J. Blige, Sean Combs, and Tupac), and a variety of fashion experts discourse convincingly on the cultural centrality of "The Remix's" four subjects, who offer witty, sharply insightful, sociopolitically informed interviews. **With co-director Cortés, SLIFF Women in Film honoree.**

Sponsored by Pitzman's Surveying Group Inc. on behalf of T. Christopher & Katrina Peoples

DOCUMENTARY



The Report

Scott Z. Burns, U.S., 2019, 119 min.

Sunday, Nov. 17, 6:00 PM, Tivoli 1

In "The Report" — a thriller based on actual events — idealistic staffer Daniel J. Jones (Adam Driver) is tasked by his boss, Sen. Dianne Feinstein (Annette Bening), with leading an investigation of the CIA's Detention and Interrogation Program, which was created in the aftermath of 9/11. Jones' relentless pursuit of the truth leads to findings that uncover the lengths to which the nation's top intelligence agency went to destroy evidence, subvert the law, and hide a shocking secret from the American public. Written and directed by Scott Z. Burns — frequent screenwriter for Steven Soderbergh ("Contagion," "Side Effects," the new "The Laundromat") — "The Report" features a vast and impressive cast that also includes Jon Hamm, Michael C. Hall, Ted Levine, Tim Blake Nelson, Matthew Rhys, Corey Stoll, and Maura Tierney. The Guardian writes: "It's such a rare thrill to see a smart, adult drama like 'The Report' that I left its Sundance premiere on an adrenaline high as if I had just seen the latest 'Mission: Impossible' movie, giddy from the ride I had just taken."

Sponsored by Marcia K. Harris

NARRATIVE



The Rest

Ai Weiwei, Germany, 2019, 78 min., Arabic, English, French, Greek, Italian, Kurdish, Persian & Turkish

Saturday, Nov. 16, 6:00 PM, Washington U./Brown, Free

"The Rest" — by acclaimed artist Ai Weiwei — documents the plight of refugees who arrive in Europe, the world's purported bastion of human rights. Fleeing war and persecution in Afghanistan, Iraq, Syria, and other conflict-ridden countries, they seek refuge in France, Italy, Germany, Greece, Sweden, and Turkey, but most fail to find the safe havens of their dreams. Instead, they live in limbo: Unable to move forward with their lives, these seemingly forgotten refugees are "the rest." Since 2017, when Ai released "Human Flow," his epic film about the global refugee crisis, the situation has only worsened, and rising anti-immigrant sentiments have been stoked by populist European politicians. Refugees awaiting sanctuary in Europe have found themselves victims of overburdened aid systems, media fatigue, and intensifying nationalism. A trenchant film focused on the everyday lives of refugees in Europe, "The Rest" tells their stories through interviews in which they relate the harrowing details of their journeys and footage of the bleak conditions in which they now live.

Co-presented by the Mildred Lane Kemper Art Museum at Washington University

DOCUMENTARY



Restless Sem Descanso

Bernard Attal, Brazil/U.S., 2018, 77 min., English & Portuguese

Sunday, Nov. 10, 12:30 PM, Washington U./Brown, Free

In 2014, Geovane, a young man from a poor neighborhood in Brazil, was arrested by the military police and never seen again. Assisted by the local newspaper, his dad conducted an investigation that led to the indictment of several policemen. According to recent statistics, the Brazilian police force is one of the most violent in the world. The victims are mostly the young black men from the suburbs of the large cities. The cases are rarely investigated, and many parents are left to live in ignorance and distress about the fate of their child after an encounter with the military police. But Geovane's father would not rest until he found the whereabouts of his son and could bury him with dignity. The documentary weaves the investigation of the case with a debate about the historical and social roots of police brutality. "Restless" also draws connections between the killings of Geovane and Michael Brown, both of which occurred in 2014, and includes interviews with local activists and St. Louis American editor Chris King. **With Chris King, editor of the St. Louis American.**

DOCUMENTARY



Retrospekt

Esther Rots, Netherlands, 2018, 101 min., Dutch
Monday, Nov. 11, 2:45 PM, Plaza Frontenac 5
Friday, Nov. 15, 9:20 PM, Plaza Frontenac 6

A brutally poetic, suspense-packed drama, “Retrospekt” tells its story through the eyes of Mette (Circé Lethem), a once-confident and successful young mother now struggling with life’s absurd purposelessness. Mette is in the final phase of a physical rehabilitation, but she can’t seem to remember anything about what caused her injuries. Employing a puzzle-like narrative approach, the film unfolds through her fractured memory. As she juggles the daily pressures of relationship, career, and motherhood, Mette hears semi-operatic voices and music and experiences fragmented daydreams of the events leading up to her accident. At home on maternity leave, Mette suffers from an increasing absence of satisfaction: Neither her family nor her job as a domestic-violence counselor provide her with a true sense of purpose. When Mette learns that former client Miller (Lien Wildemeersch) is in trouble, she seizes the opportunity to do something meaningful and invites the woman into her home, fully aware of the potential consequences. Variety calls “Retrospekt” an “intelligent, ferociously empathetic but deeply unsentimental portrait” of a woman in psychological crisis.

NARRATIVE



Rojo

Benjamín Naishtat, Argentina, 2018, 109 min., Spanish
Thursday, Nov. 14, 9:15 PM, Plaza Frontenac 5
Friday, Nov. 15, 2:00 PM, Plaza Frontenac 5

In the mid-’70s, a strange man arrives in a quiet Argentinian provincial city. While at a restaurant in the town, without apparent provocation, he begins insulting fellow diner Claudio (Darío Grandinetti), a renowned attorney. The patrons rally around the lawyer, humiliating the man and tossing him from the establishment. But later that night, the stranger, who appears determined to wreak a terrible vengeance, intercepts Claudio and his wife. The decisions that Claudio makes during that encounter takes him down an increasingly dark path that leads to secrets, silences, and deaths. The New York Times writes: “When a country falls under a dictatorship, who is guilty — or, rather, who is not? That’s the question that beats a steady rhythm — tap, tap, tap — throughout the striking moral thriller ‘Rojo,’ a vision of everyday life in mid-1970s Argentina.”

NARRATIVE



Seahorse

Jeanie Finlay, U.K., 2019, 90 min.
Friday, Nov. 8, 7:30 PM, Washington U./Brown, Free

Freddy is 30 and yearns to start a family, but for him this ordinary desire comes with unique challenges: He is a gay transgender man. Deciding to carry his own baby took years of soul searching, but nothing could prepare him for the reality of pregnancy, as both a physical experience and one that challenges society’s fundamental understanding of gender, parenthood, and family. Against a backdrop of increasing hostility toward trans people the world over, Freddy is forced to confront his own naiveté, mine unknown depths of courage, and lean on every friend and family member who will stand by him. Made with unprecedented access and collaboration over three years, the film follows Freddy from preparing to conceive right through to birth. **With a panel that includes shorts guests; moderator Amy Eisen Cislo, chair of the 2019 Transgender Spectrum Conference; and D. Kenan Omurtag, associate professor of gynecology and obstetrics at Washington University.** Shown With: **The Gender Line** (T.J. Parsell, U.S., 2019, 12 min.) A profile of transgender rock star Cidny Bullens (formerly Cindy Bullens), who once sang in Elton John’s band. **And A Normal Girl** (Aubree Bernier-Clarke, U.S., 2019, 14 min.) Through the story of intersex activist Pidgeon Pagonis, the film examines the struggles of those born with anatomy that doesn’t fit typical definitions of female or male. **With subject Pidgeon Pagonis of “A Normal Girl” and subject Cidny Bullens and director T.J. Parsell of “The Gender Line.”**

DOCUMENTARY



Send Me to the Clouds

Song wo shang qing yun
 Teng Congcong, China, 2019, 99 min., Mandarin
Sunday, Nov. 10, 8:15 PM, Tivoli 1

Diagnosed with ovarian cancer, iron-willed journalist Sheng Nan (“Surpass Men” in Chinese) is pressured to make a quick fortune and engage in mind-blowing sex before the costly surgery numbs her senses. Taking on the job of writing a businessman’s biography, she hikes into the mountains, where a chain of encounters with her dysfunctional family, grumpy client, misogynistic co-worker, and dreamlike romantic interest hilariously unfolds. Both deeply moving and luminously witty, “Send Me to the Clouds” addresses the bitterness of a generation of women born under China’s One Child Policy, who are unprecedentedly asked to “surpass men” but avoid becoming “leftover women.” Calling the film an “engaging and entertaining pro-feminist dramedy,” Variety writes: “The social and economic pressures felt by China’s ‘leftover women’ — referring to those older than 26 and unmarried — are examined in ‘Send Me to the Clouds.’ Bold by mainland standards for presenting a positive portrayal of a woman who’s chosen neither motherhood nor marriage, ‘Clouds’ marks an impressive feature debut for female writer-director Teng Congcong.” **With director Teng.**

NARRATIVE



Senior Love Triangle

Kelly Blatz, U.S., 2018, 93 min.

Saturday, Nov. 9, 12:00 PM, Tivoli 3

Kicked out of the plush retirement facility where he lives with partner Adina (Anne Gee Byrd), 84-year-old World War II veteran William (Tom Bower) declares that he will be back to save her, just as she was rescued from the Holocaust in 1941. His plan? To secure a mansion and a million dollars from the mysterious John Collins, a businessman with whom William is supposedly working on a Jamaican oil deal. When William finds a new and considerably less luxurious residence, he becomes infatuated with fellow resident Jeanie (Marlyn Mason), a beautiful aging actress, who also takes a liking to William. After meeting each other and recognizing William's split affections, both women demand he make a choice between them. Delaying the decision, William instead goes on a quixotic quest to complete the deal with Collins, save the women from their "concentration camps," and live out his polyamorous dream in a Hollywood Hills manse. **With director Blatz.**

Shown With: **The Imperfect Machine** (Steve Summers, U.S., 2019, 10 min.) By looking back at his great uncle's life and war photography, the filmmaker explores his own relationship with images, memory, and the devastating condition of dementia.

NARRATIVE



Sherlock Jr.

Buster Keaton, U.S., 1924, 45 min.

Friday, Nov. 15, 7:30 PM, Webster U./Moore, \$20 for film and musical performance

St. Louis' Rats & People Motion Picture Orchestra — a longtime fest favorite — returns to SLIFF with original scores and live accompaniment for not one but two silent films: a classic Buster Keaton comedy, "Sherlock Jr.," and a bizarrely amusing industrial short, "Won by a Sweet." In "Sherlock Jr.," the Great Stone Face plays a movie projectionist and wannabe detective alienated from his girl's affections by a sneaky romantic rival, who lifts a watch from the father of their mutual love interest and pins the theft on innocent Buster. Falling asleep in the projection booth, disconsolate Buster dreams himself into the film he's screening, where he assumes the mantle of the great Holmes and solves the crime. **With live musical accompaniment by the Rats & People Motion Picture Orchestra.**

Shown With: **Won by a Sweet** (R.P. Young Productions, U.S., 1929, 22 min.) This loopy, hallucinatory 1929 industrial film, which promotes the positive health effects of candy, tells the story of a track coach who implements a no-candy rule to disastrous effect. The film was preserved by Washington U. Libraries' Film & Media Archive through funding by the National Film Preservation Foundation.

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

NARRATIVE



Show Me What You Got

Svetlana Cvetko, France/Italy/U.S., 2019, 100 min., English, French & Italian

Saturday, Nov. 16, 8:00 PM, Tivoli 3

"Show Me What You Got" tells an unconventional love story — one firmly rooted in the times in which we live — that takes three adventurous characters from Los Angeles to Italy on a journey of self-discovery. An undeniable spark during a chance meeting leads Christine, Nassim, and Marcello to explore their sexuality. Learning that strangers can have a profound effect on the trajectory of their lives, the trio must struggle to prove their worth to their families, themselves, and the world. "Show Me What You Got" is the narrative-feature directing debut of acclaimed cinematographer Svetlana Cvetko, whose DP work includes such documentaries as the Academy Award-winning "Inside Job," the Oscar-nominated "Facing Fear," the Cannes selection "Red Army," and the Sundance U.S. Documentary Special Jury Prize winner "Inequality for All." **With director Cvetko and producer David Smith.**

NFF sponsored by Barry & Jackie Albrecht and Pat Scallet

NARRATIVE



Smile

Dan Steadman, U.S., 2019, 81 min.

Saturday, Nov. 9, 1:00 PM, Tivoli 1

Talented photographer Lucas Wilson (Raymond Roberson) is still processing his emotions after the death of his father two years ago and marking time at an unsatisfying job taking tourist pictures at Dutch Village in Holland, Mich. The dead-end nature of his current life is further underlined when his old high-school flame reappears and announces her engagement. Luckily for Lucas, he encounters an outspoken woman in a wheelchair, Priya Virk (Preeti Jhawar), who prompts him to search for authenticity in his artistic work, his relationships, and his life in general. "Smile" is co-written and directed by the prolific Dan Steadman, who lives in St. Louis. Among his previous films are "Red Lodge," "The Racket," and the locally shot "Belleville," "Proximity," and "Somewhere Between Arnold and Festus." **With director Steadman.**

NARRATIVE



The Song of Names

NARRATIVE

François Girard, Canada/Hungary, 2019, 113 min.
Wednesday, Nov. 13, 8:00 PM, Plaza Frontenac 5

In this musically rich film by François Girard, director of “The Red Violin,” Tim Roth and Clive Owen star in an emotional detective story spread over two continents and a half-century. Following the adult Martin (Roth) in the 1980s as he attempts to find long-lost friend David (Owen), a prodigiously talented Jewish violinist who vanished mysteriously in 1951, the film deftly toggles between events in several eras. In solving the puzzle of David’s disappearance, the film also explores the horror of war and the lost souls extinguished from history. In the Jewish faith, the Kaddish is known as the “mourner’s prayer,” intended to memorialize the deceased. But the unprecedented devastation of the Holocaust created some practical problems: Whole families were lost, making the names of the dead too numerous to remember easily. “The Song of Names” offers a musical solution to that dilemma. Variety writes: “Though Roth and Owen give fine performances, as do the two pairs of children who play their characters at different ages, the soundtrack is the biggest star of ‘The Song of Names,’ starting with a delicate original score by Howard Shore, the Oscar-winning composer of ‘The Lord of the Rings.’”



Song Without a Name

NARRATIVE

Melina León, Peru/Spain, 2019, 97 min., Quechua & Spanish
Friday, Nov. 15, 6:45 PM, Plaza Frontenac 5

Saturday, Nov. 16, 3:15 PM, Plaza Frontenac 5

Set in 1988, in a Peru wracked by political violence and turmoil, Melina León’s heart-wrenching first feature re-counts what occurs after a newborn is stolen at a fake health clinic. Based on true events, “Song Without a Name” tells the harrowing story of Georgina, an indigenous Andean woman whose baby is whisked away moments after its birth in a downtown Lima clinic. Stonewalled by a byzantine and indifferent legal system, Georgina’s desperate search for the child leads her to the headquarters of a major newspaper, where she meets a lonely journalist who takes on the investigation and uncovers a web of fake clinics and abductions, suggesting a rotting corruption deep within Peruvian society. A Kafkaesque thriller, “Song Without a Name” unflinchingly depicts a real-life, stranger-than-fiction tragedy with poetic beauty, rendering Georgina’s story in gorgeous, shadowy black-and-white cinematography that Variety says is “styled like the most beautiful of bad dreams.” The film’s screenplay is co-written by former St. Louisan Michael J. White. **With screenwriter Michael J. White.**



Sorry We Missed You

NARRATIVE

Ken Loach, U.K., 2019, 101 min.
Thursday, Nov. 14, 7:10 PM, Tivoli 1

Ken Loach (“I, Daniel Blake,” “The Wind That Shakes the Barley”) again empathically explores the British working class in “Sorry We Missed You,” a wrenching, intimate family drama that exposes the dark side of the so-called gig economy. Former laborer Ricky and home-attendant wife Abby — who lost their home in the 2008 financial crash — are desperate to get out of their financial distress. When an opportunity arises for Ricky to work as his own boss as a delivery driver, they sell their only asset, Abby’s car, trading it in for a shiny new white van. But the couple find their lives are only pushed further to the edge by an unrelenting work schedule, a ruthless supervisor, and the needs of their two teenage children. The Guardian writes: “Director Ken Loach and screenwriter Paul Laverty have come storming back to Cannes with another tactlessly passionate bulletin from the heart of modern Britain, a film in the tradition of Loach’s previous work and reaching back to Vittorio De Sica’s ‘Bicycle Thieves.’ It’s fierce, open and angry, unironised and unadorned, about a vital contemporary issue whose implications you somehow don’t hear on the news.”



Standing Up, Falling Down

NARRATIVE

Matt Ratner, U.S., 2018, 91 min.
Sunday, Nov. 10, 6:05 PM, Tivoli 1

Iconic funnyman Billy Crystal makes a welcome return to film comedy in the delightful “Standing Up, Falling Down,” which debuted at Tribeca. Things are not going according to plan for Scott (Ben Schwartz), a stand-up comedian who slinks back to Long Island after striking out on the Los Angeles comedy scene. Humiliated by having to move back in with his family, Scott is also haunted by what could have been with Becky (Eloise Mumford), the hometown girlfriend he abruptly left for the West Coast. Wracked with doubt and facing the prospect of a soul-crushing “real” job, Ben finds an unexpected connection with Marty (Crystal), a local dermatologist and charming barfly with a penchant for karaoke. Scott learns that Marty’s larger-than-life personality and alcoholism mask past disappointments of his own. As their unlikely friendship evolves, Marty and Scott both find the strength to start confronting their long-simmering regrets. The fine cast also includes Grace Gummer, Jill Hennessy, and Nate Corddry.

Sponsored by AARP in St. Louis



The State Against Mandela and the Others

DOCUMENTARY

Nicolas Champeaux & Gilles Porte, France/South Africa, 2018, 105 min., English & French

Saturday, Nov. 9, 1:30 PM, Missouri History Museum, Free

The year 2018 marked the centenary of the birth of South African leader Nelson Mandela, who seized center stage during a historic trial in 1963 and 1964. There were also eight others who, like Mandela, faced the death sentence because of their political resistance to apartheid. They, too, were subjected to pitiless cross-examinations, and to a man, they stood firm and turned the tables on the state: South Africa's apartheid regime was in the dock. Recently recovered archival recordings of those hearings transport the audience back into the thick of the courtroom battles and re-create the troubled times before apartheid ended.



Synonyms Milim Nirdafot

NARRATIVE

Nadav Lapid, France/Israel, 2019, 123 min., English, French & Hebrew

Friday, Nov. 8, 8:15 PM, Plaza Frontenac 5

Sunday, Nov. 10, 5:30 PM, Plaza Frontenac 5

In Paris, things do not exactly get off to a good start for the newly arrived Yoav. He knocks on the door of the flat where he's supposed to stay, only to discover the place is empty, and while he is taking a bath there, his belongings are stolen. Yet this young Israeli, who has arrived with such great expectations, will not be dissuaded. Desperate to erase his origins, Yoav sees becoming French as his only hope for salvation. Based on writer-director Nadav Lapid's own experiences, "Synonyms" explores the challenges of putting down roots in a new place. Variety, which calls the film "deliriously unpredictable, writes: "Breathtaking in the way it careens from one scene to the next in a whirlwind of personal and political meaning all but impossible to grasp in full measure, the film is an exorcism of Israel's militant machismo and a self-teasing parody of Parisian stereotypes, embodied by actor Tom Mercier in this astonishingly audacious debut."



Temblores

NARRATIVE

Jayro Bustamante, Guatemala, 2019, 107 min., Spanish

Thursday, Nov. 14, 4:30 PM, Plaza Frontenac 5

Saturday, Nov. 16, 6:00 PM, Plaza Frontenac 5

In "Temblores," a deeply personal follow-up to his landmark debut, "Ixcanel" (SLIFF 2015), Jayro Bustamante shifts settings from rural Guatemala to Guatemala City but again focuses on an individual caught between two seeming irreconcilable worlds. When handsome and charismatic Pablo arrives at his affluent family's house, everyone is eagerly awaiting the return of their beloved son, devoted father, and caring husband. A seemingly exemplary pillar of Guatemala City's Evangelical Christian community, Pablo sends shock waves through the family when he announces that he intends to leave his wife for another man. As Pablo tries to acclimate to his new life in the city's gay subculture with the liberated Francisco, his ultra-religious family does everything in its power to get their prodigal son back on track, no matter the cost.

Sponsored by Greg & Jane Hoeltzel, in honor of our Guatemalan son, AJ.



Terrolun and Lunlun

NARRATIVE

Hiroyuki Miyagawa, Japan, 2018, 49 min., Japanese

Friday, Nov. 8, 12:10 PM, Plaza Frontenac 6

Sunday, Nov. 17, 7:40 PM, Plaza Frontenac 6

After his father was killed in an accident — a death caused by fireworks that he was creating for his son — grief and guilt conspire to make Terrolun a shut-in. Living in his parent's garage, Terrolun spends his days alone, fixing mechanical items. When Lunlun, a hearing-impaired high-school student, brings him something to repair, the pair recognizes a kinship between them. Like Terrolun, Lunlun is an outcast, isolated from her schoolmates and family members because of her hearing issues. Communicating through the garage's window, Terrolun and Lunlun strike up a friendship that deepens over time and eventually transforms their lives.

Shown With: **Inferno** (Patrick Fileti, Mexico, 2018, 16 min., Spanish) This docudrama portrait of the fireworks artisans of a family in Tultepec, Mexico — a town famous for its pyrotechnics industry — takes place during the lead-up to the festival of San Juan de Dios, when blazing revelry engulfs the town.



They Shoot Horses, Don't They?

Sydney Pollack, U.S., 1969, 129 min.

Sunday, Nov. 17, 1:30 PM, St. Louis Public Library, Free

In Depression-era America, desperation spawned a bizarre fad: the dance marathon. Couples competed to stay on their feet for thousands of hours, and audiences flocked to watch. But Gloria (Jane Fonda, two-time Oscar winner for "Klute" and "Coming Home") doesn't think of herself as a spectacle. She is a fierce, unforgiving contestant in a battle she's determined to win. At stake is much more than the \$1,500 prize: The marathon is her only hope for dignity, accomplishment, and salvation. Based on a novel by hardboiled writer Horace McCoy, "They Shoot Horses, Don't They?" earned a Best Supporting Actor Oscar for Gig Young, who plays the marathon's emcee, and was nominated for eight additional Academy Awards, including Best Director (Sydney Pollack), Best Actress (Fonda), and Best Supporting Actress (Susannah York). The remarkable cast also includes Michael Sarrazin (as Gloria's dance partner), Red Buttons, Bruce Dern, and Bonnie Bedelia. **With an intro and post-film discussion by Tom Stockman, editor of We Are Movie Geeks.**

NARRATIVE



The Third Wife Nguoi Vo Ba

Ash Mayfair, Vietnam, 2018, 96 min., Vietnamese

Friday, Nov. 8, 4:30 PM, Plaza Frontenac 6

Saturday, Nov. 9, 8:00 PM, Plaza Frontenac 6

In late-19th-century Vietnam, 14-year-old May becomes the third wife to a wealthy landowner. She quickly learns that she can gain status and security if she gives birth to a male child, but her burgeoning attraction to Xuan, the second wife — who's conducting a clandestine affair with the husband's oldest son — puts her fragile standing in jeopardy. As May becomes entangled in an unfolding tragedy of forbidden love and its devastating consequences, she must make a choice: to either carry on in silence or forge a path toward personal freedom. Calling the film "a finespun debut feature," the New York Times writes: "The sensuality that (director Ash) Mayfair and Chananun Chotrungroj, the director of photography, create around May is seductive, and also unnerving. 'The Third Wife' presents a tableau of injustice — a male-dominated hierarchy that directly oppresses women and brings collateral misery to some men as well — from a perspective that feels both compassionate and detached."

NARRATIVE



Thirst for Justice

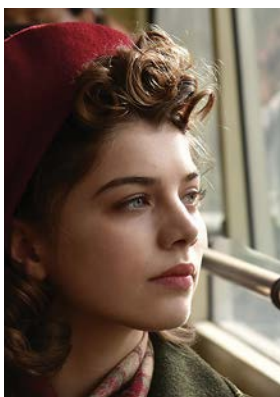
Leana Hosea, U.K./U.S., 2019, 72 min.

Tuesday, Nov. 12, 5:00 PM, Tivoli 1, Free

"Thirst for Justice" profiles three diverse women: Janene, a Navajo in Sanders, Ariz., where uranium mining has long contaminated the drinking supply; and two residents of Flint, Mich. — Nayyirah, an African-American activist, and Christine, a white, blue-collar, stay-at-home mom — where a putative cost-saving measure that switched the city's water source caused pipes to corrode and disastrously elevated lead levels in residents. Finding common cause in the contaminated drinking water that has caused serious health issues in their communities and families, the women eventually meet in Standing Rock, where Janene and Nayyirah are among the protesters opposing the Dakota Access Pipeline, and in Flint, which Janene visits. The film also offers a considerably wider view than just the stories of the trio of women at its center, interviewing experts and unpacking the history (and greed) behind the two cases of water contamination.

Shown With: **L'eau Est la Vie (Water Is Life): From Standing Rock to the Swamp** (Sam Vinal, U.S., 2019, 24 min.) In Louisiana, fierce Native American women are ready to risk everything to protect Mother Earth from the predatory fossil-fuel companies.

DOCUMENTARY



Those Who Remained Akik maradtak

Barnabás Tóth, Hungary, 2019, 83 min., Hungarian

Friday, Nov. 15, 7:20 PM, Plaza Frontenac 6

Sunday, Nov. 17, 5:35 PM, Plaza Frontenac 6

A lyrical story of love in the midst of conflict, loss, and trauma, "Those Who Remained" — which debuted at Telluride — explores the healing process of Holocaust survivors through the eyes of a young girl in post-World War II Hungary. Sixteen-year old Klara lives reluctantly with her great-aunt, holding on to hope that her father and mother will return. Having survived the camps, 42-year-old Aldo lives a solitary life as a doctor in Budapest. When Klara meets Aldo, the two find something in each other that has long been absent in their lives. As their father-daughter relationship grows, the joy in both of their lives slowly returns. Variety writes: "Many films deal with the suffering of the Holocaust years, but far fewer focus on those who managed to return from the camps. The achingly tender Hungarian drama 'Those Who Remained' fills that gap. Perceptively directed by Barnabás Tóth, it taps into a deep well of honestly earned emotion as it tells the story of two traumatized survivors whose relationship helps them to heal."

NARRATIVE



Through the Cracks

Ben Scholle, U.S., 2019, 99 min.

Sunday, Nov. 10, 3:00 PM, Washington U./Brown, Free

In July 2002, Johnny Johnson was arrested and charged with the abduction and murder of 6-year-old Cassandra Williamson in Valley Park, Mo., and the effects of the crime continue to reverberate in the community. During the capital-murder trial, a proceeding clouded by questions of mental illness and competency, a juror described the killing as “the worst possible crime.” “Through the Cracks” seeks to answer the question: Does the worst possible crime deserve the worst possible punishment? Director Ben Scholle, a professor of digital cinema arts at Lindenwood University, co-directed “HairKutt,” which was named Best Documentary by the jury at the 2005 St. Louis Filmmakers Showcase. **With director Scholle.**

DOCUMENTARY



Throw a Billion Dollars from the Helicopter

Michael Bertin, U.S., 2019, 99 min.

Saturday, Nov. 16, 4:00 PM, Missouri History Museum, Free

“Throw a Billion Dollars from the Helicopter” provocatively examines public financing of sports stadiums and arenas, a topic especially relevant to St. Louis, whose domed stadium downtown currently sits empty, abandoned by the carpetbagging Rams after they extracted a vast amount of public money. The film primarily focuses on the fight to prevent a half-billion dollars in Arlington public funding being given to the Texas Rangers to build a swanky new stadium with a retractable roof — despite the perfectly viable (and much admired) stadium that was also built with public dollars only 28 years before. The documentary expands beyond Arlington — which similarly threw \$350 million at the Cowboys to lure them away from Irving — by exploring other cities and their stadium boondoggles, with an array of economists giving testimony to why such projects are terrible public investments and amount to simple giveaways to billionaires. A component of the Arlington project is an appended entertainment complex similar to Ballpark Village here in St. Louis, and the film devotes a significant sequence to the devastating effect that Ballpark Village has had on competing bars and restaurants in the downtown area. **With director Bertin.**

DOCUMENTARY



To Be of Service

Josh Aronson, U.S., 2019, 88 min.

Monday, Nov. 11, 5:00 PM, Tivoli 1, Free

Sunday, Nov. 17, 2:45 PM, Plaza Frontenac 5

“To Be of Service” shows the enduring costs of war through the lives of Vietnam, Iraq, and Afghanistan war veterans. The documentary — directed by Oscar nominee and native St. Louisan Josh Aronson (“Sound and Fury,” “Orchestra of Exiles”) — profiles veterans suffering from post-traumatic stress disorder (PTSD) who are paired with a service dog to help them regain their lives. Returning vets often experience serious depression and a wrenching disconnect from the world they once inhabited: Family members, old friends, and jobs seem foreign, and the veterans struggle to function and to resume a normal civilian life. Service dogs offer hope in helping them return to an independent, feeling life. Vets who have struggled for years with substance abuse and suicide attempts find that bonding with a service dog helps them find a way back to independence — a goal they were unable to achieve with talk therapy and prescription medications. Almost miraculously, through the unconditional acceptance and love of their service dogs, the veterans are able to re-establish their lives and family connections in a way that proves both uplifting and deeply moving. **With director Aronson, SLIFF Cinema St. Louis Award honoree, on Nov. 17.**

Sponsored by the Fleming Charitable Trust

DOCUMENTARY



The Traitor Il traditore

Marco Bellocchio, Italy, 2019, 145 min., Italian

Sunday, Nov. 10, 8:00 PM, Plaza Frontenac 6

“The Traitor” — directed by legendary Italian filmmaker Marco Bellocchio (“Fists in the Pocket,” “The Wedding Director”) — tells the true story of Tommaso Buscetta, the man who brought down the Cosa Nostra. In the early 1980s, an all-out war rages between Sicilian mafia bosses over the heroin trade. Tommaso Buscetta, a made man, flees to hide out in Brazil. Back home, scores are being settled, and Buscetta watches from afar as his sons and brother are killed in Palermo, knowing that he may be next. Arrested and extradited to Italy by the Brazilian police, Buscetta makes a decision that will change everything for the mafia: He chooses to meet with Judge Giovanni Falcone and betray the eternal vow he made to the Cosa Nostra. The Hollywood Reporter writes: “This is one of the most revealing portraits of the Cosa Nostra on film. It takes its place beside ‘Good Morning, Night,’ the director’s 2003 take on terrorism and the assassination of Christian Democrat politician Aldo Moro, as a classic study of a sick society.”

NARRATIVE



A Tramway in Jerusalem Ra'ckevet Kalah

NARRATIVE

Amos Gitai, Israel, 2018, 94 min., Arabic, French, German, Hebrew, Italian & Yiddish

Monday, Nov. 11, 12:30 PM, Plaza Frontenac 5

Tuesday, Nov. 12, 7:05 PM, Plaza Frontenac 5

On a tramway that connects several of Jerusalem's neighborhoods from East to West, people from different religious and ethnic backgrounds are brought together. From the Palestinian neighborhoods of Shuafat and Beit Hanina to Mount Herzl, the journey encompasses the culturally complex makeup of the city. Amos Gitai's humorous and touching film, whose cast includes Mathieu Amalric and Hana Laslo, hinges on a series of encounters along the line: simple, mundane interactions that reveal the diverse mosaic of humanity that exists in the spiritual center of Judaism, Christianity, and Islam. Beneath the clashes and grievances among its population that the world sees, Jerusalem is a city teeming with everyday life, and the small conflicts and reconciliations depicted in "A Tramway in Jerusalem" offer a kernel of hope in a society torn by political strife. The Hollywood Reporter writes: "This open-ended portrait of Israeli society brings an array of entertaining actors together to talk, sing, harass and comfort each other aboard a means of public transportation that becomes a homey metaphor for the state of the country."



Treasure Island L'île au trésor

DOCUMENTARY

Guillaume Brac, France, 2018, 97 min., French

Friday, Nov. 8, 6 PM, Plaza Frontenac 6

The delightful "Treasure Island" follows the patrons and staff members of a water park in the Paris suburbs over the course of a summer season. Serving as a land of adventure and transgression for some and a place of refuge and escape for others, the sprawling recreation center features not only a vast swimming pool but also more natural beaches and water settings. The park serves as an affordable leisure option to a diverse array of French citizens and immigrants who can't afford a more exotic vacation. Among those featured in the film are a charming, attentive older brother who entertains his younger sibling; a group of cash-poor youngsters attempting to circumvent the fees charged to enter the park; teen employees who spend as much time courting attractive young women customers as attending to duties; families picnicking and cavorting in the complex's less crowded spaces; an immigrant guard who patrols the park in the nighttime hours; and bunkered supervisors who gauge the weather forecast and address logistics. Poking into the park's hidden nooks and crannies, "Treasure Island" offers an entertaining view of an enchanted childhood kingdom.

Sponsored by Centre Francophone at Webster University



The Truth La vérité

NARRATIVE

Hirokazu Koreeda, France, 2019, 106 min., French & English

Sunday, Nov. 10, 6:00 PM, Tivoli 3

Japanese master Hirokazu Kore-eda ("Shoplifters") journeys to France for his latest work — which premiered at Venice — and recruits an impressive roster of international talent to star. Even in her 70s, Fabienne (Catherine Deneuve) — now an imperious grande dame of the French cinema — continues to exert a powerful pull on the men who have long adored her legendary beauty and talent. The publication of Fabienne's memoirs prompts her daughter, screenwriter Lumir (Juliette Binoche), to return to Paris from her New York home, with her TV-actor husband (Ethan Hawke) and young child (Clémentine Grenier) in tow. But the reunion between mother and daughter quickly turns to confrontation, with lacerating truths told, accounts settled, and loves and resentments confessed. Variety writes: "Deneuve, at 75, has never stopped working or even slowed down, yet she hasn't had a role this delectable in years, and she gives a magnificent performance: grand, subtle, lacerating and fearless. She makes Fabienne a proudly narcissistic and theatrical glamour puss who has no patience for the idea that she should pretend to be anything other than the devious, self-adoring prima donna she is."

Sponsored by Diane & John Kalishman



Twin Flower Fiore gemello

NARRATIVE

Laura Luchetti, Italy, 2018, 96 min., French & Italian

Monday, Nov. 11, 12:15 PM, Plaza Frontenac 6

Wednesday, Nov. 13, 4:00 PM, Plaza Frontenac 6

In Italy's Sardinia — full of both beauty and hidden dangers — two adolescents who have been abused and damaged by life escape together to start anew. Mute Anna (Anastasya Bogach), a young woman on the run from the human traffickers who have murdered her father, meets and unites with Basim (Kalil Kone), a refugee from Côte d'Ivoire desperately trying to avoid being caught by Italian immigration agents. Despite their cultural differences — and Anna's trauma-induced silence — the two form a loving bond as they travel together. Director Laura Luchetti is a SLIFF alum who visited the festival in 2010 with her first feature, the romantic comedy "Hayfever." The Playlist writes: "Bolstered by revelatory performances from its leads, and a timely thematic foundation appropriate to its place and moment, 'Twin Flower' tells a story that's as nuanced as it is profound."



The Two Popes

NARRATIVE

Fernando Meirelles, U.K., 2019, 125 min., English, French, German, Italian, Latin, Portuguese & Spanish

Wednesday, Nov. 13, 7:00 PM, Tivoli 1

Director Fernando Meirelles ("City of God") tells the intimate story of one of the most dramatic transitions of power in the last 2,000 years. Frustrated with the direction of the Church, Cardinal Bergoglio (Jonathan Pryce) requests permission to retire in 2012 from Pope Benedict (Anthony Hopkins). Instead, facing scandal and self-doubt, the introspective Pope Benedict summons his harshest critic and future successor to Rome. Behind Vatican walls, a struggle commences between tradition and progress, guilt and forgiveness, as these two very different men confront their pasts in order to find common ground and forge a future for the Church. *Vanity Fair* writes: "The Two Popes" explores these holy men as men, unfailing in their faith but capable of weakness all the same. They tease each other and argue about soccer, acknowledge their own egos and struggles in connecting with God. In one late scene, they tango. The film is a fascinating proof of why the Church remains central to more than a billion people worldwide — in addition to being a very funny and entertaining double act between two old men with a lot on their minds."

Sponsored by Drs. Diane Carson & Willis Loy



Unsettled: Seeking Refuge in America

DOCUMENTARY

Tom Shepard, U.S., 2018, 84 min.

Wednesday, Nov. 13, 8:00 PM, Tivoli 3

"Unsettled" chronicles the journeys of four LGBTQ refugees who come to the U.S., specifically the "gay mecca" of San Francisco, to escape persecution — and potential death — in Africa and the Middle East. Although united by the reason they fled their countries, the subjects — Subhi from Syria, Junior from the Congo, and couple Cheyenne and Mara from Angola — offer wonderful contrasts, and their stories continually evolve, often in one-step-forward-two-steps-back fashion: Initially bleak or hopeful, their paths feature constant reversals and keep taking unexpected turns. Subhi, for example, who's handsome, educated, fluent in English, and hyper-articulate, quickly emerges as a spokesperson for the cause of LGBTQ refugees, and he appears at international forums, is feted with awards, receives a prominent job with an advocacy organization, and becomes involved in a promising relationship. But when he loses his position because of funding cuts and breaks up with his partner, his seemingly perfect new life threatens to unravel. Building a stable existence in an adopted nation proves a precarious undertaking for all of the subjects, and as the current administration continues to restrict immigrants and drastically cut the flow of refugees and asylum seekers, their stories assume ever more urgency and importance.



Up the Mountain Huo shan

DOCUMENTARY

Yang Zhang, China, 2018, 126 min., Mandarin

Saturday, Nov. 16, 2:45 PM, Plaza Frontenac 6

"Up the Mountain" offers a beguiling, visually gorgeous record of a year in the painting studio of Shen Jianhua in Dali, located in China's Yunnan Province. Originally from Shanghai, Shen moved to the countryside to teach art and painting to the local Bai women — most of them quite elderly — and the film documents both the fading traditions of the rural community and the impact of a rapidly changing modern China. By turns funny and poignant, the film also explores the dynamics in the master's family and the developing romance of his painting apprentice, who periodically travels to the kinetic modern city where his fiancée lives, providing a startling contrast to the quiet community where the studio is located. "Up the Mountain" employs a squarish aspect ratio that reflects the dimensions of the canvases used by Shen's pupils, and the filmmaker's compositions and the artists' paintings prove equally striking. *Screen International* writes: "This lyrical documentary from Zhang Yang is a meditation on beauty. But like the film's enigmatic central character, artist and teacher Shen Jianhua, Zhang's lens finds beauty in simplicity. The result is a balm of a film, which channels the quiet wisdom of the central character and of the gang of granny folk artists who learned from him a new means of expression."



Varda by Agnès Varda par Agnès

DOCUMENTARY

Agnès Varda, France, 2019, 120 min., French

Saturday, Nov. 16, 7:30 PM, Webster U./Moore

The final film from the late, beloved Agnès Varda is a characteristically playful, profound, and personal summation of the director's own brilliant career. At once impish and wise, Varda acts as the audience's spirit guide on a free-associative tour through her six-decade artistic journey, shedding new light on her films, photography, and recent installation works while offering her one-of-a-kind reflections on everything from filmmaking to feminism to aging. Suffused with the people, places, and things she loved — husband Jacques Demy, cats, colors, beaches, heart-shaped potatoes — this wonderfully idiosyncratic work of imaginative autobiography is a warmly human, touchingly bittersweet parting gift from one of cinema's most luminous talents.

Sponsored by Kathy Corley



Waves

Trey Edward Shults, U.S., 2019, 135 min.

Friday, Nov. 8, 8:00 PM, Tivoli 1

Set against the vibrant landscape of South Florida, and featuring an ensemble of award-winning actors and breakout alike, “Waves” traces the epic emotional journey of a suburban African-American family — led by a well-intentioned but domineering father (magnificently played by St. Louis’ own Sterling K. Brown) — as they navigate love, forgiveness, and coming together in the aftermath of a loss. From acclaimed director Trey Edward Shults (“Krisha,” which screened at the 2014 SLIFF, and “It Follows”), “Waves” is a heartrending story about the universal capacity for compassion and growth even in the darkest of times. Calling the film an “ambitious, essential portrait of an African American family in turmoil,” Variety writes: “Waves’ bends and surprises, radiates and engulfs, in a dizzying and ecstatic attempt to capture the love and pain and pressure visited upon a contemporary American family — an African American family, to be precise. For Shults, who is white, doing justice to that experience means projecting beyond himself to capture all that is universal and unique about his four central characters, each of whom feels fully dimensional by the end of this intimate epic.”

Sponsored by Jon Mendelson REALTORS

NARRATIVE



We Are Not Princesses

Bridgette Auger & Itab Azzam, Lebanon/U.K., 2018, 75 min., Arabic

Saturday, Nov. 9, 3:00 PM, Washington U./Brown, Free

“We Are Not Princesses” offers moving profiles of a half-dozen Syrian women refugees in Beirut who come together to tell their stories of love, loss, pain, and hope through the lens of the ancient Greek play “Antigone.” More a therapeutic exercise than a purely artistic enterprise, the theatrical production helps the women find community and process their trauma. Most of the women — resilient, intelligent, articulate — relate their own stories onscreen. Other participants, however, remain unseen, their histories presented through lovely animation because their husbands would not allow them to appear on camera, which speaks to the many challenges they face: not just their traumatic dislocation but also the sociocultural restrictions on their autonomy. **With co-director Auger.** Shown With: **Pizza, Democracy & the Little Prince** (Elena Horn & Alessandro Leonardi, Turkey/U.K., 2018, 10 min., Arabic, Chinese, English & Turkish) International students are interviewed by Syrian children who are currently seeking refuge in Istanbul. **And A Syrian Woman: Human Stories from Jordan** (Khawla Al Hammouri & Louis Sayad DeCaprio, Jordan/U.S., 2019, 11 min., Arabic) Firsthand accounts of the refugee crisis in Jordan by six Syrian women.

DOCUMENTARY



We Believe in Dinosaurs

Clayton Brown & Monica Long Ross, U.S., 2019, 98 min.

Friday, Nov. 8, 5:00 PM, Tivoli 1, Free

Amid protests and controversy, young-earth creationists and evolution denialists build an enormous, \$120 million “life-size” Noah’s Ark in rural Kentucky with the specific aim of proving that the Bible is scientifically and historically accurate. “We Believe in Dinosaurs” follows the building of the Ark from blueprints to opening day through the eyes of three Kentuckians: Doug, a gifted artist who creates lifelike animals for the Ark; Dan, a geologist and impassioned pro-science activist who blows the whistle on the Ark’s discriminatory hiring practices; and David, a young former creationist who mowed lawns to raise money for creationist causes in his youth. Shot over the course of four years, “We Believe in Dinosaurs” tells the story of the troubling relationship between science and religion in the United States. Variety writes: “Without laying on any overt message, ‘We Believe in Dinosaurs’ does definitely suggest that this eccentric collision between faith and secularism, commerce and politics — one that might have seemed wholly outlandish not long ago—is kinda-sorta the direction in which our republic is now headed.” **With co-director Brown.**

Sponsored by John C. Danforth Center on Religion and Politics at Washington University in St. Louis

DOCUMENTARY



What We Left Unfinished

Mariam Ghani, Afghanistan/U.K./U.S., 2019, 71 min., Dari & English

Tuesday, Nov. 12, 7:30 PM, Webster U./Moore

“What We Left Unfinished” tells the incredible — and mostly true — story of five unfinished feature films from the Communist era in Afghanistan, featuring the creators who went to crazy lengths to keep making cinema in a time when films were weapons and filmmakers became targets. The documentary focuses on a tight-knit group of Afghan filmmakers who loved cinema enough to risk their lives for art despite government interference, censorship boards, scarce resources, armed opposition, and near-constant threats of arrest and even death. All five films — “The April Revolution” (1978), “Downfall” (1987), “The Black Diamond” (1989), “Wrong Way” (1990), and “Agent” (1991) — completed principal photography before being canceled by the state or abandoned by the filmmakers. Because they were never edited, they escaped the final censors’ cut, and although all five films were fictional, they each captured a revealing aspect of the period. “What We Left Unfinished” weaves together newly rediscovered and restored footage from these lost films, present-day interviews with their makers, and new footage shot in the same locations by some of the same directors and cinematographers.

DOCUMENTARY



What You Gonna Do When the World's on Fire?

DOCUMENTARY

Roberto Minervini, U.S., 2018, 123 min.

Friday, Nov. 15, 7:00 PM, Contemporary Art Museum, Free

In the summer of 2017, a string of brutal police killings of young African-American men sends shock waves throughout the country. In New Orleans, members of a black community in the American South try to cope with the lingering effects of the past and navigate their place in a country that is not on their side. Meanwhile, the New Black Panthers prepare a large-scale protest against police brutality. "What You Gonna Do When the World's on Fire?" offers a blistering meditation on the state of race in America. The film is directed by Roberto Minervini ("Stop the Pounding Heart" and "The Other Side"), whose films have been presented and lauded at some of the most renowned film festivals in the world, including Cannes, Venice, Toronto, and Rotterdam. Describing the film as "a vibrant portrait of African-American life in urban Louisiana," the New York Times writes: "The movie unfolds impressionistically. To call it a portrait of collective resilience is accurate, but that description shortchanges its richness on both human and historical scales. Filming in black-and-white, Minervini finds poetry in silhouettes, the city's musical rhythms and small moments of generosity."

Co-presented by the Contemporary Art Museum St. Louis



Whatever Happened to My Revolution

NARRATIVE

Tout ce qu'il me reste de la révolution

Judith Davis, France, 2018, 88 min., French

Thursday, Nov. 14, 4:35 PM, Plaza Frontenac 6

Saturday, Nov. 16, 5:30 PM, Plaza Frontenac 6

In this hilarious, whip-smart comedy, first-time director Judith Davis examines the frustrations of a generation that came of age after the fall of the Berlin Wall. Davis stars as Angèle, a young urban planner in Paris who loses her job and moves back in with her diehard Communist father. Angèle is an idealist: She refuses to give up the dream of revolution that her parents nearly realized in the protests of May 1968. But her activism comes at a high cost to her personal relationships. Angèle has never forgiven her mother for giving up her political struggle, criticizes her sister for her bourgeois lifestyle, and has difficulty accepting her feelings for her suitor Simon, fearing they might be a distraction from the work of changing the world. In presenting contemporary France through the eyes of this angry young woman, Davis deftly satirizes the culture of capitalism and bureaucracy.



When I Last Saw Jesse

DOCUMENTARY

Brian Rose, U.S., 2018, 81 min.

Saturday, Nov. 16, 1:00 PM, Missouri History Museum, Free

In November 2006, student Jesse Ross traveled to Chicago to participate in an academic conference. While attending a meeting, he rose from his chair and walked out of the room. He has not been seen or heard from since. The haunting "When I Last Saw Jesse" — directed by SIU-Carbondale graduate and Kansas City resident Brian Rose — tells the story of what happened in Chicago that night, exploring the impact of Jesse's sudden and mysterious absence on his family and friends. Using audio interviews with friends, family, and students on the trip and evocative black-and-white 16mm footage of the places Jesse visited and lived in, the film draws viewers inexorably into the mystery. With its voice-over interviews and narration and its scenes of locales almost entirely devoid of any human figures, "When I Last Saw Jesse" becomes ever more disquieting as it unfolds. **With director Rose.**

Shown With: **Confound Acts** (Katina Bitsicas, U.S., 2013, 4 min.) This three-channel video — which combines nature footage, metaphorical symbols, and interview and courtroom audio — explores the ways in which the murder of a man in Verona, Ky., affects the families of both the victim and the perpetrators.



The Whistlers Fluierătorii

NARRATIVE

Corneliu Porumboiu, Romania/Spain, 2019, 97 min., English, Romanian & Spanish

Monday, Nov. 11, 7:15 PM, Tivoli 3

In this wry, twisty noir thriller by Corneliu Porumboiu ("12:08 East of Bucharest," "Police, Adjective") — which debuted at Cannes — corrupt Romanian police officer Cristi (Vlad Ivanov) becomes entangled in drug-money-laundering scheme. With his apartment under surveillance by his superior — who has a similarly criminal bent — Cristi must move carefully, but he further complicates his life by falling for the sultry femme fatale Gilda (Cătrinel Marlon). Lured to La Gomera in the Canary Islands, he's asked to learn an ancestral whistling language, which will allow him to communicate in indecipherable code, and help extract a corrupt businessman — who knows where 30 million Euros are hidden — from prison. Indiewire, which describes the film as "a polished mashup of genre motifs that suggests what might happen if the 'Ocean's 11' gang assembled on the Canary Islands," writes: "There's the potential for a big score, the threat of police officers closing in, and even a love story ... but good luck trying to sort it all out, because in the grand tradition of 'The Maltese Falcon' and 'The Big Sleep,' Porumboiu treasures the chemistry between his characters over the meandering scenario that grows around them."

Sponsored by Zlatko & Rachel Cosic



The Wild Goose Lake Nan Fang Che Zhan De Ju Hui

Yi'nan Diao, China, 2019, 113 min., Chinese

Saturday, Nov. 9, 9:45 PM, Tivoli 3

Monday, Nov. 11, 9:25 PM, Tivoli 3

Fleeing from the law and seeking redemption, gangster Zenong Zhou (Ge Hu) crosses paths with innocent-looking Aiai Liu (Lun-Mei Kwei), a girl with a secret who is risking everything to gain her freedom. As they are hunted on the shores of the Wild Goose Lake, Zhou must decide what he is willing to sacrifice both for this stranger and for the family he left behind. When the film debuted at Cannes this year, even Quentin Tarantino queued up. The LA Times writes: "It's not often that you see a Cannes auteur checking out the competition. But Tarantino was clearly as eager as anyone to see 'The Wild Goose Lake,' an ultra-moody, hyper-violent gangland thriller from a rising talent named Diao Yinan, who won the top prize at the 2014 Berlin International Film Festival for his wintry noir 'Black Coal, Thin Ice.' The plot, artfully kinked with flashbacks, is often a fast-moving (and slow-moving) blur. There are brawls and decapitations, shootouts and impalings, plus one sad, fugitive moment of intimacy in a world where human relations are almost entirely transactional."

NARRATIVE



Winter Flies Vsechno bude

Olmo Omerzu, Czech Republic, 2018, 85 min., Czech

Sunday, Nov. 17, 3:15 PM, Tivoli 1

Complete with a canine sidekick, a fantastic escape scene, and the cringeworthy sexual frustrations of teenage boys, "Winter Flies" is a wonderfully strange, oddly magical coming-of-age film. When rebellious, angsty, and secretly sweet Mara decides to run away from home in a stolen Audi, his plans for a solo adventure are thwarted by Hedus, an overweight, clumsy younger boy who insists on joining him (in full camo gear). As the unlikely friends set out on a road trip across the Czech Republic, their journey is anything but smooth, and after a series of comically twisted events, their dreams of starting a new life are halted after Mara is picked up for driving underage. The Hollywood Reporter writes: "Observant and wise about boys in puberty yet impish and carefree when necessary and never idealizing the cold and dreary countryside they travel through, 'Winter Flies' is a lovely little film that's as comfortable as an old sweater and almost as warm."

Sponsored by David Houle, Sight & Sound Production Services

NARRATIVE



Witness Theater

Oren Rudavsky, U.S., 2018, 74 min.

Thursday, Nov. 14, 6:40 PM, Plaza Frontenac 6

In "Witness Theater," aging Holocaust survivors tell their stories to high-school students in Brooklyn in a unique program led by a drama therapist. The hope is that this sharing will sensitize the students and give some closure to the adult survivors after all these years. The Witness Theater workshop in which they all participate culminates in the performance of a play based on survivor stories. The film uses a mix of cinéma vérité, archival footage, interviews, animation, and staged re-creations to blend past and present. The film imparts insights into the effect of the past on multiple generations of Jews, while also illustrating the power and importance of transmitting experience from one generation to the next. As the last generation of Holocaust survivors lives out their final years, the number of individuals who are physically and mentally able to "bear witness" dwindles, and the question of what happens to their stories and their experience remains.

Shown With: **Sixth of June** (Henry Roosevelt, France/U.S., 2019, 15 min., English & French) For 75 years, people of all countries, races, and faiths have gathered in Sainte-Mère-Église to commemorate D-Day, but with few veterans left, who will preserve their legacy?

Sponsored by John C. Danforth Center on Religion and Politics at Washington University in St. Louis

DOCUMENTARY



Women of the Gulag

Marianna Yarovskaya, Russia/U.S., 2018, 53 min., Russian

Sunday, Nov. 17, 1:00 PM, Missouri History Museum, Free

"Women of the Gulag" tells the compelling and tragic stories of some of the last survivors of the Gulag, the brutal system of repression that devastated the Soviet population during Joseph Stalin's reign of terror. The horrors of the Gulag were first captured by writer Alexander Solzhenitsyn in the multi-volume "The Gulag Archipelago," but the documentary adds a new chapter to his opus by focusing on women's experience in the camps. Simply constructed but powerful, the film offers brief profiles of six survivors of the Gulag, including a woman who later served as Solzhenitsyn's assistant and who continues to oversee his archive. Although the women are quite elderly, they remain sharp in their recollections and offer pointed testimony about the genocide that took place in the U.S.S.R. under Stalin. "Women of the Gulag" appeared on last year's Oscar shortlist for Best Documentary Short, but this expanded version — which remains admirably concise in its storytelling — is the director's preferred cut.

Shown With: **My Dreams Rage** (Erich Steiner, Austria, 2019, 19 min., German & Uzbek) Iconic Uzbekistani poet Jodgor Obid was asked to support the country's oppressive post-Soviet regime, and when he refused, he spent years being tortured in an internment camp before finally being freed and forced into exile.

DOCUMENTARY



Working Man

Robert Jury, U.S., 2018, 108 min.

Sunday, Nov. 10, 12:30 PM, Tivoli 3

"Working Man" is a classic American story set in an all-too-contemporary world. When the last factory in a small Rust Belt town closes its doors, an unlikely hero emerges in dutiful, quiet Allery Parkes (Peter Gerety of "The Wire"). A career employee of the factory, the aging Allery can't envision simply sitting at home doing nothing, and against the advice and pleas of his loving wife (Oscar nominee Talia Shire of "Rocky"), he forms an unlikely friendship with his charismatic neighbor (Billy Brown of "How to Get Away with Murder") to revive the defunct factory. As the community rallies around them — and as the former corporate bosses strategize how to halt this unexpected movement — Allery learns that he might be something he never thought possible: a leader. The Hollywood Reporter writes: "The plight of people living in the Rust Belt — many of whom helped to determine the results of the 2016 election — is at the center of Robert Jury's affecting drama 'Working Man,' which deserves attention for the fine performances at the center of this well drawn canvas."

NARRATIVE



Ximei

Andy Cohen & Gaylen Ross, China/Switzerland, 2019, 100 min., Chinese

Saturday, Nov. 16, 3:00 PM, Washington U./Brown, Free

Andy Cohen, who has served as a producer on an array of impressive documentaries — "Ai Weiwei: Never Sorry," "Hooligan Sparrow," "Human Flow" — directs this documentary portrait with Gaylen Ross, director of "Dealer Among Dealers" and "Killing Kasztner." Ximei is a hugely inspiring activist on behalf of HIV-positive Chinese peasants in Henan Province. It's estimated that more than 300,000 people in the province were infected with the virus — either when they gave blood (because of unsanitary conditions) or received transfusions (because of the tainted supply) — before corrective action was finally taken. Many of those affected gave blood as a means to supplement their meager incomes, with the government actively promoting the practice. That same government now offers little help, and the HIV/AIDS patients — generally unable to work — lead marginalized existences in communities that often shun them. Ximei, who was infected after a transfusion following a horrific threshing accident when she was only 10, works locally, nationally, and internationally to raise awareness of the dire situation, and her efforts are constantly undermined or thwarted by officials. In addition to her tireless advocacy, she also serves as an empathetic listener as an array of fellow victims tell their own stories, which continue to unfold — often with grim results — over the course of the film. **With co-director Ross.**

Sponsored by East Asian Languages and Cultures at Washington University

DOCUMENTARY



Yes, God, Yes

Karen Maine, U.S., 2018, 78 min.

Friday, Nov. 15, 7:00 PM, Tivoli 3

Growing up in the Midwest in the early aughts, 16-year-old Alice (Natalia Dyer, who plays Nancy Wheeler in "Stranger Things") has always been a good Catholic. But when an innocent AOL chat turns racy, she discovers masturbation and is overwhelmed with guilt. Seeking redemption, she attends a mysterious religious retreat to try and suppress her urges, but it isn't easy, especially after a cute upperclassman starts flirting with her. Alice's sense of shame is spiraling when she uncovers a shocking truth about the retreat's most devout. Desperate and confused, she flees and meets an unlikely ally, who offers an alternative view of what it means to be a good person. For the first time, Alice realizes she can decide for herself what to believe and finally gets the blessed release she needs. Variety named "Yes, God, Yes" one of the 11 best films at SXSW, where the film debuted, and the Hollywood Reporter upped the ante by citing it among the 10 best. Karen Maine's feature is an expansion of her short, which played SLIFF 2017 and won the Best of Fest award. **With director Maine and producers Katie Cordeal and Colleen Hammond.**

NFF sponsored by Barry & Jackie Albrecht and Pat Scallet

NARRATIVE



You Gave Me a Song: The Life and Music of Alice Gerrard

Kenny Dalsheimer, U.S., 2019, 78 min.

Saturday, Nov. 16, 8:30 PM, Stage at KDHX

"You Gave Me a Song" offers a delightful profile of Alice Gerrard, a legendary bluegrass singer/songwriter and multi-instrumentalist who plays — with verve and skill — guitar, banjo, fiddle, and dulcimer. An amazingly spunky 84, Gerrard remains sharp and active, her musicianship undiminished. The documentary makes clear her centrality to the preservation and propagation of "old-timey" music without resorting to hagiography. Gerrard's career stretches back to the '50s, and she was a key part of the folk revival. Among her career highlights: partnering with the remarkable Hazel Dickens, marrying and performing with folk icon Mike Seeger, and founding and editing the journal The Old-Time Herald. As if that weren't sufficient, Gerrard also served as co-director — with the late documentarian Les Blank, a SLIFF Lifetime Achievement Award winner — of "Sprout Wings and Fly," a delightful film on old-time fiddler Tommy Jarrell. Gerrard is forthright and funny in her interviews — she's utterly winning — and the film features both a generous selection from her impressive archive of folk photographs and an abundance of terrific performance footage, both old and new. **With producer Ashley Melzer.**

DOCUMENTARY



Zombi Child

Bertrand Bonello, France/Haiti, 2019, 103 min., English, French & Haitian

Saturday, Nov. 9, 9:00 PM, Tivoli 1

Sunday, Nov. 17, 1:00 PM, Tivoli 3

In “Zombi Child,” which debuted at Cannes, stylish French director Bertrand Bonello (“Saint Laurent,” “House of Pleasures,” “Nocturama”) offers his unique take on the horror film. In 1962 Haiti, a man is brought back from the dead only to be sent to the living hell of the sugarcane fields. In Paris, 55 years later, at the prestigious Légion d’honneur boarding school, a Haitian girl confesses this old family secret to a group of new friends — never imagining that her strange tale will convince a heartbroken classmate to do the unthinkable. Indiewire writes: “Folding history onto itself more explicitly than any of Bonello’s previous films, ‘Zombi Child’ peels back centuries of racist stereotypes to rescue Voodoo from the stuff of black magic and portray it instead as a kind of communion — a communion between spirits, a communion between generations, and a communion between the dislocated joints of an empire.”

NARRATIVE



Thank You

Every year, Cinema St. Louis curates the very best in cinema to provide audience members innovative, educational and inspirational storytelling through film. And your support makes this possible.

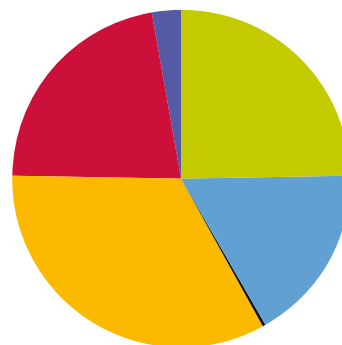
In addition to these programs, SLIFF offers a large selection of free events to maximize its outreach into the community and to make the festival affordable to all. This year, we offer 64 free events, including free screenings for St. Louis-area schools as part of our Cinema for Students (CFS) Program.

Help us pay it forward by making a donation and support future filmmakers and attendees who may not otherwise have the chance to experience the festival.

Thank you for your support and enjoy the show.

Donation envelopes are available at SLIFF information table.

SLIFF Funding





DOCUMENTARY AND NARRATIVE SHORTS



Doc Shorts: Artistic Expressions

117 min.

Saturday, Nov. 16, 3:00 PM, Stage at KDHX, Free

An exploration of the many varieties of art, from tattooing to quilting to cartooning to beading to painting.

All on a Mardi Gras Day (Michal Pietrzyk, U.S., 2019, 23 min.) In a gentrifying New Orleans, Demond sacrifices to be Big Chief in a secret 200-year-old culture known as the Mardi Gras Indians: African-American men who spend all year sewing feathered suits they'll wear only once in a battle to be declared "the prettiest."

Charon (Cullen Parr, U.S., 2019, 12 min.) A profile of Myron Dyal, a California artist with temporal-lobe epilepsy who creates striking paintings, drawings, and sculptures inspired by the visions he has during his seizures.

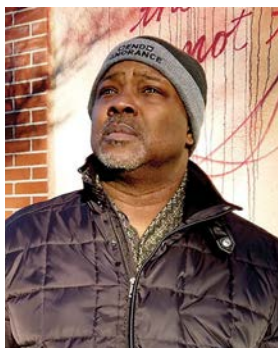
A Collective Tragedy: Waibel's Stalingrad Inferno (Handuo Zhang, Canada, 2018, 13 min.) A look at mixed-media visual artist and poet Joachim Waibel and the creation of his Stalingrad painting series.

Lily (Adrienne Gruben, U.S., 2019, 26 min.) A chronicle of artist Lily Renée's heroic journey from Nazi-controlled Austria to New York, where she became a pioneering woman cartoonist during the Golden Age of comics.

Quilt Fever (Olivia Loomis Merrion, U.S., 2019, 16 min.) A lively look at the world of quilting through the lens of Quilt Week in Paducah, Ky., with brief profiles of both celebs and ordinary but passionate practitioners.

This Ink Runs Deep (Asia Youngman, Canada, 2019, 17 min.) Indigenous tattoo artists from across Canada are reviving ancestral traditions that disappeared during colonization.

The Vision of Ulysses Davis (Steven Gray & Alexia Oldini, U.S., 2019, 10 min.) Ulysses Davis has produced an extraordinary body of work that speaks to his experience as an African-American artist and barber in the American South.



Doc Shorts: The Black Experience

85 min.

Wednesday, Nov. 13, 5:05 PM, Tivoli 3, Free

A program that explores the black experience from a multiplicity of perspectives.

400 Years in the Background (J.C. Faulk, U.S., 2019, 14 min.) Four hundred years after the first Africans were brought to Jamestown, Va., in 1619, the director and his daughter embark on a journey to a Southern plantation to recognize the beauty and humanity of those who were enslaved to build the nation.

... And Then There's Anthony Palmer (Jesseca Ynez Simmons, U.S., 2019, 18 min.) Chicago blues guitar hero Anthony Palmer reflects on his life as a career sideman and his frustrations with the music industry.

All Skinfolk Ain't Kinfolk (Angela Tucker, U.S., 2018, 20 min.) After a contentious race, the runoff for mayor of New Orleans came down to two candidates: Desirée Charbonnet and LaToya Cantrell, two very different black women.

The Conqueror (Timothy Blackwood, U.S., 2018, 12 min.) Jerome Conquest comes from one of Philadelphia's most dangerous neighborhoods, and when he loses his best friend to street violence, he turns to boxing to improve his life.

Normal (Tari Wariebi, U.S., 2019, 19 min.) Grammy-nominated singer-songwriter Garren Edwards is a 23-year-old black man who sets out to redefine what it means to be "normal" in the U.S. by examining his neighborhood in South Central LA, where pre-existing conditions prevent young black men like him from having control over their fates.

What Are You? (Richard B. Pierre, Canada, 2019, 20 min.) This exploration of the lives of multiracial people reveals the struggles of living in a racially divided world.

With "400 Years in the Background" director J.C. Faulk.

Sponsored by Saint Louis Metropolitan Chapter of Delta Sigma Theta Sorority, Inc., Project A.R.T. (Actively Redefining Together)



Doc Shorts: Leaps of Faith

75 min.

Friday, Nov. 15, 5:05 PM, Tivoli 3, Free

An eclectic selection of films — from the comedic to the deadly serious — that explore religion in its many manifestations.

605 Adults 304 Children (Michael Mahaffie, Guyana/U.S., 2018, 14 min.) An immersive and intimate view of the Peoples Temple in Jonestown, Guyana, filmed entirely by its members.

Al Imam (Omar Al Dakheel, U.S., 2017, 19 min.) Despite controversy and threats, a Muslim woman takes a stand for justice through activism and a progressive practice of Islam.

I, Pastafari: A Flying Spaghetti Monster Story (Mike Arthur, Austria/Germany/Netherlands/U.S., 2019, 42 min.) With millions of believers worldwide, the Church of the Flying Spaghetti Monster (FSM) is the world's fastest-growing religion, with Pastafarians preaching the message since 2005.



Doc Shorts: Life Animated

91 min.

Monday, Nov. 11, 5:05 PM, Tivoli 3, Free

A collection of real-life stories told through a variety of animated techniques.

Butterflies in Berlin: Diary of a Soul Split in Two (Monica Manganelli, Germany/Italy, 2019, 30 min., English, German & Italian) During the Nazis' rise in 1933 Berlin, Alex becomes the first out-of-surgery transsexual in history.

Code Ruth (Caroline Voagen Nelson, U.S., 2018, 4 min.) A true love story about a Morse-code instructor finding her path during World War II.

Dani (Lizzy Hogenson, U.S., 2018, 9 min.) A simple phone call becomes a study of human courage, faith, and love, as 30-year-old Danielle Hernandez delivers her grim breast-cancer prognosis to her mother.

Dick Pics! (Hannah McSwiggen & Russell Sheaffer, U.S., 2019, 12 min.) Men answer one of the most important questions of the modern era: "What compels you to send pictures of your penis to non-consenting others?"

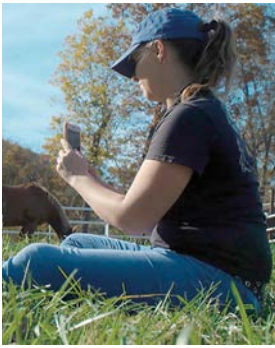
Love Letters from Everest (Celeste Koon, Canada, 2019, 8 min.) A long-distance love story unfolds via letters exchanged during the 1956 Everest expedition.

Rich Atmosphere: The Music of Merchant-Ivory Films (Stephen Soucy, U.S., 2019, 5 min.) Oscar-winning director and screenwriter James Ivory narrates a moving tribute to his long-time composer, Richard "Dick" Robbins.

Stay Close (Luther Clement & Shuhan Fan, U.S., 2017, 19 min.) An underdog African-American fencer from Brooklyn overcomes a gauntlet of hardships on the road to the Olympics.

Tonite's Show (Ken Koste, U.S., 2018, 5 min.) After finding a tape at a St. Louis Goodwill store of a little kid pretending to host a talk show, the filmmaker visualizes it with paper puppets and stop motion.

The Woman Who Turns Into a Castle (Kathrin Steinbacher, U.K., 2018, 4 min.) In an adaptation of a case study by author and physician Oliver Sacks, a woman turns into a castle.



Doc Shorts: Method M

77 min.

Friday, Nov. 8, 5:05 PM, Tivoli 3, Free

A sampler of films from students in the Jonathan B. Murray Center for Documentary Journalism at the Missouri School of Journalism, which applies the "Missouri Method" approach to the hands-on teaching of journalism to the field of documentaries.

37-64-97 (Bailey Synclair, U.S., 2019, 16 min.) An archival documentary about the multi-generational relationship between three women: the filmmaker, her grandmother, and her mother.

Horsegirl (Olivia Jacobson, U.S., 2019, 22 min.) Courtney Sims has always had a soft spot for troubled horses, so working at a horse-rescue ranch is a dream come true.

Jack (and Joe) (Jane Arnot, U.S., 2019, 16 min.) A moving profile of a nonverbal autistic young man, Jack, with emotionally frank narration by his twin brother, Joe.

Qualm & Quietus (Phoebe Lyn Mussman, U.S., 2019, 22 min.) A profile of Hekate-worshipping witch Kerry Lynn, whose life is haunted by the ever-multiplying deaths of loved ones.

With several directors and subjects.



Doc Shorts: A Real-World Gilead

95 min.

Sunday, Nov. 17, 7:00 PM, Washington U./Brown, Free

A nonfiction "The Handmaid's Tale," this program relates global stories of sexual abuse and violence against women.

Exiliada (Exiled) (Leonor Zúñiga, Costa Rica/Nicaragua, 2019, 25 min., Spanish) After accusing Daniel Ortega, president of Nicaragua, of sexual abuse — beginning when she was 12 — his stepdaughter is forced into exile.

The Girl Who Cannot Speak (Stefano Da Fre & Laura Pellegrini, Canada/Israel/U.S., 2018, 21 min.) Five women — all helped by the Lenox Hill Neighborhood House's Women's Mental Health Shelter in New York City — relate their experiences of sexual abuse, and the story of silent 13-year-old Charlotte is depicted through visual images.

Mother, Daughter, Sister (Jeanne Hallacy, Bangladesh/Myanmar/Thailand/U.S., 2018, 28 min., Burmese)

Powerful testimonies from survivors, witnesses, and activists explore the far-reaching impact of sexual violence on Rohingya women and communities — the result of the Burmese security forces' campaign of ethnic cleansing.

Seeds of Deceit (Miriam Guttmann, Netherlands, 2018, 21 min., Dutch) Affected mothers and children deal with the discovery that now-deceased fertility doctor Jan Karbaat secretly used his own sperm to impregnate patients.

With "The Girl Who Cannot Speak" co-directors **Stefano Da Fre & Laura Pellegrini**, "Exiliada" producer **Chris Renteria**; and **Susan D. Kidder**, chief executive officer of **Safe Connections**.

Sponsored by **Safe Connections**



Doc Shorts: Science & Cyberspace

94 min.

Tuesday, Nov. 12, 5:05 PM, Tivoli 3, Free

A wide-ranging program of films that explore science, technology, and cyberspace.

Anas v. the Giant (Adrienne Collatos, Germany/U.S., 2019, 17 min., German) When Anas Modamani arrived in Berlin in 2015 from Syria, he celebrated with a selfie posted to Facebook, but his photo was quickly re-purposed into a fake news story and went viral. In response, Anas brought a lawsuit against Facebook.

The Love Bugs (Maria Clinton & Allison Otto, U.S., 2018, 34 min.) Two married entomologists have amassed the world's largest private collection of insects, but because of advancing age, they decide to give it away.

Space Cleaners (Marco Hülser, Germany, 2019, 23 min., English & German) Scientists in Germany and around the world are trying to get a grip on the problem of space debris.

Swatted (Ismaël Joffroy Chandoutis, France/U.S., 2018, 21 min.) Online video-game players describe their struggles with "swatting," a life-threatening cyber-harassment phenomenon that looms over them whenever they play.

Sponsored by **Chris Schuster**



Doc Shorts: Showcase Sampler

53 min.

Sunday, Nov. 17, 4:00 PM, Stage at KDHX, Free

Nonfiction standouts from the 2019 St. Louis Filmmakers Showcase.

Bodies Like Oceans (Kat Cory, U.S., 2019, 13 min.) A dreamy portrait of photographer Shoog McDaniel, a self-described queer fat freak, whose work with fat bodies in nature transgresses reality.

If You Build It (Corey Ernst, U.S., 2019, 2 min.) A look at “Mad Dog,” emcee and resident of the Thaxton Speakeasy.

Story 3: Scenes 1-9 (Zlatko Cosic, U.S., 2018, 5 min.) A multi-narrative experience in nine scenes from the Ferguson uprising.

Theatre of Pain (Zia Nizami, U.S., 2019, 33 min.) His back hurts, he’s a new grandpa, but Jim Hoffarth still wants to be king of the ring.

With “Theatre of Pain” director Zia Nizami.



Doc Shorts: St. Louis Superman

90 min.

Sunday, Nov. 17, 4 PM, Missouri History Museum, Free

Smriti Mundhra and Sami Khan’s much-lauded short documentary (U.S., 2019, 28 min.) — which debuted at Tribeca and is one of the first films from MTV’s new documentary division — profiles Bruce Franks Jr., the 34-year-old battle rapper, Ferguson activist, and recently resigned Missouri state representative. Known as Superman to his admirers, Franks is a unique political figure, full of contradictions and deep insights, who has overcome unspeakable loss to become one of the most exciting and unapologetic young leaders in the country. The documentary follows Franks at a critical juncture in his life, when he is forced to deal with the mental trauma he’s been carrying for nearly 30 years, since his 9-year-old brother was shot and killed in front of him, in order to find peace and truly fulfill his destiny as a leader for his community. The program will include a substantial post-film discussion about the themes explored in the film, including activism and gun violence. **With a post-film discussion with subject Bruce Franks Jr., co-directors Smriti Mundhra & Sami Khan, and local activists.**



Doc Shorts: Women in Sports

84 min.

Thursday, Nov. 14, 5:05 PM, Tivoli 3, Free

Stories in which women excel in diverse athletic endeavors, from running and boxing to automobile racing and samurai sword-handling.

1500 Miles (Chris Duncan, U.S., 2018, 18 min.) Sixteen years after the amputation of her left leg, Nicole Ver Kuilen challenges herself to complete a 1,500-mile triathlon from Seattle to San Diego.

The Boxers of Brule (Jessie Adler, U.S., 2019, 39 min.) Devastated by her friend’s suicide, a young Lakota woman forms a boxing team in hope of leading the girls of the Lower Brule Sioux Tribe down a safer path.

Champ (Cassandra Offenberg, Netherlands, 2019, 16 min., Dutch) Dutch champion Esma Aras is a kickboxing talent with great promise, but her mother’s chronic illness poses a challenge as she pursues greater ambitions.

Lady Samurai (James Latimer, Japan, 2019, 6 min., Japanese) Kaori Kawabuchi — a samurai-sword performer, singer, and motion-capture actor — keeps alive ancient traditions in modern Japan.

Mommy Goes Race (Charlene McConini, Canada, 2018, 6 min.) Charlene McConini — the only female car racer in the Kitigan Zibi Anishinabe Nation — juggles being a super mom with derby racing.



The Map Is the Territory: New and Recent Work by Van McElwee

61 min.

Sunday, Nov. 17, 6:30 PM, Webster U./Moore, Free

SLIFF presents a program surveying new and recent work by Van McElwee, including the world premieres of “The Map Is the Territory” and “Unnatural Selection.” St. Louis’ premier video artist, McElwee is a professor of electronic and photographic media at Webster University and has produced an award-winning body of work that includes more than 90 single-channel pieces, installations, and web projects.

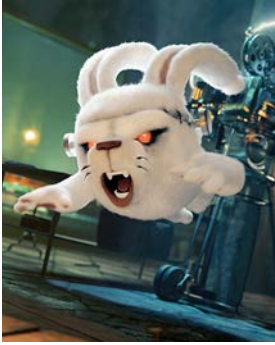
Half-Real (Van McElwee, U.S., 2010, 8 min.) A visual echo of the brain’s processing of older impressions into totally new forms.

The Map Is the Territory (Van McElwee, U.S., 2019, 10 min.) A world map flows into alternate realities, with coastlines drifting and borders shifting, as a radio searches through an endless spectrum.

Original Self (Van McElwee, U.S., 2013, 11 min.) A procession branches into clouds of variation; one as many, many as one.

Unnatural Selection (Van McElwee, U.S., 2019, 26 min.) Images of fragile membranes, broken boundaries, and ethereal plumbing.

Z-Grid (Van McElwee, U.S., 2019, 6 min.) Depth is hijacked and used as an imaginal space, shared by artist and viewer.



Narrative Shorts: Animation

123 min.

Wednesday, Nov. 13, 7:30 PM, Stage at KDHX

This impressively diverse program of animation features drugs, dogs, motorcycles, and much, much more.

Candy Shop (Patrick Smith, U.S., 2019, 2 min.) There are 11,926 pharmaceutical drugs available worldwide, and this film shows 2,863 of them.

Daughter (Daria Kashcheeva, Czech Republic, 2019, 15 min.) Hurt as a child, a girl can't rid herself of the painful memories, which prevent her from connecting with her father.

Don't Feed These Animals (Guilherme Afonso & Miguel Madaíl de Freitas, Portugal, 2019, 10 min.) A lobotomized bunny living in a research laboratory has a huge appetite for carrots.

A Double Life (Studio Job, Joris & Marieke, Netherlands, 2018, 3 min.) A dark comedy about a husband and wife whose different ideas of gender conformity lead to an unexpected confrontation.

Floreana (Louis Morton, Denmark/U.S., 2018, 4 min.) On an island in the future, people train for an important mission.

Grab My Hand: A Letter to My Dad (Camrus Johnson & Pedro Piccinini, U.S., 2019, 5 min.) A touching and personal exploration of the relationship between the filmmaker's father and his best friend.

Hurlevent (Frederic Doazan, France, 2019, 6 min.) The wind transforms a book's characters into alphabet creatures.

Kingdom Animalia: The Melanie Fyfe Story (Kalainithan Kalaichelvan, Canada, 2019, 10 min.) Melanie Fyfe is convinced she is an owl trapped in a human body.

Mercurio (Michele Bernardi, Italy, 2018, 10 min.) Soon to be sent to a concentration camp, Mercurio is forced to quickly become a man.

The Missing Ingredient (Yue Huang, U.S., 2018, 5 min.) A middle-aged man indulging in the tempting world of food has to deal with the loneliness deep in his empty heart.

The Mother of All Flowers (Merve Caydere Dobai, Turkey, 2019, 7 min.) A mother and daughter run a small flower shop out of their house as a war breaks out in their homeland.

Nest (Sonja Rohleder, Germany, 2019, 4 min.) A naive paradise bird goes out of his way to attract a mate.

Passage (Igor Coric, Serbia, 2019, 7 min.) Geometric forms toil in endless combat.

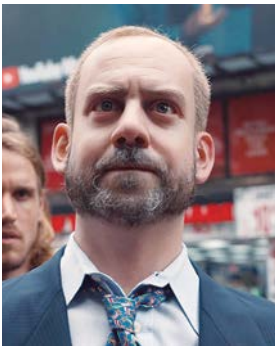
Ride (Richard O'Connor, U.S., 2018, 2 min.) A journey through North Dublin on Christmas in the rain.

Ride (Paul Bush, Portugal, 2018, 6 min.) An homage to the iconic motorcycle design and culture of the 1950s and 1960s.

SodaPop (Robert Cox, U.S., 2019, 5 min.) Two rival drink-shop owners feud over the business of a thirsty customer.

A White Dog Over the Fog (Jung Seung-hee, South Korea, 2018, 14 min., Korean) A girl moves to a foggy seaside village and encounters a white dog tied to an anchor and living alone next door.

Winter in the Rainforest (Anu-Laura Tuttelberg, Estonia, 2019, 8 min.) A dance of life and death by the magical creatures that inhabit the wilderness of our dreams.



Narrative Shorts: Comedy

126 min.

Tuesday, Nov. 12, 7:30 PM, Stage at KDHX

These hilarious shorts will leave your sides aching.

Anxiety's Wilma (Alexandra Kyle, U.S., 2018, 9 min.) Martin Starr ("Silicon Valley") is featured in a romantic comedy about a young woman and her anxiety.

Catlove (Gary Lobstein, U.S., 2019, 1 min.) This funny faux drug commercial was the winner of the 2019 edition of Cat Clips: A Competition in Cuteness!, a co-presentation of Animal House and Cinema St. Louis.

Daddio (Casey Wilson, U.S., 2019, 18 min.) Michael McKean and Casey Wilson star in comedy about a dad and daughter grappling with life after a major loss.

Hey! Aren't You Garrett Crest? (Peter Bolte, U.S., 2018, 5 min.) When a man steps into a bar for some peace and quiet, he is accosted by the patrons, who think they recognize him as a 1980s sitcom star.

How to Fire Someone (with Jules and Jonas) (Mike Lars White, U.S., 2018, 5 min.) Jonas turns to his sister Jules for advice on how to fire someone.

I Think My Girlfriend F*ed Jake Gyllenhaal** (Max Cantor, U.S., 2019, 16 min.) Mike finds out his ex-girlfriend may have had sex with Jake Gyllenhaal, and he sets out on a strange, pathetic odyssey to find the truth.

Ladies Lounge (Michelle Bossy, U.S., 2018, 9 min.) A woman contemplates her relationship and her reflection in the restroom of a stuffy restaurant.

Lady Parts (Erin Rye & Jessica Sherif, U.S., 2019, 10 min.) A struggling actor goes from playing a dancing tampon to her first real break only to discover that things aren't what they seem.

Opening Night (Margaret Bialis, U.S., 2018, 5 min.) A man reflects on formative conflicts from his past.

Retreat (Audrey Ellis Fox, U.S., 2018, 13 min.) A lost woman obsesses over a life coach.

Sammy the Salmon (Jake Shannon, Australia, 2018, 7 min.) Unable to pluck up the courage to tell his girlfriend he's gay, Spencer encounters a talking salmon, who offers to get his love life back on track.

Sometimes, I Think About Dying (Stefanie Abel Horowitz, U.S., 2018, 12 min.) Fran is thinking about dying, but a man in her office might want to date her.

Wax Paul Now (Val Bodurtha, Sophie Mann & Rebecca Shaw, U.S., 2019, 16 min.) Three New Yorkers will stop at nothing to get Paul Giamatti his own wax statue at Madame Tussauds.



Narrative Shorts: Drama

124 min.

Thursday, Nov. 14, 7:30 PM, Stage at KDHX

Small, delicate stories that are perfect for the big screen.

A Magnificent Gray (Jason Millner, U.S., 2018, 13 min.) A priest and a nun run away together but are forced to question their decision in the face of what seems to be divine intervention.

Miller & Son (Asher Jelinsky, U.S., 2018, 21 min.) A transwoman mechanic runs her family's auto shop during the day and expresses her femininity at night, but an unforeseen event threatens the balance of her compartmentalized life.

A Million Eyes (Richard Raymond, U.S., 2019, 24 min.) A young photographer, grappling with his mother's alcoholism, sets out to capture something he loves.

The Neighbors' Window (Marshall Curry, U.S., 2019, 20 min.) A middle-aged woman with small children has her life shaken up when two free-spirited twentysomethings move in across the street.

Relations (Hallie Cooper-Novack, U.S., 2018, 11 min.) Two adult cousins have different views on a secret sexual encounter from their youth.

The Stranger (Damon Davis, Ghana/U.S., 2018, 17 min.) In a surrealist allegory about the American Diaspora's return to the African continent, a stranger falls from the sky and searches for a castle and a queen.

Stucco (Janina Gavankar & Russo Schelling, U.S., 2019, 18 min.) An agoraphobic woman finds a suspicious, hollow wall in her house.



Narrative Shorts: Famous Names & Faces

130 min.

Monday, Nov. 11, 7:30 PM, Stage at KDHX

Performers you recognize, and performances you won't forget.

Actress (Daisy Lewis, U.K., 2019, 11 min.) A day in the life of a young woman in London. Starring Andrea Riseborough.

American Typecast (Dane Cook, U.S., 2018, 18 min.) A Middle Eastern man attempts to break through his racial stereotype while struggling to stay afloat as a working actor. Directed by and co-starring Dane Cook.

Extra Innings (John Gray, U.S., 2019, 9 min.) A reporter interviews a Major League Baseball manager in an attempt to uncover secrets from his past. Starring Peter Riegert.

Gingerbread (Kendell Courtney Klein, U.S., 2018, 27 min.) Abraham Lincoln reluctantly agrees to join Mary Todd in a seance to contact their recently departed son. Starring Amanda Plummer and Bill Moseley.

How to Be Alone (Kate Trefry, U.S., 2018, 13 min.) Lucy struggles to survive an increasingly bizarre and horrifying night. Starring Maika Monroe.

Master Maggie (Matthew Bonifacio, U.S., 2019, 22 min.) A celebrity acting coach is interrupted by an unknown actor begging for her help on an audition. Starring Lorraine Bracco, Brian Dennehy, and Kenan Thompson.

The Phantom 52 (Geoff Marslett, U.S., 2019, 8 min.) A lonely trucker waits for a reply on the CB radio, a ghost haunts the lonely highways, and a whale sings in a voice no other whale can even hear. Featuring the voice of Tom Skerritt.

This Time Away (Magali Barbe, U.K., 2019, 14 min.) An elderly man has his reclusive life disrupted by an unexpected visitor. Starring Timothy Spall.

Zinnia (Mike Byrd, U.S., 2019, 8 min.) A florist's life is changed by a mysterious stranger. Starring Walton Goggins.



Narrative Shorts: Immigrants & Refugees

104 min.

Wednesday, Nov. 13, 9:45 PM, Tivoli 1

A selection of tales from different countries that speak to our universal connections.

Family (Catherine Cosme, Belgium/France, 2018, 25 min., Afrikaans & French) Lisa gives refuge to a Somali family, but the limits of her benevolence are tested because of difficulties in communicating.

Harbor (Paul Marques Duarte, France, 2018, 25 min., French) Adèle lets a young migrant board a ferry with her class trip, but she doesn't fully comprehend the consequences of her gesture.

Passage (Asavari Kumar, U.S., 2019, 5 min.) An Indian girl revisits her immigration journey.

Song Sparrow (Farzaneh Omidvarnia, Denmark/Iran, 2019, 12 min.) Dreaming of better lives, refugees have no choice but to risk everything in an attempt to find a place they can call home.

Traces of Little Feet (Murad Atshan, Germany, 2019, 18 min., Arabic & German) Amir and his mother arrived in Germany as refugees from Syria one year ago, but the difficult journey has had lasting effects on life in their new country.

You Win USA Vacation Resort (Georgia Fu, U.S., 2018, 19 min., Chinese & English) A pregnant Chinese girl escapes an ICE raid only to find herself forced to look after a little Chinese boy.



Narrative Shorts: International Animation

120 min.

Thursday, Nov. 14, 9:25 PM, Tivoli 1

Vibrant imaginations and fascinating colors combine in this program of animation from around the world.

Anacronte (Raúl Koler & Emiliano Sette, Argentina, 2018, 15 min.) Anacronte and the Sorcerers of Evil test humanity's happiness.

Bavure (Donato Sansone, France, 2019, 4 min.) A look at the evolution of a human being.

Between the Shadows (Alice Guimarães & Mónica Santos, Portugal, 2018, 13 min., Portuguese) In a world where hearts can be deposited in a bank, a woman trapped in a tedious job searches for a stolen heart.

The Coin (Siqi Song, China/U.S., 2019, 7 min., Chinese) During Chinese New Year, finding the coin hidden inside of the dumplings means having a blessed year ahead.

Cosmos (Sonia Boudreau, Canada, 2019, 4 min.) An exploration of humanity's destruction from a celestial storm caused by human action.

The Italian Gaze (Sandro Del Rosario, U.S., 2016, 14 min., English & Italian) An Italian artist looks at his native country through an animated film made with thousands of hand-colored, oil-painted photographs.

Muedra (Cesar Díaz Meléndez, Spain, 2019, 9 min.) The cycle of life seen from a different perspective.

No Gravity (Ludovic Abraham, Flore Allier-Estrada, Jérémy Cissé, Fioretta Caterina Cosmidis, Maud Lemaître-Blanchart & Charline Parisot, France, 2018, 8 min.) An astronaut comes back to Earth and tries to fit in again.

A Poem in Bamboo (Chun Yao Chang & Xufei Wu, China, 2019, 5 min., Chinese) A young bridegroom visits his aunt, who lives alone in the distant mountains of southern China where bamboo grows everywhere.

Selfish (Po Chien Chen, Taiwan, 2019, 2 min., Chinese & English) A chef notices a group of special guests and decides to serve them a variety of signature dishes.

The Spinning Top (Shiva Momtahan, Iran, 2019, 7 min., Persian) A child searches through his dreams and memories for his spinning top.

Spirit of the Drowning Girls (Runze Cao, China, 2019, 11 min., Chinese) A young kung-fu master falls into the trap of an evil old spirit who enslaves dead little girls drowned by their own parents.

Starvation (Zahra Rostampour, Iran, 2018, 7 min.) A hungry wolf suffers from the stereotype of the big bad wolf.

The Wave (Sae Yun Jung, Germany, 2018, 14 min., Korean) The true story of a family torn apart by the power of the sea.



Narrative Shorts: International Comedy

124 min.

Monday, Nov. 11, 9:30 PM, Tivoli 1

This collection proves that laughter truly is a universal language.

Astro Age (Takayuki Ogawa, Japan, 2019, 22 min., Japanese) A rookie science journalist interviews an astronaut.

Atlas (Maciej Kawalski, Poland, 2018, 23 min., Polish) Atlas, a new patient at a psychiatric hospital, doesn't move or speak but spends his days standing with his hands in the air.

Brazil (Mathilde Elu, France, 2018, 11 min., French) Camille has a big bush and means to keep it that way.

Greyish (Eghbal Shirzaei, Iran, 2019, 4 min.) A look at the life stages of an old man.

Hapless Hans (Rena Dumont, Germany, 2018, 30 min., Czech & German) Hans must travel behind the Iron Curtain into Communist Czechoslovakia to bury his grandmother.

Norteños (Grandmas, U.K., 2018, 8 min.) Barry, a mild-mannered dimwit, attempts to solicit the help of his former lover after brutally murdering his grandmother with a hammer.

Rock Me Mozart (Luis Aynos, U.S., 2019, 6 min., French) A young woman is visited by Mozart and attempts to use his musical genius to create the greatest rock & roll album of all time.

Short Calf Muscle (Victoria Warmerdam, Netherlands, 2019, 13 min., Dutch) There's something about Anders that he can't see but everyone else does.

Wild Love (Paul Autric, Quentin Camus, Léa Georges, Maryka Laudet, Zoé Sottiaux & Corentin Yvergnaux, France, 2018, 7 min.) While on a romantic getaway, Alan and Beverly cause a fatal accident.



Narrative Shorts: International Drama

125 min.

Tuesday, Nov. 12, 9:15 PM, Tivoli 3

Worldly stories that test your mettle and tug at your heart.

Abe's Story (Adam H. Stewart, Ireland, 2019, 12 min.) Abe, an overworked Irish writer, draws inspiration from his day job in the theater to write a bloody brilliant novel.

Autumn Waltz (Ognjen Petković, Serbia, 2019, 18 min., Serbian) A couple trying to reach freedom cannot move past a barricade manned by unfriendly soldiers.

Brotherhood (Pierre Brouillette-Hamelin, Canada/Tunisia, 2018, 25 min., Arabic) A hardened Tunisian shepherd is deeply shaken when his oldest son returns home with a mysterious new wife.

Hearth (Sophie B. Jacques, Canada, 2018, 11 min., French) Émillie returns home after renting her house to strangers.

Our Albertinia (Chantel Clark, South Africa, 2018, 21 min., Afrikaans) In 1990 South Africa, when the crumbling apartheid regime gives Marie an opportunity to sell the family farm, her daughter fights to keep their ancestral land.

Pop 30 (Shira Billig, Israel, 2019, 18 min., Hebrew) After a bad breakup, Mika becomes addicted to Atari.

Swimming to the Moon (Madeleine Homan, Netherlands, 2018, 5 min., Arabic) On his way to the mosque to perform the Muslim profession of faith, a dreamy teenager struggles with the disapproval of his father.

Tattoo (Farhad Delaram, Iran, 2018, 15 min., Persian) A mundane license renewal becomes an unexpected ordeal for a young woman with a scar and a tattoo.



Narrative Shorts: Marriage Stories

115 min.

Sunday, Nov. 17, 6:15 PM, Tivoli 3

As a bookend to our opening-night film, SLIFF offers a closing-night collection of shorts about married life.

40 Minutes Over Maui (Josh Covitt & Michael Feld, U.S., 2018, 13 min.) For 40 minutes on Jan. 13, 2018, the fate of the world hung in the balance — and Larry and Penny's Hawaiian vacation was ruined.

Aziza (Soudade Kaadan, Syrian Arab Republic, 2019, 13 min., Arabic) A Syrian refugee in Lebanon teaches his wife how to drive his car, but the lesson takes a wrong turn into madness and nostalgia.

Carl's Motel (Stuart McIntyre, Canada, 2019, 15 min.) After Jack informs his wife that he's leaving her for another woman, he discovers that his girlfriend no longer wants to be with him.

Flies (David Moreno Perez, Spain, 2018, 7 min., Spanish) A couple who has been spending every Sunday afternoon at the same lake since they met more than 40 years ago decides it's time to settle old scores.

Grandad Was a Romantic (Maryam Mohajer, U.K., 2019, 5 min.) The filmmaker recounts how her grandfather decided to marry his wife based solely on seeing her picture.

Isabel (Matthew Murdoch, U.K., 2019, 9 min.) An estranged couple is brought together for their daughter's wedding.

Jack and Anna (Ksenia Ivanova, U.S., 2019, 15 min.) Based on true events from early 1900s, the film tells the story of a young woman who was put on trial for cross-dressing and same-sex marriage.

Narrator Syndrome (Tijuana Ricks, U.S., 2018, 8 min.) A romance narrator for audiobooks wonders whether the lust-filled fantasies she brings to life are more satisfying than a loving marriage.

Young Girls (Pauline Loquès, France, 2018, 30 min., French) Constance's bachelorette party turns into a cruel affair when her fiancé breaks off the engagement.



Narrative Shorts: Mind Benders

129 min.

Saturday, Nov. 16, 8:30 PM, Tivoli 1

A potpourri of brain-warping comedies, animated films, and experimental shorts.

Americana (Faiyaz Jafri, U.S., 2017, 5 min.) A postmodern animated depiction of Americana.

Athleticus: Gym Guardian (Nicolas Deveau, France, 2019, 2 min.) An elephant tidying up an empty gym secretly dreams of being a basketball champion.

Beaten Paths (Guillaume Harvey, Canada, 2018, 19 min., French) Jacques seeks to grow closer to Maxime with a father-son snowmobile ride.

Chicken (Alana Hicks, Australia, 2019, 10 min.) All Barbara wants to do is watch "The Simpsons," but her recently migrated mum has been overcharged at the local shops, and it's up to the dutiful daughter to sort it out.

The Granny Flat (Rachel Mackey, Australia, 2018, 8 min.) While their parents are off trainspotting, two siblings wake to find an elderly woman baking scones in their kitchen.

I Wanna Be a Kid (Sam Nickelson, U.S., 2019, 3 min.) A subversive collection of children's commercials.

If <Girlfriend Deluxe> (Steve Moss, U.K., 2018, 7 min.) Frank tries to replicate the lost intimacy of his marriage.

Locomotive Organisms (Chris Aaron, U.S., 2019, 4 min.) Organisms are turned in all directions by a limpid wind.

Rabbit's Foot (Dustie Carter, U.S., 2019, 16 min.) A man's dependency on a future device makes him lose sight of reality.

A Sequence of Events (Michael Edwards, U.S., 2018, 7 min.) A series of vignettes featuring geometric shapes.

Small Ball (Jake Torchin, U.S., 2019, 18 min.) Arlo struggles to earn the respect of his father, but fortuitous events cause him to rethink his values and confront his darkest demons.

The Sound of a Wild Snail Eating (Elisabeth Tova Bailey, U.S., 2019, 15 min.) A bedridden woman shares an intimate journey with a snail who takes up residence on her nightstand.

Summer Fridays (Blair Baker & Chloe Berk, U.S., 2019, 15 min.) Recently diagnosed with HPV, Frankie gets a follow-up cervical cancer screening and finds it difficult to make connections as she goes about her day.



Narrative Shorts: Shoot (Film) and Score (Music)

64 min.

Saturday, Nov. 9, 8:30 PM, Stage at KDXX

An evening of shorts with a musical theme is capped by a performance by the Opera Bell Band, creators of the film "Green Lemon Buggy."

Con Alma (Sam Henderson, U.S., 2018, 6 min.) Before the last performance of his career, a celebrated jazz guitarist receives an unexpected visitor.

Cousin John: The Arrival (Tom CJ Brown, U.S., 2019, 4 min.) While Cousin John is away, the residents of the Carrington House Hotel yearn for his return.

Fine Wine (Maria Shamkalian, U.S., 2019, 11 min.) A retirement-home nurse takes a journey down memory lane and learns that although the residents' bodies might change, the passion within lives forever.

The Funeral Band (Nicholas Manuel Pino, U.S., 2018, 9 min.) After being displaced by Hurricane Katrina, a teenager joins a New Orleans brass band and learns more about his unique community and its funeral traditions.

Green Lemon Buggy (Jessica Adkins & Shane Devine, U.S., 2019, 3 min.) This paper-cut stop-motion video by the Opera Bell Band tells the musical story of a car made of fruits and vegetables.

Marriage Material, The Musical! (Oran Zegman, U.S., 2018, 25 min.) After her boyfriend rejects her proposal, a woman checks herself into a "marriage material" retreat.

Meet the 4 Tracks: A Visual EP — In Harmonium (Ken Koste, U.S., 2019, 6 min.) Four short music videos by a band of cassette-tape puppets.



Narrative Shorts: Showcase Sampler

106 min.

Sunday, Nov. 17, 6:00 PM, Stage at KDHX, Free

A selection of some of the best narrative shorts from the 2019 St. Louis Filmmakers Showcase.

Assemblage (Ashley Seering, U.S., 2019, 6 min.) An artist invites an especially harsh critic to her studio for an exclusive preview of her latest work.

The Boogie Man (Micah Deeken, U.S., 2019, 7 min.) A young, determined dancer finds herself mixed up in a showdown with a mysterious presence behind a closet door.

Casualties (Holly Voges, U.S., 2018, 11 min.) A Vietnam veteran suffering from PTSD is haunted by the events of the past and struggles to know what is real in the present.

The Expert (Ed Wiesner, U.S., 2018, 9 min.) A young woman does her job so well that higher-ups decide there isn't much for her to do anymore.

The Foghorn Trilogy (Mike Steinberg, U.S., 2019, 14 min.) Loosely based on the filmmaker's parents, this whimsical film tells the story of a romantic couple at three crucial stages in their lives.

Menagerie (Ken Koste, U.S., 2019, 2 min.) A stop-motion film of abstract renderings of plants and animals.

The Moon (Warren Reed, U.S., 2019, 3 min.) A hypothetical expression of Neil Armstrong's inner child.

Save the Date (Jeffrey Samet, U.S., 2019, 6 min.) As Mark and Jill have their save-the-date photos taken, they begin to wonder if their wedding date can actually be saved.

Scare Bear (Cory Byers, U.S., 2019, 10 min.) A woman looking for love takes a chance on the new guy in town and his giant stuffed bear.

The Wagon (Stacey Nation, U.S., 2018, 15 min.) Armed with only a small metal wagon and a heart full of hope, a woman ventures to overcome the past to find her future.

Waiting (Chris Grega, U.S., 2018, 8 min.) Two men find something unexpected in an old house.

Who's Paisley? (An Expression of Love) (Richard Ulrich, U.S., 2019, 17 min.) A young manic songwriter must confront her conscience-stricken veteran father.



SLIFF/Kids Family Shorts 1

86 min.

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

Timeless fables and otherworldly adventures highlight this compilation for children ages 4 to 8.

The Adventures of Theo's Star (Matthieu Silberstein, U.S., 2019, 9 min.) To fulfill his destiny, a young star travels the solar system to help a little boy cope with a childhood tragedy.

Asteroid Season (Earthstar Smith, Canada, 2019, 4 min.) A feisty hermit's sheltered reality is shaken by an asteroid.

The Hole (Will Kim, U.S., 2019, 4 min.) A mother bird searches for her missing baby.

The Library of Things (Ruben Nijssen, Netherlands, 2019, 8 min.) A computer error brings a librarian to another world.

Lulu Dotaway (Snoobar Avani, Denmark, 2019, 7 min.) Lulu has beautiful dots, but she starts to lose them.

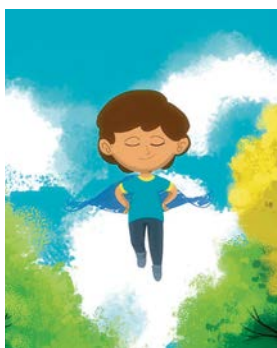
Marooned (Andrew Erikson, U.S., 2019, 8 min.) A determined robot finds an eager helper to assist in repairing a rocket.

The Most Magnificent Thing (Arna Selznick, Canada, 2018, 22 min.) A little girl receives a new tool kit and sets out to make the most magnificent thing for her best friend.

A Prickly Pair (Mia Andrea, U.S., 2019, 5 min.) A man's quest for water becomes unexpectedly complicated when he stumbles on a sentient cactus.

Sea Dogs (Spencer Loucks, U.S., 2018, 6 min.) A wacky cast of kooky canines sail the seas for fun and adventure.

The Wrong Rock (Michael Cawood, U.S., 2018, 13 min.) Martin the mushroom was born on the wrong rock.



SLIFF/Kids Family Shorts 2

93 min.

Sunday, Nov. 17, 11:00 AM, Missouri History Museum, Free

Embracing your differences and following your dreams are just two of the messages of this program for children ages 8 to 13.

Archie (Ainslie Henderson, U.K., 2018, 5 min.) Archie, who is devastated to learn of the death of his beloved aunt, faces a storm and a new day with his dog.

Cat Lake City (Antje Heyn, Germany, 2019, 7 min.) Percy Cat is looking forward to a relaxing day in Cat Lake City, a feline vacation paradise.

Lilly Goes Fishing (The Bum Family, Canada, 2018, 8 min.) Lilly, a giant orange monster, embarks on an adventure at a lakeside fishing camp with her friend Fluffle.

Monoceros Lex (Nathan Adloff, Yolo Cervantes & Spencer Davis, U.S., 2019, 7 min.) A middle-schooler wakes up one morning to find a unicorn horn growing out of his forehead.

My Brother Luca (Carlos Algara & Catalina Serna, Mexico, 2019, 9 min., English & Spanish) When an imaginative little girl discovers that her older brother might have superpowers, she sets out on a quest to make sure everyone else sees him as she does.

Outgrown (Huriyyah Muhammad, U.S., 2019, 14 min.) Reggie and Sam let their dreams run wild after finding out their favorite hip-hop artist will be in town.

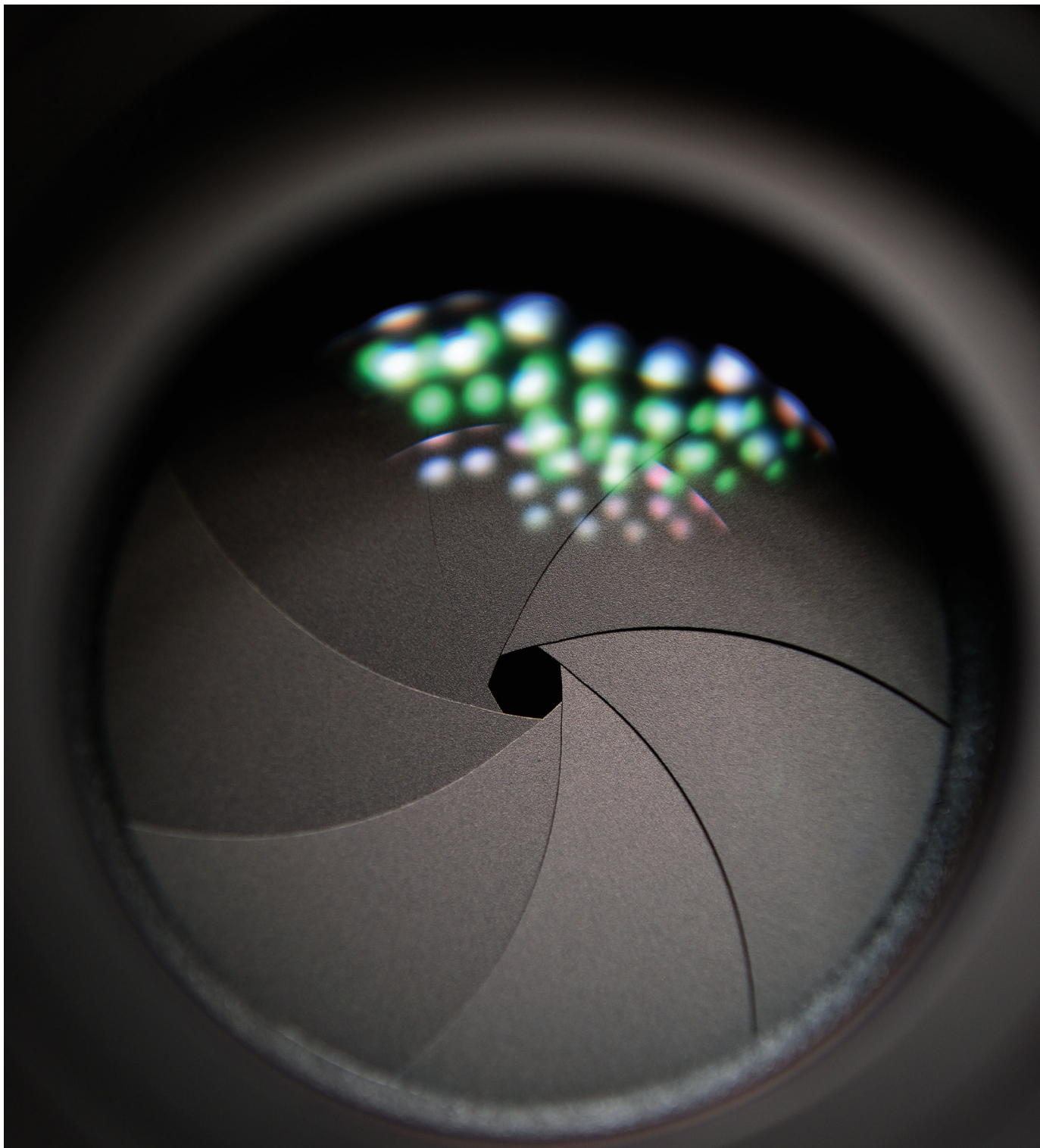
The Prince and Mr. Whiskers (Cosmo Segurson, U.S., 2018, 5 min.) A king worries that his music-loving son lacks the discipline to rule, but Mr. Whiskers, the land's most revered music teacher, appears to guide the prince.

Recoiled (Claire Grim, U.S., 2019, 8 min.) Kailli's hair is so curly that it has a life of its own.

Shield (Danielle Eliska Lyle, U.S., 2019, 18 min.) Rachel embraces the challenges of fostering Zoe in an inspiring story about facing fears, finding inner strength, and learning what makes us beautiful.

Two (Emre Okten, U.S., 2019, 6 min.) Two robots discover the value of their friendship as a decades-long mission to the sun comes to an end.

Vandals (Suzie Kang, U.S., 2019, 6 min.) A dissatisfied artist discovers magical powers by capturing the beauty he sees in nature.



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Jerry Chang, 11, performs at the 2019 St. Louis Arts Awards. Jerry is a student at the Community Music School of Webster University, a grantee of the Arts and Education Council. Photo by Suzy Gorman.



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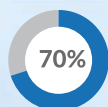




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A nonfiction "The Handmaid's Tale", this program relates stories of sexual abuse and violence against women around the globe.

WHEN

Sunday, November 17 | 7:00 p.m.

WHERE

Washington U. / Brown Hall

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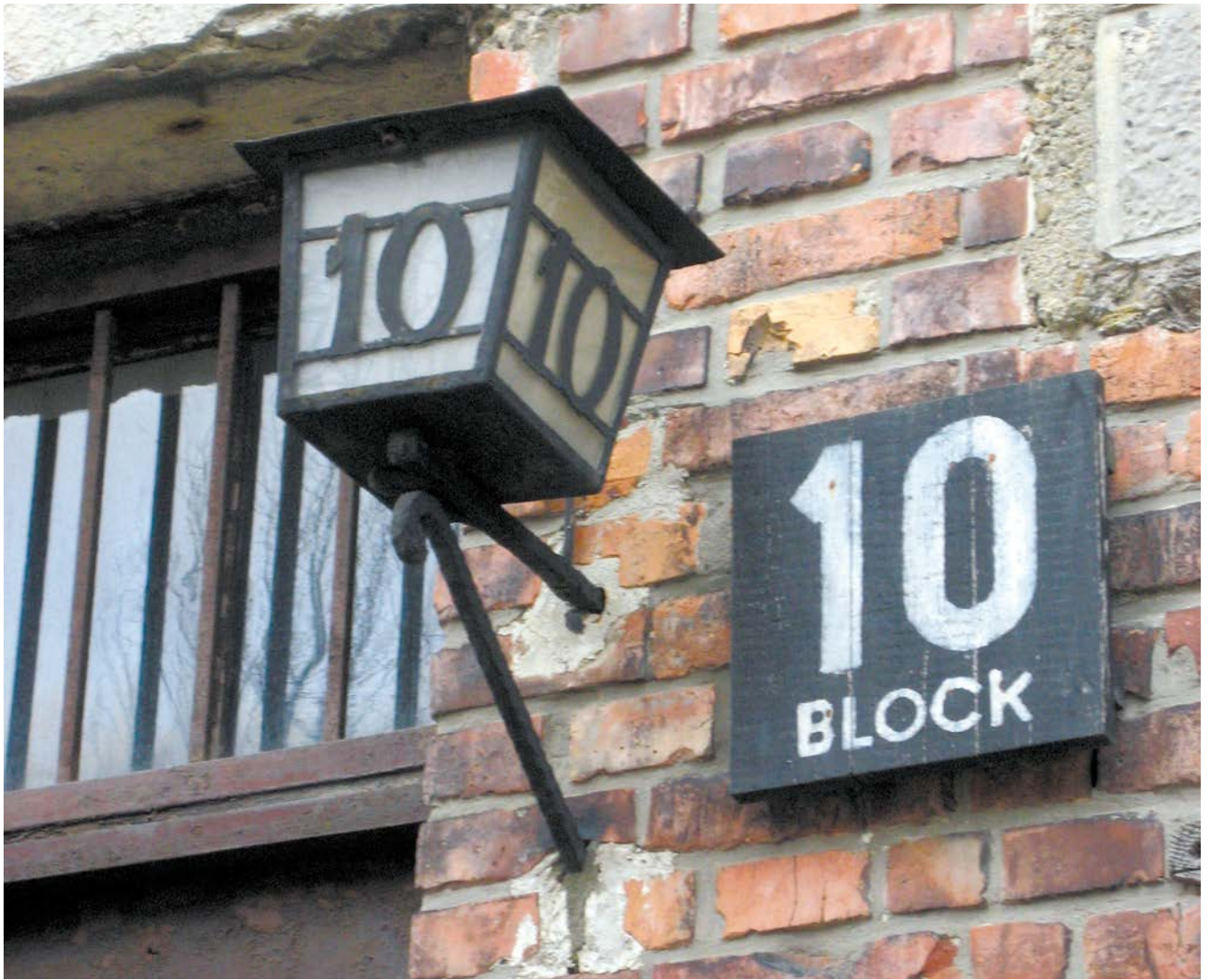


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3 pm Sunday, Nov. 17, at Plaza Frontenac Cinema

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Annual Events

- St. Louis International Film Festival (SLIFF) | November 7 - 17
- Classic French Film Festival | Spring 2020
- QFest: LGBTQ Film Festival | Summer 2020
- St. Louis Filmmakers Showcase | July 2020
- Golden Anniversaries: Films of 1970 | Summer 2020

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May God bless those who share the creativity of their films,
May their films bring meaning and joy;
May God bless those who seek to discern those films,
May they see in them the greater good of the world; and
May God's hand touch all involved in this year's film festival,
That they may celebrate God's creation.

by The Reverend Jay Kanzler



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