



*25th Annual Whitaker  
St. Louis  
International  
Film Festival*



IN THEATERS  
NOV. 3-13  
2016

*Theater Venues*

TIVOLI THEATRE  
PLAZA FRONTENAC CINEMA  
HI-POINTE BACKLOT  
WEBSTER U.  
WASHINGTON U.  
SAINT LOUIS U.  
STAGE AT KDHX  
UM-ST.LOUIS  
MISSOURI HISTORY MUSEUM  
.ZACK  
RITENOUR AUDITORIUM



FOR TICKETS VISIT [CINEMASTLOUIS.ORG](http://CINEMASTLOUIS.ORG)



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THE TWENTY-FIFTH ANNUAL  
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## FESTIVAL ART/DESIGN

Program Cover/Poster Design  
**Coolfire Studios**

Program Book Design/Production  
**Bob Westerholt/ Riverfront Times**

Filmmaker Awards  
**Tom Huck/Evil Prints**

## FESTIVAL TRAILER

Production Company  
**Coolfire Studios**

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**Patrick Vaughan, Mike Kearns, Andre DeMatheu**

Production Support/Color  
**Roxanne Henry**

Original Music/Sound Design  
**Brent Johnson/Dane Dickmann**

Special Thanks **SkyView Drive-In Theater**





# Tickets & Venues

## TICKET PRICES

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

- **Destiny** \$15
- **An Evening with Jerry Lewis** \$50-\$80
- **Double Bill: King Kong** and **Long Live the King** \$15
- **St. Louis Brews** \$25
- **These C\*cksucking Tears: A Night with Lavender Country** \$15
- **Tribute to Kim Tucci** \$50
- **Within Our Gates** \$15

In addition to paid shows, SLIFF offers nearly 60 free programs. See page 36 for full details.

## ADVANCE TICKET SALES

Online 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.

### DELMAR HALL:

Advance tickets for Tribute to Kim Tucci at this venue are for sale online through Brown Paper Tickets: [www.brownpapertickets.com](http://www.brownpapertickets.com). In the "Search Events" box, enter either the name of the film or SLIFF. There is a service charge of approximately \$2.75 per ticket. Print your receipt and present it at the box office to obtain tickets.

### HI-POINTE BACKLOT:

Advance tickets for programs at this venue are for sale at the Hi-Pointe box office. Box-office hours are 4-10 p.m. Monday-Thursday and 1-10 p.m. Friday-Sunday. No phone sales. For tickets online, visit [hi-pointetheatre.com](http://hi-pointetheatre.com). There is a \$1-per-ticket service charge. Pick up your tickets from the box-office attendant. Bring the credit card that you used to purchase the tickets or the confirmation number.

### KDHX:

Advance tickets for programs at this venue are for sale online through Brown Paper Tickets: [brownpapertickets.com](http://brownpapertickets.com). 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 [tickets.landmarktheatres.com](http://tickets.landmarktheatres.com). There is a \$1-per-ticket service charge. Pick up your tickets from the box-office attendant or use an automated kiosk at the box-office counter. Bring the credit card that you used to purchase the tickets or the confirmation number.

### 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 [tickets.landmarktheatres.com](http://tickets.landmarktheatres.com).

atres.com. There is a \$1-per-ticket service charge. Pick up your tickets at the box-office window. Bring the credit card that you used to purchase the tickets or the confirmation number.

### WEBSTER U./MOORE:

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

### .ZACK:

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

## DAY-OF-SHOW TICKET SALES

Hi-Pointe Backlot, KDHX, Plaza Frontenac, Tivoli, and Webster U. will open a half-hour before the first show; .ZACK will open an hour before the first show. The free events offered at KDHX, Missouri History Museum, Ritenour Auditorium, SLU, St. Louis Public Library, UM-St. Louis, Urban Chestnut, Washinton U. (both Brown and West Campus Library Conference Center), and Webster U. require no ticket. The free events offered at Hi-Pointe Backlot, Plaza Frontenac, and Tivoli require a complimentary ticket that should be obtained at the box office on the day of show; advance tickets to free shows at Plaza Frontenac and Tivoli can be obtained online, but a \$1.01 service charge applies.

## FESTIVAL PUNCH-PASSES

- Festival Punch-Passes are available at two levels: 6-ticket pass for \$75 or 10-ticket pass for \$110.
- Festival Punch-Passes are not valid for these special events: Destiny on Nov. 5 at Webster U.; An Evening with Jerry Lewis on Nov. 9 at Family Arena; King Kong and Long Live the King double bill on Nov. 6 at Webster U.; St. Louis Brews on Nov. 3 at the Tivoli; These C\*cksucking Tears: A Night with Lavender Country on Nov. 12 at Stage at KDHX; Tribute to Kim Tucci on Nov. 9 at Delmar Hall; and Within Our Gates on Nov. 12 at Webster U.
- Festival Punch-Pass-holders are required to obtain a ticket for each film attended, either in advance or day of show; a hole will be punched in the pass for each ticket purchased.
- Festival Punch-Pass-holders can be used to purchase multiple tickets for the same show and to obtain tickets for screenings at all venues.
- Festival Punch-Passes are available at Hi-Pointe, Tivoli, and Plaza Frontenac box offices in advance and at Hi-Pointe, KDHX, Tivoli, Plaza Frontenac, Webster U., and .ZACK on day of show.

## FESTIVAL ALL-ACCESS VIP PASS

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



## MAIN VENUES

### HI-POINTE BACKLOT, 1002 HI-POINTE PLACE

**48 seats.** Free parking is available at two lots flanking the theater buildings and on nearby streets; during non-banking hours only, free parking is also available at the bank lot across McCausland Avenue.

### MISSOURI HISTORY MUSEUM'S LEE AUDITORIUM, FOREST PARK, 5700 LINDELL BLVD.

**340 seats.** Free parking is available in the lots 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.

### SAINT LOUIS UNIVERSITY'S CENTER FOR GLOBAL CITIZENSHIP, 3672 WEST PINE MALL

**500 seats.** Metered parking (free after 7 p.m. and all day on Sunday) is available on the streets surrounding SLU, and paid parking lots and garages are available nearby. See Grand Center/Midtown map.

### 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. See Grand Center/Midtown map for detail.

### 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, FORSYTH BOULEVARD AND CHAPLIN DRIVE

**325 seats.** Free parking is available in the lots between Brookings Drive and Forsyth Boulevard at the front of the campus at Skinker Boulevard; no permits are required on weekends. A pathway leads from the parking lot up to Brown Hall. See Wash. U. map.

### WEBSTER UNIVERSITY'S WEBSTER HALL'S WINIFRED MOORE AUDITORIUM, 470 EAST LOCKWOOD AVE.

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

### .ZACK, 3224 LOCUST AVE.

**150 seats.** Free parking is available in the lot across the street from the .ZACK; metered parking (free after 7 p.m. and all day on Sunday) is available on the surrounding streets. See Grand Center/Midtown map.

## SPECIAL-EVENT VENUES

### DELMAR HALL, 6133 DELMAR BLVD.

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

### FAMILY ARENA, 2002 ARENA PARKWAY, ST. CHARLES, MO.

Paid parking (\$10 cash) is available on a lighted surface lot adjacent to the Family Arena; handicapped parking is available in the southwest corner of the arena lot.

### RITENOUR AUDITORIUM, 9100 ST. CHARLES ROCK RD.

**800 seats.** Free parking is available in the Ritenour High School lots.

### ST. LOUIS PUBLIC LIBRARY'S CENTRAL LIBRARY, 1301 OLIVE ST.

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

### UM-ST. LOUIS' GALLERY 210, 1 UNIVERSITY BLVD.

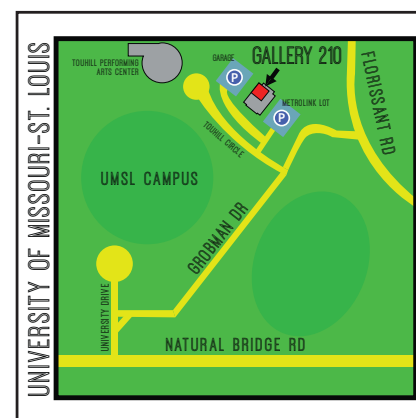
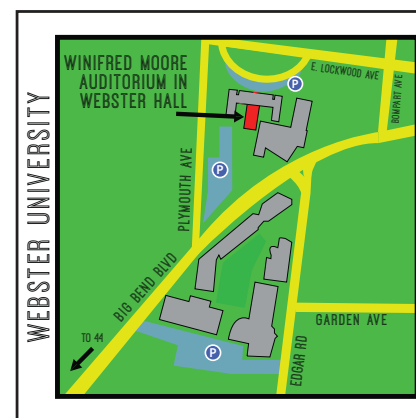
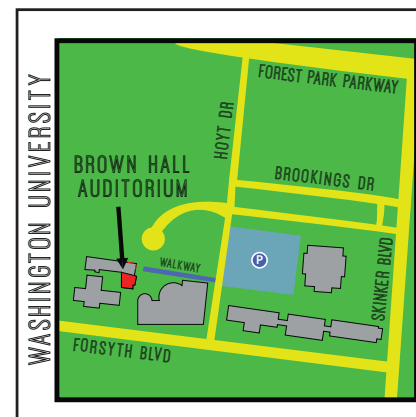
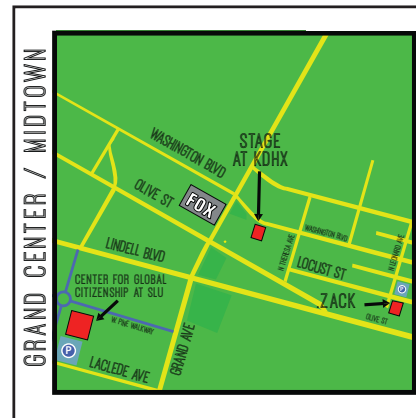
**50 seats.** Free parking is available in the nearby lot and garage. See University of Missouri-St. Louis map.

### URBAN CHESTNUT GROVE BREWERY & BIERHALL, 4465 MANCHESTER AVE.

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

### WASHINGTON UNIVERSITY'S WEST CAMPUS LIBRARY CONFERENCE CENTER A/B, 7425 FORSYTH BLVD.

Free parking is available in the lot next to the West Campus building (the former Clayton Famous-Barr); no permit is required on Saturday. The West Campus Library is located beneath the parking lot for the building (lot is by the Forsyth MetroLink station). The doors to the library are immediately down the stairs to the left; after entering, take the door immediately to the left; after going through this door, Conference Center A/B is immediately to the right.



**THURSDAY, NOVEMBER 3: SLIFF OPENING NIGHT**

**GUIDE** = Narrative Feature = Documentary Feature = Shorts Program = Special Event

Friday, November 4

	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
6:30pm St. Louis Brews												
Tivoli 1						Doc Shorts: Beyond the Talking Head 5 PM	Cold Moon 7 PM			No Good Heroes 9:30 PM		
Tivoli 3						Doc Shorts: Justice 5:05 PM						Nar. Shorts: Comedy 1 9:45 PM
Plaza Fr. 5	12 PM Ixcanul	12 PM Neither Heaven Nor Earth	2 PM Fatima	2 PM Beijing, New York	2:45 PM House of Time	4:15 PM House of Time	5:15 PM Arianna	7 PM Demimonde	7:30 PM Legs	9:15 PM She Remembers, He Forgets		
Plaza Fr. 6	Harmonium	12:15 PM Apprentice								9:30 PM Staying Vertical		
Hi-Pointe Backlot												
.ZACK												
Wash U./ Brown												
KDHX												
SLU												

Saturday, November 5

	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1												
Tivoli 3												
Plaza Fr. 5	12 PM SLIFF/Kids Family Shorts 1	12:15 PM Nar. Shorts: Horror	2 PM Gypsy, Rock & Roll Nomads	2 PM Enclosure	3:20 PM The 86	4:30 PM I Love You Both	6 PM Beijing, New York	6 PM House of Time				
Plaza Fr. 6	12:15 PM Winnetou's Son	1 PM Fatima	2 PM Moos	2:15 PM Staying Vertical	3:30 PM Sila Samayangalli	4:15 PM Dream Factory	6:30 PM House of Time					
Hi-Pointe Backlot												
.ZACK												
Wash U./ Brown												
Webster U.												
SLU												
UMSL												
Wash U./ West Library												

10 AM - 5 PM  
Master Class/Documentary - See full schedule in Special Events

	Sunday, November 6											
	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1		Coming Through the Rye 12:30 PM		Olympic Pride, American Prejudice 2 PM		A Quiet Passion 2:45 PM		5:15 PM	To Sleep with Anger 8 PM			
Tivoli 3	Two Worlds 12 PM		Nar. Shorts: Drama 1 12:30 PM		Everything But a Man 2 PM		4 PM	Tim Timmerman 7 PM		Delicatessen 9:30 PM		
Plaza Fr. 5		Nana 12:30 PM		She Remembers, He Forgets 3 PM		Story of Judas 4:15 PM		5:15 PM	Cloudy Sunday 8 PM			
Plaza Fr. 6		Celestial Camel 12:15 PM		Winnetou's Son 2:15 PM		Dream Factory 3:30 PM		6 PM	The Fencer 6:30 PM		Apprentice 8:45 PM	
Hi-Pointe Backlot		Santoalla 1 PM		A Family Affair 1 PM		Davi's Way 4 PM		6 PM	Sila Samayangaili 8 PM			
.ZACK		Kate Plays Christine 12 PM						Mr. Gaga 7 PM				
Wash. U./Brown		The Pruitt-Igoe Myth 12 PM		Doc Shorts: Kartemquin Films 3:30 PM				No Crossover 7 PM				
KDHX								Rawstock 7 PM				
Webster U.						Van McElwee Shorts 4 PM		Long Live the King 6 PM		King Kong 8 PM		
SLU								Show Me Democracy 6:30 PM				
St. Louis Public Library						Killer of Sheep 1:30 PM						
	Monday, November 7											
	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1									The Fitzroy 7 PM		The Dark Knight Returns 9:30 PM	
Tivoli 3								5 PM	Nar. Shorts: Drama 2 7:05 PM		You Are Everything 9:20 PM	
Plaza Fr. 5	Moos 12 PM		Cloudy Sunday 2 PM		Home Care 4:30 PM		5 PM	Fever at Dawn 6:30 PM		Neither Heaven Nor Earth 8:45 PM		
Plaza Fr. 6		Harmonium 12:15 PM		Don't Call Me Son 2:45 PM		Banat 4:45 PM		Old Stone 6:45 PM		Autumn Fall 8:45 PM		
Hi-Pointe Backlot						Klown Forever 5 PM		Don't Be Bad 7:15 PM		Two 9:30 PM		
.ZACK											The Liberators 7:30 PM	



Tuesday, November 8												
	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1												
Tivoli 3							5 PM Doc Shorts: Syria		6:30 PM Sabina K.		6:30 PM The Holly Kane Experiment	
Plaza Fr. 5				2:15 PM Everybody's Fine		4:30 PM Gold Balls		6:30 PM The Importance of Doubling Tom		7 PM Nar. Shorts: Dance, Music & Art		
Plaza Fr. 6			2:10 PM Old Stone		4 PM Autumn Fall		6:15 PM The Measure of a Man		8:30 PM Le Mirage			
Hi-Pointe Backlot						5 PM Blush		7 PM Belle & Sebastian		8:35 PM Enclave		
.ZACK								7 PM Arianna		7:30 PM Don't Be Bad		
Webster U.									7:30 PM She Started It			
										7:30 PM Eyes of Fire		

Wednesday, November 9												
	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1												
Tivoli 3												
Plaza Fr. 5												
Plaza Fr. 6												
Hi-Pointe Backlot												
.ZACK												
Webster U.												
Ritenour Auditorium												
Delmar Hall												

Thursday, November 10												
	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1												
Tivoli 3						Drawing Home 5 PM		Mara/Akame's Dream 7 PM		Nar. Shorts: Animation 1 9:15 PM		
Plaza Fr. 5	Everybody's Fine 12 PM		Home Care 2:15 PM		The New Classmate 4:15 PM	Doc Shorts: Valor 5 PM		The Eagle Huntress 6:45 PM		35 Days 9:15 PM		
Plaza Fr. 6	Body 12:10 PM		Belle & Sebastian 2:10 PM		Ville-Marie 4:25 PM			Don't Call Me Son 6:40 PM		After the Storm 8:45 PM		
Hi-Pointe Backlot						Long Live Death 5 PM		NY84 7 PM		Jules & Dolores 8:40 PM		
.ZACK										Brother 9 PM		
Ritenour Auditorium								Ovarian Psycos 7:30 PM				
Webster U./Moore								Gentlemen of Vision 7:30 PM				
								Behind the Scenes of Disney's Moana 7:30 PM				

Friday, November 11												
	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1												
Tivoli 3								The Rendezvous 7:15 PM		Nar. Shorts: Thriller 9:35 PM		
Plaza Fr. 5	After the Storm 12 PM		Kapo in Jerusalem 2:30 PM			Doc Shorts: An Artist's Eye 5 PM		42 Seconds of Happiness 7 PM		The Wedding Party 9:15 PM		
Plaza Fr. 6	Cosmos 12:10 PM		Chemo 2:25 PM		The Tenth Man 4:30 PM	The Measure of a Man 5 PM		The New Classmate 7 PM		One Night Only 9:15 PM		
Hi-Pointe Backlot						The Half 5 PM		Liza the Fox-Fairy 6:30 PM		Trespass Against Us 8:30 PM		
.ZACK								Hotel Dallas 7 PM		Long Live Death 9 PM		
Wash U./Brown								Waiting for B. 7 PM		Gary Numan: Android in La La Land 9 PM		
Webster U.								Raising Bertie 7:30 PM				
SLU								Feral Love 7:30 PM				
MO Hist.								The Sand Box 6:30 PM		When War Comes Home 7:30 PM		
								Chi-Raq 7 PM				

Saturday, November 12

	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1		Seed	12:15 PM	Out of Innocence	3 PM	Despite the Falling Snow	5:45 PM	Year by the Sea	8 PM			
Tivoli 3		The Father and the Bear	12 PM	To Keep the Light	2:15 PM	Comfort	4:30 PM	Creedmoria	7 PM	Nar. Shorts: Fantasy	9:15 PM	
Plaza Fr. 5		SLIFF/Kids Family Shorts 2	12 PM	40-Love	2 PM	Screenagers	4:15 PM	The Red Turtle	6:15 PM	Le Mirage	8:15 PM	
Plaza Fr. 6		The Confessions	12:15 PM	Body	2:30 PM	Liza the Fox-Fairy	4:30 PM	Nar. Shorts: French	6:45 PM	Jules & Dolores	9 PM	
HI-Pointe Backlot		The Trans List	1 PM	Free CeCe!	2:30 PM	Brother	4:30 PM	The Happys	7 PM	The Half	9:30 PM	
.ZACK		The Happy Film	1 PM	The Man Who Saw Too Much	3:30 PM	The Nine	6:30 PM	It's a Rockabilly World	9 PM			
Wash U./Brown		Adama	12:30 PM	Phantom Boy	2:15 PM	Heidi	4:15 PM	Men in the Arena	7:30 PM			
KDHX								Bang! The Bert Berns Story	6 PM	These C*ckucking Tears: A Night with Lavender Country	8:30 PM	
Webster U.		Jerry Lewis	1 PM	The Nutty Professor	2:15 PM			Within Our Gates	7:30 PM			
SLU								The Prison in Twelve Landscapes	4:30 PM	Dream/Killer	7:30 PM	
UMSL								Among Wolves	4 PM	Searching for Home	6:30 PM	
Wash U./West Library		Master Class: Screenwriting	1 PM									
MO Hist.		Southern Rites	12 PM	Camden: Love/Hate	3 PM			Doc Shorts: Black Lives Matter	7 PM			
St. Charles Family Arena											An Evening with Jerry Lewis	8 PM



Sunday, November 13

	11 a.m.	12 p.m.	1 p.m.	2 p.m.	3 p.m.	4 p.m.	5 p.m.	6 p.m.	7 p.m.	8 p.m.	9 p.m.	10 p.m.	11 p.m.
Tivoli 1													
Tivoli 3			Po					Jackie				Nar. Shorts: Animation 2	
Plaza Fr. 5													
Plaza Fr. 6													
Hi-Pointe Backlot													
ZACK													
Wash U/ Brown													
KDHX													
Webster U.													
SLU													
MO Hist.													
Urban Chestnut/ Grove													

11 a.m. 12 p.m. 1 p.m. 2 p.m. 3 p.m. 4 p.m. 5 p.m. 6 p.m. 7 p.m. 8 p.m. 9 p.m. 10 p.m. 11 p.m.

Tivoli 1

Tivoli 3

Plaza Fr. 5

Plaza Fr. 6

Hi-Pointe Backlot

ZACK

Wash U/ Brown

KDHX

Webster U.

SLU

MO Hist.

Urban Chestnut/ Grove

Po

Nar. Shorts: Comedy 2

The Yatzkans

The Tenth Man

11 AM NFF Coffee

Blush

Sonita

Birds of Passage

The Slippers

American Zealot

Germans & Jews

Ville-Marie

The Confessions

The Happys

The Last Laugh

Oddball

Jackie

Wild Prairie Rose

Elle

The Confessions

Klown Forever

Tower

Among Wolves

Who Is Lydia Loveless?

8:30 PM Nar. Shorts: Animation 2

8 PM Daughters of the Dust

7:45 PM One Night Only

7:15 PM Cosmos

6 PM Klown Forever

6 PM Tower

6 PM Among Wolves

6 PM Who Is Lydia Loveless?

6:30 PM He Said, She Said

6 PM Indivisible

6 PM Two Trains Runnin'

3:30 PM The Slippers

3 PM American Zealot

2:30 PM Germans & Jews

2:15 PM Ville-Marie

3:30 PM The Confessions

3:30 PM The Happys

3 PM The Last Laugh

3 PM Oddball

6 PM Jackie

5:30 PM Wild Prairie Rose

5 PM Elle

4:45 PM The Confessions

6 PM Klown Forever

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6 PM Who Is Lydia Loveless?

6:30 PM He Said, She Said

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6 PM Two Trains Runnin'

8 PM Closing-Night Party and Awards Presentation

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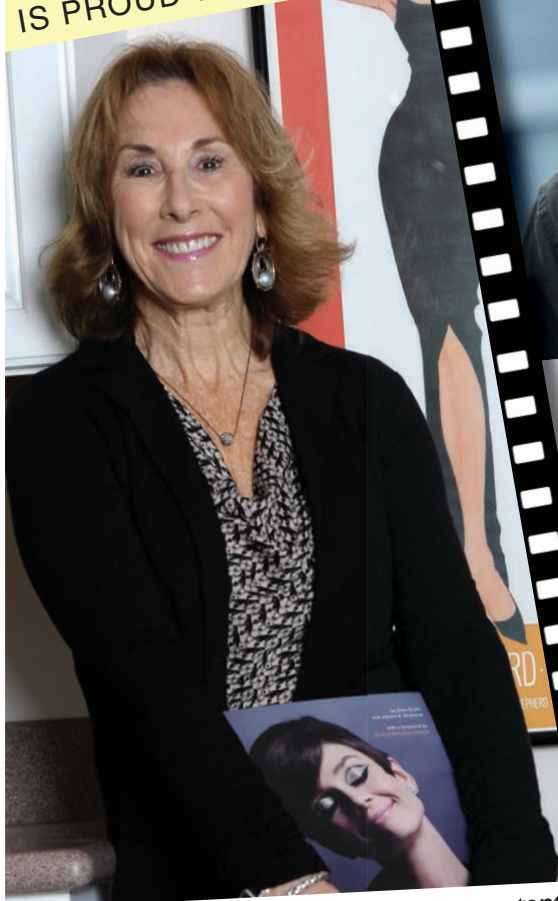
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We are fortunate to have at our screening the Producer, Kimberly Steward, who is coming to receive the Women in Film Award from SLIFF, and will be available for a talkback session after this amazing film.

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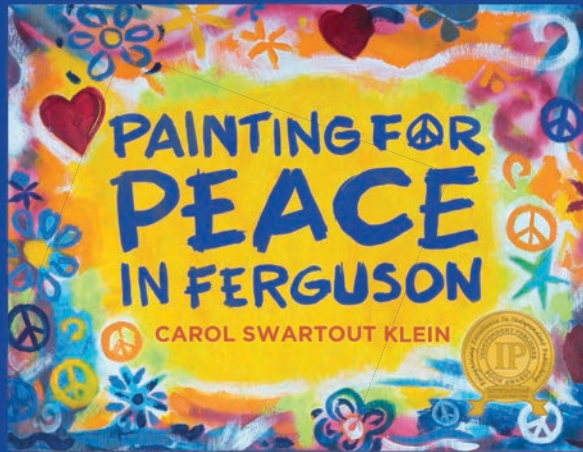
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- St. Louis International Film Festival (SLIFF)
- St. Louis Filmmakers Showcase (SLFS)
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- 48 Hour Film Project St. Louis
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# Festival Highlights

**ON THE OCCASION OF OUR 25TH ANNIVERSARY**, SLIFF celebrates with several fond looks backward. To commemorate the special occasion, SLIFF offers screenings of two newly restored works from the first festival in 1992 — “Daughters of the Dust” and “Delicatessen” — which appropriately bookend the festival.

We also pay tribute to two men with strong ties to Cinema St. Louis. **Kim Tucci**, our current and longtime chair — and treasured St. Louis institution — receives a Lifetime Achievement Award. And filmmaker **Brian Hohlfeld** — who served a term as CSL’s chair when he took a break from LA and returned for a time to his hometown of St. Louis — is honored with our Charles Guggenheim Cinema St. Louis Award. Two other award-winners this year are also natives of St. Louis: Disney animator **Marlon West**, who is given a Cinema St. Louis Award, and producer **Kimberly Steward**, who receives one of our Women in Film Awards.

But SLIFF is far from parochial: Although we work to spotlight the local filmmaking scene and the glittering array of talent that the city has produced, we also look well beyond St. Louis. This year’s fest honors a particularly diverse and high-profile selection of filmmakers: Comedian **Jerry Lewis**, filmmaker **Charles Burnett**, and documentarian **Gordon Quinn** all receive Lifetime Achievement Awards, and actress **Karen Allen** is honored with a Women in Film Award. For more information on our eight honorees, see “Awards.”

Given the significance of the anniversary, SLIFF wanted to engage in some nostalgic reverie but also was determined to address the present and look to the future. **Mean Streets: Viewing the Divided City Through the Lens of Film and Television** is a program that emphatically does both, and we’re especially pleased to offer its entire slate of features and shorts for free.

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 festival buzz films and Oscar® contenders, including “Elle,” “Jackie,” “Lion,” “Manchester by the Sea,” “A Quiet Passion,” “The Red Turtle,” and “Toni Erdmann.”

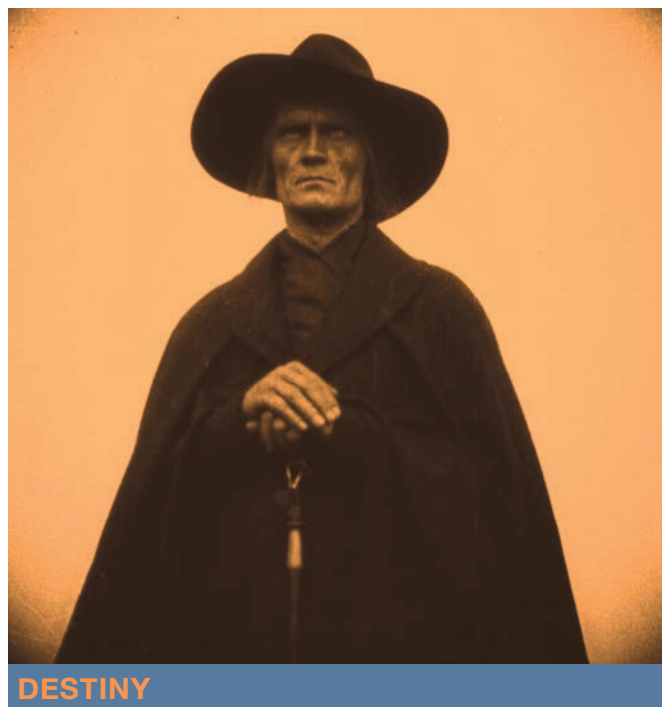
The following pages provide some of the other highlights of this year’s 25th Annual Whitaker St. Louis International Film Festival.

## Archival Presentations

In addition to screening the freshest and finest cinematic works of today, SLIFF offers programming that surveys film history. A pair of new restorations — “Daughters of the Dust” and “Delicatessen” — looks back at the first fest, and several other films of the past play as part of our awards programs (“Harold and Maude,” “He Said, She Said,” “Killer of Sheep,” “The Nutty Professor,” and a new restoration of “To Sleep with Anger.”) SLIFF annually features silent films with live accompaniment, and this year we provide two new restorations: Fritz Lang’s “Destiny” (with the Rats & People Motion Picture Orchestra) and Oscar Micheaux’s “Within Our Gates” (with Stace England and the Salt Kings). We’re especially please to screen — from 35mm — the criminally underseen Missouri-shot horror film “Eyes of Fire.” See “Film Categories” for full info.

## Cycle to Ovarian Psycos

Local bicycling advocacy group The Monthly Cycle holds a group ride to the Nov. 10 screening of “Ovarian Psycos,” a documentary profile of the LA cycling group of the title. Since forming in the summer of 2010, the Ovarian Psycos have made it their mission to cycle for the purpose of reclaiming their neighborhoods and creating safer streets for women. See the listing in “Documentary and Narrative Features” for more info. Most of The Monthly Cycle’s events are exclusively for women and



non-binary cyclists, but all genders are welcome to join this ride. Visit the group's Facebook page for more information. Riders gather at 5:45 p.m. at Gelateria Del Leone, 3197 S. Grand Blvd., with roll-out at 6:15 p.m. The film screening at the .ZACK begins at 7:30 p.m.

## 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. This year, we offer nearly 60 free events. In addition, for the 13th year, we present the Georgia Frontiere Cinema for Students Program, which provides free screenings to St. Louis-area schools. Among this year's free programming: the Human Rights Spotlight, Mean Streets, SLIFF/Kids' weekend of films at Washington U., and a quartet of master classes. SLIFF again offers free screenings of all of the fest's documentary-shorts programs. See "Free Events" for full details.

## Georgia Frontiere Cinema for Students Program

SLIFF offers free daytime screenings for children and teens from participating St. Louis-area schools. This year's selections – both classic and contemporary, with many accompanied by the filmmakers – include "Adama," "Belle and Sebastian: The Adventure Continues," "Bob's Tour," "Coming Through the Rye," "Gentlemen of Vision," "King of the Hill," "Maya Angelou: And Still I Rise," "Olympic Pride, American Prejudice," "Piglet's Big Movie," "She Started It," "Show Me Democracy," and "Sounder." See "Film Categories" for full info.

For more information, visit [cinemastlouis.org](http://cinemastlouis.org).

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## Human Rights Spotlight

This selection of documentaries focuses on human-rights issues in the U.S. and the world. Screenings take place from Nov. 4-6 and 11-13 at Washington U.; all films are free and open to the public. The 12 programs feature accompanying directors and subjects and/or post-film discussions with experts.

See "Film Categories" for the list of films; for additional films related to human rights, see "Films by Subject."

**Sponsored by Monsanto Human Rights and Sigma Iota Rho Honor Society for International and Area Studies at Washington University**

## Live-Performance Programs

SLIFF always offers a robust selection of films that feature music. This year is no exception, and the fest includes a fine selection of music-related documentaries and narratives. See "Film Categories" for the full list. But the highlight of the Music Spotlight are the programs with live performances. Not to be missed is "These C\*cksucking Tears: A Night with Lavendar Country," a film-and-concert combo featuring the pioneering gay country singer Patrick Haggerty backed by a band of local musicians. There's also plenty more live music on offer: The documentary "Feral Love" — about feral-cat caretaker and New York

Philharmonic violist Dorian Rence — features a short performance after the screening, and SLIFF screens a pair of silents with musical accompaniment: Fritz Lang's "Destiny" (with the Rats & People Motion Picture Orchestra) and Oscar Micheaux's "Within Our Gates" (with Stage England and the Salt Kings). Finally, after the free screening of "Gentlemen of Vision," the subjects of the film offer a sure-to-astonish step performance.

**Sponsored by Nancy & Ken Kranzberg**

## Master Classes

SLIFF provides a quartet of free master classes open to all. The programs, which take place on both Saturdays of the fest, are held at Washington U.'s West Campus Library. On Nov. 5, a trio of classes focuses on documentary issues: fair use and copyright with Diane Carson and Robert Johnson Jr., archival footage with Brian Woodman, and editing with Robert Greene. And on Nov. 12, filmmaker Kevin Willmott offers a master class on screenwriting for independent film.

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



**THE PEACEMAKER**

## Mean Streets: Viewing the Divided City Through the Lens of Film and Television

Mean Streets is a program of The Divided City: An Urban Humanities Initiative. With the support of the Mellon Foundation, Washington U.'s Center for the Humanities, in partnership with the College of Architecture and Graduate School of Architecture and Urban Design, is engaged in a four-year initiative called The Divided City, which addresses one of the most persistent and vexing issues in urban studies: segregation. SLIFF's Mean Streets program primarily focuses on the racial divide in St. Louis and other U.S. cities, but also offers an international perspective with "Bogdan's Journey" and "The Peacemaker," which deal with ethnic and religious divisions. See "Film Categories" for a list of the films. In partnership with Washington U.'s The Common Reader, SLIFF provides essays that address the subject of the divided city. Visit [commonreader.wustl.edu](http://commonreader.wustl.edu) in early November to read the work.

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

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## KATE PLAYS CHRISTINE

### 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 “42 Seconds of Happiness,” “Comfort,” “Creedmoria,” “To Keep the Light,” and “The Wedding Party.” The filmmakers accompany the screenings at the Tivoli from Nov. 11-12, and they participate in a roundtable discussion at the free NFF Coffee on Nov. 13 at the Hi-Pointe Backlot. The screenings and coffee are hosted by the Missouri Film Office’s Andrea Sporcic. The NFF Emerging Filmmaker Award — nicknamed the Bobbie in honor of the late Bobbie Lautenschlager, NFF’s longtime curator — is presented at SLIFF’s Closing-Night Party at Urban Chestnut’s Grove Brewery & Bierhall.

See “Documentary and Narrative Features” for full details on films.

**Sponsored by Joni Tackett Casting and Diane & John Kalishman**

### Parties and Receptions

SLIFF kicks off our 25th anniversary with a beer blast: a suds-centric reception and a work-in-progress screening of “St. Louis Brews,” Bill Streeter’s celebration of all things hops-related in the Lou. “St. Louis Brews” will quench beer aficionados’ thirst for knowledge, and our opening-night reception will satisfy their actual desire to drink by serving complimentary product from local breweries, including selections from SLIFF’s official beer sponsor, Urban Chestnut Brewing Company, and a half-dozen more fine purveyors (Alpha Brewing Company, Civil Life, Earthbound, Griesedieck, Kräftig, and Schlafly). The festival concludes with a free closing-night party at Urban Chestnut’s Grove Brewery & Bierhall. SLIFF announces its winners, and complimentary UCBC beers, Mastermind Vodka cocktails, and wines from Röbbler Vineyard Winery are served. And at the fest’s midpoint, on Nov. 9, we

offer our “Tribute to Kim Tucci,” which features a cocktail reception and screening of “Harold and Maude.”

**Opening-Night Reception and St. Louis Brews sponsored by Jon Mendelson REALTORS**

**Tribute to Kim Tucci sponsored by Albrecht Family, Pittsburgh Pipe, Jane M. & Bruce P. Robert Charitable Foundation, Saint Ambrose Catholic School, Southern Glazer’s, Greensfelder, Lococo Fine Art Publisher, Luxco, Urban Chestnut Brewing Company, and Mastermind Vodka**

**Closing-Night Party and Awards Presentation sponsored by Urban Chestnut Brewing Company**

### Race in America: The Black Experience

Because the events in Ferguson continue to resonate in St. Louis and the country, SLIFF again offers a large number of programs organized under the title Race in America: The Black Experience. Among the highlights are the St. Louis-focused “Bob’s Tour,” “Doc Shorts: Black Lives Matter,” “Gentlemen of Vision,” “Out of the Box,” and “Show Me Democracy”; the documentaries “Agents of Change,” “Maya Angelou: And Still I Rise,” “Olympic Pride, American Prejudice,” and “The Prison in Twelve Landscapes”; and the narrative features “Everything But a Man” and “How to Tell You’re a Douchebag.” To maximize accessibility and promote dialogue, three-quarters of the 32 programs in Race in America are offered for free.

For a complete list, see “Film Categories.”

**Sponsored by Clark-Fox Family Foundation, Missouri Humanities Council, and Wells Fargo Advisors**





**RAISING BERTIE**

## 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 36 programs. Among the highlights: opening-night film "St. Louis Brews"; narrative features "35 Days," "The 86," "American Zealot," "Cold Moon," "The

Dark Knight Returns," "Enclosure," "I Love You Both," "The Importance of Doubting Tom," and "No Good Heroes"; the documentaries "Dream/Killer," "Gypsy," "It's a Rockabilly World," "Kate Plays Christine," and "Men in the Arena"; and the shorts programs "St. Louis Filmmakers Showcase Sampler" and "Van McElwee: Solutions to an Unknown Problem." For a complete list, see "Film Categories."

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

## SLIFF/Kids Family Films

Cinema St. Louis annually presents a large selection of family films, including a weekend (Nov. 12-13) of five free screenings at Washington U.'s Brown Hall: "Adama," "Heidi," "Oddball," "Phantom Boy," and "Birds of Passage." In addition, on both Saturdays at Plaza Frontenac, the fest offers free family-friendly shorts programs. For a complete list, see "Film Categories."

**Presented in partnership with the book "Painting for Peace in Ferguson"**

## Women in Film Spotlight

The festival always devotes a significant amount of attention to the contributions of women in film. This year's programming is highlighted by screenings featuring our Women in Film Award honorees: "Manchester by the Sea" with producer Kimberly Steward and "Year by the Sea" with actress Karen Allen. For a complete list, see "Film Categories."



**BIRDS OF PASSAGE**



# 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 nearly 60 free events, which are detailed below. In addition, for the 13th year, we present the **Georgia Frontiere Cinema for Students Program**, which provides free screenings (often with filmmakers in attendance) to St. Louis-area elementary, middle, and high schools. Films are offered both at our venues and for in-school presentation. Busing reimbursement is also available. For more information, visit [cinemastlouis.org](http://cinemastlouis.org).

## FRIDAY, NOV. 4

**Doc Shorts: Beyond the Talking Head:** 5 P.M., TIVOLI 1  
**Doc Shorts: Justice:** 5:05 P.M., TIVOLI 3  
**Agents of Change:** 7:30 P.M., WASH. U./BROWN  
**Out of the Box:** 7:30 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP

## SATURDAY, NOV. 5

**Master Class/Documentary: Fair Use & Copyright:** 10 AM, WASHINGTON U./WEST CAMPUS LIBRARY  
**SLIFF/Kids Family Shorts 1:** NOON, PLAZA FRONTENAC 5  
**Master Class/Documentary: Archival Footage:** 1 PM, WASHINGTON U./WEST CAMPUS LIBRARY  
**Night School:** 1 PM, WASHINGTON U./BROWN  
**Bob's Tour:** 4 PM, WASHINGTON U./BROWN  
**The Children of the Noon:** 4 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP  
**Master Class/Documentary: Editing:** 4 PM, WASHINGTON U./WEST CAMPUS LIBRARY  
**Searching for Home:** 6 PM, GALLERY 210 AT UMSL  
**Requiem for a Running Back:** 7:30 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP  
**The Peacemaker:** 7:30 PM, WASHINGTON U./BROWN

## SUNDAY, NOV. 6

**The Pruitt-Igoe Myth:** NOON, WASHINGTON U./BROWN  
**Killer of Sheep:** 1:30 PM, ST. LOUIS PUBLIC LIBRARY  
**Doc Shorts: Kartemquin Films' Gordon Quinn:** 3:30 PM, WASHINGTON U./BROWN  
**Van McElwee: Solutions to an Unknown Problem:** 4 PM, WEBSTER U./MOORE  
**Show Me Democracy:** 6:30 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP  
**No Crossover: The Trial of Allen Iverson:** 7 PM, WASHINGTON U./BROWN  
**Rawstock:** 7 PM, STAGE AT KDHX

## MONDAY, NOV. 7

**Doc Shorts: Eccentricity:** 5 PM, TIVOLI 3

## TUESDAY, NOV. 8

**Doc Shorts: Humans of Syria:** 5 PM, TIVOLI 3

## WEDNESDAY, NOV. 9

**Doc Shorts: Craft:** 5 PM, TIVOLI 3  
**Maya Angelou: And Still I Rise:** 7:30 PM, RITENOUR HIGH SCHOOL

## THURSDAY, NOV. 10

**Doc Shorts: Valor:** 5 PM, TIVOLI 3  
**Behind the Scenes with Disney's Moana:** 7:30 PM, WEBSTER U./MOORE  
**Gentlemen of Vision:** 7:30 PM, RITENOUR HIGH SCHOOL

## FRIDAY, NOV. 11

**Doc Shorts: An Artist's Eye:** 5 PM, TIVOLI 3  
**The Sand Box:** 6:30 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP  
**Chi-Raq:** 7 PM, MISSOURI HISTORY MUSEUM  
**Raising Bertie:** 7:30 PM, WASHINGTON U./BROWN  
**When War Comes Home:** 7:30 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP

## SATURDAY, NOV. 12

**SLIFF/Kids Family Shorts 2:** NOON, PLAZA FRONTENAC 5  
**Southern Rites:** NOON, MISSOURI HISTORY MUSEUM  
**Adama:** 12:30 PM, WASHINGTON U./BROWN  
**Jerry Lewis: The Man Behind the Clown:** 1 PM, WEBSTER U./MOORE  
**Master Class/Narrative: Screenwriting for Independent Film:** 1 PM, WASHINGTON U./WEST CAMPUS LIBRARY  
**The Trans List:** 1 PM, HI-POINTE BACKLOT  
**Phantom Boy:** 2:15 PM, WASHINGTON U./BROWN  
**The Nutty Professor:** 2:15 PM, WEBSTER U./MOORE  
**Camden: Love/Hate:** 3 PM, MISSOURI HISTORY MUSEUM  
**Among Wolves:** 4 PM, GALLERY 210 AT UMSL  
**Heidi:** 4:15 PM, WASHINGTON U./BROWN  
**The Prison in Twelve Landscapes:** 4:30 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP  
**Searching for Home:** 6:30 PM, GALLERY 210 AT UMSL  
**Doc Shorts: Black Lives Matter:** 7 PM, MISSOURI HISTORY MUSEUM  
**Dream/Killer:** 7:30 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP  
**Men in the Arena:** 7:30 PM, WASHINGTON U./BROWN

## SUNDAY, NOV. 13

**NFF Coffee:** 11 AM, HI-POINTE BACKLOT  
**Milwaukee 53206:** NOON, MISSOURI HISTORY MUSEUM  
**Birds of Passage:** 1 PM, WASHINGTON U./BROWN  
**Bogdan's Journey:** 3 PM, MISSOURI HISTORY MUSEUM  
**Oddball:** 3 PM, WASHINGTON U./BROWN  
**Among Wolves:** 6 PM, GALLERY 210 AT UMSL  
**Indivisible:** 6 PM, SAINT LOUIS U./CENTER FOR GLOBAL CITIZENSHIP  
**Two Trains Runnin':** 6 PM, MISSOURI HISTORY MUSEUM  
**He Said, She Said:** 6:30 PM, WEBSTER U./MOORE  
**Closing-Night Awards Party:** 8 PM, URBAN CHESTNUT'S GROVE BREWERY & BIERHALL



# Film Categories

## American Indie Spotlight

35 Days, 42 Seconds of Happiness, American Zealot, Cold Moon, Comfort, Coming Through the Rye, Creedmoria, The Dark Knight Returns, Daughters of the Dust, Enclosure, Everything But a Man, Eyes of Fire, The Father and the Bear, The Happys, How to Tell You're a Douchebag, I Love You Both, The Importance of Doubting Tom, Killer of Sheep, No Good Heroes, NY84, Po, The Rendezvous, The Sand Box, Shared Rooms, Tim Timmerman, To Keep the Light, The Wedding Party, Wild Prairie Rose, Year by the Sea

## Animation Spotlight

Adama, Behind the Scenes of Disney's Moana, Narrative Shorts: Animation 1, Narrative Shorts: Animation 2, Narrative Shorts: New Faces of French Animation, Phantom Boy, SLIFF/Kids Family Shorts 1, SLIFF/Kids Family Shorts 2, The Red Turtle, Tower

## Archival Presentations

Daughters of the Dust, Delicatessen, Destiny, Eyes of Fire, Harold and Maude, He Said, She Said, Killer of Sheep, King Kong, No Crossover, The Nutty Professor, The Pruitt-Igoe Myth, To Sleep with Anger, Within Our Gates

## Art & Architecture Spotlight

Bob's Tour, Doc Shorts: An Artist's Eye, Doc Shorts: Beyond the Talking Head, Drawing Home, The Happy Film, Legs, The Liberators, The Man Who Saw Too Much, Narrative Shorts: Dance, Music & Art, NY84, The Pruitt-Igoe Myth

## Asian Focus

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

After the Storm, Apprentice, Beijing, New York, Celestial Camel, Comfort, Dream Factory, The Eagle Huntress, Everybody's Fine, Harmonium, The New Classmate, Old Stone, One Night Only, She Remembers, He Forgets, Sila Samayangall

## Chinese Spotlight

**Sponsored by St. Louis Chinese American News**

Beijing, New York, Old Stone, One Night Only, She Remembers, He Forgets



**MEN IN THE ARENA**

## Eastern European Focus

Among Wolves, Banat, Body, Bogdan's Journey, Chemo, Demimonde, Despite the Falling Snow, Enclave, The Fencer, Fever at Dawn, Home Care, Hotel Dallas, Liza the Fox-Fairy, Sabina K., Searching for Home, Two Worlds

## Georgia Frontiere Cinema for Students Program

**Sponsored by Chip Rosenbloom and Lucia Rosenbloom (in honor of Georgia Frontiere) with support from Albrecht Family Foundation**

**Busing sponsored by Nancy & Ken Kranzberg with support from Jane M. & Bruce P. Robert Charitable Foundation and Ward & Carol Klein**

Free daytime screenings on Nov. 4 and Nov. 7-11 for children and teens from participating St. Louis-area schools. For more information, visit [cinemastlouis.org](http://cinemastlouis.org).

Adama, Belle & Sebastian, Bob's Tour, Carol's Journey, Coming Through the Rye, Concerned Student 1950 (short), Frans Lanting (short), Gentlemen of Vision, Head of Joaquin Murrieta (short), Heidi, I, Destini (short), King of the Hill, The Leprechaun's Wife (short), Lives Restarted (short), Living Like Kings (short), Maya Angelou, Olympic Pride, American Prejudice, Piglet's Big Movie, Profiling Race: Mike Higgins (short), Refuge (short), She Started It, Show Me Democracy, Soul City (short), Sounder

## Human Rights Spotlight

**Sponsored by Monsanto Human Rights and Sigma Iota Rho Honor Society for International and Area Studies 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. 4-6 and Nov. 11-13 at Washington U. See "Films by Subject" for additional works addressing human-rights issues.

Agents of Change, Among Wolves, Bob's Tour, Bogdan's Journey, Camden: Love/Hate, Doc Shorts: Kartemquin Films' Gordon Quinn, Men in the Arena, Night School, No Crossover, The Peacemaker, The Prison in Twelve Landscapes, The Pruitt-Igoe Myth, Raising Bertie

## Interfaith Competition

**Sponsored by Saint Louis University**

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

**DOCUMENTARIES:** Bogdan's Journey, The Children of the Noon, Germans & Jews, Maya Angelou, The Peacemaker

**NARRATIVES:** Apprentice, Cloudy Sunday, Kapo in Jerusalem, The Measure of a Man, Sabina K.

## International Spotlight

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

See "Films by Country" for more information.

#sugarwater, 40-Love, The 86, Adama, After the Storm, Among Wolves,



Apprentice, Arianna, Autumn Fall, Banat, Beijing, New York, Belle & Sebastian, Birds of Passage, Blush, Body, Bogdan's Journey, Brother, Celestial Camel, Chemo, The Children of the Noon, Cloudy Sunday, The Confessions, Cosmos, Delicatessen, Demimonde, Despite the Falling Snow, Destiny, Don't Be Bad, Don't Call Me Son, Drawing Home, Dream Factory, The Eagle Huntress, Elle, Enclave, Everybody's Fine, A Family Affair, Fatima, The Fencer, Fever at Dawn, The Fitzroy, Gary Numan: Android in La La Land, Germans & Jews, The Half, Harmonium, Heidi, The Holy Kane Experiment, Home Care, Hotel Dallas, House of Time, Indivisible, Ixcanul, Jerry Lewis, Jules & Dolores, Kapo in Jerusalem, Klown Forever, Le Mirage, The Liberators, Lion, Liza the Fox-Fairy, Long Live Death, Mara'Akame's Dream, The Measure of a Man, Men in the Arena, Moos, Mr. Gaga, My Life as a Film, Nana, Neither Heaven Nor Earth, The New Classmate, Oddball, Old Stone, Olympic Pride, American Prejudice, One Night Only, Out of Innocence, The Peacemaker, A Quiet Passion, The Red Turtle, Sabina K., Santoalla, Searching for Home, Seed, She Remembers, He Forgets, She Started It, Sila Samayangalli, Sonita, The Star of Algiers, Staying Vertical, Story of Judas, The Tenth Man, Toni Erdmann, Trespass Against Us, Two, Two Worlds, Ville-Marie, Waiting for B., Winnetou's Son, The Yatzkans, You Are Everything

## J. Kim & Sharon Tucci Italian Focus

**Sponsored by Pasta House Co.**

Arianna, Banat, The Confessions, Don't Be Bad

## Leon & Mary Strauss Documentary Spotlight

**Sponsored by Mary Strauss**

#sugarwater, Agents of Change, Among Wolves, Art of the Prank, Bang! The Bert Berns Story, Bob's Tour, Bogdan's Journey, Camden: Love/Hate, The Children of the Noon, Contemporary Color, Davi's Way, Doc Shorts: An Artist's Eye, Doc Shorts: Beyond the Talking Head, Doc Shorts: Black Lives Matter, Doc Shorts: Craft, Doc Shorts: Eccentricity, Doc Shorts: Humans of Syria, Doc Shorts: Justice, Doc Shorts: Kartemquin Films' Gordon Quinn, Doc Shorts: Valor, Dream/Killer, The Eagle Huntress, Enlighten Us, A Family Affair, Feral Love, Free CeCe!, Gary Numan, Gentlemen of Vision, Germans & Jews, Girl on Girl, Gold Balls, Gypsy, Happy Film, Hotel Dallas, I Am the Blues, Indivisible, It's a Rockabilly World, Jerry Lewis, Kate Plays Christine, The Last Laugh, Legs, The Liberators, Long Live the King, The Man Who Saw Too Much, Maya Angelou, Men in the Arena, Milwaukee 53206, Mr. Gaga, My Life as a Film, Nana, Night School, The Nine, No Crossover, Off the Rails, Olympic Pride, American Prejudice, Other People's Footage, Out of the Box, Ovarian Psychos, The Peacemaker, The Prison in Twelve Landscapes, The Pruitt-Igoe Myth, Raising Bertie, Requiem for a Running Back, Robert Shaw, Santoalla, Screenagers, Searching for Home, Seed, She Started It, Show Me Democracy, The Slippers, Sonita, Southern Rites, St. Louis Brews, Tower, The Trans List, Two Trains Runnin', Waiting for B., When War Comes Home, Who Is Lydia Loveless?, The Yatzkans

## Mean Streets: Viewing the Divided City Through the Lens of Film and Television

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

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

Mean Streets is a program of The Divided City: An Urban Humanities Initiative. With the support of the Mellon Foundation, Washington U.'s Center for the Humanities, in partnership with the College of Architecture and Graduate School of Architecture and Urban Design,

is engaged in a four-year initiative called The Divided City, which addresses one of the most persistent and vexing issues in urban studies: segregation.

Bob's Tour, Bogdan's Journey, Camden: Love/Hate, Chi-Raq, Doc Shorts: Black Lives Matter, Doc Shorts: Kartemquin Films' Gordon Quinn, Gentlemen of Vision, Killer of Sheep, Milwaukee 53206, Night School, No Crossover, The Peacemaker, The Pruitt-Igoe Myth, Southern Rites, Two Trains Runnin'

## Middle Eastern Focus

Blush, Doc Shorts: Humans of Syria, Fatima, The Half, Kapo in Jerusalem, The Peacemaker, The Rendezvous, The Star of Algiers, Two

## Music Spotlight

**Sponsored by Nancy & Ken Kranzberg**

Bang! The Bert Berns Story, Contemporary Color, Davi's Way, Destiny, Dream Factory, Feral Love, Gary Numan: Android in La La Land, Gypsy, I Am the Blues, It's a Rockabilly World, Robert Shaw, Sonita, The Star of Algiers, These C\*cksucking Tears, Two Trains Runnin', Waiting for B., Who Is Lydia Loveless?, Within Our Gates

## New Filmmakers Forum

**Sponsored by Joni Tackette Casting and Diane & John Kalishman**

A juried competition of works by first-time feature filmmakers.

42 Seconds of Happiness, Comfort, Creedmoria, NFF Coffee, To Keep the Light, The Wedding Party

## Oscar® Submissions

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

Apprentice, Don't Be Bad, Elle, Enclave, The Fencer, Home Care, Ixcanul, Toni Erdmann



**THE FENCER**

## QFest LGBTQ Spotlight

**Sponsored by Robert Pohrer & Donnie Engle**

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

42 Seconds of Happiness, Arianna, Blush, Demimonde, Don't Call Me Son, Free CeCe!, Girl on Girl, The Hapyps, I Love You Both, NY84, Shared Rooms, Staying Vertical, These C\*cksucking Tears, The Trans List, Waiting for B.

## Race in America: The Black Experience

**Sponsored by Clark-Fox Family Foundation, Missouri Humanities Council, and Wells Fargo Advisors**

Agents of Change, Bob's Tour, Camden: Love/Hate, Chi-Raq, Daughters of the Dust, Doc Shorts: Black Lives Matter, Doc Shorts: Justice Doc Shorts: Kartemquin Films' Gordon Quinn, Everything But a Man, Free CeCe!, Gentlemen of Vision, How to Tell You're a Douchebag, I Am the Blues, Killer of Sheep, Maya Angelou, Milwaukee 53206, Night School, The Nine, No Crossover, Off the Rails, Olympic Pride, American Prejudice, Out of the Box, The Prison in Twelve Landscapes, The Pruitt-Igoe Myth, Raising Bertie, The Sand Box, Show Me Democracy, Southern Rites, To Sleep with Anger, Two Trains Runnin', When War Comes Home, Within Our Gates

## Robert French and French-Language Focus

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

**Supported by Cultural Services of the French Embassy in Chicago & New York, UniFrance Films and Institut Français in Paris; TV5MONDE; and Centre Francophone at Webster University**

40-Love, Adama, Belle & Sebastian, Birds of Passage, Cosmos, Delicatessen, Elle, Fatima, House of Time, Jerry Lewis, Le Mirage, The Measure of a Man, Nana, Narrative Shorts: New Faces of French Animation, Neither Heaven Nor Earth, Phantom Boy, The Red Turtle, She Started It, Staying Vertical, Story of Judas, Ville-Marie, The Yatzkans

## 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.

Doc Shorts: An Artist's Eye, Doc Shorts: Beyond the Talking Head, Doc Shorts: Black Lives Matter, Doc Shorts: Craft, Doc Shorts: Eccentricity, Doc Shorts: Humans of Syria, Doc Shorts: Justice, Doc Shorts: Kartemquin Films' Gordon Quinn, Doc Shorts: Valor, Narrative Shorts: Animation 1, Narrative Shorts: Animation 2, Narrative Shorts: Comedy 1, Narrative Shorts: Comedy 2, Narrative Shorts: Dance, Music & Art, Narrative Shorts: Drama 1, Narrative Shorts: Drama 2, Narrative Shorts: Experimental, Narrative Shorts: Fantasy, Narrative Shorts: HerStory, Narrative Shorts: Horror, Narrative Shorts: Thriller, SLIFF/Kids Family Shorts 1, SLIFF/Kids Family Shorts 2, St. Louis Filmmakers Showcase Sampler, Van McElwee

## Show-Me Cinema

**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.

35 Days, The 86, American Zealot, Bob's Tour, Cold Moon, The Dark Knight Returns, Doc Shorts: Black Lives Matter, Dream/Killer, Enclosure, Eyes of Fire, Gentlemen of Vision, Gypsy, He Said, She Said, How to Tell You're a Douchebag, I Love You Both, The Importance of Doubting Tom, It's a Rockabilly World, Kate Plays Christine, Maya Angelou, Men in the Arena, No Good Heroes, Olympic Pride, American Prejudice, Other People's Footage, Out of the Box, The Prison in Twelve Landscapes, The Pruitt-Igoe Myth, Robert Shaw, Searching for Home, Show Me Democracy, The Slippers, St. Louis Brews, St. Louis Filmmakers Showcase Sampler, Tim Timmerman, Tribute to Kim Tucci, Van McElwee, Year by the Sea



## COLD MOON

## SLIFF/Kids Family Films

**Presented in partnership with the book "Painting for Peace in Ferguson"**

Adama, Belle & Sebastian, Birds of Passage, Celestial Camel, The Eagle Huntress, Heidi, Oddball, Phantom Boy, SLIFF/Kids Family Shorts 1, SLIFF/Kids Family Shorts 2, Winnetou's Son

## Spanish-Language Focus

The 86, Indivisible, Ixcanul, The Man Who Saw Too Much, Mara/Akame's Dream, The Tenth Man

## Studio Spotlight

The Eagle Huntress, Elle, Jackie, Lion, Manchester by the Sea, A Quiet Passion, The Red Turtle, Toni Erdmann, Trespass Against Us

## Women in Film Spotlight

Films that are made by women or that address women's issues.

#sugarwater, 42 Seconds of Happiness, Agents of Change, Beijing, New York, Blush, Body, The Children of the Noon, Creedmoria, Daughters of the Dust, Despite the Falling Snow, The Eagle Huntress, Enlighten Us, Feral Love, Free CeCe!, Germans & Jews, Girl on Girl, Gold Balls, Hotel Dallas, The Importance of Doubting Tom, Indivisible, The Last Laugh, Legs, The Liberators, The Man Who Saw Too Much, Maya Angelou, My Life as a Film, Nana, Narrative Shorts: HerStory, The New Classmate, The Nine, Olympic Pride, American Prejudice, Other People's Footage, Ovarian Psychos, The Prison in Twelve Landscapes, Raising Bertie, Requiem for a Running Back, Robert Shaw, The Sand Box, Screenagers, She Started It, Sonita, Southern Rites, To Keep the Light, Toni Erdmann, Two, Waiting for B., Who Is Lydia Loveless?, Wild Prairie Rose, The Yatzkans



## Films by Genre

### Biopic

ART OF THE PRANK  
BANG! THE BERT  
BERNS STORY  
COMING THROUGH  
THE RYE  
DAVI'S WAY  
DRAWING HOME  
THE EAGLE HUNTRESS  
ENLIGHTEN US  
A FAMILY AFFAIR  
FERAL LOVE  
FEVER AT DAWN  
GARY NUMAN  
JACKIE  
JERRY LEWIS  
MR. GAGA  
NANA  
OFF THE RAILS  
THE PEACEMAKER  
A QUIET PASSION  
ROBERT SHAW  
SONITA  
WHO IS LYDIA  
LOVELESS?  
THE YATZKANS  
YEAR BY THE SEA

### Comedy

THE FITZROY  
THE HAPPYS  
HAROLD AND MAUDE  
HE SAID, SHE SAID  
HOUSE OF TIME  
THE IMPORTANCE OF  
DOUBTING TOM  
KLOWN FOREVER  
LIZA THE FOX-FAIRY  
NARRATIVE SHORTS:  
COMEDY 1  
NARRATIVE SHORTS:  
COMEDY 2  
THE NUTTY  
PROFESSOR  
THE RENDEZVOUS  
SHARED ROOMS

TIM TIMMERMAN  
THE WEDDING PARTY  
WINNETOU'S SON

### Drama

40-LOVE  
ADAMA  
AFTER THE STORM  
AMERICAN ZEALOT  
APPRENTICE  
ARIANNA  
BANAT  
BEIJING, NEW YORK  
BROTHER  
CHEMO  
THE CONFESSIONS  
THE DARK KNIGHT  
RETURNS  
DON'T CALL ME SON  
ELLE  
ENCLAVE  
EVERYBODY'S FINE  
THE FATHER AND THE  
BEAR  
FATIMA  
FEVER AT DAWN  
THE HALF  
HARMONIUM  
IXCANUL  
KILLER OF SHEEP  
KING KONG  
LION  
MANCHESTER BY THE  
SEA  
MARA'AKAME'S DREAM  
THE MEASURE OF A  
MAN  
NARRATIVE SHORTS:  
DRAMA 1  
NARRATIVE SHORTS:  
DRAMA 2  
NEITHER HEAVEN NOR  
EARTH  
PO  
THE RED TURTLE  
SABINA K.  
THE SAND BOX  
SHE REMEMBERS, HE  
FORGETS

SILA SAMAYANGALIL  
THE STAR OF ALGIERS  
TO SLEEP WITH ANGER  
TRESPASS AGAINST US  
TWO  
VILLE-MARIE  
YOU ARE EVERYTHING

### Dramedy

35 DAYS  
42 SECONDS OF  
HAPPINESS  
AUTUMN FALL  
BIRDS OF PASSAGE  
BLUSH  
BODY  
CELESTIAL CAMEL  
CHI-RAQ  
COMFORT  
COMING THROUGH  
THE RYE  
COSMO  
CREEDMORIA  
DELICATESSEN  
DON'T BE BAD  
DREAM FACTORY  
EVERYTHING BUT A  
MAN  
HEIDI  
HOME CARE  
HOW TO TELL YOU'RE A  
DOUCHEBAG  
I LOVE YOU BOTH  
JULES & DOLORES  
LE MIRAGE  
MOOS  
THE NEW CLASSMATE  
NO GOOD HEROES  
NY84  
ODDBALL  
STAYING VERTICAL  
THE TENTH MAN  
TONI ERDMANN  
WILD PRAIRIE ROSE  
YEAR BY THE SEA

### Experimental

HOTEL DALLAS  
NARRATIVE SHORTS:  
EXPERIMENTAL

VAN MCELWEE

### Family Film

ADAMA  
BELLE & SEBASTIAN  
BIRDS OF PASSAGE  
CELESTIAL CAMEL  
THE EAGLE HUNTRESS  
HEIDI  
SLUFF/KIDS FAMILY  
SHORTS 1  
SLUFF/KIDS FAMILY  
SHORTS 2  
ODDBALL  
PHANTOM BOY  
PO  
WINNETOU'S SON

### Historical Drama

THE 86  
BELLE & SEBASTIAN  
CLOUDY SUNDAY  
DAUGHTERS OF THE  
DUST  
DEMIMONDE  
DESPITE THE FALLING  
SNOW  
DESTINY  
DRAWING HOME  
THE FENCER  
FEVER AT DAWN  
KAPO IN JERUSALEM  
OUT OF INNOCENCE  
A QUIET PASSION  
STORY OF JUDAS  
TO KEEP THE LIGHT  
WILD PRAIRIE ROSE  
WITHIN OUR GATES

### Horror

COLD MOON  
EYES OF FIRE  
NARRATIVE SHORTS:  
HORROR  
NO GOOD HEROES

### Love Story

BANAT  
BLUSH  
CHEMO  
CLOUDY SUNDAY

COMFORT  
COMING THROUGH  
THE RYE  
DESPITE THE FALLING  
SNOW  
DESTINY  
DRAWING HOME  
EVERYTHING BUT A  
MAN  
FEVER AT DAWN  
HAROLD AND MAUDE  
HE SAID, SHE SAID  
HOW TO TELL YOU'RE A  
DOUCHEBAG  
THE IMPORTANCE OF  
DOUBTING TOM  
LIZA THE FOX-FAIRY  
MOOS  
THE RENDEZVOUS  
SABINA K.  
SHARED ROOMS  
SHE REMEMBERS, HE  
FORGETS  
THE WEDDING PARTY  
WILD PRAIRIE ROSE  
YOU ARE EVERYTHING

### Mystery

COSMOS  
KATE PLAYS CHRISTINE  
THE LIBERATORS  
SANTOALLA  
THE SLIPPERS

### Science Fiction

DELICATESSEN  
THE FITZROY  
THE HOLLY KANE  
EXPERIMENT  
HOUSE OF TIME  
NO GOOD HEROES

### Thriller

COLD MOON  
COSMOS  
THE DARK KNIGHT  
RETURNS  
DEMIMONDE  
DESPITE THE FALLING  
SNOW  
ENCLOSURE  
EYES OF FIRE  
THE FENCER  
THE HOLLY KANE  
EXPERIMENT  
HOUSE OF TIME  
KING KONG  
LONG LIVE DEATH  
NARRATIVE SHORTS:  
THRILLER  
NEITHER HEAVEN NOR  
EARTH  
NO GOOD HEROES  
OLD STONE  
ONE NIGHT ONLY  
THE RENDEZVOUS

## Films by Subject

### Addiction

BODY  
CAMDEN: LOVE/HATE  
THE NINE  
ONE NIGHT ONLY  
THE PEACEMAKER

### Adoption

THE CHILDREN OF THE

NOON  
DON'T CALL ME SON  
THE IMPORTANCE OF  
DOUBTING TOM  
LION  
MANCHESTER BY THE  
SEA

### African-American

AGENTS OF CHANGE  
BOB'S TOUR  
CAMDEN: LOVE/HATE  
CHI-RAQ  
DAUGHTERS OF THE  
DUST  
EVERYTHING BUT A  
MAN  
FREE CECE!  
GENTLEMEN OF VISION  
HOW TO TELL YOU'RE A  
DOUCHEBAG  
I AM THE BLUES  
KILLER OF SHEEP  
MAYA ANGELOU  
MILWAUKEE 53206  
NIGHT SCHOOL  
THE NINE  
NO CROSSOVER  
OFF THE RAILS  
OLYMPIC PRIDE,  
AMERICAN PREJUDICE  
OUT OF THE BOX  
THE PRISON IN TWELVE  
LANDSCAPES  
THE PRUITT-IGOE MYTH  
RAISING BERTIE  
THE SAND BOX  
SHOW ME DEMOCRACY  
SOUTHERN RITES  
TO SLEEP WITH ANGER  
TWO TRAINS RUNNIN'  
WHEN WAR COMES  
HOME  
WITHIN OUR GATES

### Aging

EVERYBODY'S FINE  
THE FATHER AND THE  
BEAR  
GOLD BALLS  
HAROLD AND MAUDE  
STAYING VERTICAL

### Animals

AMONG WOLVES  
BELLE & SEBASTIAN  
BIRDS OF PASSAGE  
CELESTIAL CAMEL  
THE EAGLE HUNTRESS  
FERAL LOVE  
KING KONG  
ODDBALL  
THE RED TURTLE

### Anthropology

IXCANUL  
MARA'AKAME'S DREAM

### Architecture

BOB'S TOUR  
THE PRUITT-IGOE MYTH

### Art

BOB'S TOUR  
DRAWING HOME  
HAPPY FILM  
LEGS  
THE LIBERATORS  
NY84



DAUGHTERS OF THE DUST

**Autism/Asperger's**

GARY NUMAN  
MY LIFE AS A FILM  
OFF THE RAILS  
PO

**Aviation**

BELLE & SEBASTIAN

**Bullying**

PO

**Cinema**

35 DAYS  
DAVI'S WAY  
HOTEL DALLAS  
JERRY LEWIS  
LONG LIVE THE KING  
MY LIFE AS A FILM  
OTHER PEOPLE'S  
FOOTAGE  
THE SLIPPERS  
STAYING VERTICAL  
WILD PRAIRIE ROSE  
THE YATZKANS

**Class Issues**

THE 86  
BOB'S TOUR  
DON'T CALL ME SON  
DREAM FACTORY  
ENCLAVE  
EVERYTHING BUT A  
MAN  
FATIMA  
THE HALF  
IXCANUL  
KILLER OF SHEEP  
LE MIRAGE  
THE MEASURE OF A  
MAN  
THE NEW CLASSMATE  
THE NINE  
OLD STONE  
THE PRISON IN TWELVE  
LANDSCAPES  
THE PRUITT-IGOE MYTH  
SANTOALLA  
SHOW ME DEMOC-  
RACY  
THE STAR OF ALGIERS  
TO KEEP THE LIGHT  
TO SLEEP WITH ANGER  
TRESPASS AGAINST US  
TWO

**Comedy**

JERRY LEWIS  
THE LAST LAUGH

**Comics**

THE DARK KNIGHT  
RETURNS

**Crime**

THE 86  
AMERICAN ZEALOT  
BROTHER  
COLD MOON  
COSMOS  
THE DARK KNIGHT  
RETURNS  
DEMIMONDE  
DON'T BE BAD  
DREAM/KILLER  
JULES & DOLORES  
THE LIBERATORS  
LONG LIVE DEATH  
THE MAN WHO SAW  
TOO MUCH  
ONE NIGHT ONLY  
OUT OF INNOCENCE  
OUT OF THE BOX

PHANTOM BOY  
THE PRISON IN TWELVE  
LANDSCAPES  
SANTOALLA  
TRESPASS AGAINST US

**Dance**

CONTEMPORARY  
COLOR  
GENTLEMEN OF VISION  
MR. GAGA

**Deafness**

#SUGARWATER  
TWO WORLDS  
WILD PRAIRIE ROSE

**Death & Dying**

BODY  
CHEMO  
THE CHILDREN OF THE  
NOON  
DESTINY  
THE FATHER AND THE  
BEAR  
FEVER AT DAWN  
HAROLD AND MAUDE  
HOME CARE

**Disabilities**

#SUGARWATER  
BIRDS OF PASSAGE  
HEIDI  
PHANTOM BOY  
PO  
WILD PRAIRIE ROSE

**Education**

AGENTS OF CHANGE  
CAMDEN: LOVE/HATE  
COMING THROUGH  
THE RYE  
THE NEW CLASSMATE  
NIGHT SCHOOL  
RAISING BERTIE  
SCREENAGERS  
TIM TIMMERMAN

**Environment**

ODDBALL  
SANTOALLA  
SEED

**Family Issues**

40-LOVE  
42 SECONDS OF  
HAPPINESS  
ADAMA  
AFTER THE STORM  
AMERICAN ZEALOT  
APPRENTICE  
ARIANNA  
BELLE & SEBASTIAN  
BIRDS OF PASSAGE  
BLUSH  
BOB'S TOUR  
BODY  
CAMDEN: LOVE/HATE  
COSMOS  
CREEDMORIA  
DAUGHTERS OF THE  
DUST  
DON'T CALL ME SON  
ENCLOSURE  
EVERYBODY'S FINE  
A FAMILY AFFAIR  
FATIMA  
THE HALF  
HARMONIUM  
HEIDI  
HOME CARE  
I LOVE YOU BOTH  
INDIVISIBLE  
IXCANUL

LE MIRAGE  
LION  
MANCHESTER BY THE  
SEA  
MARA'AKAME'S DREAM  
MR. GAGA  
MY LIFE AS A FILM  
NANA  
THE NEW CLASSMATE  
OUT OF INNOCENCE  
PO

REQUIEM FOR A  
RUNNING BACK  
THE SAND BOX  
SHARED ROOMS  
SONITA  
THE STAR OF ALGIERS  
STAYING VERTICAL  
THE TENTH MAN  
TONI ERDMANN  
TO SLEEP WITH ANGER  
TRESPASS AGAINST US  
TWO  
TWO WORLDS  
VILLE-MARIE  
WHEN WAR COMES  
HOME  
THE YATZKANS  
YEAR BY THE SEA

**Fashion**

IT'S A ROCKABILLY  
WORLD  
NY84

**Food & Drink**

COMFORT  
DELICATESSEN  
THE HAPPYS  
ST. LOUIS BREWS

**Guns**

CHI-RAQ  
KATE PLAYS CHRISTINE  
TOWER

**Happiness**

ENLIGHTEN US  
HAPPY FILM

**Health**

BODY  
CHEMO  
THE CHILDREN OF THE  
NOON  
THE FATHER AND THE  
BEAR  
NY84  
PHANTOM BOY  
REQUIEM FOR A  
RUNNING BACK  
SCREENAGERS  
SILA SAMAYANGALL  
HOLocaust  
BOGDAN'S JOURNEY  
FEVER AT DAWN  
GERMANS & JEWS  
KAPO IN JERUSALEM  
THE LAST LAUGH  
NANA  
THE YATZKANS

**Homelessness**

THE NINE

**Human Rights**

AGENTS OF CHANGE  
AMONG WOLVES  
BOB'S TOUR  
BOGDAN'S JOURNEY  
CAMDEN: LOVE/HATE  
THE CHILDREN OF THE  
NOON

ENCLAVE  
FREE CECE!  
THE HALF  
INDIVISIBLE  
MAYA ANGELOU  
MEN IN THE ARENA  
MILWAUKEE 53206  
NANA  
NIGHT SCHOOL  
OLYMPIC PRIDE,  
AMERICAN PREJUDICE  
OUT OF THE BOX  
THE PEACEMAKER  
THE PRISON IN TWELVE  
LANDSCAPES  
THE PRUITT-IGOE MYTH  
SHOW ME

DEMOCRACY  
SONITA  
SOUTHERN RITES  
THE TRANS LIST  
TWO TRAINS RUNNIN'  
THE YATZKANS

**Immigration**

BANAT  
EVERYTHING BUT A  
MAN  
FATIMA  
INDIVISIBLE  
MEN IN THE ARENA  
SONITA

**Internet & Social Media**

SCREENAGERS  
SHE STARTED IT

**Jewish**

BLUSH  
BOGDAN'S JOURNEY  
CLOUDY SUNDAY  
FEVER AT DAWN  
GERMANS & JEWS  
KAPO IN JERUSALEM  
THE LAST LAUGH  
MOOS  
MR. GAGA  
NANA  
THE TENTH MAN  
THE YATZKANS

**Latino**

INDIVISIBLE  
OVARIAN PSYCOS

**Legal Issues**

AMERICAN ZEALOT  
DREAM/KILLER  
FREE CECE!  
THE HALF  
NO CROSSOVER  
OTHER PEOPLE'S  
FOOTAGE  
OUT OF THE BOX  
THE PRISON IN TWELVE  
LANDSCAPES  
SEED  
SHOW ME  
DEMOCRACY

**LGBTQ**

42 SECONDS OF  
HAPPINESS  
ARIANNA  
BLUSH  
CREEDMORIA  
DEMIMONDE  
DON'T CALL ME SON  
FREE CECE!  
GIRL ON GIRL  
THE HAPPYS  
I LOVE YOU BOTH

LEGS  
NY84  
SHARED ROOMS  
SILA SAMAYANGALL  
STAYING VERTICAL  
THESE C\*CKSUCKING  
TEARS  
THE TRANS LIST  
VILLE-MARIE  
WAITING FOR B.

**Literature**

COMING THROUGH  
THE RYE  
MAYA ANGELOU  
A QUIET PASSION  
YEAR BY THE SEA

**Media**

ART OF THE PRANK  
GYPSY  
HE SAID, SHE SAID  
HOTEL DALLAS  
KATE PLAYS CHRISTINE

**Mental Health**

BODY  
CHEMO  
ENLIGHTEN US  
HAPPY FILM  
THE HOLLY KANE  
EXPERIMENT  
THE SAND BOX  
SCREENAGERS  
WHEN WAR COMES  
HOME

**Music**

BANG! THE BERT  
BERNS STORY  
BEIJING, NEW YORK  
CONTEMPORARY  
COLOR  
DAVI'S WAY  
FERAL LOVE  
GARY NUMAN  
GYPSY: ROCK & ROLL  
NOMADS  
I AM THE BLUES  
IT'S A ROCKABILLY  
WORLD  
MARA'AKAME'S DREAM  
NY84  
ROBERT SHAW  
SONITA  
THE STAR OF ALGIERS  
THESE C\*CKSUCKING  
TEARS  
TWO TRAINS RUNNIN'  
WAITING FOR B.  
WHO IS LYDIA  
LOVELESS?  
YOU ARE EVERYTHING

**Nature**

BELLE & SEBASTIAN  
CELESTIAL CAMEL  
DRAWING HOME  
THE EAGLE HUNTRESS  
ENCLOSURE  
HEIDI  
MARA'AKAME'S DREAM  
ODDBALL  
THE RED TURTLE  
SANTOALLA  
SEED  
YEAR BY THE SEA

**Photography**

BEIJING, NEW YORK  
THE MAN WHO SAW  
TOO MUCH  
NY84

**Policing & Criminal Justice**

THE 86  
APPRENTICE  
DREAM/KILLER  
FREE CECE!  
MILWAUKEE 53206  
NO CROSSOVER  
OFF THE RAILS  
OUT OF THE BOX  
THE PRISON IN TWELVE  
LANDSCAPES  
SHOW ME  
DEMOCRACY  
SOUTHERN RITES

**Politics**

BOB'S TOUR  
THE CONFESSIONS  
DESPITE THE FALLING  
SNOW  
ENCLAVE  
JACKIE  
LEGS  
MAYA ANGELOU  
OLD STONE  
OUT OF INNOCENCE  
THE PEACEMAKER  
THE PRUITT-IGOE MYTH  
SHOW ME DEMOCRACY  
TIM TIMMERMAN

**Religion & Faith**

AMERICAN ZEALOT  
BOGDAN'S JOURNEY  
GERMANS & JEWS  
IXCANUL  
OUT OF INNOCENCE  
SABINA K.  
SONITA  
THE STAR OF ALGIERS  
STORY OF JUDAS  
THE TENTH MAN

**Revenge**

BROTHER  
COLD MOON  
DEMIMONDE  
ELLE  
EYES OF FIRE  
LONG LIVE DEATH

**Romance**

THE IMPORTANCE OF  
DOUBTING TOM  
LIZA THE FOX-FAIRY  
THE RENDEZVOUS  
SABINA K.  
THE WEDDING PARTY

**Science & Medicine**

CHEMO  
THE CHILDREN OF THE  
NOON  
DREAM FACTORY  
THE HAPPY FILM  
THE HOLLY KANE  
EXPERIMENT  
THE NUTTY  
PROFESSOR  
NY84  
REQUIEM FOR A  
RUNNING BACK  
SEED

**Seafaring**

TO KEEP THE LIGHT  
YEAR BY THE SEA

**Sports**

40-LOVE  
THE FENCER  
GOLD BALLS



THE IMPORTANCE OF DOUBTING TOM JULES & DOLORES MEN IN THE ARENA NO CROSSOVER OLYMPIC PRIDE, AMERICAN PREJUDICE OVARIAN PSYCOS REQUIEM FOR A RUNNING BACK

#### Suicide

HAROLD AND MAUDE KATE PLAYS CHRISTINE MY LIFE AS A FILM STAYING VERTICAL VILLE-MARIE WHEN WAR COMES HOME

#### Supernatural

COLD MOON ENCLOSURE EYES OF FIRE LIZA THE FOX-FAIRY NEITHER HEAVEN NOR EARTH

#### Theater

#SUGARWATER AUTUMN FALL COMING THROUGH THE RYE THE FATHER AND THE BEAR MOOS WINNETOU'S SON

#### War

ADAMA AMONG WOLVES CLOUDY SUNDAY ENCLAVE THE FENCER HOUSE OF TIME KAPO IN JERUSALEM THE LIBERATORS MEN IN THE ARENA NEITHER HEAVEN NOR EARTH THE PEACEMAKER SABINA K. THE SAND BOX SONITA WHEN WAR COMES HOME

#### Women's Issues

42 SECONDS OF HAPPINESS AMERICAN ZEALOT ARIANNA BLUSH BODY CHEMO CHI-RAQ DEMIMONDE THE EAGLE HUNTRESS ELLE EVERYTHING BUT A MAN FATIMA GIRL ON GIRL THE HALF HOME CARE IXCANUL JACKIE MAYA ANGELOU THE NEW CLASSMATE THE NINE OUT OF INNOCENCE OVARIAN PSYCOS A QUIET PASSION SABINA K. SHE STARTED IT SONITA TO KEEP THE LIGHT TONI ERDMANN TWO WHO IS LYDIA LOVELESS? WILD PRAIRIE ROSE WITHIN OUR GATES YEAR BY THE SEA

#### Youth

40-LOVE ADAMA BELLE & SEBASTIAN BIRDS OF PASSAGE BLUSH BOB'S TOUR CAMDEN: LOVE/HATE CELESTIAL CAMEL THE CHILDREN OF THE NOON COMING THROUGH THE RYE CONTEMPORARY COLOR CREEDMORIA

THE EAGLE HUNTRESS ENCLAVE THE FENCER GENTLEMEN OF VISION THE HALF HEIDI INDIVISIBLE MEN IN THE ARENA MILWAUKEE 53206 NO CROSSOVER ODDBALL PHANTOM BOY PO RAISING BERTIE SCREENAGERS SONITA SOUTHERN RITES TIM TIMMERMAN TWO WORLDS WINNETOU'S SON

#### Films by Country

##### Afghanistan

NEITHER HEAVEN NOR EARTH SONITA

##### Albania

YOU ARE EVERYTHING

##### Algeria

THE STAR OF ALGIERS

##### Argentina

THE TENTH MAN

##### Australia

LION ODDBALL

##### Austria

THE CHILDREN OF THE NOON YOU ARE EVERYTHING

##### Belgium

BIRDS OF PASSAGE BROTHER NANA NEITHER HEAVEN NOR EARTH THE RED TURTLE

##### Bosnia and Herzegovina

AMONG WOLVES SABINA K. SEARCHING FOR HOME

##### Brazil

DON'T CALL ME SON INDIVISIBLE JULES & DOLORES WAITING FOR B.

##### Bulgaria

BANAT

##### Canada

DESPITE THE FALLING SNOW DRAWING HOME FATIMA I AM THE BLUES LE MIRAGE OFF THE RAILS OLD STONE THE PRISON IN TWELVE LANDSCAPES THE SLIPPERS VILLE-MARIE

##### China

BEIJING, NEW YORK EVERYBODY'S FINE OLD STONE ONE NIGHT ONLY

##### Colombia

INDIVISIBLE

##### Croatia

YOU ARE EVERYTHING

##### Czech Republic

HOME CARE

##### Denmark

KLOWN FOREVER

##### Estonia

THE FENCER

##### Finland

THE FENCER

##### France

40-LOVE ADAMA APPRENTICE BELLE & SEBASTIAN BIRDS OF PASSAGE COSMOS DELICATESSEN ELLE FATIMA HOUSE OF TIME JERRY LEWIS THE MEASURE OF A MAN NEITHER HEAVEN NOR EARTH PHANTOM BOY THE RED TURTLE SHE STARTED IT STAYING VERTICAL STORY OF JUDAS THE YATZKANS YOU ARE EVERYTHING

##### Germany

APPRENTICE DESTINY ENCLAVE THE FENCER

GERMANS & JEWS HEIDI THE LIBERATORS LONG LIVE DEATH OLYMPIC PRIDE, AMERICAN PREJUDICE SONITA TONI ERDMANN WINNETOU'S SON YOU ARE EVERYTHING

##### Greece

CLOUDY SUNDAY YOU ARE EVERYTHING

##### Guatemala

IXCANUL

##### Hong Kong

APPRENTICE SHE REMEMBERS, HE FORGETS

##### Hungary

DEMIMONDE FEVER AT DAWN LIZA THE FOX-FAIRY YOU ARE EVERYTHING

##### India

DREAM FACTORY LION THE NEW CLASSMATE SEED SILA SAMAYANGALIL

##### Iran

THE HALF SONITA TWO

##### Ireland

BROTHER OUT OF INNOCENCE

##### Israel

BLUSH BOGDAN'S JOURNEY FEVER AT DAWN KAPO IN JERUSALEM MR. GAGA

##### Italy

ARIANNA BANAT THE CONFESSIONS DON'T BE BAD

##### Japan

AFTER THE STORM HARMONIUM

##### Jordan

THE RENDEZVOUS

##### Kenya

THE CHILDREN OF THE NOON MEN IN THE ARENA

##### Lithuania

THE YATZKANS

##### Macedonia

BANAT

##### Mexico

INDIVISIBLE THE MAN WHO SAW TOO MUCH MARA'AKAME'S DREAM

##### Mongolia

THE EAGLE HUNTRESS

##### Montenegro

DESPITE THE FALLING SNOW YOU ARE EVERYTHING

##### Nepal

YOU ARE EVERYTHING

##### Netherlands

A FAMILY AFFAIR MOOS

##### Norway

AUTUMN FALL

##### Poland

BODY BOGDAN'S JOURNEY CHEMO NANA TWO WORLDS THE YATZKANS

##### Portugal

COSMOS YOU ARE EVERYTHING

##### Qatar

APPRENTICE

##### Romania

BANAT HOTEL DALLAS

##### Russian Federation

CELESTIAL CAMEL

##### Serbia

DESPITE THE FALLING SNOW ENCLAVE

##### Singapore

APPRENTICE

##### Slovakia

HOME CARE

##### Somalia

MEN IN THE ARENA

##### South Africa

A FAMILY AFFAIR

##### Spain

SANTOALLA

##### Switzerland

HEIDI MY LIFE AS A FILM SONITA

##### U.K.

#SUGARWATER ART OF THE PRANK BEIJING NEW YORK DESPITE THE FALLING SNOW THE EAGLE HUNTRESS THE FITZROY GARY NUMAN THE HOLLY KANE EXPERIMENT JERRY LEWIS LION OUT OF INNOCENCE A QUIET PASSION TRESPASS AGAINST US

##### Venezuela

THE 86



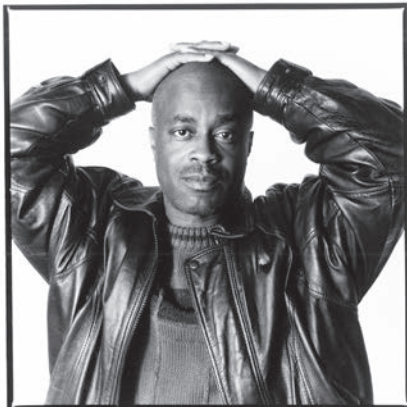
A QUIET PASSION

## MAJOR FILMMAKER AWARDS

### LIFETIME ACHIEVEMENT AWARDS

Previous SLIFF Lifetime Achievement Award winners include directors Michael Apted, Joe Dante, Paul Schrader, and Oliver Stone; acting legends Tony Curtis, Ruby Dee and Ossie Davis, Stacy Keach, Kevin Kline, Marsha Mason, and Kathleen Turner; independent filmmakers Jon Jost, Rob Nilsson, and John Sayles and Maggie Renzi; documentarians Joe Berlinger, Ken Burns, Steve James, Albert Maysles, and Stanley Nelson; comedian Harry Shearer; and animators Bill Plympton and Michael Sporn.

### Charles Burnett



Called “the nation’s least-known great filmmaker and most gifted black director” by the New York Times, Charles Burnett received even less qualified praise from the Chicago Tribune, which simply declared him “one of America’s very best filmmakers.” A multi-hyphenate — director, producer, writer, editor, actor,

photographer, and cinematographer — Burnett has worked and excelled in virtually every form of motion media: feature narratives and documentaries, shorts, and TV movies and series.

Born in Mississippi, Burnett grew up in LA’s Watts, a background that continues to inform his work. While pursuing an M.F.A. at UCLA’s film school, he became a member of the Black Independent Movement — sometimes called the LA Rebellion — and worked with such fellow students as Julie Dash, Haile Gerima, and Billy Woodberry on groundbreaking projects. Burnett’s key fiction films include “Killer of Sheep” (1978), “My Brother’s Wedding” (1983), “To Sleep with Anger” (1990), and “The Glass Shield” (1994), but he’s equally adept in nonfiction. Among his documentaries are “America Becoming” (1991), “Nat Turner: A Troublesome Property” (2003), and “Warning by the Devil’s Fire” (2003), which was part of the Martin Scorsese-produced TV series “The Blues.”

Burnett has won numerous awards for his film and TV work, including the AFI’s Maya Deren Independent Film and Video Artists Award, a pair of Independent Spirit Awards, and a Special Jury Recognition at the Sundance Film Festival. Howard University presented him with its Paul Robeson Award for achievement in cinema.

With the St. Louis Public Library, SLIFF co-presents free screen-

ings on Nov. 6 of two Burnett masterpieces: “Killer of Sheep” in the afternoon at the Central Library and a new restoration of “To Sleep with Anger” in the evening at the Tivoli.

### Jerry Lewis

A Hollywood legend, a consummate entertainer, and a world-renowned humanitarian, Jerry Lewis is one of “The Most Recognized Personalities on the Planet,” according to Newsweek magazine. Lewis has received global acclaim for his comedy, earning deserved comparisons with the great silent comedians Charlie Chaplin and Buster Keaton.

First appearing on stage at age 5, Lewis performed alongside his parents in vaudeville and began performing stand-up at the age of 15. His rise to fame began in 1946, at the age of 20, when he teamed with Dean Martin to form a wildly popular duo act. Still performing at the age of 85, Lewis has appeared in more than 50 films and directed a dozen movies, including such classics as “The Ladies Man” (1961) and “The Nutty Professor” (1963). Among Lewis’ numerous awards are two stars on the Hollywood Walk of Fame (one for film and the other for television) and a Lifetime Achievement Award





in Comedy at the American Comedy Awards.

SLIFF serves as a co-presenter of the Family Arena's "An Evening with Jerry Lewis" on the evening of Nov. 12. Earlier the same day, at Webster U., the fest presents a free double bill: the documentary "Jerry Lewis: The Man Behind the Clown" and one of the director's most iconic comedies, "The Nutty Professor."

## Gordon Quinn



Artistic director and founding member of Chicago's Kartemquin Films — which celebrates its 50th anniversary this year — Gordon Quinn is the consummate documentary filmmaker. Roger Ebert called his first film, "Home for Life" (1966), "an extraordinarily moving documentary." The film established the direction Quinn

would take for the next five decades, making cinéma vérité films that investigate and critique society by documenting the unfolding lives of real people.

Kartemquin's best-known film, "Hoop Dreams" (1994), was executive-produced by Quinn. His directorial work includes "Prisoner of Her Past" and "A Good Man," about the dancer Bill T. Jones. Quinn's recent films as executive producer include "The Interrupters" (2011), "The Trials of Muhammad Ali" (2013), "Life Itself" (2014), "The Homestretch" (2014), and the six-part series "Hard Earned" (2015).

Quinn has won numerous awards throughout his career, including the International Documentary Association's 2015 Career Achievement Award.

As part of SLIFF's "Mean Streets" programming, the fest screens a trio of Quinn's shorts — including a new work-in-progress, "63 Boycott" — at Washington U.'s Brown Hall on Nov. 6. The fest also features two other Kartemquin films: "No Crossover" by Steve James, a former Lifetime Achievement Award winner, and Margaret Byrne's "Raising Bertie."

## Kim Tucci



Kim Tucci's service to the St. Louis region includes investing in the community, raising funds to fight disease, and enabling projects of civic pride. And still, somehow, he finds time to enjoy the movies. While many cinephiles would be content with outings to the local multiplex, Tucci has put his love of film to greater use

by serving on the board of Cinema St. Louis for the past decade, chairing the organization since 2008. He also served for many years as chair of the Missouri Film Commission.

A lifelong St. Louisan, Tucci earned undergraduate and graduate degrees from Saint Louis University. He later served on the university's Board of Trustees and remains as chair of the SLU Billiken Club. After a 13-year career as a teacher and coach at both the high-school and college levels, Tucci — with partners Joe Fresta and John Ferrara — founded the Pasta House Co. restaurant chain. Still going strong more than 40 years ago, the Pasta House has become a St. Louis institution. Among the innumerable organizations he's helped lead as chair or president are the St. Louis Convention & Visitors Commission, Missouri Athletic Club, and St. Louis Ambassadors. Tucci's lengthy list of honors includes more than 25 Man of the Year awards from civic organizations.

SLIFF pays homage at "Tribute to Kim Tucci" — which includes a screening of "Harold and Maude," one of his favorite films — at the new Delmar Hall on Nov. 9.

## 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 Bob Gale, George Hickenlooper, Ken Kwapis, Cedric the Entertainer, James Gunn, Jenna Fischer, the Charles Guggenheim family, Jeremy Lasky, Michael Beugg, Beau Willimon, AJ Schnack, Timothy J. Sexton, and Alex Winter.

## Brian Hohlfeld



Native St. Louisan Brian Hohlfeld has worked in the film industry for more than 30 years. After a successful stint as an actor and director in local theater, Hohlfeld headed to LA to establish himself as a screenwriter.

Hohlfeld's best-known screenplay remains "He Said, She Said" (1991),

but he also wrote the TV movie "On the 2nd Day of Christmas" (1997) and was responsible for numerous uncredited feature rewrites, including work on "The Mighty Ducks." Taking a break from Hollywood, Hohlfeld returned to St. Louis, where he directed the documentary "A Magical Life: Circus Flora" (2004) and "Abdul Loves Cleopatra" (2005).

Hohlfeld's career took another turn when he wrote "Winnie the Pooh: A Very Merry Pooh Year" (2002), and he soon became Disney's go-to Pooh specialist. His other Milne-inspired works include "Piglet's Big Movie" (2003), "Pooh's Heffalump Movie" (2005), "Pooh's Heffalump Halloween Movie" (2005), and the TV series "My Friends Tigger & Pooh." For his work on the latter, Hohlfeld received the 2008 Humanitas Prize for children's animation. Now back in LA, Hohlfeld

continues to specialize in animation, and his series as writer and producer have included Disney's "A Poem Is ..." and "Transformers: Rescue Bots."

SLIFF screens the Hohlfeld-written "He Said, She Said" — co-directed by the husband-and-wife team of Ken Kwapis (a former Cinema St. Louis Award honoree) and Marisa Silver — at a free event at Webster U. on the fest's closing night, Nov. 13.

## Marlon West



Marlon West, a native St. Louisan, co-leads the Walt Disney Animation Studio's effects department in both creative and technical direction. His latest work is "Moana," which has an enormous scope of effects, including water and lava at an epic scale.

West has been with Disney since

1993, when he came aboard as a trainee effects animator. His credits include "The Lion King," "Pocahontas," and "Chicken Little" as effects animator; "Tarzan" as visual effects animator; "Fantasia/2000" as assistant effects supervisor; "Atlantis: The Lost Empire" and "Winnie the Pooh" as visual effects supervisor; the short "How to Hook Up Your Home Theater" as effects supervisor; and "The Princess and the Frog" as effects animation supervisor. West served alongside fellow head of effects Dale Mayeda as effects supervisor for 2013's Oscar®-winning "Frozen," and he also worked on the Oscar®-winning short "Feast."

West presents the free program "Behind the Scenes of Disney's 'Moana'" at Webster U. on Nov. 10.

## WOMEN IN FILM AWARDS

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

## Karen Allen

Born in Carrollton, Ill., Karen Allen moved to New York City to study art and design at the Fashion Institute of Technology (an early interest that later manifested in her own textile company, Karen Allen Fiber Arts). In 1974, she joined Shakespeare & Company in Massachusetts, but moved back to New York three years later to study at the Lee Strasberg Theater Institute.

Allen made her major-film debut in "National Lampoon's Animal House" (1978) and acted in such films as "The Wanderers" (1979) and "Cruising" (1980). She then did a star-making turn as Marion Ravenwood, Indiana Jones' fiercely independent love interest and sparring partner in Steven Spielberg's "Raiders of the Lost Ark" (1981). Subsequent credits include "Shoot the Moon" (1982), "Star-

man" (1984), "The Glass Menagerie" (1987), "Scrooged" (1988), the St. Louis-shot "King of the Hill" (1993), "The Perfect Storm" (2000), and "Indiana Jones and the Kingdom of the Crystal Skull" (2008).

SLIFF screens Allen's newest work, "Year by the Sea," at the Tivoli on Nov. 12. Her performance in the film has already earned Allen a quartet of acting awards on the festival circuit.

## Kimberly Steward

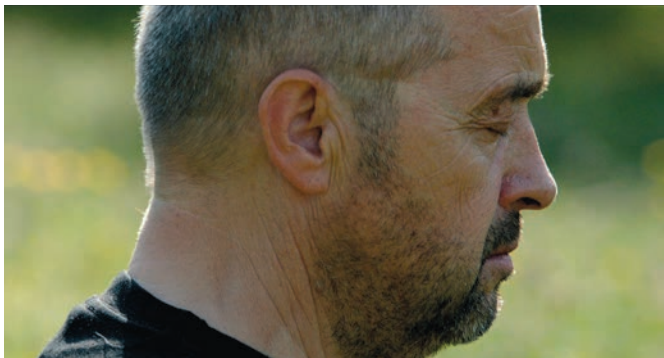
Native St. Louisan Kimberly Steward is an entrepreneur, philanthropist, and producer. In 2013, she formed K Period Media, a company that develops, finances, and produces story-driven, commercially viable, and thought-provoking content. K Period Media's releases to date include the noted documentaries "Opposite Fields" and "Through a Lens Darkly: Black Photographers and the Emergence of a People," and the forthcoming "Looking for Terry."

Steward inherited both a strong entrepreneurial spirit and a gift for philanthropy from parents David and Thelma Steward. Her father founded the highly successful systems-integration firm World Wide Technology. Steward gained an appreciation for movies from her mother, a film buff who introduced her to master moviemakers such as Ingmar Bergman, Stanley Kubrick, and Alfred Hitchcock.

The much-lauded "Manchester by the Sea," which Steward co-produced, plays at the Tivoli on Nov. 5.







**BOGDAN'S JOURNEY**

## 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

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

**DOCUMENTARIES:** Bogdan's Journey, The Children of the Noon, Germans & Jews, Maya Angelou, The Peacemaker

**NARRATIVES:** Apprentice, Cloudy Sunday, Kapo in Jerusalem, The Measure of a Man, Sabina K.

The selection committee was **Pat Scallet** (head), filmmaker and editor; **Delcia Corlew**, Cinema St. Louis board member; **Janet Herrmann**, former Cinema St. Louis board member; **Paul Marsh**, retired architect; **Pier Marton**, artist/filmmaker and former university professor; **Alma Merabet**, intellectual-property manager for media-related issues; and **Betty White**, retired professor of English.

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

The feature jury is **Sandra Olmstead**, Ph.D. candidate at Saint Louis University and freelance producer and editor for HEC-TV; **Joya Uraizee**, associate chair of the Department of English and associate professor of English & International Studies at Saint Louis University; and **Betty White**, retired professor of English.

## MIDRASH ST. LOUIS FILM AWARD

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

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

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

## NFF EMERGING DIRECTOR AWARD: THE BOBBIE

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

**NFF FILMS:** 42 Seconds of Happiness, Comfort, Creedmoria, To Keep the Light, The Wedding Party

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 **Michael Beugg** (chair), producer of such acclaimed films as "Up in the Air," "Little Miss Sunshine," and the upcoming "La La Land," and former Cinema St. Louis Award winner; **Kathy Corley**, documentarian and professor of film studies in Webster U.'s Electronic and Photographic Media Department; **Brian Jun**, director of past NFF winner "Steel City"; **Stefene Russell**, culture editor of St. Louis Magazine; and **Sam Smucker**, former director of home entertainment, acquisitions, and sales for Strand Releasing.

## SHORTS AWARDS

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

- **BEST OF FEST**
- **BEST ANIMATED SHORT**
- **BEST DOCUMENTARY SHORT**
- **BEST INTERNATIONAL SHORT**
- **BEST LIVE ACTION SHORT**
- **BEST LOCAL SHORT**
- **BEST SHORT SHORT (LESS THAN 5 MINUTES)**

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

The narrative-shorts jury is **James Harrison**, director of the Webster University Film Series; **Melissa Howland**, LA editor for We Are Movie Geeks; **Kathy Kaiser**, editor-critic of Matinee Chat with **Kathy Kaiser** and film critic for “She Said, He Said Show” on 590 The Fan; **Chris Sagovac**, associate professor of animation at Webster University; **Steph Scupham**, Kansas City Film Commissioner; **Christina Steenz Stewart**, comics programmer for St. Louis Public Library’s Comics University, SLPL’s Comic Con, and SLPL’s zine collection; **Andy Triefenbach**, owner and editor-in-chief of DestroytheBrain.com and programmer of the Late Nite Grindhouse series; **Kenya Vaughn**, journalist with St. Louis American and stlamerican.com.

The documentary-shorts jury is **Angie Driscoll** (head), shorts programmer of Toronto’s Hot Docs; **Leigh Kolb**, film critic for New York Magazine’s Vulture website; and **Ben Scholle**, documentarian and assistant professor of communication at Lindenwood University.

## 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:** Among Wolves, Art of the Prank, Family Affair, Hotel Dallas, Legs, The Liberators, My Life as a Film, The Nine



### DESPITE THE FALLING SNOW

**NARRATIVES:** Apprentice, Celestial Camel, Coming Through the Rye, Demimonde, Despite the Falling Snow, The Fencer, Home Care, Sila Samayangalil

The documentary jury is **Lynn Venhaus**, Belleville News-Democrat and Y98; **Martha Baker**, KDHX; **Diane Carson**, KDHX; and **Colin Jeffery**, KTRS.

The narrative jury is **Jim Batts** (chair), We Are Movie Geeks; **Robert Hunt**, Riverfront Times; **Cate Marquis**, We Are Movie Geeks and St. Louis Jewish Light; **Tom Stockman**, editor and creative director of the We Are Movie Geeks; and **Jim Tudor**, TwitchFilm.com and ZekeFilm.org.



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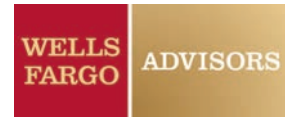


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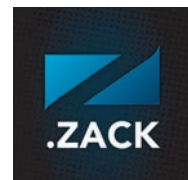
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## Behind the Scenes of Disney's Moana

90 min. approx.

**Thursday, Nov. 10, 7:30 PM, Webster U./Moore, Free**

St. Louis native Marlon West, a head of effects at Walt Disney Animation Studios, provides a behind-the-scenes peek at Disney's upcoming animated feature "Moana," which appears in theaters nationwide on Nov. 23. Offering a revealing look at the filmmaking process at Disney Animation — with a focus on how his team created the most effects-heavy film in the history of the studio — West discusses his career and previews the much-anticipated "Moana," a sweeping CG-animated epic about an adventurous Pacific Island teenager who sails out on a daring mission to save her people. During her journey, Moana (voice of Auli'i Cravalho) meets the once-mighty demigod Maui (voice of Dwayne Johnson), who guides her in her quest to become a master wayfinder. A U. City High grad, West receives SLIFF's Cinema St. Louis Award for his achievements in animation. Beginning his Disney career as an effects animator on "The Lion King," West has worked on more than a dozen animated features since, including "Mulan" and "Frozen." **With Marlon West, a Cinema St. Louis Award honoree.**



## Closing-Night Party and Awards Presentation

**Sunday, Nov. 13, 8 PM, Urban Chestnut Grove Brewery and Bierhall, Free**

The festival concludes with a free closing-night party at the Urban Chestnut Grove Brewery & Bierhall. The fest's prize-winning films are announced, and complimentary UCBC beers, Mastermind Vodka cocktails, and wines from Röbller Vineyard Winery are served. SLIFF presents both audience-choice awards — Best Film Award, Leon Award for Best Documentary, and TV5MONDE Award for Best International Film — and juried-competition awards — Interfaith Awards for Best Documentary and Best Narrative, Midrash St. Louis Film Award, NFF Emerging Director Award ("The Bobbi"), Shorts Awards (Best of Fest, Best Animated Short, Best Documentary Short, Best International Short, Best Live Action Short, Best Local Short, and Best Short Short), and St. Louis Film Critics' Joe Pollack Award (for Best Narrative) and Joe Williams Award (for Best Documentary).

**Sponsored by Urban Chestnut Brewing Company**



## Double Bill: Long Live the King and King Kong

200 min.

**Sunday, Nov. 6, 6 PM, Webster U./Moore, \$15**

SLIFF bows down to the King — Kong, that is — with a double bill of "Long Live the King" and the 1933 classic that introduced the giant gorilla to the awestruck world. The documentary "Long Live the King" explores the enduring fascination with one of the biggest stars in Hollywood history: the mighty King Kong. The documentary devotes primary attention to the 1933 classic, celebrating the contributions of filmmakers Merian C. Cooper and Ernest B. Schoedsack, stars Fay Wray, Robert Armstrong, and Bruce Cabot, and especially stop-motion innovator Willis O'Brien. But Kong's legacy is also fully detailed: the sequel "Son of Kong," the cinematic kin "Mighty Joe Young," the Dino DeLaurentis and Peter Jackson remakes, even the Japanese versions by Toho Studios. The double bill concludes — of course! — with "King Kong," allowing viewers to return to the treacherous jungle of Skull Island and thrill again as Kong climbs the Empire State Building with Fay Wray clutched in a giant paw. **With introduction and discussion by We Are Movie Geeks editor Tom Stockman.**



## Double Bill: The Nutty Professor and Jerry Lewis: The Man Behind the Clown

180 min.

**Saturday, Nov. 12, 1 PM, Webster U./Moore, Free**

Since his earliest days, SLIFF Lifetime Achievement Award honoree Jerry Lewis had the masses laughing with his visual gags, pantomime sketches, and signature slapstick humor. But Lewis was far more than just a funny performer. After his breakup with partner Dean Martin, he moved behind the camera, writing, producing, and directing many of the adored classics in which he starred. In this double bill, Gregory Monro's brisk, informative documentary reveals the man behind the clown, and "The Nutty Professor" provides the proof of Lewis' comic genius. Lewis' riff on "Dr. Jekyll and Mr. Hyde" features the actor in a dual role: the nerdy professor who drinks a potion designed to improve his social life and, after the transformation, the handsome but obnoxious Buddy Love. **With video introduction by Jerry Lewis, a Lifetime Achievement Award honoree.**



## Double Bill: The Sand Box and When War Comes Home

180 min.

**Friday, Nov. 11, 6:30 PM, Saint Louis U./Center for Global Citizenship, Free**

In commemoration of Veterans' Day, SLIFF offers a free double bill of films — a narrative and a documentary — that address the devastating effects of PTSD on returning soldiers and their families. Told through the eyes of 10-year-old Finn (Sayeed Shahidi), "The Sand Box" follows the youngster on a difficult journey after his dad (Mark Collier) returns as a changed man from his tour of duty in Iraq. A documentary complement to "The Sand Box," "When War Comes Home" focuses on the lives of three soldiers returning from combat in Iraq and Afghanistan. The men soon discover that post-traumatic stress affects not only their own lives but also those of their wives, children, and friends. One of the documentary's subjects, Andrea Carlile, participates in a post-screening Q&A. **With "When War Comes Home" subject Andrea Carlile.**



## An Evening with Jerry Lewis

120 min.

**Saturday, Nov. 12, 8 PM, Family Arena, \$50-\$80**

In partnership with the Family Arena, SLIFF honors legendary comedian and filmmaker Jerry Lewis with a Lifetime Achievement Award. On the afternoon of Nov. 12, at Webster U., the fest offers free double bill of the documentary "Jerry Lewis: The Man Behind the Clown" and the director's classic "The Nutty Professor." But the main event, "An Evening with Jerry Lewis," takes place at the Family Arena that night. Jerry shares incredible stories, tells timeless jokes, and shows clips from his most iconic films and from special moments throughout his life and career. Ample time is allowed for the audience to ask Jerry questions. This is truly a walk through history with a Hollywood legend. A consummate entertainer and world-renowned humanitarian, Jerry Lewis is not just a cultural icon in the U.S. and France, he's one of "The Most Recognized Personalities on the Planet," according to Newsweek magazine. Carrying the torch lit by Charlie Chaplin and Buster Keaton, Jerry has earned the moniker "The King of Comedy." **With Jerry Lewis, a Lifetime Achievement Award honoree.**

*Co-presented with Family Arena*



## Master Class/Documentary: Archival Footage

90 min.

**Saturday, Nov. 5, 1 PM, Washington U./West Campus Library, Free**

Brian Woodman, producer of "The Pruitt-Igoe Myth" (which screens at SLIFF) and curator of the Washington University Film & Media Archive, will take participants through the documentary archival process from beginning to end, providing answers to the questions that documentarians are most likely to confront: How do you build a story using archival material? What ethical considerations are there in archival documentary filmmaking? What are the best strategies for collecting visuals? How do you work with different holders of archival material, such as libraries and archives? What do you do if you are a filmmaker needing archival materials on a budget? **With Brian Woodman.**

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





## Master Class/Documentary: Editing

120 min.

**Saturday, Nov. 5, 3 PM, Washington U./West Campus Library, Free**

Murray Center for Documentary Journalism professor Robert Greene — director of “Kate Plays Christine,” which screens at SLIFF — explores how to create psychological transparency in documentary editing. Documentary is made from the tensions between truth and fabrication. To best serve the viewer in the midst of this inherent uncertainty, documentary filmmakers must create a space for audiences to understand what exactly it is that they’re watching. Documentarians must provide ways for their viewers to read through their nonfiction images. Part of the filmmaker’s job, then, is to edit scenes in ways that create this space — to manufacture, in a sense, a “psychological transparency” that empowers viewers, while also using the tools of cinema to lead them on an experiential journey. Using clips from his and other’s work, Greene leads a discussion about some ways to do this. Greene’s other documentaries include “Actress,” “Fake It So Real,” and “Kati with an I”; he’s also worked as an editor on numerous films both documentary and narrative, including “Listen Up Philip” and “Killing Them Safely.” **With Robert Greene.**

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



## Master Class/Documentary: Fair Use & Copyright

120 min.

**Saturday, Nov. 5, 10 AM, Washington U./West Campus Library, Free**

The cente piece of this master class on fair use and copyright is a screening of “Other People’s Footage,” which explores the three questions crucial to determining fair-use exemptions. The film presents helpful illustrative examples from nonfiction, fiction, and experimental films that use pre-existing footage, music, and sound from other individuals’ creations without permission or paying fees. Though on-camera interviews with noted documentarians and film and legal experts, the documentary also reviews relevant court cases and clarifies legal issues regarding trademark, parody, and shooting on location or in a controlled setting. Among the experts interviewed is Michael Donaldson, the industry’s go-to attorney for clearance and rights issues. Following the film co-directors Diane Carson (professor emerita at St. Louis Community College at Meramec and longtime St. Louis film critic) and Robert Johnson Jr. (professor of Communication Arts at Framingham State University) answer questions and amplify on the issues that the film explores. **With Diane Carson and Robert Johnson Jr.**

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



## Master Class/Narrative: Screenwriting for Independent Film

120 min.

**Saturday, Nov. 12, 1 PM, Washington U./West Campus Library, Free**

Filmmaker Kevin Willmott provides an overview of screenwriting, with an emphasis on problem-solving, low-budget filmmaking, and understanding how studio writing works. The master class serves as an opportunity both for seasoned writers to discuss their screenplays and for beginners to learn the nuts-and-bolts of starting a project. Willmott is the co-writer of Spike Lee’s “Chi-Raq,” which screens at SLIFF. His films as a writer-director include “C.S.A.: The Confederate States of America,” “The Only Good Indian,” “Destination Planet Negro,” and “Jayhawkers.” Willmott is an associate professor in the Film Studies Department of Kansas University. **With Kevin Willmott.**

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



## NFF Coffee

90 min.

**Sunday, Nov. 13, 11 AM, Hi-Pointe Backlot, Free**

As part of the New Filmmakers Forum (NFF), SLIFF holds a conversation with the five participating directors: Thane Economou (“The Wedding Party”), Erica Fae (“To Keep the Light”), Christina Kallas (“42 Seconds of Happiness”), William Lu (“Comfort”), and Alicia Slimmer (“Creedmoria”). The event is hosted by Andrea Sporcic Klund, the Film Office specialist at the Missouri Division of Tourism, who leads the discussion of both the directors’ feature films — which screen Nov. 11-12 at the Tivoli — and general issues related to American-independent filmmaking. As an added treat, complimentary coffee and pastries are offered. **With NFF participants Thane Economou Erica Fae, Christina Kallas, William Lu, and Alicia Slimmer, and Missouri Film Office specialist Andrea Sporcic Klund.**

**Sponsored by Joni Tackette Casting and Diane & John Kalishman**



## Opening-Night Reception and St. Louis Brews

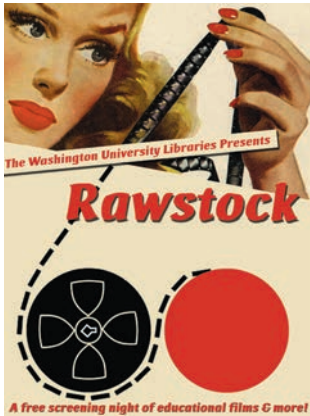
180 min.

Thursday, Nov. 3, 6:30 PM, Tivoli 1, \$25

SLIFF kicks off our 25th anniversary with a beer blast: a suds-centric reception and a work-in-progress screening of “St. Louis Brews,” Bill Streeter’s celebration of all things hops-related in the Lou. Inspired by the same-named 2009 book, “St. Louis Brews” examines St. Louis’ defining influence on the beer industry and profiles the innovative craft brewers who are building on that storied tradition. The screening features a generous sampling of three extended sequences from the film and the Q&A will include a number of the brewers featured. “St. Louis Brews” will quench beer aficionados’ thirst for knowledge, and our opening-night reception will satisfy their actual desire to drink by serving complimentary product from local breweries, including selections from SLIFF’s official beer sponsor, Urban Chestnut Brewing Company, and a half-dozen more fine purveyors (Alpha Brewing Company, Civil Life, Earthbound, Griesedieck, Kräftig, and Schlafly) **With “St. Louis Brews” director Bill Streeter and subjects.**

*Price includes 8 p.m. screening of “St. Louis Brews.”*

**Sponsored by Jon Mendelson REALTORS**



## Rawstock

90 min.

Sunday, Nov. 6, 7 PM, Stage at KDHX, Free

“Rawstock” — a co-presentation with Washington University Libraries’ Film & Media Archive — makes a return engagement to SLIFF, offering another celebration of the educational films of yesteryear. A fresh batch of the shorts will screen — for free! — at Stage at KDHX. Relive the existential angst from your adolescent gym class, immerse yourself in the wonders of the Swinging ‘60s, or be reminded of your brief stint as a juvenile delinquent. Settle in with your friends for a relaxing night of drinks, kitsch, and nostalgia, all projected in old-fashioned 16mm. When not sharing selections from their vast trove of 16mm educational films the Film & Media Archive serves as a nationally recognized center for scholarship, teaching, and learning. Founded in 2002, and part of Washington University’s Special Collections, the Film & Media Archive works with students, faculty members, researchers, and filmmakers to enable research of America’s great social and political movements using film video, and other archival media.

*Co-presented by Washington University Libraries’ Film & Media Archive*



## These C\*cksucking Tears: A Night with Lavender Country

120 min.

Saturday, Nov. 12, 8:30 PM, Stage at KDHX, \$15

Reprising the “Lavender Country” event that packed the house at Off Broadway in July, SLIFF offers a film and-concert combo featuring country singer Patrick Haggerty backed by a band of local musicians. In 1973, Haggerty released the first and only gay-themed country-music album. But with only 1,000 copies made, the album soon disappeared and became a gay urban myth. Forty years later, “Lavender Country” was rediscovered and lauded by critics as “resonant and wonderful” and “a rare act of bravery and honesty.” The program kicks off with Dan Taberski’s documentary short “These C\*cksucking Tears” (U.S., 2015, 16 min.), which revisits the voice behind the album — now in his 70s and singing “old songs to old folks” at senior-living facilities. The documentary explores Haggerty’s resuscitated singing career and his relationship to a music industry where “you can come out as gay but you still can’t get up and sing about it.” After the short, Haggerty does just that: get up and sing about it. He’s joined by the Lavender Country band, which features St. Louisan Jack Grelle and a host of others. **With “These C\*cksucking Tears” subject Patrick Haggerty and concert by Lavender Country.**



## Tribute to Kim Tucci and Harold & Maude

180 min.

Wednesday, Nov. 9, 6 PM, Delmar Hall, \$50

Cinema St. Louis pays tribute to longtime board chair Kim Tucci as part of SLIFF’s 25th-anniversary celebration. Kim has served on the board of Cinema St. Louis for the past decade, chairing the organization since 2008. He also served for many years as chair of the Missouri Film Commission. The evening — held at the recently opened Delmar Hall — begins with a cocktail reception at 6 p.m. and is followed by a program that includes a Lifetime Achievement Award presentation, a live auction to benefit Cinema St. Louis, and a short conversation about movies between Kim and Y98’s Guy Phillips. The night is capped with a screening of one of Kim’s favorite films “Harold and Maude.” The tribute portion of the program is a fundraiser for Cinema St. Louis, but the screening of “Harold and Maude” — which starts at 8 p.m. — is free and open to all (though donations are encouraged). **With Kim Tucci, a Lifetime Achievement Award honoree.**

*Price includes 8 p.m. screening of “Harold and Maude.”*

**Sponsored by Albrecht Family, Pittsburgh Pipe, Jane M. & Bruce P. Robert Charitable Foundation, Saint Ambrose Catholic School, Southern Glazer’s, Greensfelder, Lococo Fine Art Publisher, Luxco, Urban Chestnut Brewing Company, and Mastermind Vodka**



25th Annual Whitaker  
St. Louis  
International  
Film Festival

# Documentary and Narrative Features



## #sugarwater

Jo Lewis, 2016, U.K., 55 min.

Saturday, Nov. 5, 1 PM, ZACK

The documentary “#sugarwater” provides a revealing behind-the-scenes look at the groundbreaking Graeae Theater Company, whose mission emphasizes the integration of deaf and disabled performers into its productions. The documentary records Graeae’s preparations and rehearsals for Jack Thorne’s “The Solid Life of Sugar Water” at England’s prestigious National Theatre, whose embrace of the company provides a major validation for its inclusive approach. (Thorne’s name may be familiar to fans of J.K. Rowling’s boy wizard — his latest work is the celebrated play and bestselling book “Harry Potter and the Cursed Child.”) In the play — a searing two-person drama about a miscarriage and its ramifications in a couple’s relationship — the charismatic performers are a deaf woman and a man with a congenitally damaged arm. The film offers both a generous sampling of the play — which features some frank sexual content — and highlights the innovative means that the company employs to make its work accessible to all audience members.

Shown with **Jonah Stands Up** (Hannah Engelson, 2016, U.S., 21 min.) An artist, disability activist, and comedian faces his mortality.

*The screening will feature closed captioning.*

DOCUMENTARY



## 35 Days

Chris Grega, 2016, U.S., 88 min.

Thursday, Nov. 10, 9:15 PM, Tivoli 3

The latest from longtime SLIFF favorite Chris Grega (“Rhineland,” “Game of the Year,” “Sound of Nothing”), “35 Days” is a mockumentary riff on a subject that the local filmmaker knows all too well: the scramble to complete a movie on a tight deadline and nonexistent budget. St. Louis indie film director Eric Cutter (Travis Estes) — an exaggerated but sympathetic take on Grega — decides to complete his long-abandoned third feature, “Gunman,” as a tribute to his friend Sam Harrison (Steven J. Heffernan), an actor in the film who recently died. To accomplish the task, Cutter must reunite his quarrelsome cast and crew to finish the movie that derailed their hopes and dreams a decade earlier. The problem: They have a scant 35 days before the film is set to screen at the St. Louis International Film Festival. By turns funny and sad, absurd and poignant, “35 Days” will amuse local film insiders with its knowing references and cameos, but the film also works on a much deeper level, providing a surprisingly nuanced portrait of a talented creator unfairly challenged by a lack of resources. Repurposing footage from “Amphetamine,” his first feature, Grega also provides a touching valedictory to Heffernan, who, like his character in “35 Days,” died far too young. **With director Grega and members of the cast and crew.**

NARRATIVE



## 40-Love Terre battue

Stéphane Demoustier, 2014, France, 95 min., French

Saturday, Nov. 12, 2 PM, Plaza Frontenac 5

An acute examination of pride, ego, and competition, Stéphane Demoustier’s accomplished first feature highlights an especially fraught father-son relationship. When the film opens middle-aged Jérôme (Olivier Gourmet) has just lost his job as a chain-store sales manager. Despite this setback, he’s convinced that he’ll be able to begin a new retail operation immediately, going to illegal lengths to do so. At home, Jérôme grows more distant, paying little attention either to his tennis-prodigy son, Ugo (Charles Mérienne), or his wife, Laura (Valeria Bruni Tedeschi), who soon leaves him for another man. When Jérôme fails to realize his professional dreams, he begins to focus more intensely on 11-year-old Ugo’s extraordinary talents, burdening his only child with his own frustrated ambitions. The extent to which the son feels responsible for his dad’s happiness becomes painfully clear when Ugo tries to sabotage his opponent at a championship tennis match — behavior, it would seem, that he first learned from papa. Gourmet will be familiar to cinephiles from frequent appearances in the films of the Dardenne brothers, who served as producers of “40-Love.”

NARRATIVE





## 42 Seconds Of Happiness

Christina Kallas, 2015, U.S., 95 min.

**Friday, Nov. 11, 7 PM, Tivoli 3**

A circle of friends reunite for a weekend away to celebrate the same-sex wedding of a member of their group. Despite their best efforts to behave, a series of surprise plans, unexpected arrivals, and exposed secrets lead to an explosion of drama that cannot be contained — especially when coupled with the flammable combination of hurt feelings, unresolved tensions, and copious wine. “42 Seconds of Happiness” is the feature directorial debut of Christina Kallas, a screenwriter-producer, book author, and adjunct professor of film at Columbia University. Her writing credits include the feature films “Mothers” (2010), which was selected as the Macedonian Oscar® entry for Best Foreign-Language Film, and “The Commissioner” (1998), starring John Hurt and Armin Mueller-Stahl, which appeared in competition at the Berlin Film Festival. “42 Seconds” is a product of the Kallas-founded Writers Improv Studio, which focuses on the art of improvisation as a method for writing. **With director Kallas.**

**Sponsored by Joni Tackette Casting and Diane & John Kalishman**

**NARRATIVE**



## The 86

Javier Mujica, 2016, Venezuela, 97 min., Spanish

**Saturday, Nov. 5, 4:30 PM, Tivoli 1**

Inspired by true events, “The 86 highlights the activities of a band of 86 Venezuelan street thugs who were an intimidating presence in Caracas during the 1980s. One of the drawbacks to leading a neighborhood gang is the level of infamy and attention that accompany an outsized reputation. That is especially true of El Chino, whose violent crew dominates the Cotiza neighborhood of Caracas. Not only does everyone on his turf know El Chino — including his girlfriend’s cousin, who is a top lieutenant in a rival gang — they usually know exactly where to find him. Further complicating El Chino’s life — which may be growing increasingly short — the new ultra-tough police death squad is showing acute interest in his whereabouts. “The 86 co-stars former St. Louisan Carlos Antonio Leon, who also serves as co-executive producer. **With co-star and co-producer Carlos Antonio Leon and producer Thomas Tiedra.**

**Sponsored by Carlos Antonio Leon & Robert McNutt**

**NARRATIVE**



## Adama

Simon Rouby, 2015, France, 82 min., French

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

As 12-year-old Adama is about to experience his boyhood rite of passage, he and his brother’s lives are changed forever. Adama lives in a remote African village, but his older teenage brother Samba gets lured outside of their community to join the ranks of the Tirailleurs, French West African soldiers recruited by the French during World War I. Despite all odds, Adama goes on a journey and finds his brother at the ferocious Battle of Verdun on the Western Front. This stunningly animated coming-of-age story is an inspiring depiction of perseverance and personal striving in which fraternal bonds triumph.

**NARRATIVE**



## After the Storm Umi yori mo mada fukaku

Hirokazu Koreeda, 2016, Japan, 117 min., Japanese

**Thursday, Nov. 10, 8:45 PM, Plaza Frontenac 5**

**Friday, Nov. 11, 12 PM, Plaza Frontenac 5**

“After the Storm” is the latest masterwork from Japanese director Hirokazu Koreeda (“Still Walking,” “Like Father, Like Son”). Dwelling on his past glory as a prize-winning author, Ryota (Hiroshi Abe) wastes the money he makes as a private detective on gambling and can barely pay child support. After the death of his father, his aging mother (Kirin Kiki) and beautiful ex-wife (Yoko Make) seem to be moving on with their lives. Renewing contact with his initially distrustful family, Ryota struggles to take back control of his existence and to find a lasting place in the life of his young son (Taiyo Yoshizawa) — until a stormy summer night offers them a chance to truly bond again. Describing “After the Storm” as “twinklingly funny but also infused with a scruffy melancholy,” London’s Telegraph says that “even long-standing fans of the Japanese filmmaker might be taken aback by the supreme subtlety of his latest, achingly beautiful ode to the quiet complexities of family life.”

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

**NARRATIVE**



## Agents of Change

Frank Dawson & Abby Ginzberg, 2016, U.S., 66 min.

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

As the civil-rights, Black Power, and anti-Vietnam War movements made national headlines in the late 1960s, another, less-known struggle for inclusion was taking place on college campuses. Exemplified by protests at San Francisco State and Cornell University (with its iconic image of black students with guns emerging from the takeover of the student union), the struggle for a more relevant and meaningful education, including demands for programs in black and ethnic studies, became a clarion call across the country. Through the stories of the young men and women who were at the forefront of these efforts, "Agents of Change" examines the racial conditions on college campuses (and in the country generally) that led to the protests. In recounting the student actions of the late 1960s, "Agents of Change" sheds new light on the ongoing story of race in America and shows the influential relationship of those past events to the Black Lives Matter movement and campus protests of the present. **With co-directors Dawson and Ginzberg.**

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

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

DOCUMENTARY



## American Zealot

James Mackenzie, 2016, U.S., 89 min.

**Sunday, Nov. 13, 3 PM, Tivoli 3**

Lucy (Ana Mackenzie) is an unassuming Catholic schoolgirl — book-smart, quiet, devout. Two weeks before graduation, she discovers that her best friend recently had an abortion. As Lucy struggles with her friend's decision, the morality problem she's using as the basis for her valedictory address becomes an obsession. Soon, Lucy finds herself plotting to kill the doctor who performed her best friend's procedure. Lucy becomes fixated on her plan — and how to cover her tracks — and finds herself traveling down a dark path, away from everything she's worked for. Will she be stopped? Will she get caught? Will she be redeemed? The director and the lead actress are former St. Louisans. **With director Mackenzie, actress Ana Mackenzie, and cinematographer Irma Puzauskaitė.**

NARRATIVE



## Among Wolves

Shawn Convey, 2015, Bosnia and Herzegovina/U.S., 87 min., Croatian

**Saturday, Nov. 12, 4 PM, Gallery 210 at UMSL, Free**

**Sunday, Nov. 13, 6 PM, Washington U./Brown, Free**

Twenty years after the war, Bosnia and Herzegovina continues to struggle with little help from those in power. In one small mountain town, however, an unorthodox leader has emerged, determined to help those around him finally escape from the shadow of war. A tough and practical man, Lija stepped up to command the successful defense of his town when he was only 20. He now heads the Wolves motorcycle club, which he has transformed from a rowdy stereotype into a humanitarian force for good — organizing charity events for local families, securing badly needed supplies for hospitals throughout the region, and defending the threatened herd of wild horses that he first met on the front line. In between humanitarian projects, the Wolves obsessively return to the former front line. It's there, with the horses, that they confront their past and attempt to reclaim a place of conflict as a space for healing. **With director Convey.**

Shown with **Urban Cowboys** (Paweł Ziemilski, 2016, Ireland/Poland, 30 min.) After losing his mother, a boy attempts to care for a wild horse, which is a teenage tradition in his poor Irish neighborhood.

DOCUMENTARY



## Apprentice Praktykant

Junfeng Boo, 2016, France/Germany/Hong Kong/Qatar/Singapore, 115 min., English & Malay

**Friday, Nov. 4, 2:45 PM, Plaza Frontenac 6**

**Sunday, Nov. 6, 8:45 PM, Plaza Frontenac 6**

In "Apprentice," which debuted at Cannes, Aiman is a 28-year-old Malay correctional officer who has recently transferred to the territory's top prison. He lives with his older sister in a modest housing estate. At his new workplace, Aiman takes an interest in a 65-year-old sergeant, Rahim, who is the long-serving chief executioner of the prison. Rahim also takes notice of the principled and diligent officer and asks Aiman to be his apprentice. Aiman's sister, however, strenuously objects to his new position for highly personal reasons. Can Aiman overcome his conscience and a haunted past to take over as the next chief executioner? The Hollywood Reporter writes: "One of 'Apprentice's' strongest selling points is how, in a very compact yet pleasingly dense way, it takes viewers into both the world of the executioners and the executed criminals' family members who remain behind, two often almost ignored categories in films too hung on capital punishment."

NARRATIVE



## Arianna

Carlo Lavagna, 2015, Italy, 84 min., Italian

**Friday, Nov. 4, 5 PM, Hi-Pointe Backlot**

**Tuesday, Nov. 8, 7 PM, Hi-Pointe Backlot**

Arianna is 19 years old and still has not had her first menstrual cycle. Despite the fact that her breasts have become slightly enlarged, the hormones her gynecologist has prescribed do not seem to be helping with her maturation. With her parents, Arianna journeys to a lake house she's not visited since she was 3 years old, and old memories begin to resurface. When her parents return to the city for a few days, she stays behind to study for her exams. As the afternoons go by slowly and silently, Arianna's investigation of her past also leads to an exploration of her body. An encounter with her young cousin Celeste — who has already lost her virginity and whose feminine figure is distinctly different than her own — pushes Arianna to confront the true nature of her sexuality. Variety lauds "Arianna" — which debuted at last year's Venice film festival — as a "dreamy, heat-hazed character study," offering particular praise to cinematographer Helene Louvart for "amplifying already ripe seasonal shades into dazzling jewel tones."

**NARRATIVE**



## Art of the Prank

Andrea Marini, 2015, U.K./U.S., 82 min.

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

"Art of the Prank" offers a hilarious and provocative profile of New York artist Joey Skaggs, the godfather of the media hoax. Famed for such media fictions as the Celebrity Sperm Bank, the Cathouse for Dogs, the Fat Squad, and the Portofess (a mobile confessional booth) — all reported as fact by reputable journalists — the prankster qualifies as one of America's greatest living satirists. Chronicling the most demanding hoax of Skaggs' career, filmmaker Andrea Marini provides privileged access to the thoughts and actions of this most unconventional man, following the evolution of an artist who has dedicated his life to seeking social change by relentlessly challenging the status quo. With unprecedented access to Skaggs and his archives, the documentary reveals the man behind the curtain, interweaving his current unfolding hoax with a look behind the scenes at some of his classic performance pieces. The New York Observer calls the film "an upbeat summary of decades of mischief" and "an intimate portrait of an earnest man earnestly engaged in the business of tomfoolery." **With director Marini, subject Skaggs, and producer Judy Drosd.**

**Sponsored by Gateway Media Literacy Partners**

**DOCUMENTARY**



## Autumn Fall

Jan Vardøen, 2015, Norway, 98 min., Norwegian

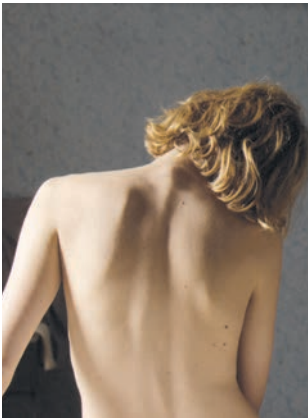
**Monday, Nov. 7, 8:45 PM, Plaza Frontenac 6**

**Tuesday, Nov. 8, 4 PM, Plaza Frontenac 6**

The comedy "Autumn Fall" — set in beautiful Oslo — tells the story of Ingvild, who works as a lightning technician at the National Theatre but dreams of writing for the stage. Somewhat complicating her ambition: She can't stand actors. Invid still manages to entangle herself with two thespians — one a notorious hell-raiser — and embarks on an exciting, scandalous, and ultimately life-altering journey. Director Jan Vardøen made his well-regarded feature debut with "Heart of Lightness" in 2014, but he's not quite your typical filmmaker: Trained as wooden-boat builder, he was formerly a renowned restaurateur and chef, designing and building his own and others' restaurants. A true renaissance man, Vardøen has also written critically hailed and commercially successful books, both fiction and nonfiction, and recorded five albums as a singer-songwriter.

**Sponsored by Ward & Carol Klein**

**NARRATIVE**



## Banat Il Viaggio

Adriano Valerio, 2015, Bulgaria/Italy/Macedonia/Romania, 86 min., Italian, Romanian & English

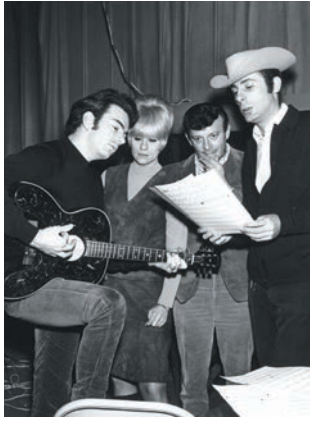
**Monday, Nov. 7, 4:45 PM, Plaza Frontenac 6**

**Wednesday, Nov. 9, 2:15 PM, Plaza Frontenac 6**

Agronomist Ivo, frustrated by the lack of opportunity in his Italian home of Bari, accepts a job offer in Banat, a fertile region of Romania. Clara, who renovates boats in the Bari harbor, is at the end of a long and difficult relationship, and when she meets Ivo at the apartment he's leaving and she's renting, they instinctively connect. The night they spend together before his departure sparks a romance, and after Clara is fired from her job, she impulsively follows Ivo to Romania. As their love blooms in a disorienting foreign land, they grapple with an uncertain future: Is this exile their only way to happiness? The Holywood Reporter praises "Banat" as "a slow-burning, delicate vehicle in which angst and alienation are dressed up in a very warm and evocative hue — with the visual poetry punctuated by nods about the harsh economic realities at the fringes of Europe today."

**NARRATIVE**





## Bang! The Bert Berns Story

Bob Sarles & Brett Berns, 2016, Ireland/U.K./U.S., 95 min.

**Saturday, Nov. 12, 6 PM, Stage at KDHX**

Music meets the Mob in this biographical documentary, narrated by the E Street Band's Steven Van Zandt, about the life and career of Rock and Roll Hall of Fame inductee Bert Berns, the most important '60s songwriter and record producer whose name you've never heard. Berns' hits include "Hang on Sloopy," "Here Comes the Night," "I Want Candy," and "Piece of My Heart." One of the great originals of the golden age of R&B, Berns produced historic records such as "Cry to Me" by Solomon Burke, "Under the Boardwalk" by the Drifters, and "Twist and Shout" by the Isley Brothers. As head of his own label, Bang Records, he signed and supervised the first solo records by Neil Diamond and Van Morrison. Filmmaker Brett Berns brings his late father's story to the screen through rare performance footage and interviews with those who knew him best, including Ronald Isley, Ben E. King, Solomon Burke, Van Morrison, Keith Richards, and Paul McCartney. Rolling Stone calls Berns' tragically short career — he died at age 38 — "one of the great untold stories of rock and roll."

DOCUMENTARY



## Beijing, New York

Rain Li, 2015, China/U.K./U.S., 108 min.

**Friday, Nov. 4, 6:30 PM, Plaza Frontenac 5**

**Saturday, Nov. 5, 6 PM, Plaza Frontenac 5**

"Beijing, New York" is the stunningly beautiful directorial debut of renowned Chinese cinematographer Rain Li, who has shot films for Gus Van Sant ("Paranoid Park") and Stanley Kwan ("Showtime"). Li frequently collaborates with acclaimed DP Christopher Doyle ("In the Mood for Love," "Hero"), who works with her again on "Beijing, New York." A touching love story that bridges time, distance, and culture, "Beijing, New York" intertwines the lives of two Chinese childhood friends and an American artist. With the economic power shift between China and America serving as background, the film focuses on a complex love triangle that features jazz singer Jasmine (Taiwanese supermodel and actress Lin Chiling) at its apex. Attracted to both Chinese CEO Lenny (Liu Ye) and American photographer Joe (Richard de Klerk), Jasmine is pulled between her old life in China and her new one in the U.S. **With director Li, producers Gerry de Klerk and Irene Nelson, and actor Richard de Klerk.**

NARRATIVE

**Sponsored by Ward & Carol Klein and St. Louis Chinese American News**



## Belle & Sebastian: The Adventure Continues

Belle et Sébastien, l'aventure continue

Christian Duguay, 2015, France, 97 min., French

**Tuesday, Nov. 8, 6:15 PM, Plaza Frontenac 6**

**Thursday, Nov. 10, 2:10 PM, Plaza Frontenac 6**

The sequel to the crowd-pleasing "Belle and Sebastian" (2014 SLIFF) — no knowledge of its predecessor is required — the charmingly old-fashioned "The Adventure Continues" again takes place in the picturesque French Alps. Trailed by a concerned grandfather (Tcheky Karyo), Sebastian (Felix Bossuet) and his best friend, the giant dog Belle, are on a mission to find Angelina (Margaux Chatelier), whose plane crash-lands on her return from the battlefields of World War II. Their bravery is in full force as they partner with a mysterious and grumpy pilot (Thierry Neuvic) and a gutsy new kid (Thibault Blondeau) to take on the countless dangers, obstacles, and secrets they encounter in the expansive terrain.

NARRATIVE

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



## Birds of Passage Les oiseaux de passage

Olivier Ringer, 2015, Belgium/France, 84 min., French

**Sunday, Nov. 13, 1 PM, Washington U./Brown, Free**

Cathy (Clarisse Djuroski), a child of divorce, receives a typically quirky gift from her largely absent father: a duck egg to hatch. Told that the bird will imprint on the first person it sees, Cathy is intent on ensuring that the duckling claps its tiny eyes on her when they open. But bad timing and ill luck intervene, and the hatchling instead fixes on best friend Margaux (Lea Warny) as its mama. Complications ensue: Wheelchair-bound Margaux, who suffers from a muscular disease, is deemed incapable of caring for the baby duck by her highly protective, fretful parents, who worry that their child's impairment might even require placement in an institution. Shipped to a farm, the duck seems bound for a grim fate — forced fattening for eventual consumption as pâté. Though the bird is rescued from that calamity, the youngsters determine that their feathered ward needs its freedom. Embarking on a duck-napping mission, Cathy and Margaux go on a hunt for a "bird paradise" in which the pair's web-footed charge can lead a more natural life. A bevy of concerned adults set off in search in search of the missing kids, but the girls — including disabled Margaux — prove far more capable than their parents imagine.

NARRATIVE



### Blush Barash

Michal Vinik, 2015, Israel, 81 min., Hebrew & Arabic

**Tuesday, Nov. 8, 5 PM, Hi-Pointe Backlot**

**Sunday, Nov. 13, 1:30 PM, Hi-Pointe Backlot**

Naama (Sivan Noam Shimon), a high-school student living outside of Tel Aviv, has a difficult family life. Her overbearing father has a hair-trigger temper and rails incessantly about the Palestinians, and her mother obsesses about older sister Liora, a soldier who's mysteriously gone missing. Liora's disappearance, in fact, clearly weighs on the entire family. Naama's life takes a more positive turn when she meets Hershko, a new girl at school who has everything Naama doesn't: a slick haircut of undeniable hipness, an attitude of unerring coolness. Most of all, she fears nothing and no one. Naama quickly falls madly in love with Hershko, but as their relationship deepens, the long-simmering tension in her family finally boils over. The heartfelt "Blush" is both a wonderful love letter to an ephemeral stage of life and a revealing snapshot of a family struggling to stay together in a rapidly changing world. Dubbing the film a "fresh, frank look at coming out and coming of age in contemporary Israel," Variety singles out Shimon for a performance of "verve and vulnerability."

**NARRATIVE**



### Bob's Tour: Understanding What We See

Jun Bae, 2016, U.S., 79 min.

**Saturday, Nov. 5, 4 PM, Washington U./Brown, Free**

Washington University graduate Jun Bae profiles Bob Hansman, a beloved architecture professor at the school. In its portrait of a white man with a black son, the film provides an intimate look at Hansman and his insights into segregated St. Louis. The film follows Hansman as he takes his students on an unusual bus tour of our racially divided city — including Ferguson and the deliberately vanished neighborhood of Mill Creek Valley — offering an informative history of African-Americans in St. Louis. Crossing both physical boundaries and invisible structural divides within the city, the tour visits not only historically significant areas such as the notorious Pruitt-Igoe housing site but also more personal places such as Ivory Perry Park. **With director Jun Bae, subjects Bob Hansman and Jovan Hansman, and scholars Heidi Kolk (Washington U. associate director of American Culture Studies) and John Early (Washington U. lecturer in 2D Design & Drawing).** Shown with **Exodus** (Jun Bae, 2016, U.S., 19 min.) in a neighborhood just north of the old Pruitt-Igoe housing project, residents of St. Louis face forced eviction for the construction of the National Geo-Spatial Intelligence Agency facility.

**DOCUMENTARY**



### Body Beden

Malgorzata Szumowska, 2015, Poland, 90 min., Polish & Spanish

**Thursday, Nov. 10, 12:10 PM, Plaza Frontenac 6**

**Saturday, Nov. 12, 2:30 PM, Plaza Frontenac 6**

A dark and gruesomely funny cocktail, "Body" mixes unsettling observation, surreal imagery, and grim humor to create a potent concoction that will leave audiences shaken and stirred. When a suicide victim he finds hanging in the park gets up and walks away, prosecutor Janusz is strangely unsurprised. A widower whose daughter, Olga, has become anorexic after her mother's death, Janusz has seen most everything that life and death can do to the body. Olga's therapist, Anna, also has experience with the dead: She composes letters for them, channeling their messages through spirit writing. As Olga's illness worsens, Janusz begins noticing signs of a disquieting presence in his home, which Anna identifies as his late wife reaching out from the grave. With quietly disturbing skill, "Body" tells a moving story of healing and loss, even as it erases the line between life and death and chips away at the walls we build to keep our minds and bodies safe.

**NARRATIVE**



### Bogdan's Journey Przy Planty 7/9

Michal Jaskulski & Lawrence Loewinger, 2016, Israel/Poland/U.S., 90 min., English & Polish

**Sunday, Nov. 13, 3 PM, Missouri History Museum, Free**

"Bogdan's Journey" is a story about conflict and reconciliation, about contemporary Poland and its Jewish past. Kielce, Poland, was the site of Europe's last Jewish pogrom. In 1946, townspeople killed 40 Holocaust survivors seeking shelter in a downtown building, injuring 80 more. As the news spread across Poland, Jews fled the country, and the Kielce pogrom became a symbol of Polish postwar anti-Semitism in the Jewish world. Under communism, the pogrom was a forbidden subject, but it was never forgotten. In a free Poland, Bogdan Bialek — a Catholic Pole, journalist, and psychologist — emerges to talk publicly about the issue. Over time, with great effort, he persuades the people of Kielce to confront this painful history. Beginning as a solitary figure, he confronts the deepest prejudices in his fellow citizens and strives to reconnect Kielce with the outside Jewish community. The effort costs him dearly. Filming for almost a decade, the documentary's directors, a Polish Catholic and a Jewish American, combine to tell a unique story about one man and how he redeems 70 years of bitter, contested memories — by telling the truth with love. **With co-director Loewinger and scholar Erin McGlothlin (Washington U. associate professor of German and Jewish Studies).**

**DOCUMENTARY**





### Brother Broer

Geoffrey Enthoven, 2015, Belgium/Ireland, 116 min., Dutch & English

**Thursday, Nov. 10, 9 PM, Hi-Pointe Backlot**

**Saturday, Nov. 12, 4:30 PM, Hi-Pointe Backlot**

Former hotel manager Mark Lebeer receives an unexpected invitation from the beautiful, immensely rich Grace, an Irish woman who wants to resuscitate a love affair from 20 years ago. But the message is not meant for him — it's actually intended for his late brother, Michel, who bankrupted the family hotel and then left with Mark's wife. Prodded by his money-mad neighbor Ronnie, Mark decides to pose as his brother and settle old accounts. By essentially replicating Michel's own bad behavior — through bedding Grace and absconding with her money — Mark seeks a belated measure of revenge against his hated brother. When Mark and Ronnie arrive in Ireland, however, it turns out that Grace has her own dubious agenda.

**NARRATIVE**



### Camden: Love/Hate

Daniel Meirom & Ron Lipsky, 2016, U.S., 75 min.

**Saturday, Nov. 12, 3 PM, Missouri History Museum, Free**

"Camden: Love/Hate" follows six teenagers from Camden, N.J., as they document the story of their city, from the glory days of the postwar boom to today's violent and fraught reality. After learning filmmaking skills at a last-chance high school, the Camden Center for Youth Development, the teens use their newfound skills to express complex feelings about one of the most dangerous cities in America. Examining Camden from multiple angles — the white residents left behind in the '60s, the drug tourists, the active community leaders — the film explores both beauty and ugliness in equal measure. The teen filmmakers reveal revealingly uncensored, exposing both themselves and their city in raw, unmediated conversations. By allowing the seams that stitch the film together to show — including their own roles in guiding and prompting the students — the directors offer a work that's unflinching in its honesty and highly personal, with the kids' freeform, unfiltered approach providing an intimate window into their lives and thoughts. **With co-director Meirom, subject Kimel Levi Hadden, and scholar Denise Ward-Brown (filmmaker and Washington U. associate professor of Art).**

**DOCUMENTARY**



### Celestial Camel Nebesnyy verbylyud

Yuriy Feting, 2015, Russian Federation, 90 min., Russian & Mongolian

**Saturday, Nov. 5, 2:15 PM, Plaza Frontenac 6**

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

An amusing story lovingly told, "Celestial Camel" takes audiences on a magical journey with 12-year-old herder Bayir into an utterly unique and alien world. When a mother camel runs away to find her colt — his father has sold the animal to some filmmakers — Bayir is duty-bound to bring back the wayward mama. Because his poor family's survival depends on the camel's safe return, the responsibility that Bayir shoulders is vast. With his parents away and his young siblings unable to help, Bayir sets out on his own, awkwardly straddling an old motorbike far too big for a boy of his size. The trek takes him across the vast, dry Kalmykian steppe, with sandstorms and perilous terrain slowing his travels. Along the way, Bayir encounters endless difficulties and odd sights — an unjust arrest by the police, an illegal petrol depot bursting into flames, a group of shamans invoking rain, a young dancing girl. Undaunted, Bayir continues his dogged pursuit of the mother camel and has the good fortune to meet a new friend with a bevy of useful skills.

**Sponsored by Barbara Abrams**

**NARRATIVE**



### Chemo Chemia

Bartosz Prokopowicz, 2015, Poland, 95 min., Polish

**Wednesday, Nov. 9, 6:30 PM, Plaza Frontenac 6**

**Friday, Nov. 11, 2:25 PM, Plaza Frontenac 6**

In "Chemo" — whose story is inspired by the real-life experiences of first-time writer-director Bartosz Prokopowicz — 30-year-old Benek finds himself in the midst of a crisis: He's plagued by compulsive suicidal thoughts and dreams about death. But when he meets the beautiful, magnetic, and mouthy Lena, Bartosz is immediately dazzled. His admiration grows ever further after discovering that Lena not only understands but also shares his preoccupation with suicide. Embarking on a crazy journey together, Benek soon comes to realize that he is not the only man in Lena's life. But even more disturbing is the revelation that Lena has breast cancer and has no plans to pursue treatment with chemotherapy. To Lena's thinking, "suffering requires more courage than dying." Despite his mixture of admiration and trepidation, Benek promises to accompany Lena to the end. The Hollywood Reporter writes: "Taking a light-hearted approach to dark subject matter, 'Chemo' is a high-energy love story about lust for life in the shadow of death."

**NARRATIVE**





## Chi-Raq

Spike Lee, 2015, U.S., 127 min.

**Friday, Nov. 11, 7 PM, Missouri History Museum, Free**

Spike Lee's modern-day adaptation of the ancient Greek play "Lysistrata" by Aristophanes, "Chi-Raq" is set against the backdrop of gang violence in Chicago. Beautiful Lysistrata (Teyonah Parris) is in love with aspiring rapper Demetrius "Chi-Raq" Dupree (Nick Cannon), but she is disturbed by the bloody war between his Spartan gang and the rival Trojans, led by Cyclops (Wesley Snipes). After Trojans set fire to her apartment while she's in bed with Chi-Raq, Lysistrata moves in with her neighbor Miss Helen (Angela Bassett), a book-loving peace activist who lost her daughter years before to a stray bullet. When Patti, an 11-year-old neighborhood girl, is accidentally killed in a drive-by shooting, her grieving mother (Jennifer Hudson) pleads with anyone who witnessed the crime to come forward. Shaken by Patti's death and desperate to do something to stop the escalating bloodshed, Lysistrata persuades Spartan and Trojan women to swear off sex with their men until the fighting stops. As the ultimate battle of the sexes rages on, the city's fate hangs in the balance in this searing satire of gun violence in America. **With screenwriter Kevin Willmott and scholar Novotny Lawrence (SIU-Carbondale associate professor and chair of the Radio, Television, and Digital Media Department).**

**NARRATIVE**



## The Children of the Noon

Diego Fiori & Olga Pohankova, 2016, Austria/Kenya, 107 min., English & Swahili

**Saturday, Nov. 5, 4 PM, Saint Louis U./Center for Global Citizenship, Free**

"The Children of the Noon" begins as a beautifully shot observational work that quietly documents the goings-on at an orphanage in the Kenyan village of Nchiru. During its gentle first half, the film provides a discreet look into the orphans' lives through a series of revealing vignettes that record their daily routine, sometimes impish behavior, and impoverished but loving environment. Eventually, however, the film shifts focus in dramatic fashion. When one of the kids becomes ill and dies, it's revealed that the cause of his death — and the reason for the rest of the children's orphan status — is AIDS: Their parents died from the virus, and the children are all infected. At this point, the film pivots to become a gripping and almost unbearably moving exploration of the impact of HIV/AIDS in Kenya specifically and Africa generally. In an especially affecting sequence, a group of the HIV-positive orphans discuss their understanding of HIV/AIDS and touchingly outline their future hopes.

Shown with **How Far I Want to Go** (David Hutchinson, 2016, Kenya/U.S., 11 min.) Love, pain, and the meaning of life, as told by former Kenyan street children.

**DOCUMENTARY**



## Cloudy Sunday Ouzeri Tsitsanis

Manousos Manousakis, 2015, Greece, 125 min., Greek

**Sunday, Nov. 6, 8 PM, Plaza Frontenac 5**

**Monday, Nov. 7, 2 PM, Plaza Frontenac 5**

Based on the book "Ouzeri Tsitsanis" by George Skarbadonis, "Cloudy Sunday" recounts the forbidden love story between a Jewish girl and a Christian boy during the German occupation of Thessaloniki in 1942. When Giorgos falls in love with Estrea, they and their families must overcome an array of obstacles and hardships. Despite the Resistance, the persistent hunt for Jews gradually spreads, and simple choices suddenly become life-changing decisions. The story of "Cloudy Sunday" largely unfolds in an ouzeria that features the singer Vasilis Tsitsa, a real-life figure now regarded as one of the greatest Greek composers, librettists, and singers of the 20th century. After implementation of the Nazis' racist laws, the small club in which he performs becomes a place of sanctuary where those under threat can escape the rampant hatred just outside its door. By listening to Tsitsanis, people such as Giorgos and Estrea find their profound troubles temporarily eased by the beautiful folk music known as rebetika.

**Sponsored by Ward & Carol Klein**

**NARRATIVE**



## Cold Moon

Griff Furst, 2016, U.S., 87 min.

**Friday, Nov. 4, 7 PM, Tivoli 1**

The supernatural crime thriller "Cold Moon" tells the story of Nathan Redfield (Josh Stewart), an arrogant man of great wealth who has either lost his mind or is being tormented by terrible forces beyond even the most paranoid of imaginings. In a sleepy Southern town, the Larkins have suffered a terrible tragedy, but the family is now about to face an even more grievous trial. As traffic lights blink an eerie warning, a ghostly apparition prowls the streets, and corpses erupt from the graves of the local cemetery in an implacable march of terror. And beneath the murky surface of the river, a shifting, vaguely human shape slowly takes form, rising up from the deep to seek a terrible vengeance. Featuring a cast that includes Frank Whaley, Christopher Lloyd, Candy Clark, and "The Room" auteur Tommy Wiseau, "Cold Moon" is co-written by native St. Louisan Jack Snyder ("Ghost Image," "Fatal Call"). The film is adapted from a novel by Michael McDowell, hailed as "the finest writer of paperback originals in America" by master of horror Stephen King. **With director Furst and screenwriter Jack Snyder.**

**NARRATIVE**



## Comfort

William Lu, 2015, U.S., 103 min.

**Saturday, Nov. 12, 4:30 PM, Tivoli 3**

Lonely, mild-mannered Cameron (Christopher Dinh) is content racing around the dark streets of Los Angeles as a late-night courier for his slick boss, Eddie (Billy Sly Williams). Then one fateful night, an important client, Martin (Kelvin Han Yee), asks Cameron to pick up something very special at the airport — his daughter, Jasmine (Julie Zhan), who is flying in from overseas. Cameron accepts the job but isn't prepared for the sparks that fly between him and the fiery beauty. With Martin's thriving hot-sauce business keeping him occupied at the office, Cameron and Jasmine find comfort in each other's company, wandering about the city and enjoying some of his favorite dining spots. Sharing his love of cooking with Jasmine, Cameron confesses his dream of someday leaving Eddie to man his own food truck. But the couple's budding romance may never fully blossom because of secrets that both Cameron and Jasmine keep. **With director Lu.**

**Sponsored by Joni Tackette Casting and Diane & John Kalishman**

**NARRATIVE**



## Coming Through the Rye

James Sadwith, 2015, U.S., 97 min.

**Sunday, Nov. 6, 12:30 PM, Tivoli 1**

Inspired by events from the filmmaker's own life, "Coming Through the Rye" is the poignant and funny story of 16-year-old Jamie Schwartz (Alex Wolff), who in 1969 has landed at an all-boys boarding school for all the wrong reasons. Ostracized by nearly everyone, he clings to the unshakable belief that he will someday play Holden Caulfield — the main character in "The Catcher in the Rye" — on Broadway and in the movies. Jamie adapts the novel into a play to put on at school, but after a series of increasingly hostile incidents with students, he runs away with a quirky townie, DeeDee (Stefania Owen), to find the book's author, J.D. Salinger (Chris Cooper). On their odyssey to find the elusive writer, Jamie slowly opens up to DeeDee and discovers secrets about himself that will change his life forever.

**NARRATIVE**



## The Confessions *Le confessioni*

Roberto Andò, 2016, Italy, 103 min., Italian, French & English

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

**Sunday, Nov. 13, 4:45 PM, Plaza Frontenac 6**

At a G8 meeting held at a luxury hotel on the German coast, the world's most powerful economists gather to enact important decisions that will deeply influence the world economy. Among the guests is a mysterious Italian monk (Toni Servillo), who has been invited by Daniel Rochè (Daniel Auteuil), the director of the International Monetary Fund, to hear his confession. The next morning, however, Rochè is found dead — suffocated by a plastic bag belonging to the monk. Beyond answering the question of how the IMF chief died — and whether the monk is responsible — the gathered ministers grapple with more global concerns: Exactly what potentially damaging secret did Rochè confess? And what explanation of the death — murder or suicide — will prove more calming to the always-jittery markets? Noting that "The Confessions" remains enjoyably accessible as a whodunit, Variety also praises the film as "a philosophical thriller in which characters contemplate the meaning of time or the concept of creative destruction in international relations." The impressive international cast of "The Confessions" also includes Connie Nielsen and Moritz Bleibtreu.

**NARRATIVE**



## Contemporary Color

Bill & Turner Ross, 2016, U.S., 96 min.

**Saturday, Nov. 5, 8:30 PM, ZACK**

In "Contemporary Color," 10 of the country's elite color-guard teams — the flag-flippers, sequin-studded crème de la crème of the "sport of the arts" — sync-step with musical luminaries for a bacchanalia of beats, sabre-spinning, and glitter cannons. The organizer of the festivities is former Talking Heads frontman David Byrne, an unabashed fan who describes color guard as "a sophisticated folk art form that flies under the official cultural radar." The enthusiastic Byrne decided that color guard's best practitioners deserved to be seen outside of the usual football games and competitions in high-school gymnasiums. Recruiting a stellar array of collaborators — Nelly Furtado, How to Dress Well, Devonté Hynes, Money Mark + Ad-Rock, Zola Jesus, Lucius, Nico Muhly + Ira Glass, St. Vincent, and tUnE-yArDs! — to contribute original music and perform, Byrne mounted shows at Brooklyn's Barclays Center and Toronto's Air Canada Centre featuring color-guard teams of 20-40 persons from the U.S. and Canada. Capturing the excitement both on the stage and behind the scenes were Bill and Turner Ross, the acclaimed directors of "Tchoupitoulas" and "Western." Calling "Contemporary Color" a "lively performance film" the Hollywood Reporter declares that the documentary "makes a beautiful point of entry into a discipline many urbanites have never encountered."

**DOCUMENTARY**





### Cosmos Kosmos

Andrzej Zulawski, 2015, France/Portugal, 97 min., French

**Friday, Nov. 11, 12:10 PM, Plaza Frontenac 6**

**Sunday, Nov. 13, 7:15 PM, Plaza Frontenac 6**

The final film of the lat olish master Andrzej Zulawski, “Cosmos” is a twisty, darkly comic, and entertainingly deranged whodunit. Witold (Jonathan Genet) has just failed his law-school examinations, and Fuchs (Johan Libéreau) has recently quit his job at a Parisian fashion company. Both arrive at a family-run Lisbon boarding house for a few days of escape and R&R, but they are instead greeted by a series of unsettling omens: first spar ows and then pieces of wood are found hanging forebodingly in the forest, and enigmatic signs appear on the ceiling and in the garden. Who is responsible? Among the others present in the house are the presiding couple (Sabine Azéma and Jean-François Balmer), their niece Catherette (Clémentine Pons), who has a disfigu ed mouth, and their married daughter Lena (Victória Guerra), who has a perfect mouth. Or at least it appears perfect to Witold, who promptly falls in lust with Lena; Catherette, in turn, nurses an infatuation with him. As the tension mounts, a shocking third hanging — of the resident house cat — occurs. Is a fourth hanging imminent — this time of a human?

**NARRATIVE**



### Creedmorria

Alicia Slimmer, 2016, U.S., 90 min.

**Saturday, Nov. 12, 7 PM, Tivoli 3**

Loosely based on filmmaker Alicia llimmer’s life growing up in 1980s Queens, “Creedmorria” chronicles the attempts of 17-year-old Candy (Stef Dawson) to inject some “fun” into her dysfunctional life. Given her crazy-making troubles, the proximity of Candy’s home to the Creedmoor psychiatric center seems ironically appropriate. Among the teen’s tribulations: Her closeted gay brother is found naked and drunk by a neighbor, and she’s stuck with both a caveman of a boyfriend and a jerk of a boss. With the madness of everyday life providing an all too vivid contrast to her mother’s desperate need to appear “normal,” Candy comes to a realization: Maybe normalcy is just a construct for other people. Perhaps breaking out is more important than fitting in. After years of trying to rescue those she loves, Candy decides it’s time to save herself. “Creedmorria” is a multiple honoree on the fest circuit, capturing the Brooklyn Film Festival’s Audience Award, Cinequest’s Best Comedy Feature Award, and Dances With Films’ Industry Choice Award. **With director Slimmer.**

**Sponsored by Joni Tackette Casting and Diane & John Kalishman**

**NARRATIVE**



### The Dark Knight Returns: An Epic Fan Film

Wyatt Weed, 2016, U.S., 47 min.

**Monday, Nov. 7, 9:30 PM, Tivoli 1**

Inspired by Frank Miller’s seminal 1986 graphic novel, local filmmaker Wyatt Weed (“Shadowland,” “Four Color Eulogy”) offers his unofficial f ’s take on the Batman mythos. Following the death of Robin at the hands of the Joker, Bruce Wayne (Weed) hung up the cowl and cape 10 years ago. But now Gotham City is in the grip of a violent crime wave, and the venerable 55-year-old billionaire has decided that the time might be ripe for the Caped Crusader’s return. **With director and star Weed and cast and crew members.**

Shown with **Committed** (Terry Ziegelman, 2016, U.S., 11 min.) In this DC Comics fan film f om former St. Louisan Terry Ziegelman, the Joker and Harley Quinn take a time-out from battling Batman to explore their own issues in couple’s therapy.

**NARRATIVE**



### Daughters of the Dust

Julie Dash, 91, U.S., 112 min.

**Sunday, Nov. 13, 8 PM, Tivoli 3**

As a nod to our past on SLIFF’s 25th anniversary, the fest spotlights a freshly restored edition of “Daughters of the Dust.” Julie Dash’s widely hailed classic — the inspiration for Beyoncé’s “Lemonade” — helped inaugurate the fest in memorably grand fashion during our first ear. At the dawn of the 20th century, a multi-generational family in an isolated Gullah community suffers a generational split. Former West African slaves, the Gullahs — who live in the Sea Islands off outh Carolina — adopted many of their ancestors’ Yoruba traditions and speak their own unique Creole language. When an older group of sisters visit home after their migration north to New York, the newly Americanized women — who view the Gullahs’ way of living as backwards — are intent on bringing the rest of the family with them on their return to the mainland. Nana, the family elder who embodies the traditions and folklore of their African roots, opposes the sisters’ plans, struggling to keep the family together and to pass on the knowledge of their ancestors. On its original release, “Daughters of the Dust” was hailed by the Washington Post as “an African-American family heirloom, a gorgeously impressionistic history of the Gullah people,” and the New York Times called it “a film of spe l-binding visual beauty.”

**NARRATIVE**





## Davi's Way

Tom Donahue, 2016, U.S., 86 min.

**Sunday, Nov. 6, 4 PM, ZACK**

Legendary character actor Robert Davi has appeared in more than 130 films including beloved cult classic “The Goonies” — as the opera-singing villain — and Bond film “License to Kill.” Almost inevitably typecast as the bad guy because of his rugged looks, Davi has always yearned to be the romantic lead, and music provides him with an opportunity to escape the box in which Hollywood has confined him. Trained in opera, Davi has successfully pursued an alternative career as a jazz singer. The actor’s deep love of Sinatra — who befriended Davi early in his acting career — leads him to quixotic decision: a quest to re-create the Chairman of the Board’s famous “Main Event,” a concert in which the singer performed in a boxing ring at Madison Square Garden. Because Davi intends the concert to serve as a celebration of Sinatra’s 100th birthday, he has only a year to put all the elements in place. As he pursues his dream — encountering a seemingly endless number of daunting hurdles — this unpredictable, poignant, and comedic documentary begins to resemble a real-life cross between “Curb Your Enthusiasm” and “This Is Spinal Tap.”

**Sponsored by Ward & Carol Klein**

DOCUMENTARY



## Delicatessen

Marc Caro & Jean-Pierre Jeunet, 1991, France, 99 min., French

**Sunday, Nov. 6, 9:30 PM, Tivoli 3**

On our 25th anniversary, SLIFF proudly re-presents several works from the fest’s past, including this new restoration of Jean-Pierre Jeunet and Marc Caro’s “Delicatessen,” which screened at our first edition. An impressive debut feature, “Delicatessen” provided a clear portent of Jeunet’s later work, which includes “City of Lost Children” (again with Caro), “Amelie,” and “A Very Long Engagement.” A quirkily fresh black comedy, the film crosses dystopian fantasy and slapstick comedy to produce a form of live-action animation, with the distinctive features of its star, Dominique Pinon, further enhancing its cartoonish qualities. Set in a post-apocalyptic future — a murky green-gray world of darkened skies, forbiddingly grim buildings, subterranean societies, and truly severe food shortages — “Delicatessen” is, at its demented heart, a romance between a butcher’s daughter and next month’s meat. The movie teems with eccentrics — including a would-be suicide, with her hilariously complex Rube Goldberg devices for (inevitably thwarted) self-destruction — and the co-directors display a delightful flair for the bizarre.

NARRATIVE



## Demimonde

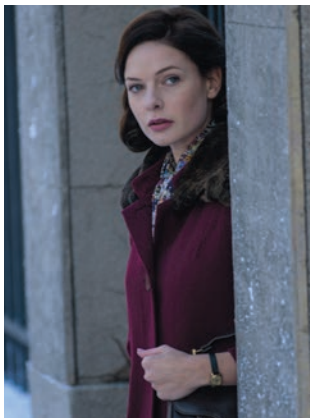
Attila Szász, 2015, Hungary, 88 min., Hungarian

**Friday, Nov. 4, 7 PM, Hi-Pointe Backlot**

**Wednesday, Nov. 9, 9 PM, Hi-Pointe Backlot**

In January 1914, a horrific murder shakes the city of Budapest: One of the city’s most famous courtesans, Elza Mágnás, has been strangled and her body thrown into the icy waters of the Danube. Chronicling the last four days of Elza’s life through the eyes of a young and naive maid, “Demimonde” — which is based on a true tale of love, passion, sex, and power — untangles the prostitute’s bizarrely complex relationships with her housekeeper, her sponsor, and her lover.

NARRATIVE



## Despite the Falling Snow

Shamim Sarif, 2015, Canada/Serbia/Montenegro/U.K., 94 min.

**Saturday, Nov. 12, 5:45 PM, Tivoli 1**

A lushly photographed love story — which the director adapts from her own novel — “Despite the Falling Snow” brings a rare female perspective to the Cold War. In 1950s Moscow, Katya (“Mission Impossible: Rogue Nation’s” Rebecca Ferguson) secretly spies for the Americans. When she lands her biggest assignment, stealing secrets from rising diplomat Alexander (Sam Reid), the last thing she expects is to fall in love and marry him. When Alexander unwittingly closes the net around his own wife, Katya decides to make the ultimate sacrifice to protect him. Alexander subsequently defects, only discovering Katya’s selfless act years later. Journeying back to the snowbound streets of post-Communist Moscow with niece Lauren (Ferguson again), Alexander (now played by Charles Dance) uncovers a new layer of betrayal and an unexpected love triangle.

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

NARRATIVE



### Destiny Der müde Tod

Fritz Lang, 1921, Germany, 98 min., German

**Saturday, Nov. 5, 8 PM, Webster U./Moore, \$15 for special event**

This new restoration of Fritz Lang's "Destiny (Der müde Tod)" is a dizzying blend of German Romanticism, Orientalism, and Expressionism. The film marked a bold step for Lang, away from conventional melodrama and into the kind of high-concept filmmaking that would culminate in such über-stylized works as "Die Nibelungen" and "Metropolis." In the film a young woman (Lil Dagover) confronts the personification of Death (Bernhard Goetzke) in an effort to save the life of her fiancé Walter Janssen). Death weaves three romantic tragedies, offering to unite the girl with her fiancé if she can prevent the death of the lovers in at least one of the episodes. The great surrealist filmmaker Luis Buñuel once enthused: "When I saw 'Destiny,' I suddenly knew that I wanted to make movies. Something about this film spoke to something deep in me; it clarified my life and my vision of the world." SLIFF's favorite band, the Rats & People Motion Picture Orchestra, provides an original score and live accompaniment. **With live accompaniment by the Rats & People Motion Picture Orchestra.**

NARRATIVE



### Don't Be Bad Non essere cattivo

Claudio Caligari, 2015, Italy, 100 min., Italian

**Monday, Nov. 7, 7:15 PM, Hi-Pointe Backlot**

**Tuesday, Nov. 8, 9 PM, Hi-Pointe Backlot**

The Italian submission for Best Foreign-Language Film at last year's Academy Awards, "Don't Be Bad" is the final work of cult director Claudio Caligari, who died of cancer before its completion. The film was shepherded to the finish line by actor Valerio Mastandrea, who starred in Caligari's "The Cent of the Night." A riff on themes characteristic of the great Italian filmmaker Pier Paolo Pasolini, "Don't Be Bad" also explores environs familiar from that director's work — in particular, the downscale outer-Roman suburb of Ostia, which was not only the setting of several Pasolini films but also the location of his murder. Updating the Pasolini-style characters for the '90s — a hedonistic time of money, luxury cars, nightclubs, cocaine, and synthetic drugs — Caligari focuses on Vittorio (Alessandro Borghi) and Cesare (Luca Marinelli), friends in their early 20s who are in a headlong search for success. The pair pays a high price for their risky ambition, and Vittorio attempts to save himself by abandoning Cesare. But the bond that unites them proves too strong to break.

NARRATIVE



### Don't Call Me Son Mãe Só Há Uma

Anna Muylaert, 2016, Brazil, 82 min., Portuguese

**Monday, Nov. 7, 2:45 PM, Plaza Frontenac 6**

**Thursday, Nov. 10, 6:40 PM, Plaza Frontenac 6**

Pierre (Naomi Nero), a teenager who experiments with cross-dressing but is not yet committed to coming out as transgender, finds his life and sense of self further complicated when he learns that the woman who raised him is not his real mother. In fact, the working-class Arcay stole Pierre from the hospital shortly after his birth. After Arcay is arrested for the kidnapping, the teen receives a much belated introduction to his wealthy biological parents. (In a Buñuelian twist, Pierre's two mothers are intriguingly played by the same actress, Dani Nefussi.) The couple has very particular expectations for their long-lost son, but Pierre politely resists these well-meaning attempts to mold him and finally rejects their bourgeois ways. Director Anna Muylaert won last year's Berlinale Panorama Audience Award for the similarly class-conscious "The Second Mother." The Hollywood Reporter describes "Don't Call Me Son" as a "poignant and energetic Brazilian drama that turns a potentially bleak subject into a warmhearted study of genetics, gender and the true meaning of home."

NARRATIVE



### Drawing Home

Markus Rupprecht, 2015, Canada/U.S., 113 min.

**Thursday, Nov. 10, 6:30 PM, Tivoli 1**

In 1920s Boston, East Coast debutante Catharine Robb (newcomer Julie Lynn Mortensen) is dating the most eligible bachelor in the world, John D. Rockefeller III. Her future seems set: a dream life in the upper echelons of society. But Catherine finds her careful plans upended when she meets a young painter, Peter Whyte (Juan Riedinger), from one of the most beautiful places on Earth, the Canadian Rocky Mountains. Although their worlds are polar opposites, a mutual love of art draws them together. They soon face a universal question: Can you find "home" in another person? Inspired by the true story of the central couple, "Drawing Home" features a cast that includes Kate Mulgrew ("Orange Is the New Black"), Emmy winner Peter Strauss ("Rich Man, Poor Man"), Kristin Griffith, Rutger Hauer, and Wallace Shawn. The film was shot on location in Canada's gorgeous Banff and Yoho National Parks. **With lead actors Juan Riedinger and Julie Lynn Mortensen and producers Allan Neuwirth and Margarethe Baillou.**

**Sponsored by Alison & John Ferring**

NARRATIVE





### Dream Factory Kanavu Variyam

Arun Chidambaram, 2015, India, 97 min., Tamil

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

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

An all too common phenomenon in India, power outages constitute a nationwide crisis. Although only a village-school dropout, Ezhil (Arun Chidambaram) is determined to find a solution to the persistent electricity problem. His efforts take a dramatic turn when he reads a book in the village library: Ezhil is certain that he's found an innovative means of generating power and soon begins spending all his time in research and experimentation. The skeptical townsfolk discourage the optimistic dreamer — with some dismissing him as a hopeless nutcase — but Ezhil perseveres, confident that he can make the impossible possible. “Dream Factory” is highlighted by a pair of delightfully funny songs.

**NARRATIVE**



### Dream/Killer

Andrew Jenks, 2015, U.S., 106 min.

**Saturday, Nov. 12, 7:30 PM, Saint Louis U./Center for Global Citizenship, Free**

Many St. Louisans likely have dim memories of the 2001 murder of Columbia (Mo.) Tribune sports editor Kent Heitholt. But for the Ferguson family, that tragic event has remained all too vivid. Convicted of the crime — which took place when he was a 17-year-old high-school student — Ryan Ferguson received a 40-year prison sentence in 2005. “Dream/Killer” tells the story of Ryan’s father, Bill Ferguson, as he sought to uncover the truth and overturn the verdict. This riveting chronicle of Bill’s decade-long pursuit to free his son and best friend features a cast of characters who represent both the best and the worst of the American judicial system: questionable district attorney-turned-judge Kevin Crane, who stubbornly insisted on Ryan’s guilt despite clear evidence to the contrary; high-powered Chicago attorney and wrongful-conviction specialist Kathleen Zellner, who joined Bill in his long quest for justice; and sadly confused Chuck Erickson, who not only confessed to a murder based on a dream but also claimed that former classmate and friend Ryan served as his co-conspirator. And at the film’s vital heart is Bill Ferguson, who uses his self-taught investigation skills and relentless creativity to give his son a slim and hard-earned chance at freedom. **With subject Bill Ferguson.**

**DOCUMENTARY**



### The Eagle Huntress

Otto Bell, 2016, Mongolia/U.K./U.S., 87 min., Kazakh & English

**Thursday, Nov. 10, 6:45 PM, Plaza Frontenac 5**

In “The Eagle Huntress,” 13-year-old Aisholpan trains to become the first girl in 12 generations of her Kazakh family to become an eagle hunter. Many old Kazakh eagle hunters vehemently reject the idea of a woman taking part in their ancient tradition, but Aisholpan’s father believes that a girl can do anything a boy can, as long as she’s determined. Because every eagle can only have one master, Aisholpan must first capture an eagle of her own, clambering down a sheer rock cliff with a rope to retrieve a fledgling from its nest. After months of training her eagle, Aisholpan then tests her abilities in a renowned competition, the Golden Eagle Festival, facing off against 70 of the greatest Kazakh eagle hunters in Mongolia. But the most arduous challenge is yet to come: Aisholpan rides with her father deep into the frigid mountains on a hunt, enduring 40-below temperatures and perilous landscapes to prove her status as a true eagle huntress. “The Eagle Huntress” is executive-produced and narrated by Daisy Ridley of the “Star Wars” franchise. Set against the breathtaking expanse of the Mongolian steppe, the film features some of the most awe-inspiring cinematography ever captured in a documentary, giving this intimate tale of a young girl’s quest the dramatic force of an epic narrative film.

**DOCUMENTARY**



### Elle

Paul Verhoeven, 2016, France, 130 min., French

**Sunday, Nov. 13, 5 PM, Plaza Frontenac 5**

Paul Verhoeven, the iconic director of “Robocop” and “Basic Instinct,” is back and at his provocative best in “Elle.” Michèle (Isabelle Huppert) seems indestructible: The head of a leading video-game company, she brings the same ruthless attitude to both her business and her love life. After she’s attacked in her home by an unknown assailant, Michèle reacts with her typically steely resolve by tracking down the man responsible. Both are soon drawn into a curious and thrilling game — a cat-and-mouse that threatens to spiral out of control at any moment. Variety raves: “You’ve never seen a rape-revenge fantasy quite like “Elle,” not least because the rape, revenge and fantasy components of that subgenre have never been quite so fascinatingly disarranged. Knowingly incendiary but remarkably cool-headed, and built around yet another of Isabelle Huppert’s staggering psychological dissections, Paul Verhoeven’s long-awaited return to notional genre filmmaking pulls off a breathtaking bait-and-switch: Audiences arriving for a lurid slab of arthouse exploitation will be taken off-guard by the complex, compassionate, often corrosively funny examination of unconventional desires that awaits them.”

**NARRATIVE**

**Sponsored by Delcia Corlew**





### Enclave Enklava

Goran Radovanovic, 2015, Germany/Serbia, 92 min., Serbian, German, Albanian & Italian

**Tuesday, Nov. 8, 8:35 PM, Plaza Frontenac 6**

**Wednesday, Nov. 9, 4:15 PM, Plaza Frontenac 6**

In Kosovo 2004, five years after the war, 12-year-old Nenad rides to school in an armored tank, traveling from his Serbian enclave into hostile Albanian territory. Instead of friends his own age, his dying grandfather and an elderly priest serve as the boy's only companions. But even in war-torn Kosovo, not all of the innocence and magic of childhood can be destroyed. Two Albanian boys hesitantly befriend Nenad, and when he arranges for them to ride in his tank, barriers begin to break down. Suddenly, life becomes an adventure of discovery and questioning, and new possibilities emerge, even as old hatreds hold fast. With the celebration of a grand wedding and the arrival of a long-awaited church bell, hope glimmers — perhaps the divergent nationalist communities will finally come together. But then a new outburst of ethnic violence erupts, and the bell becomes a symbol to be destroyed. As the conflict unfolds, the youngsters' new friendship receives a stern test. With visual poetry and relentless power, "Enclave" pulls the viewer toward a stunning conclusion.

**NARRATIVE**



### Enclosure

Patrick Rea, 2015, U.S., 90 min.

**Saturday, Nov. 5, 3:20 PM, Tivoli 3**

In this terrifying twist on the locked-room mystery, an adventurous woman who's hiding a secret from her husband insists they reconnect by going on a romantic camping trip. But when a mysterious — perhaps supernatural — creature in the woods kills a nearby group of hunters, the couple is brought a little too close together. Forced to hunker down in their tent with a wounded survivor of the attack, the pair must determine whether the real threat is inside or outside their enclosure. Starring Fiona Dourif, Kevin Ryan, and Jake Busey, "Enclosure" is co-written by St. Louis native Michelle Bratcher Davidson, whose clever shorts ("The Perfect Note," "A Senior Moment," "The Girls") have appeared in several editions of the St. Louis Filmmakers Showcase and SLIFF. **With director Rea and co-writer Michelle Davidson.**

**NARRATIVE**



### Enlighten Us: The Rise and Fall of James Arthur Ray

Jenny Carchman, 2016, U.S., 93 min.

**Saturday, Nov. 5, 3 PM, .ZACK**

"Enlighten Us" relates the cautionary tale of motivational star James Arthur Ray, tracing his meteoric rise and fall, and focusing on his return to the lucrative world of self-help after a negligent-homicide conviction. At his career's height, Ray was overwhelmed with clients and primed to be a television star — he'd become one of the most successful leaders of the \$11 billion American personal-growth industry after a life-changing appearance in the 2006 film "The Secret." But it all came to an abrupt and deadly halt in October 2009, when Ray led a group of 55 devotees on a five-day, \$10,000 workshop in Sedona, Ariz. The retreat was to culminate in a sweat lodge designed to challenge the participants physically and emotionally, but by the end of the two-hour exercise, three people were dead and more than 20 others hospitalized. Charged with manslaughter, Ray was convicted and spent two years in an Arizona prison. Astonishingly, despite his status as an industry pariah, Ray returned to the self-help scene in 2013, less than a year after his release, with a revamped motivational speech in which the tragedy in Sedona took center stage. "Enlighten Us" provocatively uses Ray's personal journey to explore the larger story of why we so persistently look for happiness — and what happens when that search for enlightenment goes horribly wrong.

**DOCUMENTARY**



### Everybody's Fine

Meng Zhang, 2016, China, 105 min., Mandarin & Shanghaiese

**Tuesday, Nov. 8, 2:15 PM, Plaza Frontenac 5**

**Thursday, Nov. 10, 12 PM, Plaza Frontenac 5**

A wonderfully perceptive and moving family drama, "Everybody's Fine" works a Chinese variation on Giuseppe Tornatore's 1990 Italian original (with Marcello Mastroianni) and its 2009 American remake (with Robert De Niro). This new take on "Everybody's Fine" stars Zhang Guoli, who gives a magnificent performance as retired geologist Guan Zhiguo. A lonely widower who rambles about his home in search of distraction, Guan eagerly looks forward to the annual family dinner with his four adult children, who are now scattered across China. But this year, all of kids prove too busy to make the trip, and each independently contacts Guan to cancel their visits. Refusing to be denied, Guan sets out on a cross-country tour, visiting each of the children in turn and discovering surprising new aspects of their lives.

**Sponsored by St. Louis Chinese American News**

**NARRATIVE**



## Everything But a Man

Nnegest Likké, 2016, U.S., 111 min.

**Sunday, Nov. 6, 4 PM, Tivoli 3**

Sharita is sexy, smart, successful ... and still single. "Everything But a Man" follows the story of a lonely career woman who, despite all her material success, is a failure when it comes to love. The film explores the paradox many modern women face: Required to think and act like men in the work world, they still are expected to behave like "ladies" at home in order to satisfy male expectations. When Sharita begins a life-changing romance with a mysterious man from another culture, their radical lifestyle differences challenge her perspective on love and relationships, causing her to question what it means to be a "strong" woman. Camille Winbush, who played Nessa on "The Bernie Mac Show," is all grown up in this romantic comedy from Oakland-based director Nnegest Likké. **With director Likké.**

**NARRATIVE**



## Eyes of Fire

Avery Crounse, 1983, U.S., 90 min.

**Tuesday, Nov. 8, 7:30 PM, Webster U./Moore**

A few years back, SLIFF by chance came into possession of a print of "Eyes of Fire," an unjustly forgotten horror film shot more than three decades ago in the backwoods of Missouri. On our 25th anniversary, SLIFF felt duty-bound to give a respectful nod to our celluloid past — every other work in the fest screens digitally — by cracking open the film cans and offering a rare opportunity to view this criminally underseen gem in glorious 35mm. Set in the Colonial era, "Eyes of Fire" — the film debut of experimental photographer Avery Crounse — recounts the creepy doings that occur when a preacher accused of adultery is banished with his followers to the unsettled wilderness, an isolated forest haunted by the spirits of long-dead Native Americans. LA's Cinefamily, which held its own screening of "Eyes of Fire" earlier this year, aptly describes the film as a "supernatural battle between good and evil, rife with impressively fantastical set pieces — from trees with faces and a mysterious naked forest-dwelling sect to rains of skulls and bones — all swung on a shoestring budget." **With an intro and discussion by We Are Movie Geeks editor Tom Stockman.**

**NARRATIVE**



## A Family Affair

Tom Fassaert, 2015, Netherlands/South Africa, 116 min., Dutch & English

**Sunday, Nov. 6, 3:30 PM, Hi-Pointe Backlot**

On his 30th birthday, filmmaker Tom Fassaert receives a mysterious invitation from his 95-year-old grandmother Marianne to come visit her in South Africa. Tom's knowledge of Marianne is slight, limited to the predominantly negative stories told by his father, Rob, who describes her as a cold, distant mother who inexplicably abandons her two sons in a children's home before just as mysteriously reclaiming them a few years later. Eventually, the self-absorbed Marianne — a famous model and femme fatale — leaves her sons behind for good by moving to South Africa. Despite this shabby treatment, the adult Rob continues to try and reconnect with his mother. His efforts seem rewarded when she unexpectedly asks him to run a part of her thriving fashion business. Rob dutifully uproots his family and moves to South Africa, but Marianne then delivers yet another blow, abruptly withdrawing the offer without explanation. Determined to fill in the gaps in his family's troubled history, Tom accepts Marianne's summons. Although he makes persistent attempts to tease out information from his grandmother, she cannily evades his questioning, remaining stubbornly unknowable. Marianne does, however, make a far more shocking confession — one that disturbs Tom and viewers in equal measure.

**DOCUMENTARY**



## The Father and the Bear

John Putch, 2016, U.S., 84 min.

**Saturday, Nov. 12, 12 PM, Tivoli 3**

Byron Temple (Wil Love), a retired character actor with diagnosed dementia, longs to perform at his beloved summer theater one last time. Against the wishes of his daughter (Dendrie Taylor), he accepts a role from the newly installed artistic director (David Deluise), who is unaware of Byron's condition. Writer-director John Putch informs "The Father and the Bear" with a lifetime of bone-deep theatrical knowledge. The son of actress Jean Stapleton ("All in the Family") and producer-director William Putch, he began his professional career at the precocious age of 5, performing at the Totem Pole Playhouse, a summer theater founded by his parents. Putch spent several decades as a successful actor, including a recurring role in "One Day at a Time" and dozens of appearances in films and episodic TV, before transitioning to directing. Equally facile in comedy and drama, he splits his time between TV — where his lengthy credits include "Blackish," "The Middle," "Body of Proof," "Cougar Town," and "Ugly Betty" — and independent film projects.

**NARRATIVE**





### Fatima

Philippe Faucon, 2015, Canada/France, 79 min., French & Arabic

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

**Saturday, Nov. 5, 2 PM, Plaza Frontenac 5**

Winner of last year's César Award as best film "Fatima" is one of recent French cinema's most trenchant and moving portraits of the immigrant experience, offering a patient, reflective study of a woman pressured by her children and neighbors to assimilate into a culture of which she's understandably wary. When she emigrates to France, Fatima has little knowledge of the language, but she slowly teaches herself French while working cleaning jobs to pay for the schooling of her two teenage daughters. Although "Fatima" reveals France's everyday racism, both veiled and overt, and honestly explores the family's domestic disputes and the society's occasional inhospitality, the film ultimately proves a profoundly uplifting experience. "Fatima's" story of integrity and triumph is perhaps made even more inspiring by the fact that it's based on the real life of North African writer Fatima Elayoubi. As the New York Times says, "Fatima" is a "small miracle of a film"

Shown with **Les Cloys** (Julia Hechler, 2016, France/U.S., 10 min., French) Four young men speak their own version of French, bringing the quartet closer together but separating them from the rest of Parisian society.

**With director Hechler and producer Jarrad Fjelstad.**

**NARRATIVE**



### The Fencer Miekkaailija

Klaus Härö, 2015, Estonia/Finland/Germany, 99 min., Estonian, Russian & Armenian

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

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

Endel is on the run as his past afflicts him, beginning to catch up to him. Eluding the secret police in Leningrad, Endel finds himself in hapless Haapsalu, Estonia. It is the early 1950s and, in the wake of World War II, Estonia squirms in the iron fist of Stalin's Soviet empire, with many of the fathers lost to the war or shipped off to prison camps. Endel finds a job coaching the sports club at a secondary school, where he shares his expertise in fencing with eager young students. But Endel is undermined at every turn by his weasel of a principal, a communist functionary who is suspicious of the instructor's past and deems fencing non-proletarian. Endel must ultimately choose between guiding his team or running for his life. Nominated for a Golden Globe for Best Foreign Language Film and featuring a wonderful lead performance by Estonian actor Märt Avandi, "The Fencer" is a touching drama about a coach who gives children something to believe in. The film is based in part on the real life of expert fencer Endel Nelis.

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

**NARRATIVE**



### Feral Love

Markie Hancock, 2016, U.S., 71 min.

**Friday, Nov. 11, 7:30 PM, Webster U./Moore**

World-class violist Dorian Rence, who has performed with the New York Philharmonic for 40 years, has devoted her life to playing music, but she's just as passionately committed to caring for a small colony of feral cats in the railroad tunnels of New York City. Dorian started piano lessons at the age of 5 before moving to the violin and, eventually, the viola. After studying at the prestigious Curtis Institute of Music, she won her audition with the New York Philharmonic at the young age of 21. Only the seventh woman to become a member of the New York Philharmonic, Dorian has played with a vast array of famed conductors and soloists, including Leonard Bernstein, Pierre Boulez, Zubin Mehta, Luciano Pavarotti, Isaac Stern, and Yo Yo Ma. Deftly incorporating vividly told stories of her life, career, and cats, and featuring several gorgeous performances by Dorian and her musical colleagues, this moving documentary tracks the violist as she goes about her selfless work as a caretaker of ferals, feeding and ultimately rescuing the elderly cats in her colony during a particularly brutal New York winter. **With director Hancock, subject Rence, Best Friends Animal Society cat-initiatives analyst Peter Wolf, and a performance by Rence.**

**Sponsored by Best Friends Animal Society**

**DOCUMENTARY**



### Fever at Dawn Hajnali láz

Péter Gárdos, 2016, Hungary/Israel, 110 min.

**Monday, Nov. 7, 6:30 PM, Plaza Frontenac 5**

**Wednesday, Nov. 9, 2:30 PM, Plaza Frontenac 5**

Based on real-life events, "Fever at Dawn" tells the unlikely story of director Péter Gárdos' parents and their extraordinary courtship. In 1945, after being freed from a concentration camp, 25-year-old Hungarian Miklós is recuperating at a Swedish hospital. But the Holocaust survivor receives unexpectedly grim news: After diagnosing Miklós with a severe lung disease, the doctors give him no more than six months to live. Defiantly refusing to accept the death sentence, Miklós is determined to find a wife with whom he can start a new life. Because he's confined to the hospital severely limiting his marriage prospects, he decides to send letters to each of the 117 Hungarian girls who are also being treated in Sweden. One of the recipients, 19-year-old Lili, likes Miklós's letter and responds. A prolonged correspondence begins, a delirious romance follows, and now this charming film provides their love story with yet another happy ending.

**NARRATIVE**





## The Fitzroy

Andrew Harmer, 2016, U.K., 93 min.

**Monday, Nov. 7, 7 PM, Tivoli 1**

A delightfully black comedy, “The Fitzroy” is set in an alternative post-apocalyptic 1950s in which the world is covered in poisonous gas. The last place available to take a traditional seaside holiday is the Fitzroy, a hotel located in a derelict submarine beached just off the coast of England. Bernard — the hotel’s bellboy, cook, maintenance man, and general dogsbody — faces a constant battle to keep the decaying hotel airtight and afloat. But when he falls in love with a murderous guest, Bernard’s challenges multiply, and he becomes entangled in a web of lies, backstabbing, and chaos. As Bernard struggles to hide the femme fatale’s murders from the other guests and suspicious authorities, his world literally begins to sink around him.

**Sponsored by Rob & Janet Levy**

**NARRATIVE**



## Free CeCe!

Jacqueline Gares, 2016, U.S., 85 min.

**Saturday, Nov. 12, 2:30 PM, Hi-Pointe Backlot**

On her way to the store with a group of friends, trans African-American woman Chrishaun Reed “CeCe” McDonald was verbally insulted — with both racial and trans-phobic slurs — and then brutally attacked outside a bar. In the altercation that followed, a man was killed. CeCe claimed self-defense, but after a coercive interrogation and pretrial negotiations, she agreed to a plea bargain, fearing that she would receive a far longer sentence if convicted. Despite her status as a trans woman, she was then incarcerated in a men’s prison in Minnesota. When the story of the case began to circulate, an international campaign to free CeCe garnered significant support from media and activists, including actress Laverne Cox (of “Orange Is the New Black”), who serves as executive producer of and on-camera interviewer in “Free CeCe!” Exploring the role that race, class, and gender played in CeCe’s case, filmmaker Jacqueline Gares pushes past the everyday narratives of victimhood to detail the ways in which CeCe and others are leading a growing movement to fight for the rights of transgender people everywhere.

Shown with **Bust** (Harlow Figa, 2016, U.S., 7 min.) A transgender filmmaker processes and contextualizes his experience of having his breasts removed.

**DOCUMENTARY**



## Gary Numan: Android in La La Land

Rob Alexander & Steve Read, 2016, U.K./U.S., 85 min.

**Friday, Nov. 11, 9 PM, .ZACK**

In the late ’70s and early ’80s, Gary Numan, the godfather of electronic pop music, took the sound of early electronica and fused it with a white-faced, black-eyed “android” alter ego, creating a unique sound and inspiring a legion of admiring Numanoids. Topping the charts with songs about the merits of being an android and the solitude of car interiors, Numan took the planet by storm. Although hugely successful in his early career, life for the musician was far from easy. Numan achieved his success while coping with Asperger’s syndrome, which he says was the cause of his robotic performing persona. Depression, anxiety, near-bankruptcy, and a long period in the wilderness followed his glory days. Thankfully, Numan experienced a renewed passion for writing and performing when he met his future wife, Gemma, who was a childhood Numan fan. Filmed with candor, warmth, and humor, “Android In La La Land” explores life for Numan and his family as they set up a new home in California and as he records “Splinter,” his eagerly anticipated new album.

Shown with **Nimbi** (Colin Garcia, 2015, Canada/U.S., 15 min.) Critically acclaimed band Fond of Tigers reveal their passion and process while recording their first album in nearly a decade. **With director Garcia.**

**DOCUMENTARY**



## Gentlemen of Vision

Jim Kirchherr & Frank Popper, 2016, U.S., 80 min.

**Thursday, Nov. 10, 7:30 PM, Ritenour Auditorium, Free**

In the world of competitive stepping, the Gentlemen of Vision are the ones to beat. Offstage, the teen members of GOV — as the team is known — are growing up in the struggling working-class suburbs of St. Louis. Although GOV is based in Riverview Gardens, its members are drawn from schools across North County: Ferguson is their backyard. At the team’s center is GOV founder Marlon Wharton, who has built his team’s winning tradition by acting as both stepping coach and life coach. He asks for time, discipline, good grades, and a clear plan for a future after graduation. “Gentlemen of Vision” aired on Channel 9 in September, but directors Jim Kirchherr and Frank Popper have provided SLIFF with an extended version of their inspiring documentary, featuring material not seen in the broadcast cut. And as a special treat, GOV will offer a live performance after the film screens. **With directors Kirchherr and Popper, subject Marlon Wharton, scholar Joanna Dee Das (Washington U. assistant professor of Dance), and a performance by the Gentlemen of Vision.**

Shown with **St. Louis Rises** (Andrew Litten, 2016, U.S., 12 min.) St. Louis residents recall when they first realized the racial divide in the city was so stark and ask themselves what needs to happen for the city to move forward and heal. **With director Litten and members of the crew.**

**DOCUMENTARY**



## Germans & Jews

Janina Quint, 2016, Germany/U.S., 76 min., German & English

**Sunday, Nov. 13, 2:30 PM, Plaza Frontenac 5**

Provocative and enlightening, “Germans & Jews” offers a new perspective on a complex history. Today, Europe’s fastest-growing Jewish population is in Berlin. Germany is considered one of the most democratic societies in the world, assuming the position of moral leader in Europe as it embraces hundreds of thousands of refugees. None of these developments could have been imagined in 1945. Though personal stories, “Germans & Jews” explores the country’s transformation from silence about the Holocaust to facing it head on. Unexpectedly, a nuanced story of reconciliation emerges. What begins as a private conversation between two filmmakers and friends, executive producer Tal Recanati (Jewish) and director Janina Quint (non-Jewish German), grows into a cultural exchange among many. Despite their differences, the Germans and Jews featured in the film come to realize that they are inextricably linked through the memory of the Holocaust. Shown with **Munich ‘72 and Beyond** (Stephen Crisman, 2016, Germany/Israel/U.S., 29 min., English & Hebrew) A searing account of the kidnapping and murder of 11 Israeli athletes at the Munich Summer Olympics.

DOCUMENTARY



## Girl on Girl

Jodi Savitz, 2016, U.S., 111 min.

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

“Girl on Girl” provides an illuminating group portrait of six women struggling with feminine-lesbian invisibility. Indistinguishable from straight women, feminine lesbians find that their day-to-day experience is plagued by interrogation and by society’s insistence that feminine women cannot possibly be “real lesbians.” Assumed to be straight by the outside world, feminine lesbians are also invisible to each other. Even in LGBTQ spaces, questioning and skepticism prove more the rule than the exception. The scope of “Girl on Girl” is wide, and issues of family tensions, anti-gay policies, homelessness, motherhood, racism, and aging are all woven into the compelling stories of its diverse subjects. The featured women include an old-school feminist with a long, fascinating activist history; a reality-TV star (“The Real L Word”) now coping with a serious medical diagnosis; a mixed-race couple who have both had children by the same donor; a former member of the Air Force who came out before the elimination of “Don’t Ask, Don’t Tell”; and a Puerto Rican now living in Miami whose parents forced her from their house, leading to a serious stretch of homelessness.

**With director Savitz and producer Dahlia Heyman.**

DOCUMENTARY



## Gold Balls

Kate Keckler Dandel, 2016, U.S., 88 min.

**Tuesday, Nov. 8, 4:30 PM, Plaza Frontenac 5**

Tennis has long been associated with high-profile stars and young phenoms, but a growing number of active senior tennis players continue to compete long after athletes in other sports have hung up their cleats. For players age 80 and older, this is the world of Ultra Senior tennis, where octogenarians train like young pros and roam the highways like itinerant rock bands. The most obsessively driven players even look forward to getting older, because every five years they “age up” into the next tournament category, allowing them to have relative youth on their side — at least for a precious little while. “Gold Balls” tells the uplifting story of five seniors who barnstorm the U.S. in relentless pursuit of a national championship. The documentary accompanies the quintet — the oldest is 94! — on a cross-country odyssey filled with obstacles large and small, ranging from mundane travel challenges and aging body parts to the ultimate opponent: mortality. A film about the indomitable human spirit, “Gold Balls” explores universal questions about aging and forcefully demonstrates the youth-maintaining power of pursuing a goal.

DOCUMENTARY



## Gypsy: Rock & Roll Nomads

Aaron Goodyear, 2016, U.S., 93 min.

**Saturday, Nov. 5, 2 PM, Tivoli 1**

One of the bedrock bands on which KSHE built its foundation as a progressive-rock powerhouse, Gypsy has a long and deep relationship with St. Louis. Although the band never quite achieved widespread fame on the national level, the band became a KSHE favorite and developed a rabid local fan base. Though it’s had many lineup changes and several incarnations over the years, Gypsy retains a large following of St. Louis devotees, as sold-out shows at the Wildey Theatre in Edwardsville continue to attest. Evolving out of regionally successful Twin Cities band the Underbeats, Gypsy changed its name in 1968 when its members headed west to LA, where they soon landed a gig as the house band at the Sunset Strip’s storied Whisky a Go Go. As the documentary traces the band’s evolution over more than 50 years, St. Louis connections abound: Ron Stevens, a former KSHE DJ, is a featured interview; significant attention is devoted to the band’s appearance at the 1977 Superjam at Busch Stadium; and the film concludes with footage from a 2015 concert at the Wildey. **With director Goodyear, producers Jack Twesten and David C. Mueller, and subject Stevens.**

**Sponsored by OnStL**

DOCUMENTARY





## The Half

Bahman Ghamami, 2016, Iran, 70 min., Farsi

**Friday, Nov. 11, 5 PM, Hi-Pointe Backlot**

**Saturday, Nov. 12, 9:30 PM, Hi-Pointe Backlot**

After her father's death, young Azar moves out on her own after her mother remarries. Her stepfather, a drug addict, shows clear abusive tendencies, and Azar realizes she'll be under threat as long as she remains in the house. But when her new accommodations are fumigated, Azar is forced to reluctantly return to her former home for a few days. Unfortunately, Azar's fears are soon realized, and her stepfather attempts to sexually assault her in the night. Her mother rescues Azar, but she's killed by her husband in the struggle. Although alone and burdened by guilt, Azar is determined to seek justice and asks the judge for capital punishment. But before the stepfather can be sentenced to death, the law requires Azar to pay his family blood money. Azar is herself owed blood-money compensation for her mother's death, but it's only half of what she must provide her stepfather's family: The worth of man's life, according to the law, is deemed twice that of a woman's. Raising the extra money — the half — will place a heavy financial burden on Azar, but she insists on ensuring that her mother's murderer is properly punished.

**NARRATIVE**



## The Happy Film

Hillman Curtis, Ben Nabors & Stefan Sagmeister, 2016, U.S., 92 min.

**Saturday, Nov. 12, 1 PM, ZACK**

Famed Austrian graphic designer Stefan Sagmeister is doing well. He lives in New York, the city of his dreams, and he's fabulously successful in his work, which includes designing album covers for the Rolling Stones, Jay-Z, and the Talking Heads. But in the back of his mind, he suspects there must be something more. To answer this nagging concern, the deadpan-funny Sagmeister concocts a bizarre experiment in which — under supervision — he attempts to enhance his happiness through the successive use of meditation, therapy, and drugs for specific periods. But Sagmeister's attempts to measure these methods' relative effectiveness are thwarted by real life, which creeps in and confounds the process: The influence of art, sex, love, and death prove impossible to disentangle from his carefully chosen variables. On a formal level, the film is jaw-droppingly inventive in its graphic approach, offering clever, insightful metaphors for the stages in Sagmeister's halting personal journey to self-awareness.

Shown with **A Doll's Eyes** (Jonathan Wysocki, 2016, U.S., 12 min.) Haunted by the movie "Jaws" since childhood, a filmmaker discovers why the movie affected him so deeply.

**DOCUMENTARY**



## The Hapys

Tom Gould & John Serpe, 2016, U.S., 87 min.

**Saturday, Nov. 12, 7 PM, Hi-Pointe Backlot**

**Sunday, Nov. 13, 3:30 PM, Hi-Pointe Backlot**

When 21-year-old Tracy (Amanda Bauer) walks in on boyfriend Mark (Jack DePew), a newly minted movie star, having sex with a man, she immediately decides to leave him. But after assessing her limited options, Tracy returns with a deal: If he agrees to marry her, she'll forget the incident ever happened. Mark accepts her terms, but neither of them fully understands the sacrifices that both will have to make. As their relationship deteriorates, Tracy manages to compensate for the troubles in her marriage by befriending the quirky residents of her Los Feliz neighborhood: Sebastian (Rhys Ward), a troubled recluse; Luann (Janeane Garofalo), a former child star and true free spirit; Krista ("The Walking Dead's" Melissa McBride), Mark's hard-charging talent manager; Jonathan (Stephen Guarino), a gay magazine reporter; and Ricky (Arturo del Puerto), a hot Mexican with a failing food truck. Discovering her true sense of self — and a passion for cooking — Tracy ends up serving as a catalyst that forces them all to grow and to connect in unforeseen ways. "The Hapys" features an original score by Wilco multi-instrumentalist Patrick Sansone. **With director Serpe, actress Amanda Bauer, and actor/producer Will Bethencourt.**

**NARRATIVE**



## Harmonium Fuchi ni tatsu

Koji Fukada, 2016, Japan, 118 min., Japanese

**Friday, Nov. 4, 12:15 PM, Plaza Frontenac 6**

**Monday, Nov. 7, 12:15 PM, Plaza Frontenac 6**

With his characteristically careful attention to character, director Koji Fukada creates an explosive family drama in "Harmonium." Intended as a companion piece to the black comedy "Hospitalite," "Harmonium" returns to the domestic sphere, capturing the collapse of a seemingly ordinary Japanese family. Toshio, his wife, and their preteen daughter lead a largely uneventful life together until the entry of the mysterious, white-garbed Mr. Yasaka. An old acquaintance who has just been released from prison, Yasaka appears on the family doorstep asking for a favor, and Toshio hires him in his workshop — a decision that eventually unravels the family's ties. "Harmonium" captivated both critics and audiences at this year's Cannes Film Festival, where it won the Un Certain Regard Jury Prize. Screen calls "Harmonium" a "slow-burning, quietly told thriller (that) commands attention from start to finish... The film's insights into the isolation evident in the relationships most take for granted — marriages, parent-child connections and long-term friendships — don't merely hit their targets; they smash them with a sledgehammer."

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

**NARRATIVE**



## Harold and Maude

Hal Ashby, 1971, U.S., 91 min.

**NARRATIVE**

**Wednesday, Nov. 9, 8 PM, Delmar Hall, Free (but donations encouraged)**

At this year's SLIFF, Cinema St. Louis honors our longtime chair, Kim Tucci, with a Lifetime Achievement Award for his invaluable contributions both to our organization and the Missouri Film Commission. The program will conclude with his hand-picked film selection, the 1971 black comedy "Harold and Maude." A May-December romance at its most extreme, the film begins with its titular couple meeting cute at a funeral. Harold (Bud Cort), a rich, suicide-obsessed 20-year-old, finds a kindred spirit in Maude (Ruth Gordon), a lively 79-year-old who shares his penchant for crashing strangers' funerals. But Maude's optimistic, carefree approach to life contrasts sharply with Harold's gloomily morbid outlook, and she opens up an array of new possibilities for him, including an incongruous interest in banjo-picking. The tribute portion of the program is a fundraiser for Cinema St. Louis, but the screening of "Harold and Maude" is free and open to all (though donations are encouraged).

**Sponsored by Roy Kramer, Brown Smith Wallace, LLP**



## He Said, She Said

Ken Kwapis & Marisa Silver, 1991, U.S., 115 min.

**NARRATIVE**

**Sunday, Nov. 13, 6:30 PM, Webster U./Moore, Free**

SLIFF honors screenwriter Brian Hohlfeld with a Cinema St. Louis Award and screens his delightful 1991 feature "He Said, She Said," which pleasingly evokes the classic screwball comedies of the '30s and '40s. The film's clever hook is its two-part structure: The story of the romance between newspaper columnists/TV commentators Dan Hanson (Kevin Bacon) and Lorie Bryer (Elizabeth Perkins) is told first from his point of view and then from hers. Ken Kwapis — a native of Belleville, Ill., a high-school classmate of Hohlfeld's, and a previous Cinema St. Louis Award honoree — directs the "He Said" section, and his real-life wife, Marisa Silver, helms "She Said," with the two sharing responsibility for the conclusory segment. The film's perspective shift offers revealing insight into the contrasting male and female attitudes toward love generally and Lorie and Dan's relationship specifically. **With screenwriter Brian Hohlfeld, a Cinema St. Louis Award honoree.**



## Heidi

Alain Gsponer, 2015, Germany/Switzerland, 111 min., German & Swiss German

**NARRATIVE**

**Saturday, Nov. 12, 4:15 PM, Washington U./Brown, Free**

A new adaptation of the beloved children's books by Johanna Spyri, "Heidi" is set in 19th-century Switzerland. Five-year-old orphan Heidi (Anuk Steffen) is sent to live with her grumpy grandfather (German acting legend Bruno Ganz) high in the Alps. As Heidi grows accustomed to her new surroundings, she and her grandfather develop a strong, inseparable bond. When her stern aunt (Anna Schinz) re-enters the picture and forces Heidi to move to Frankfurt to serve as a companion to wealthy, wheelchair-bound Klara (Isabelle Ottmann), her grandfather strenuously objects, but the girl is spirited away to the city. Although she soon bonds with Klara, Heidi finds it difficult to adapt to the grand manse in which she now resides, and she proves a particular irritant to the girls' uber-strict governess (Katharina Schuettler). Despite her plush surroundings, Heidi continues to dream of a way to return to her beloved Alpine home, her grandpa, and her goat-herding pal Peter (Quirin Agrippi). The Hollywood Reporter calls "Heidi" a "classically fashioned feel-good feature."



## The Holly Kane Experiment

Tom Sands, 2016, U.K., 103 min.

**NARRATIVE**

**Tuesday, Nov. 8, 9:30 PM, Tivoli 1**

A dark, intelligent thriller, "The Holy Kane Experiment" explores a woman's battle for sanity in the face of extreme psychological pressure. Holly Kane (Kirsty Averton) is an attractive 29-year-old experimental psychologist whose determined research into mind-control techniques is driven by a fear of insanity. In her quest to control her unconscious thoughts, Holly is experimenting with drug-fueled subliminal programming when two very different men come into her life. She is swept off her feet by Dennis Macintyre (James Rose), a handsome 35-year-old who appears attractively impulsive and vulnerable but who conceals from Holly a background in military intelligence. Meanwhile, her career gets a much-needed boost from Marvin Greenslade (Nicky Henson), a celebrated 73-year-old psychologist who uses his power and influence to facilitate the clinical trials that will legitimize Holly's research. Like Dennis, however, Marvin hasn't told Holly the complete truth. As Holly steps up her experiments on herself with more sophisticated equipment and more powerful drugs, she begins a terrifying descent into paranoia and madness. **With director Sands.**





## Home Care Domáci péce

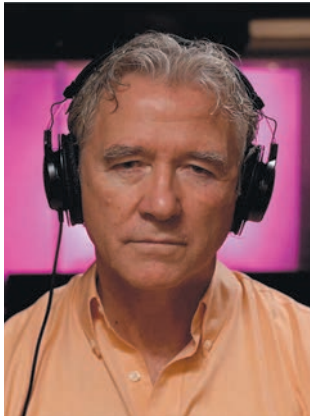
Slávek Horák, 2015, Czech Republic/Slovakia, 92 min., Slovak & Czech

**Monday, Nov. 7, 4:30 PM, Plaza Frontenac 5**

**Thursday, Nov. 10, 2:15 PM, Plaza Frontenac 5**

“Home Care” — the Czech Republic’s submission to last year’s Academy Awards — examines the finality of human existence through a tender portrayal of Vlasta, a dedicated home-care nurse who puts everyone’s needs above her own. Trudging through the countryside, Vlasta faithfully attends her capricious patients and devotes loving attention to her husband and daughter. But one night, as she treks home in the rain, an accident leads to a discovery that will permanently alter her family’s quiet routine. Drama and gentle humor intertwine as Vlasta realizes, for the first time in her life, that she might need some care, too. “Home Care,” the feature debut of writer-director Slávek Horák, engagingly confronts the most important questions of life, examining the disconnect that grows among loved ones over the years and the desperation we all face when confronted with the realization that our time is limited. *Variety* writes: “Wryly humorous and bittersweet, ‘Home Care’ is an appealing humanist tale that puts a poignant spin on that perennial staple of the Czech cinema, the village dramedy.”

**NARRATIVE**



## Hotel Dallas

Livia Ungur & Sheng-Lee Huang, 2016, Romania/U.S., 75 min., Romanian & English

**Friday, Nov. 11, 7 PM, Hi-Pointe Backlot**

By turns ethereal, meditative, and surreal, “Hotel Dallas” — a frequently funny, consistently experimental hybrid of fiction and nonfiction — premiered at this year’s Berlin International Film Festival. Blurring the lines between memoir, documentary re-enactment, and narrative filmmaking, the film employs the American nighttime soap “Dallas” as its organizing principle. In the 1980s, communist Romania was smitten with the melodramatic doings of the Ewing clan of capitalists, making the show the country’s most popular TV series. Among the obsessed fans were Ilie and his daughter, Livia (who is the film’s star/subject and co-director): He was a small-time criminal and aspiring capitalist; she was in love with the show’s handsome leading man, Patrick Duff. Far from a passing fancy, “Dallas” exerts a continuing influence over their lives. After communism falls, Ilie builds the Hotel Dallas, a life-size copy of the “Dallas” mansion. And Livia — after immigrating to America and becoming a filmmaker — directs a movie in which her former crush Duffy stars as a soap-opera character who dies in Texas and wakes up in Romania in a hotel that looks just like home. Livia guides her childhood idol on a genre-bending road trip across a Romanian dreamscape, through the failed utopias of communism and capitalism, into a realm of ghosts and lost time.

**DOCUMENTARY**



## House of Time L’avenir Se Joue Ici

Jonathan Helpert, 2015, France, 86 min., French & German

**Friday, Nov. 4, 5:15 PM, Plaza Frontenac 6**

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

Robert d’Eglantine, a specialist in quantum physics, invites five of his friends to spend a weekend in his castle, lost in the woods, and to share in an experiment. According to his calculations, at 11:37 p.m., a rift will open in the space-time continuum and send them back 70 years to May 1944 — when Germany still occupies France and the Allied landing in Normandy is only weeks away. The participants suspect that d’Eglantine is involving them in a devilishly elaborate role-playing game — certainly this isn’t real time travel — but they soon face troubling events, and their excursion into the past threatens to change the course of history.

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

**NARRATIVE**



## How to Tell You’re a Douchebag

Tahir Jetter, 2016, U.S., 80 min.

**Wednesday, Nov. 9, 7 PM, Tivoli 3**

Debuting at the 2016 Sundance Film Festival, this absolutely of-the-moment African-American romantic comedy tells the story of a misogynist who falls in love. Sexy, smart, and funny, “How to Tell You’re a Douchebag” follows Brooklyn-based relationship blogger Ray Livingston (Charles Brice) — whose Occasionally Dating Black Women blog has made him more infamous than famous — as he meets his match in up-and-coming writer Rochelle Marseille (DeWanda Wise). Fresh and authentic, “How to Tell You’re a Douchebag” is produced by St. Louis native Marttise Hill, whose “Love, Guns and Amy” won Best Relationship Short at the 2011 St. Louis Filmmakers’ Showcase. Hill also served as a producer on another well-received Sundance selection, the St. Louis-shot “Cronies,” which screened at last year’s SLIFF. Praising the film’s “dazzling dark brown faces, witty dialogue and plenty of laugh-out-loud moments,” *Indiewire* observes: “Black romance in film has fallen by the wayside in favor of buddy comedies or ensemble features. First-time feature director Tahir Jetter’s ‘How to Tell You’re a Douchebag’ has the potential to help reinvigorate the genre for the 21st century.”

**NARRATIVE**



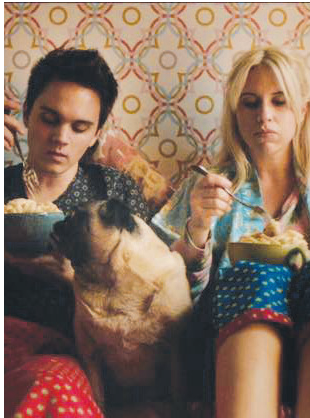
## I Am the Blues

Daniel Cross, 2016, Canada/U.S., 106 min.

**Friday, Nov. 4, 7:30 PM, Stage at KDHX**

"I Am the Blues" celebrates the elder statesmen (and women) who continue to make music down in the Delta, from impromptu jams in living rooms to performances in grand concert halls. Embarking on a musical journey through the swamps of the Louisiana bayou, the juke joints of the Mississippi Delta, and the moonshine-soaked barbecues in the North Mississippi Hill Country, the film visits blues musicians from the genre's heyday — many in their 80s — who continue to live in the Deep South and tour the Chitlin' Circuit. Bobby Rush serves as the film's engaging focal point, but "I Am the Blues" casts a wide net, snaring both musicians who are known to the wider world and those who might be obscure even to blues cognoscenti. Among the legends the documentary visits are Jimmy "Duck" Holmes, Barbara Lynn, Henry Gray, Carol Fran, Little Freddie King, Lazy Lester, Bilbo Walker, R.L. Boyce, L.C. Ulmer, and Lil' Buck Sinegal. More an oral history than a traditional talking-heads documentary, "I Am the Blues" captures conversations in bars, in cars, and on porches, and features playful, boisterous interactions among the musicians, who swap stories and tall tales about blues greats. Filled with great music and lively talk, "I Am the Blues" pays rousing tribute to the last of the original blues devils. **With director Cross and Dion Brown, founding executive director of the National Blues Museum.**

DOCUMENTARY



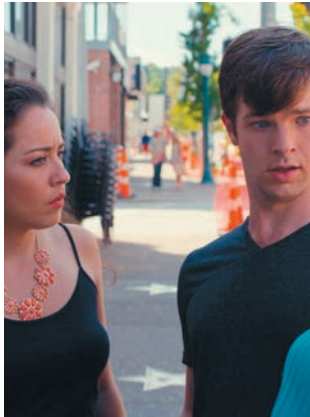
## I Love You Both

Doug Archibald, 2016, U.S., 90 min.

**Saturday, Nov. 5, 6 PM, Tivoli 3**

This charming first feature by St. Louis native Doug Archibald stars the director and his real-life sibling, Kristin, who also co-wrote the screenplay. Twins Krystal and Donny, now in their late 20s, remain hopelessly codependent, still living together in a converted one-bedroom house. When they both meet and start dating the same guy, however, the twins confront the fact that they can no longer live the same life — a choice needs to be made. With nowhere to turn for advice except their only two friends — a former Tae Bo teacher and their mother — the twins are finally forced to look for answers from within. Toronto Film Scene enthuses: "I Love You Both" hits like a breath of fresh air for the stagnant indie rom-com genre. Relaxed and unforced, Archibald's material never takes shortcuts or resorts to clichés.... The chemistry between the leads is obviously natural, with a witty rapport that makes the film breeze by at a quick pace. Add in some truly gut-busting moments, and you have a unique, original film that will please both genre fans and those who find romantic comedies and films about siblings to be a pain on independent cinema." **With director Archibald and co-writer/co-star Kristen Archibald.**

NARRATIVE



## The Importance of Doubling Tom

Vanessa Roman, 2015, U.S., 85 min.

**Tuesday, Nov. 8, 7 PM, Tivoli 3**

Local actress and filmmaker Vanessa Roman's years-in-the-making feature debut provides a screwball-comedy take on Oscar Wilde's classic play "The Importance of Being Earnest." The film gives the story a distinctly modern twist by setting it in the world of darts, where the competitions mirror the games that lovers play. When Gwen (Amy Holland Pennell) is dumped from what she thought was a happy relationship, she's shaken and confused — something simply doesn't seem right with Tom's explanation for the breakup. As she struggles to figure out what secret Tom (Brandon Jack James) is hiding, a dizzying array of complications — mixed identities, lost babies, and multiple deceptions — lead to love and adventure for both Gwen and the large circle of darts-playing friends who regularly congregate in Blueberry Hill. **With director Roman and members of the cast and crew.**

NARRATIVE



## Indivisible

Hilary Linder, 2016, Brazil/Colombia/Mexico/U.S., 79 min., English & Spanish

**Sunday, Nov. 13, 6 PM, Saint Louis U./Center for Global Citizenship, Free**

Providing moving proof that love knows no borders, "Indivisible" chronicles the very real plight of the people at the heart of our nation's immigration debate. Renata, Evelyn, and Antonio were young children when their parents brought them to the U.S. in search of a better life, and they were teenagers when their mothers, fathers, and siblings were deported. Today, they are known as Dreamers. "Indivisible" takes place at a pivotal moment in their lives, as they fight for a pathway to citizenship and a chance to be reunited with their loved ones. Frustrated with the stalled legislative process, the trio takes matters into their own hands and petition for a special waiver that will allow them to leave the U.S. to visit their families and then legally return. With the future of immigration reform uncertain, the three Dreamers do not know if their trips will be a once-in-a-lifetime experience or the beginning of true family reunification. Shown with **Through the Wall** (Tim Nackashi, 2016, Mexico/U.S., 6 min.) An undocumented immigrant living in the U.S. makes a treacherous trip to the U.S./Mexico border with her 2-year-old son so he can spend time with his deported father, whom he has only seen through the tiny holes in the wall.

DOCUMENTARY





## It's a Rockabilly World

Brent Huff, 2015, Japan/South Africa/U.S., 76 min.

**Saturday, Nov. 12, 9 PM, ZACK**

SLIFF alum Brent Huff (“Cat Ci y”) — a native of Springfield Mo., and a Mizzou grad — returns to the fest with a lively documentary on rockabilly, both the music and the burgeoning subculture that’s grown up around it. Performers such as relative newcomer Drake Bell and longtime rocker Jimmy Angel receive their due, and groups such as psychobilly pioneers the Cramps and genre popularizers the Stray Cats are discussed, with the Cats’ producer Dave Darling contributing an instructive interview. But the film d ells less on the music and its history than on the associated rockabilly scene: the retro hairstyles, the elaborate tattoos, the vintage clothes, the stylish pin-up girls, and the tricked-out muscle cars. Rockabillies — as members of the subculture are known — proudly dwell in their version of the 1950s, and the gatherings where they display their tats, ducktails, and provocative dresses provide the scenesters with a place of empowerment, a space where they can dare to be different and mingle with the like-minded. A rockabilly’s greatest fear is not being noticed, and “It’s a Rockabilly World” gives this strange and fascinating corner of popular culture plenty of welcome attention. **With director Huff.**

DOCUMENTARY



## Ixcanul

Jayro Bustamante, 2015, France/Guatemala, 93 min., Kaqchikel & Spanish

**Friday, Nov. 4, 12 PM, Plaza Frontenac 5**

**Saturday, Nov. 5, 9 PM, Plaza Frontenac 5**

Guatemala’s submission to last year’s Academy Awards, “Ixcanul” is a mesmerizing fusion of fact and fable, a dreamlike depiction of the daily lives of Kaqchikel-speaking Mayans on a coffee plantation at the base of an active volcano. Immersing us in its characters’ customs and beliefs, “Ixcanul” chronicles, with unblinking realism, a disappearing tradition and a disappearing people. The ew York Times writes: “Made with actual Maya farmers in the Guatemalan highlands, this luminous first eature from Jayro Bustamante has scenes of such tactile intimacy that the trust between the director and his mostly nonprofessional cast is unmistakable. Colors are rich and deep (the gorgeous wide-screen cinematography is by Luis Armando Arteaga), and the atmosphere is so tranquil that the whoosh of action in the final thi d is powerfully disorienting.”

NARRATIVE



## Jackie

Pablo Larraín, 2016, U.S., 95 min.

**Sunday, Nov. 13, 6 PM, Tivoli 1**

Directed by Pablo Larraín (“No,” the upcoming “Neruda”), “Jackie” is a searing and intimate look at one of the most important and tragic moments in American history, as seen through the eyes of the iconic first lady, Jacqueline Bouvier Kennedy (Natalie Portman). The film p ces the viewer in Jackie’s world during the days immediately following her husband’s assassination, offering a psychological portrait of the first l dy — known for her extraordinary dignity and poise — as she struggles to maintain her husband’s legacy and the “Camelot” that they created together and loved so well. The ext aordinary cast includes Peter Sarsgaard (as Bobby Kennedy), Greta Gerwig, Billy Crudup, and John Hurt. Hailing Portman as “altogether astonishing,” Britain’s Guardian describes “Jackie” as “great cinema” and “a singular vision from an uncompromising director that happens to be about one of the most famous women in American history.”

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

NARRATIVE



## Jerry Lewis: The Man Behind the Clown

Gregory Monro, 2016, France/U.K./U.S., 60 min.

**Saturday, Nov. 12, 1 PM, Webster U./Moore, Free**

Since his earliest days, SLIFF Lifetime Achievement Award honoree Jerry Lewis had the masses laughing with his visual gags, pantomime sketches, and signature slapstick humor. But Lewis was far more than just a funny performer. After the breakup of his famed partnership with Dean Martin, Lewis moved behind the camera, writing, producing, and directing many of the adored classics in which he starred: “The Belboy,” “Theadies Man,” “The Er and Boy,” and “Theetty Professor.” By becoming a “total filmmake ,” Lewis emerged as a driving force in Hollywood, breaking boundaries with his technical innovations, unique voice, and keen visual eye. Lewis garnered particular respect and praise overseas, especially in France. But if his French admirers regarded Lewis as a true auteur, American critics proved far more skeptical, often dismissing him as nothing more than a clown. Gregory Monro’s brisk, informative documentary offers answers to questions that have perplexed American pop culture for more than 50 years: Why do Europeans love Jerry Lewis? Is he just a brash, anything-for-laugh buffoon or is he a creative genius in the tradition of Chaplin and Keaton? Who is the man behind the clown? **With a video introduction by Jerry Lewis, a Lifetime Achievement Award honoree.**

*Plays on a double bill with “The Nutty Professor.”*

DOCUMENTARY



### Jules & Dolores O Roubo da Taça

Caio Ortiz, 2016, Brazil, 91 min., Portuguese

**Thursday, Nov. 10, 8:40 PM, Plaza Frontenac 6**

**Saturday, Nov. 12, 9 PM, Plaza Frontenac 6**

In 1983 Rio de Janeiro, fun-loving Peralta (Paulo Tiefenthaler) endeavors to pay off his gambling debt and pacify Dolores (Afro-Brazilian telenovela star Tais Araujo), his flamboyant, model-gorgeous wife. With happy-go-lucky buddy Borracha (Danilo Grangheia), Peralta decides to steal a golden replica of the FIFA World Cup's legendary Jules Rimet Trophy. Unfortunately for the inept thieves, they instead manage to heist the original — which Brazil had received in perpetuity after winning its third World Cup — putting the entire soccer-mad country on high alert. Finding a buyer for the purloined goods suddenly becomes a near-impossible task. Loosely based on the real-life story of the trophy's theft, "Jules & Dolores" won the Audience Award in the Visions section of this year's SXSW.

**NARRATIVE**



### Kapo in Jerusalem Kapo Be'Yerushalaim

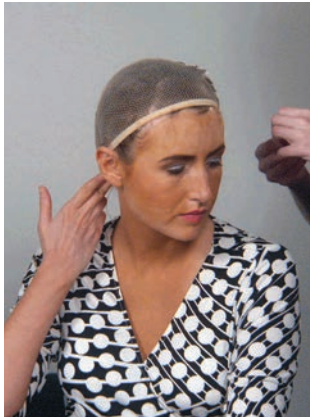
Uri Barbash, 2015, Israel, 98 min., Hebrew

**Wednesday, Nov. 9, 5 PM, Plaza Frontenac 5**

**Friday, Nov. 11, 2:30 PM, Plaza Frontenac 5**

In 1946, a pair of Auschwitz survivors — physician Bruno and pianist Sarah — arrives in Jerusalem, a city under siege as Zionists begin the war for Israel's independence. As the couple attempts to rehabilitate their lives, a rumor spreads that Bruno was a sadistic kapo — a privileged supervisor of camp labor — and he's accused of not only abusing prisoners but even killing a few. Bruno struggles to save his reputation, to articulate and defend his moral position. Sarah tries mightily to support him, but doubt begins to nibble away at her resolve. In a series of monologues, survivors and Sarah provide differing views on Bruno, with the physician offering his response in turn. A complex portrait of Bruno emerges from the often conflicting testimony, and "Kapo in Jerusalem" resists the simplistic impulse to either exonerate or condemn him for his actions.

**NARRATIVE**



### Kate Plays Christine

Robert Greene, 2016, U.S., 112 min.

**Sunday, Nov. 6, 1 PM, ZACK**

A gripping, nonfiction psychological thriller, Robert Greene's "Kate Plays Christine" follows actress Kate Lyn Sheil ("House of Cards," "The Girlfriend Experience," "Listen Up Philip") as she prepares for her next role: playing Christine Chubbuck, a Florida newscaster who committed suicide live on-air in 1974. As Kate investigates Chubbuck's story (long rumored to be the inspiration for the classic Hollywood film "Network"), uncovering new clues and information, she becomes increasingly obsessed with her subject. Winner of a Special Jury Prize at the Sundance Film Festival, "Kate Plays Christine" is a cinematic mystery that forces us to question everything we see and everything we're led to believe. Greene — filmmaker-in-chief at the Murray Center for Documentary Journalism at the Missouri School of Journalism — also offers a free master class in editing on Nov. 5. **With director Greene.**

**DOCUMENTARY**



### Killer of Sheep

Charles Burnett, 1978, U.S., 83 min.

**Sunday, Nov. 6, 1:30 PM, St. Louis Public Library, Free**

SLIFF honors legendary filmmaker Charles Burnett with a Lifetime Achievement Award and screens a pair of his finest works — "Killer of Sheep" and the new restoration of "To Sleep with Anger" (see separate film listing). Burnett's "Killer of Sheep" focuses on everyday life in black communities in a manner unseen in American cinema, combining lyrical elements with a starkly neo-realist, documentary-style approach that chronicles the unfolding story with depth and riveting simplicity. This 1978 classic examines the black Los Angeles neighborhood of Watts in the mid-1970s through the eyes of Stan, a sensitive dreamer who is growing detached and numb from the psychic toll of working at a slaughterhouse. He suffers from the emotional side effects of his bloody occupation to such a degree that his entire life unhinges. New York Times critic Manohla Dargis calls the film "an American masterpiece, independent to the bone." **With director Burnett, a Lifetime Achievement Award honoree, and scholar Rebecca Wanzo (Washington U. associate professor of Women, Gender, and Sexuality Studies and associate director of the Center for the Humanities).**

*Co-presented with St. Louis Public Library*

**NARRATIVE**





## King Kong

Merian C. Cooper & Ernest B. Schoedsack, 1933, U.S., 100 min.

**Sunday, Nov. 6, 8 PM, Webster U./Moore, \$15 for double bill**

SLIFF bows down to the King — Kong, that is — with a double bill of “Long Live the King” (see separate film listing) and the 1933 classic that introduced the giant gorilla to the awestruck world. Directors Merian C. Cooper and Ernest B. Schoedsack helped pioneer the documentary form with “Grass” before edging toward narrative with the hybrid “Chang” (1927) and moving fully into fiction with “King Kong.” In the film — assuming any benighted soul actually requires a refresher course in its plot — hubristic wildlife filmmaker Carl Denham (Robert Armstrong) journeys to Skull Island in search of a legendary creature and finds even more than he hoped: a jungle teeming with prehistoric dinos and a monstrous ape. Capturing Kong and hauling him back to New York in chains, Denham intends to put the beast on display. To considerably understate the case, his plans go disastrously awry. **With an intro and discussion by We Are Movie Geeks editor Tom Stockman.**

*Plays on a double bill with “Long Live the King.”*

**NARRATIVE**



## Klown Forever Klown Forever

Mikkel Nørgaard, 2015, Denmark, 99 min., Danish & English

**Monday, Nov. 7, 5 PM, Hi-Pointe Backlot**

**Sunday, Nov. 13, 6 PM, Hi-Pointe Backlot**

“Klown Forever” follows estranged best friends Casper (Casper Christensen) and Frank (Frank Hvam) as they travel to Hollywood in search of fame and fortune. Viewers familiar with the lunatic buddies’ previous outrages in “Klown” (2012) will find it unsurprising that they quickly become involved in a series of wildly inappropriate misadventures and mortifying social situations. When Casper sets off from Denmark to break into film, Frank sees an opportunity to salvage their broken relationship and follows him to Los Angeles. Soon after their arrival, the pair have memorable face-to-face encounters with several of LA’s famous denizens — including Isla Fisher, Adam Levine, and “Game of Thrones” star Nikolaj Coster-Waldau — clearly signaling the pals’ readiness to take on Hollywood. The more pertinent question: Is Hollywood in any way prepared for Casper and Frank? As the Guardian playfully warns: “Leave behind your notions that Hvam, Christensen and director Mikkel Nørgaard won’t broach any topic for a joke. Racism, sexism, inappropriate coupling, infants in mortal danger? You got it!”

**NARRATIVE**



## The Last Laugh

Ferne Pearlstein, 2016, U.S., 88 min.

**Sunday, Nov. 13, 3 PM, .ZACK**

Offering fresh insights into a frequently examined subject, “The Last Laugh” asks a deliberately provocative question: Is the Holocaust an absolutely off-limits topic or comedy? History shows that the victims of the Nazi concentration camps used humor as a means of survival and resistance, but any use of comedy in connection with this horror would seem to risk diminishing the suffering of millions. So where is the line? Offering an intimate cinéma vérité portrait of Auschwitz survivor Renee Firestone, “The Last Laugh” alternates her informed perspective with the thoughts of comedians Mel Brooks, Sarah Silverman, and Gilbert Gottfried, authors Etgar Keret and Shalom Auslander, and Anti-Defamation League national director Abraham Foxman. The well-chosen archival material includes excerpts from “The Reducers” and “Curb Your Enthusiasm,” clips of comics such as Louis CK, Joan Rivers, and Chris Rock, newly unearthed scenes from Jerry Lewis’ never-released Holocaust comedy “The Day the Clown Cried,” and rare footage of cabarets inside the concentration camps.

Shown with **Bacon & God’s Wrath** (Sol Friedman, 2015, Canada, 9 min.) A 90-year-old Jewish woman reflects on her life’s experiences as she prepares to try bacon for the first time.

**DOCUMENTARY**



## Le Mirage

Ricardo Trogi, 2015, Canada, 101 min., French

**Tuesday, Nov. 8, 8:30 PM, Plaza Frontenac 5**

**Saturday, Nov. 12, 8:15 PM, Plaza Frontenac 5**

The good news: Patrick has it all. The handsome manager of a mammoth sporting-goods store, he lives with beautiful wife Isabelle (Julie Perrault) and his children in a home that features all the newest luxuries, including a dream kitchen and a pool. And the bad news? Patrick has it all. The accoutrements of his plush life require plenty of money, and finding the necessary cash is becoming a challenge. With suppliers demanding payment and Isabelle on sick leave — and entirely indifferent to sex — Patrick (Louis Morissette) seeks escape from his burdens by turning to porn sites and fantasizing about his wife’s best friend. Though still terrified to admit it, Patrick is slowly realizing that he has premium-painted himself into a designer corner. Refreshingly frank in its portrayal of sexual and familial confusion, “Le Mirage” is a wise, charming, and sometimes heartbreaking look at the folly of chasing dreams that someone else has conjured for you.

**NARRATIVE**



## Legs: A Big Issue in a Small Town

Beatrice Alda & Jennifer Brooke, 2015, U.S., 76 min.

DOCUMENTARY

Friday, Nov. 4, 7:30 PM, .ZACK

Set in Sag Harbor, a small, frozen-in-time village in the tony Hamptons, “Legs” recounts the controversy that results when a local gallery installs Larry Rivers’ large sculpture of a woman’s legs. Because the artwork is attached to the side of a building, local officials deem it “structure” and declare that the owners are in violation of the town’s zoning code. Using a chorus of voices with differing perspectives, the film engages in a lively discussion of public art but also widens its view to encompass a whole range of interesting issues: upholding tradition vs. embracing change, small-town locals vs. summer visitors, long-time residents vs. recent arrivals. And although everyone in Sag Harbor is relatively wealthy, the documentary also smartly explores issues of inclusion from the perspectives of race, gender, and sexual orientation. Unfolding like a long, fascinating conversation, “Legs” employs an impressive array of talking heads, folks who prove wonderfully articulate and often quite eccentric (the gallery co-owners preeminently). “Legs” ends before the case is fully litigated, but as one of the subjects makes clear, the discussion is just as important as the resolution. **With co-directors Alda and Brooke.** Shown with **All The Presidents’ Heads** (Adam Roffman 2016, U.S., 8 min.) A man makes it his mission to save giant statues of the presidents’ heads.



## The Liberators

Cassie Hay, 2016, Germany/U.S., 75 min., German & English

DOCUMENTARY

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

Medieval art treasures seized by the Nazis go missing at the end of World War II. Were they destroyed in the chaos of the final battles? Or were these 1,000-year-old masterpieces — worth an estimated \$35 million — stolen by advancing American troops? For more than 40 years, the mystery remained unsolved. A true detective story, “The Liberators” follows dogged German art detective Willi Korte — referred to by some as “art’s Indiana Jones” — on his journey to track down the long-missing art. From World War II-era Germany to the National Archives in Washington, D.C., the film shows Korte’s investigation, which eventually leads to an entirely unexpected destination: the tiny prairie town of Whitewright, Texas, near the Oklahoma border. **With director Hay and executive producer David Bryant.**

Shown with **Brillo Box (3 Cents Off)** (Lisanne Skyler, 2016, U.S., 40 min.) The story of a beloved Andy Warhol “Brillo Box” sculpture as it makes its way from a family’s living room to a record-breaking Christie’s auction.

**Sponsored by Ward & Carol Klein**



## Lion

Garth Davis, 2016, Australia/India/U.K./U.S., 129 min., English, Bengali & Hindi

NARRATIVE

Wednesday, Nov. 9, 6:30 PM, Tivoli 1

In this inspiring true story, 5-year-old Saroo (the remarkable Sunny Pawar) gets lost on a train traveling away from his home and family. Frightened and bewildered, he ends up thousands of miles distant, in chaotic Kolkata. Somehow he survives living on the streets, escaping all sorts of terrors and close calls in the process, before ending up in an orphanage that is itself not exactly a safe haven. Eventually, Saroo is adopted by an Australian couple (Nicole Kidman and David Wenham) and finds love and security as he grows up in Hobart, Tasmania. Not wanting to hurt his adoptive parents’ feelings, Saroo (played as an adult by “Slumdog Millionaire’s” Dev Patel) suppresses his past, his emotional need for reunification, and his hope of ever finding his lost mother and brother. But a chance meeting with some fellow Indians reawakens his buried yearning. With just a small store of memories and the help of a new technology called Google Earth, Saroo embarks on one of the greatest needle-in-a-haystack quests of modern times. The Hollywood Reporter hails “Lion” as “a sober and yet profoundly stirring contemplation of family, roots, identity and home.”

**Sponsored by Michael & Sue Wallace**



## Liza the Fox-Fairy Liza, a rókatündér

Károly Ujj Mészáros, 2015, Hungary, 98 min., Hungarian

NARRATIVE

Friday, Nov. 11, 6:30 PM, Plaza Frontenac 6

Saturday, Nov. 12, 4:30 PM, Plaza Frontenac 6

In the fantastical “Liza the Fox-Fairy,” all its title character wants is to find the man of her dreams in a burger shop, just as her favorite romance novel promises. A 30-year-old home-care nurse for a bedridden woman, the mousy Liza has spent her life largely in solitude. Her only friend, in fact, is the ghost of dead Japanese pop star Tomy Tani. When Liza finally visits the local diner in hopes of meeting the suitor of her dreams, Tomy turns jealous and hatches a sinister sabotage plan. As Liza looks for romance with a hilariously offbeat menagerie of curious men, Tomy’s malevolent spirit thwarts any possibility of love: Suitors who display even a hint of desire for Liza immediately drop dead. To dissuade Liza from any further pursuit of love, Tomy suggests that she’s actually a man-baiting and murderous fox-fairy of Japanese legend. A final complication: The trail of brutal deaths associated with Liza also prompts a police investigation led by an increasingly smitten Sgt. Zoltan. Can he crack the case of Liza’s curse? Or is this would-be Prince Charming also fated to meet a bloody demise? Variety calls the film “an ‘Amelie’-like tale of whimsical wonder tinged with a bit more black comedy.”

**Sponsored by Pat Scallet**





## Long Live Death

Sebastian Marka, 2016, Germany, 89 min., German

**Thursday, Nov. 10, 5 PM, Hi-Pointe Backlot**

**Friday, Nov. 11, 9 PM, Hi-Pointe Backlot**

In “Long Live Death,” a serial killer sedates his female victims and makes their murders look like suicides. When the body of another woman is found, Lt. Murot finally catches the culprit, appearing to end the deadly spree. But even after his arrest, the killer still exerts terrifying control over the situation, and Murot seems to play an unwitting part in his master plan. As detective and criminal play a cat-and-mouse game with the highest of stakes — a person’s life — Murot is forced to confront his own past and inner demons. A tense thriller, “Long Live Death” is a quasi-sequel to the same director’s “At the End of the Street” (2015 SLIFF), with both films inspired by the long-running German television series “Tatort (Scene of the Crime).”

**NARRATIVE**



## Long Live the King

Frank Dietz, 2016, U.S., 82 min.

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

“Long Live the King” explores the enduring fascination with one of the biggest stars — both literally and figuratively — in Hollywood history: the mighty King Kong. Produced and directed by Frank Dietz and Trish Geiger, the creative team behind the award-winning “Beast Wishes,” the documentary devotes primary attention to the 1933 classic, celebrating the contributions of filmmakers Merian C. Cooper and Ernest B. Schoedsack, stars Fay Wray, Robert Armstrong, and Bruce Cabot, writer Edgar Wallace, and especially stop-motion innovator Willis O’Brien. But Kong’s legacy is also fully detailed: the sequel “Son of Kong,” the cinematic kin “Mighty Joe Young,” the Dino DeLaurentis and Peter Jackson remakes, even the Japanese versions by Toho Studios. Among the legion of Kong fans interviewed are “Simpsons” writer/producer Dana Gould, director Joe Dante (a former SLIFF honoree), and artist Bill Stout. **With an intro and discussion by We Are Movie Geeks editor Tom Stockman.**

*Plays on a double bill with “King Kong.”*

**DOCUMENTARY**



## The Man Who Saw Too Much

Trisha Ziff, 2015, Mexico, 86 min., Spanish

**Saturday, Nov. 12, 3:30 PM, .ZACK**

“The Man Who Saw Too Much” provides a compelling portrait of Mexican photographer Enrique Metinides, who’s increasingly recognized as the contemporary equivalent of Weegee. For most of his career, Metinides worked for downscale, sensationalist newspapers, shooting the aftermaths of crimes, accidents, and disasters, but his uncanny compositional eye elevated the prurient subject matter to the status of art. In more recent days, after the eerie beauty of his images was belatedly celebrated, Metinides’ photos moved from the pages of Mexican tabloids to the walls of prestigious galleries and museums. Although the documentary includes some undeniably startling and disturbing images, director Trisha Ziff’s approach is anything but exploitative, and Metinides — who offers recollections and observations throughout — proves a thoughtful, surprisingly gentle-spirited man despite his fascination with grim subject matter.

Shown with **Love Bite: Laurie Lipton and Her Disturbing Black & White Drawings** (James Scott, 2016, Canada/U.K./U.S., 34 min.) With millions of tiny strokes of her humble pencil, Laurie’s haunted images seek answers to some of the most uncomfortable themes in our culture — fear, politics, sexuality, murder, mayhem, greed, and indifference. But what compels her to live a life of isolation drawing is neither black nor white.

**DOCUMENTARY**



## Manchester by the Sea

Kenneth Lonergan, 2016, U.S., 135 min.

**Saturday, Nov. 5, 7:30 PM, Tivoli 1**

After the death of his older brother, Lee Chandler (Casey Affleck) is shocked that Joe (Kyle Chandler) has made him sole guardian of his teenage nephew Patrick (Lucas Hedges). Taking leave from his job as a janitor in Boston, Lee reluctantly returns to Manchester-by-the-Sea, the fishing village where his working-class family has lived for generations. There, he is forced to deal with a past that separated him from his wife, Randi (Michelle Williams), and the community where he was born and raised. Written and directed by lauded playwright and filmmaker Kenneth Lonergan (“You Can Count on Me”), “Manchester by the Sea” has garnered some of the year’s most lavish praise. Variety’s rave is representative: “The persistence of grief and the hope of redemption are themes as timeless as dramaturgy itself, but rarely do they summon forth the kind of extraordinary swirl of love, anger, tenderness and brittle humor that is ‘Manchester by the Sea.’” Native St. Louisan Kimberly Steward served as one of the film’s producers, and SLIFF is pleased to honor her with our Women in Film Award. **With producer Kimberly Steward, a Women in Film Award honoree.**

**Sponsored by Marcia K. Harris, Dielmann Sotheby’s International Realty**

**NARRATIVE**



## Mara' Akame's Dream

Federico Cecchetti (Tsikuri Temaj), 2016, Mexico, 90 min., Huichol & Spanish

**Thursday, Nov. 10, 7 PM, Tivoli 3**

Nieri is a young Huichol indian whose dream of traveling with his rock band to play in a concert in Mexico City faces stern opposition by his father. A shaman, or Mara' Akame, he has considerably different plans for his son, who's expected to follow in his footsteps and learn the Huichol culture's tradition of spiritual healing. To become a Mara' Akame, Nieri must first find the elusive Blue Deer in his dreams, and in a strangely appropriate paradox, it's only when Nieri becomes hopelessly lost in Mexico City that he finally finds his vision.

**NARRATIVE**



## Maya Angelou: And Still I Rise

Rita Coburn Whack & Bob Hercules, 2016, U.S., 114 min.

**Wednesday, Nov. 9, 7:30 PM, Ritenour Auditorium, Free**

"Maya Angelou: And Still I Rise" is the first feature documentary about the world-renowned writer, performer, and activist. This richly textured film provides a comprehensive look at Angelou's life and work, including her St. Louis roots, her years in Ghana during the decolonization of Africa, her involvement in the civil-rights movement, and her tenure as one of America's most influential voices. Although Angelou first came to literary prominence with her international best-seller "I Know Why the Caged Bird Sings," her importance extended well beyond the literary world, and her roles as writer, educator, and television personality made her an icon for advocates of gender and racial equality. Her art and life were always intertwined with her politics, as evidenced by her close ties to civil-rights leaders Martin Luther King Jr. and Malcolm X, and her friendship with fellow uncompromising author James Baldwin. The film includes tributes to Angelou from such important figures as Oprah Winfrey, Quincy Jones, and Bill and Hillary Clinton. **With directors Coburn-Whack and Hercules, and subject Eugene Redmond.**

*Co-presented with Washington University Libraries' Film & Media Archive*

**DOCUMENTARY**



## The Measure of a Man La loi du marché

Stéphane Brizé, 2015, France, 93 min., French

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

**Friday, Nov. 11, 5 PM, Plaza Frontenac 5**

In "The Measure of a Man," a powerful and deeply troubling vision of the realities of our new economic order, Vincent Lindon gives his finest performance to date as unemployed everyman Thierry, who must submit to a series of quietly humiliating ordeals in his search for work. Futile retraining courses that lead to dead ends, interviews via Skype, a workshop critique of his self-presentation by fellow job-seekers — all are mechanisms that seek to break him down and strip him of identity and self-respect. Stéphane Brizé's film dispassionately monitors the progress of its stoic protagonist until at last he lands a job in the surveillance and control of his fellow man and finally faces one too many moral dilemmas. The *ATimes* says of "The Measure of a Man": "Sensitively handled yet unafraid to elicit squirming, and boasting a seriously affecting turn by Lindon — who won last year's Cannes award for Best Actor — it's a miniature portrait of quotidian desperation that nevertheless speaks to the collective psychic moan of job-seekers and those barely holding on everywhere."

**Sponsored by Centre Francophone at Webster University**

**NARRATIVE**



## Men in the Arena

J.R. Biersmith, 2016, Kenya/Somalia/U.S., 87 min.

**Saturday, Nov. 12, 7:30 PM, Washington U./Brown, Free**

A touching story of friendship, struggle, and triumph, "Men in the Arena" follows the journey of two friends on the Somali national soccer team who face impossible odds to fulfill their dreams. After surviving two decades of war, Saadiq, 17, and Sa'ad, 20, the team's most promising stars, enter the only televised match of the year, desperately hoping that scouts will be watching. With their passports of no value on the world stage, the players recognize that soccer may be their only ticket to escape ever-growing threats of terror, persecution, and poverty. Against this backdrop of fear and sacrifice, they embark on separate but equally improbable journeys. In the opportunity of a lifetime, Saadiq sets off for America with dreams of an education and a soccer career. Sa'ad continues his career in Mogadishu with the hopes of someday being reunited with his friend. Their biggest dream is shared — to be symbols of hope to generations who have only known war. **With director Biersmith, who is a native St. Louisan, and subjects Sa'ad and Saadiq, who both now reside in St. Louis.**

**Sponsored by Erv & Linda Rhode**

**DOCUMENTARY**





## Milwaukee 53206

Keith McQuirter, 2016, U.S., 52 min.

**Sunday, Nov. 13, 12 PM, Missouri History Museum, Free**

The stories that “Milwaukee 53206” tells reflect a common way of life for millions of households across the nation — the tragic result of a uniquely American era of mass incarceration. The United States now has the most prisoners of any nation in the world. The numbers are even more grim in Milwaukee’s mostly African-American 53206 ZIP code, where 62 percent of adult men have spent time in prison. “Milwaukee 53206” relates the intimate personal stories of those affected by mass incarceration in America’s most imprisoned ZIP code. Through the representative journeys of Beverly Walker, Dennis Walton, and Chad Wilson, the film luminatingly reveals how incarceration has shaped their lives, their families, and their community. More positively, the film shows how the ZIP code’s residents fight to move forward even as a majority of its young men end up in prison. As the Milwaukee Journal writes: “You might be expecting a gritty, depressing litany of statistics and tragedies about the city’s poorest ZIP code, but you’d be wrong.” **With director McQuirter and scholar Margaret Garb (Washington U. professor of History).**

Shown with **I, Destini** (Nicholas Pilarski & Destini Riley, 2016, U.S., 14 min.) An animated documentary that explores the poignant and imaginative illustrations of a youth grappling with the effects of having an incarcerated loved one.

DOCUMENTARY



## Moos

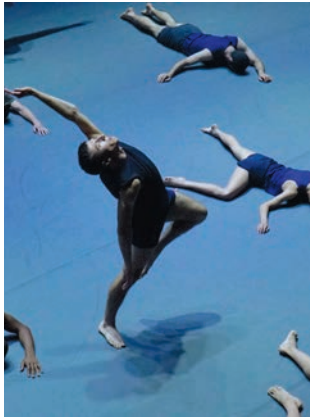
Job Gosschalk, 2016, Netherlands, 91 min., Dutch

**Saturday, Nov. 5, 4 PM, Plaza Frontenac 5**

**Monday, Nov. 7, 12 PM, Plaza Frontenac 5**

It’s Hanukkah evening, and everything remains the way it’s always been for Moos, who stayed in her hometown to take care of her father after her mother’s passing. But when her longtime childhood friend Sam arrives as a surprise guest from Israel, Moos gets the jolt she needs to examine the choices she’s made. With Sam back, Moos realizes that she’s put her life on hold to take care of others, and she needs to follow her own dream of going to acting school before it’s too late.

NARRATIVE



## Mr. Gaga

Tomer Heymann, 2015, Israel, 100 min., English & Hebrew

**Sunday, Nov. 6, 7 PM, .ZACK**

Ohad Naharin, artistic director of Israel’s Batsheva Dance Company, is regarded as one of the most important choreographers in the world. Profiling Naharin at a critical turning point in his personal life, “Mr. Gaga” introduces viewers to a man who combines an unshakable artistic integrity with an extraordinary vision. Filmed over a period of eight years, the film extensively chronicles Naharin’s fascinating history, which starts in Israel; includes a long stretch in the U.S. with Martha Graham, the Juilliard School, the School of American Ballet, and his own company; and eventually returns to his homeland, where the choreographer heads Batsheva and occasionally courts political controversy. Woven into all of this is a moving, tumultuous romance with his wife, a principal with Alvin Ailey, who gives up her burgeoning NYC career to go to Israel, where she never feels entirely comfortable. The film’s title refers to the style of dance that Naharin pioneers — dubbed “Gaga” — and he serves as an impassioned evangelist for its benefit to non-dancers. The film mixes intimate rehearsal footage with an extensive archive and breathtaking dance sequences to provide a revealing portrait of a creative genius — an artist whom the New York Times calls “one of most fascinating dancemakers on the planet.”

DOCUMENTARY



## My Life as a Film

**Das Leben drehen - wie mein Vater versuchte, das Glück festzuhalten**

Eva Vitija, 2015, Switzerland/U.S., 77 min., German & Swiss German

**Wednesday, Nov. 9, 7 PM, Hi-Pointe Backlot**

When Eva Vitija came of age, her father gave her a feature-length film about her life. Far from pleasing Eva, the film infuriated her. Her father, filmmaker Joshy Scheidegger, documented his family obsessively, and his daughter had vainly attempted to get away from his camera during her entire childhood. Only after Joshy died did Eva feel the need to examine his extensive film and video archive and, like her father, go behind the camera to chronicle the family. “My Life as a Film” is Eva’s intimately revealing search for the difficult yet healing truths hidden behind her father’s pictures. This debut, beautifully constructed personal documentary features several surprising turns, including the revelation that Joshy had another family before Eva’s. The fraught interview she conducts with her half-brother is a disturbing highlight of the film and Eva’s voice-over and interviews with her mother and brother are similarly startling in their candor. Because much of the family works in the field of psychology and psychiatry, Eva’s relatives offer sharp insight into their own and Joshy’s behavior. “My Life as a Film” makes particularly excellent use of both the father’s home-movie footage and excerpts from his professional work, whose themes and subjects have clear parallels with his personal life.

DOCUMENTARY



## Nana

Serena Dykman, 2016, Belgium/Poland/U.S., 100 min., French & English

DOCUMENTARY

**Sunday, Nov. 6, 12:30 PM, Plaza Frontenac 5**

At 22, filmmaker Serena Dykman had always known that her maternal grandmother, Maryla Michalowski-Dynamant, was an Auschwitz survivor, but she never dared or cared to inquire more about the Nana she had lost at 11. But after witnessing the terrorist attacks in Paris and Brussels, Serena decides to read her grandmother's memoir and makes a startling discovery: More than simply a survivor, Maryla is revealed as a woman who devoted her life to fighting intolerance. Inspired, Serena embarks on a journey with her mother, Alice, and a filmmaker to retrace Maryla's life, from her native town of Bedzin, Poland; to the horrors of Auschwitz, where she served as Dr. Mengele's translator; to Brussels, where she emigrated after the war. As they encounter those who knew Maryla, it becomes clear that she touched countless people. Publicly speaking to new generations about her experience in the camps, Maryla strove to ensure that the horrors of the Holocaust would be neither forgotten nor repeated. Although a highly personal film "Nana" also speaks to larger issues: the transgenerational weight of trauma and the necessity of Holocaust testimony continuing to be heard in the 21st century — a world where survivors are about to disappear and anti-Semitism and intolerance are on the rise. **With director Dykman, subject Alice Michalowski, and cinematographers Julia Elaine Mills and Nick Walker.**



## Neither Heaven Nor Earth Ni le ciel ni la terre

Clément Cogitore, 2015, Afghanistan/Belgium/France, 100 min., French & Persian

NARRATIVE

**Friday, Nov. 4, 2 PM, Plaza Frontenac 5**

**Monday, Nov. 7, 8:45 PM, Plaza Frontenac 5**

While on a mission in Afghanistan, French Army Capt. Antares Bonassieu's men start vanishing one by one without explanation. Bonassieu (Jérémy Renier) and his squad are assigned to monitor a remote valley of Wakhan, Afghanistan, on the border of Pakistan. Negotiating control of the region between local shepherds and possible Taliban sympathizers grows more and more tenuous for them as men from all sides start mysteriously disappearing. Unable to explain this eerie phenomenon, the soldiers find themselves embroiled in an existential nightmare, desperate for their own safety. The New York Times' A.O. Scott writes: "On the most fundamental level, 'Neither Heaven Nor Earth' is an impressive stunt, a horror movie masquerading as a film about the horrors of war. But its gravity and intelligence — the unassuming authority of Mr. Renier's performance and the sly self-confidence of M. Cogitore's direction — make it something more. It's not just spooky; it's genuinely haunting."

**Sponsored by Centre Francophone at Webster University**



## The New Classmate Nil Battey Sannata

Ashwiny Iyer Tiwari, 2015, India, 100 min., Hindi

NARRATIVE

**Thursday, Nov. 10, 4:15 PM, Plaza Frontenac 5**

**Friday, Nov. 11, 7 PM, Plaza Frontenac 5**

"The New Classmate" — director Ashwiny Iyer Tiwari's debut — is a heartwarming story about being courageous enough to dream. On her first day of school, Appu has no desire to get out of the bed she shares with her single mother, Chanda. She would much rather spend the day goofing off. After all, as far as Appu can tell, the daughter of a maid has little hope of being employed as anything else. Still, the 10th grade culminates in exams that determine whether Appu will get into college, and Chanda — who works multiple jobs to pay the school tuition — has big dreams for her daughter. When Appu's apathy hits a new low, Chanda, with the help of her employer, concocts a madcap plan to motivate her daughter and enrolls in her school. If Appu can earn the higher score on the next math test, Chanda will quit and quietly drop out; if not, the mother will mortify her daughter by revealing their relationship to the rest of the class. Does Appu have what it takes to earn a passing grade?



## Night School

Andrew Cohn, 2016, U.S., 88 min.

DOCUMENTARY

**Saturday, Nov. 5, 1 PM, Washington U./Brown, Free**

"Night School" examines adult education and the dropout epidemic plaguing inner-city America. The film provides an inside look at a cutting-edge high school located in one of the most impoverished neighborhoods in America and the brave students who attend it. Indianapolis has one of the lowest high-school graduation rates in the country. For adult learners Greg, Melissa, and Shynika, finally earning their high-school diplomas could be a life-changing achievement. Emmy Award-winning director Andrew Cohn's absorbing documentary observes their individual pursuits, fraught with the challenges of daily life and the broader systemic roadblocks faced by many low-income Americans. "Night School" closely follows the three students over the course of an entire school year, as they attempt to improve their lives and face their fears and attitudes about education. In a place where simply surviving often trumps education, these students boldly challenge the notion that folks at the bottom are takers and not makers. **With scholar Garrett Albert Duncan (Washington U. associate professor of Education and African & African-American Studies) and a Skype Q&A with director Andrew Cohn.**





## The Nine

Katy Grannan, 2016, U.S., 99 min.

**Saturday, Nov. 12, 6:30 PM, ZACK**

“The Nine” is an intimate and unflinching portrait of a ravaged community living on Modesto’s South Ninth Street — “The Nine” — a barren, forgotten street in California’s Great Central Valley. The film focuses on Kiki, an effervescent and childlike drifter whose only means of escape is through her imagination and whose precarious sense of self-worth hinges on the making of the film. Despite its harrowing subject matter, the documentary never sensationalizes — rather, it serves as a quiet elegy to Kiki and four others living on the Nine, each of whom clings to the possibility of an alternate life. Director Katy Grannan — a highly regarded photographer who publishes in venues such as the New Yorker — offers consistently striking imagery of sometimes weirdly unsettling beauty. Beautifully edited, the film follows a basic chronological path but makes unusual connections between scenes, offering poetic montages — often set to aptly chosen and evocative songs and music — and periodically speeding up and slowing down its rhythms to great effect. In its stark, unvarnished presentation of the addicts and prostitutes who have ended up on the Nine, the film offers insight into why they now reside there — cycles of poverty, neglect, and abuse — but refuses to offer simplistic diagnoses or easy solutions to the societal problems it so vividly captures. **With director Grannan.**

DOCUMENTARY



## No Crossover: The Trial of Allen Iverson

Steve James, 2010, U.S., 80 min.

**Sunday, Nov. 6, 7 PM, Washington U./Brown, Free**

On Valentine’s Day 1993, 17-year-old Bethel High School basketball star Allen Iverson was bowling in Hampton, Va., with five high-school friends. It was supposed to be an ordinary evening, but it became a night that defined Iverson’s young life. A quarrel soon erupted into a brawl pitting Iverson’s young black friends against a group of white patrons. The fallout from the fight and the handling of the subsequent trial landed the teenager — considered by some the nation’s best high-school athlete — in jail and sharply divided the city along racial lines. Oscar nominee Steve James (“Hoop Dreams”) returns to his hometown of Hampton, where he once played basketball, to take a personal look at this still-disputed incident and examine its impact on Iverson and the shared community. **With director James and scholars Vernon Mitchell (Washington U. Libraries curator of Popular American Arts) and Noah Cohan (Washington U. lecturer of American Culture Studies).**

DOCUMENTARY



## No Good Heroes

Johnny Xeno, 2016, U.S., 91 min.

**Friday, Nov. 4, 9:30 PM, Tivoli 1**

As a child, Wyatt witnessed a group of peaceful aliens survive the military’s attempt at mass extermination. Ever since, he’s taken a sympathetic interest in the aliens and exhibited a particular fascination with their young queen. Now an adult, Wyatt (Tim O’Leary) works as the police chief in the small town of Elm Grove and protects the stranded aliens by hiding them inside a complex of local caverns. Wyatt’s new partner, Lucas (Chad Crenshaw), seeks an escape from the troubles of his previous job, where he was fired and accused of cowardice, but soon after his arrival, Elm Grove proves anything but the sleepy burg of his hopes. Unable to reproduce and facing extinction, the ETs abandon their pacifist ways, initiating a deadly fight for survival. Their violent betrayal of Wyatt’s long-term kindness turns both his threatened town and his benign view of the aliens upside-down. An ambitious science-fiction thriller, “No Good Heroes” was shot in St. Louis and nearby locations. **With director Xeno, actress Nova Gaver, and members of the cast and crew.**

NARRATIVE



## The Nutty Professor

Jerry Lewis, 1963, U.S., 107 min.

**Saturday, Nov. 12, 2:15 PM, Webster U./Moore, Free**

SLIFF celebrates the comic genius of Jerry Lewis with a Lifetime Achievement Award. The Family Arena in St. Charles hosts the major event, “An Evening with Jerry Lewis” (see “Special Events”), which features the comedian discussing his long, eventful career in entertainment. As a helpful supplement to that personal appearance, the fest offers a double bill that provides further insight into Lewis’ artistic evolution. First, Gregory Monro’s documentary “Jerry Lewis: The Man Behind the Clown” (see separate film listing) provides a brisk, informative overview of his life and work. And then “The Nutty Professor” allows viewers to sample one of Lewis’ finest and funniest films as writer, director, and star. A delightful riff on “Dr. Jekyll and Mr. Hyde,” “The Nutty Professor” provides the actor with two wildly different roles: the nerdish Professor Julius Kelp, who drinks a potion designed to improve his hapless social life, and the post-transformation lady killer Buddy Love, who’s suave and obnoxious in equal measure. **With a video introduction by Jerry Lewis, a Lifetime Achievement Award honoree.**

NARRATIVE

*Plays on a double bill with “Jerry Lewis: The Man Behind the Clown.”*



## NY84

Cyril Morin, 2015, France/U.S., 80 min.

**Wednesday, Nov. 9, 5 PM, Hi-Pointe Backlot**

**Thursday, Nov. 10, 7 PM, Hi-Pointe Backlot**

“NY84” follows the adventures of three young artists in New York’s early-’80s downtown scene, providing an intimate glimpse into the creative and emotional lives of Kate (Sam Quartin), Anton (Chris Schellenger), and Keith (Davy J. Marr). Young and carefree, the friends party, photograph, paint, sing, and play their way through the clubs and lofts of Alphabet City. But the party ends in 1984, when Anton and Keith contract a mysterious illness — then known as the “gay cancer” — just as Kate’s music career takes off. In trying to save her friends, Kate joins the loving caregivers of other infected patients as they begin the long struggle to combat the widening AIDS epidemic. **With actor Chris Schellenger.**

**NARRATIVE**



## Oddball

Stuart McDonald, 2015, Australia, 95 min.

**Sunday, Nov. 13, 3 PM, Washington U./Brown, Free**

In the heartwarming “Oddball,” eccentric chicken farmer Allan “Swampy” Marsh (Shane Jacobson), with the help of granddaughter Olivia (Coco Jack Gillies), trains his mischievous dog, Oddball, to protect a penguin sanctuary from fox attacks. In the process, Swampy attempts both to reunite his family — daughter Emily (Sarah Snook), who’s the local wildlife ranger, loves her father but finds his da t behavior exasperating — and to save their seaside town. “Oddball” is based on an amazing true story. Middle Island — off the coast of War-ranbool, Victoria — is home to a colony of penguins, but their existence was threatened when predatory red foxes found their way to the island by walking through the water at low tide. The eal-life Swampy had the crazy idea that he could use his Maremma dog to protect the penguins — a notion that proved not so lunatic after all. The eardian writes of this delightful family film “‘Oddball’ is fun and thoughtfully minded, with a sweet charm that endears from the get-go. Themes a ound the importance of environmental preservation arise as a natural part of the story.”

**NARRATIVE**



## Off the Rails

Adam Irving, 2016, Canada/U.S., 87 min.

**Saturday, Nov. 5, 1 PM, Hi-Pointe Backlot**

“Off the rails” tells the remarkable true story of Darius McCollum, a man with Asperger’s syndrome whose overwhelming love of transit has landed him in jail 32 times for impersonating New York City bus drivers and subway conductors and driving their routes. As a boy in Queens, Darius found sanctuary from school bullies in the subway, where he befriended transit workers, who taught him to drive trains. By age 8, he had memorized the entire subway system. At 15, he drove a packed train six stops by himself, making all the stops and announcements. Over the next three decades, Darius commandeered hundreds of trains and buses, staying en route and on schedule, without ever getting paid. He even attended transit-worker union meetings, lobbying for better pay and working conditions for a union to which he didn’t belong. Although Darius has never damaged any property or hurt anyone in his decades of service, he has spent 23 years in maximum-security prison. Darius’ recidivism embodies the criminal-justice system’s failure to channel the passions of a harmless, mentally challenged man into a productive career and purposeful life.

Shown with **The Leprechaun’s Wife** (Alexandra Shiva, 2016, U.S., 21 min.) A portrait of an extraordinary woman, wife, and mother living on the autism spectrum.

**DOCUMENTARY**



## Old Stone

Johnny Ma, 2016, Canada/China, 80 min., Mandarin

**Monday, Nov. 7, 6:45 PM, Plaza Frontenac 6**

**Tuesday, Nov. 8, 2:10 PM, Plaza Frontenac 6**

In Johnny Ma’s thrilling debut feature, a Chinese taxi driver finds himself plun ed into a Kafkaesque nightmare in a society where life is cheap, compassion is ruinously expensive, and no good deed goes unpunished. When a drunk passenger causes Lao Shi to swerve and hit a motorcyclist, the driver stops to help the injured man. No police or ambulance arrives, so Shi drives the victim to the hospital and checks him in. Astonishingly, his compassionate behavior makes him liable for the man’s medical bills. The epercussions of Shi’s selfless act expose a society rife with bone-chilling callousness and bureaucratic indifference. On the verge of losing his cab, his job, and his family, Lao Shi (in a magnificent peformance by Chen Gang) has to resort to desperate measures to survive.

**Sponsored by St. Louis Chinese American News**

**NARRATIVE**





## Olympic Pride, American Prejudice

Deborah Riley Draper, 2016, Germany/U.S., 80 min.

DOCUMENTARY

**Sunday, Nov. 6, 2:45 PM, Tivoli 1**

In 1936, 18 African-American athletes — dubbed the “black auxiliary” by Hitler — participated in the Berlin Olympic Games, defying Nazi Aryan supremacy and Jim Crow racism. Despite their achievements, history forgot all except one, Jesse Owens. “Olympic Pride, American Prejudice” is the story of the other 17. Their heroic collective action created a seminal moment in civil rights. The film follows the athletes from the attempted boycott of the 1936 Olympics to their triumph at the Games and then to their unceremonious return to America. Variety praises SLIFF alum Deborah Riley Draper (“Versailles 73”) for “an absorbing job of capturing a historical moment that was even more fraught than it’s generally imagined to be,” and hails “Olympic Pride, American Prejudice” for reclaiming “the story of those 17 men and women: trailblazers who kicked open the door to a new society as much as Jackie Robinson did when he debuted on the Brooklyn Dodgers playing field 11 years later. (One of the 17 was, in fact, Robinson’s older brother, Mack Robinson.)”

**With director Draper and producer Michael A. Draper, a St. Louis native.**



## One Night Only

Matt Chung-tien Wu & Zhongtian Wu, 2016, China, 90 min., Mandarin

NARRATIVE

**Friday, Nov. 11, 9:15 PM, Plaza Frontenac 5**

**Sunday, Nov. 13, 7:45 PM, Plaza Frontenac 5**

Having lost his fortune and loved ones because of inveterate gambling, Gao Ye walks out from prison to face a cruel and lonely world. Intrigued by Momo, a beautiful hooker who mysteriously knocks on his door, he involves her in a plan intended to recoup all of his past losses. But things immediately spin out of control, and they instead find themselves enmeshed in a much larger scheme — one devised not by Gao Ye but by the criminal underworld. Further dimming his hopes, Gao Ye belatedly realizes that Momo is pursuing her own hidden agenda. Will they survive this one fateful night to see another sunrise? The Hollywood Reporter hails “One Night Only” as an “impressive directorial debut”: “Mixing suspense with romance in an uncommonly stylish noirish blend, ‘One Night Only’ marks its tyro filmmaker as a talent to watch while showcasing the acting talents of its charismatic stars, Aaron Kwok (‘Port of Call,’ ‘Cold War’) and Zishan Yang (‘So Young,’ ‘Miss Granny’).”

**Sponsored by St. Louis Chinese American News**



## Other People’s Footage: Copyright & Fair Use

Diane Carson & Robert Johnson Jr., 2016, U.S., 75 min.

DOCUMENTARY

**Saturday, Nov. 5, 10 AM, Washington U./West Campus Library, Free**

The centerpiece of a free master class on fair use and copyright (see “Special Events”), “Other People’s Footage” explores the three questions crucial to determining fair-use exemptions. The film presents helpful illustrative examples from nonfiction, fiction, and experimental films that use pre-existing footage, music, and sound from other individuals’ creations without permission or paying fees. Though on-camera interviews with noted documentarians and film and legal experts, the documentary also reviews relevant court cases and clarifies legal issues regarding trademark, parody, and shooting on location or in a controlled setting. Among the experts interviewed is Michael Donaldson, the industry’s go-to attorney for clearance and rights issues. Following the film co-directors Diane Carson — a longtime St. Louis film professor and critic — and Robert Johnson Jr. answer questions and amplify on the issues that the film explores. **With directors Carson and Johnson.**



## Out of Innocence

Danny Hiller, 2016, Ireland/U.K., 108 min.

NARRATIVE

**Saturday, Nov. 12, 3 PM, Tivoli 1**

Based on true events at the turn of the 20th century, the Irish social drama “Out of Innocence” tells the story of a woman falsely accused. When a newborn baby washes up on a beach, it’s shocking enough, but the child was also stabbed before being tossed into the water. At the same time, a young mother gives birth to a still-born baby 50 miles away and secretly buries the body on the family’s small holding. A link is made — wrongly — between the two babies, and after a questionable police investigation, the young woman is accused of two counts of murder. Even though the evidence clearly doesn’t support a prosecution, she is pursued and ultimately committed to trial, sparking a national outrage. At a time of great social discord in Ireland — marked by religious sectarianism, the nascent abortion debate, and the emergence of the first women’s movement — the young mother finds herself the unwitting central figure in a stubborn contest of the individual vs. the state. The cast of “Out of Innocence” includes the great Irish actress Fiona Shaw (“Harry Potter” series, “True Blood”).



## Out of the Box: Ending The Cycle of Incarceration

DOCUMENTARY

Rift Fournier, Zarko Mladenovic & Nenad Simic, 2015, U.S., 84 min.

**Friday, Nov. 4, 7:30 PM, Saint Louis U./Center for Global Citizenship, Free**

In the spring of 2000, the federal judges of the Eastern District of Missouri selected Doug Burris as the new chief probation officer and charged him with reversing a potentially dangerous trend: At the time, the district exceeded by 30 percent the national federal average for parole revocations. Burris began with three goals: diversify the office, start a jobs program, and offer cognitive-skills therapy to help ex-offenders learn how to make better choices. Burris has helped transform the district into the model for a successful supervised-release program. "Out of the Box" tells the personal stories behind these innovations. For faithful SLIFF attendees, "Out of the Box" may seem familiar. The film was the final project of Hollywood screenwriter and Lindenwood U. faculty member Rift Fournier, who finished a cut of the film just before his death in October 2013. SLIFF presented Rift's 50-minute version of the documentary that year, but his former students, Zarko Mladenovic and Nenad Simic, continued to shoot new footage and add context. SLIFF is honored to present the completed work. **With co-directors Mladenovic and Simic, and subjects Scott Anders, Doug Burris, Clark Porter, and Michael Wolff (dean of Saint Louis U. Law School).**

Shown with **Renewed** (Ashley Seering & Cory Byers, 2015, U.S., 8 min.) An ex-con restores furniture while working to repair his own life. **With co-directors Seering and Byers.**



## Ovarian Psychos

DOCUMENTARY

Kate Trumbull-LaValle & Johanna Sokolowski, 2016, U.S., 72 min.

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

The Ovarian Psychos gear up and ride out into the night, fanning out in pairs of two, four, and six. In constant motion, cruising up and down the storied streets of Boyle Heights, East Los Angeles, and Lincoln Heights, they call out to new riders to join them in a journey through the neighborhood: "Whose streets? Our streets!" Since forming in the summer of 2010 — led by activist and poet M.C. and single mother Xela de la X — the Ovas have made it their mission to cycle for the purpose of healing, reclaiming their neighborhoods, and creating safer streets for women on the Eastside. At first attracting only a few local women, the Ovarian Psychos have since become a large, ferocious, and unapologetic band of Latina heroines — a visible force in the barrios and on the boulevards of Los Angeles.

*Local bicycling advocacy group The Monthly Cycle holds a group ride to the screening. Most of TMC's events are exclusively for women and non-binary cyclists, but all genders are welcome to join this ride. Visit the group's Facebook page for more info. Riders gather at 5:45 pm at Gelateria Del Leone, 3197 S. Grand Blvd., with roll-out at 6:15 pm.*



## The Peacemaker

DOCUMENTARY

James Demo, 2016, U.S., 90 min.

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

This inspiring documentary profiles national peacemaker Padraig O'Malley, who helps make peace for others but struggles to find it for himself. The film captures Padraig's isolated life in Cambridge, Mass., and follows him over five years to some of the most dangerous crisis zones on Earth — from Northern Ireland and Kosovo to Nigeria and Iraq — as he applies a successful peacemaking model based on his own recovery from addiction. Now in the third act of his life, Padraig is in a race against time to find some form of salvation for both the world and himself. Calling the film "a deeply moving portrait of its truly admirable, complex subject," the Hollywood Reporter writes that "The Peacemaker" "is effectively divided between chronicling O'Malley's prodigious efforts on behalf of conflict negotiations — he practically lives out of a suitcase, and his Boston apartment is sparsely decorated — and depicting his fragile emotional and physical state.... O'Malley is a compelling camera subject, gaunt yet physically commanding, soft-spoken but charismatic, his soft Irish brogue as pleasant for us to listen to as it must be for the groups with whom he works. It's easy to see why this deeply thoughtful, self-made diplomat has succeeded where so many others have failed." **With director Demo, subject O'Malley, and scholar Sunita Parikh (Washington U. associate professor of Political Science).**



## Phantom Boy Chico Fantasma

NARRATIVE

Jean-Loup Felicioli & Alain Gagnol, 2015, France, 84 min.

**Saturday, Nov. 12, 2:15 PM, Washington U./Brown, Free**

"Phantom Boy," the highly anticipated new film from the Academy Award®-nominated writers and directors of "A Cat in Paris," is a stylish noir caper, set in the shadowy streets and alleyways of New York. Leo has a secret. A mysterious illness has transformed him into a phantom boy, able to leave the confines of his body and explore the city as a ghostly apparition. While in the hospital, he befriends Alex, a New York City cop injured while attempting to capture a nefarious gangster who has taken control of the city's power supply, throwing the metropolis into chaos. Now they must form an extraordinary duo, using Leo's phantom powers and Alex's detective work to foil the plot and save New York from destruction. "Phantom Boy" continues Gagnol and Felicioli's fascination with animated film noir, offering a heart-thumping adventure that pushes their trademark visual style to literal new heights, as Leo swoops and soars above the greatest skyline in the world. The voice cast for this English-language version includes Fred Armisen, Vincent D'Onofrio, and Jared Padalecki. Calling the film "action-packed and emotionally potent," the Film Stage says "Phantom Boy" "delivers a level of heartfelt dramatics to rival 'Inside Out.'"





## Po

John Asher, 2016, U.S., 93 min.

**Sunday, Nov. 13, 1 PM, Tivoli 1**

Based on a true story, "Po" tests the bonds of love between a grieving father and son. When David Wilson's young wife falls victim to cancer, he is left a single working dad with the sole responsibility of caring for his autistic son. Patrick (Julian Feder), who prefers to be called Po, is a gifted but challenged child who was very close to his mother and unable to communicate his own sense of loss. As father and son struggle to deal with life after mom, they each begin to withdraw. David (Christopher Gorham) is consumed by the high-pressure job he's close to losing, and Po copes with the bullying in his sixth-grade classroom by escaping into his magical fantasy world, the Land of Color, where he's just a typical carefree boy with a rich cast of companions. The challenge of serving as the single parent of a special-needs child creates a growing divide between father and son, threatening to separate David and Po permanently. **With director Asher and actor Julian Feder.**

NARRATIVE



## The Prison in Twelve Landscapes

Brett Story, 2016, Canada/U.S., 86 min.

**Saturday, Nov. 12, 4:30 PM, Saint Louis U./Center for Global Citizenship, Free**

An essential documentary, Brett Story's incisive and wide-ranging "The Prison in Twelve Landscapes" critically examines the prison system and its place — social, economic, and psychological — in American society. More people are imprisoned in the United States today than in any other time or place in history, yet prisons have never felt farther away or more out of sight. Not only are prisons sited in remote locales, but journalists, filmmakers and researchers are increasingly denied access to the world inside their walls. Story excavates the often-unseen effects that prisons — and our system of mass incarceration — have on communities and industries all around us. The film explores sites across the U.S.: a blazing California mountainside where female prisoners fight aging wildfires; a Bronx warehouse that specializes in prison-approved care packages; an Appalachian coal town betting its future on the promise of new prison jobs. Closer to home, Story visits the street where Michael Brown was shot in Ferguson and follows the Arch City Defenders as they challenge the financial exploitation of African-Americans by the St. Louis County municipal courts. **With a representative from Arch City Defenders.**

DOCUMENTARY



## The Pruitt-Igoe Myth

Chad Freidrichs, 2011, U.S., 83 min.

**Sunday, Nov. 6, 12 PM, Washington U./Brown, Free**

It began as a housing marvel. Two decades later, it ended in rubble. But what happened to those caught in between? "The Pruitt-Igoe Myth" tells the story of the transformation of the American city in the decades after World War II, through the lens of the infamous Pruitt-Igoe housing development and the St. Louis residents who called it home. At the film's historical center is an analysis of the massive impact of the national urban-renewal program of the 1950s and 1960s, which emptied American cities of their residents, businesses, and industries. Those left behind in the city faced a destitute St. Louis increasingly segregated by class and race. The residents of Pruitt-Igoe were among the hardest hit. Their gripping stories of survival, adaptation, and success are at the emotional heart of the film. **With producer Brian Woodman (Washington U. Libraries curator of Film & Media Archive) and former Pruitt-Igoe residents Sylvester Brown, Billy Towns, and Tommie Towns.** Shown with **More Than One Thing** (Steve Carver, 1970, U.S., 30 min.) Featuring an evocative jazz score and sharp editing, this impressionistic cinematic portrait follows Pruitt-Igoe resident Billy Towns as he discusses life in and outside the projects.

**Sponsored by Anonymous**

DOCUMENTARY



## A Quiet Passion

Terence Davies, 2016, U.K., 125 min.

**Sunday, Nov. 6, 5:15 PM, Tivoli 1**

Featured at a special gala screening at this year's Berlinale, "A Quiet Passion" chronicles the life of Emily Dickinson (Cynthia Nixon of "Sex in the City"): her loves, her struggles, and her magnificent poetry. Directed by lauded British director Terence Davies ("The Long Day Closes," "Sunset Song") and shot on set in Belgium and on location in Amherst, Mass., "A Quiet Passion" paints a sympathetic but far from idealistic portrait of Emily's life. A recluse who eventually boarded herself up in her bedroom, Dickinson is now recognized as a genius responsible for some of the most important verse in American literature, but she was virtually unknown in her lifetime, with fewer than a dozen of her nearly 1,800 poems published. Described as "an absolute drop-dead masterwork" by the New Yorker and "quietly masterful" by the Independent, the film combines a dramatic plot with surprising moments of humor. The cast includes Jennifer Ehle, Keith Carradine, and Jodhi May.

**Sponsored by Joy Book Club**

NARRATIVE



## Raising Bertie

Margaret Byrne, 2015, U.S., 102 min.

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

“Raising Bertie” is an intimate portrait of three African-American boys coming of age in rural North Carolina. Set in Bertie County, a rural African-American-led community in Eastern North Carolina, the documentary takes audiences deep into the emotional lives of three teens — Reginald “Junior” Askew, David “Bud” Perry, and Davonte “Dada” Harrell — over six years. This powerful vérité film weaves the young men’s stories together as they try to define their identities while navigating unemployment, institutional racism, violence, first love, fatherhood, and estrangement from family members and mentors. “Raising Bertie” allows viewers to see their world through the teens’ eyes, encouraging recognition of lives and communities too often ignored. Intimate access provides a unique longitudinal observation of the everyday, offering a remarkable lesson in what happens in the lives of young people caught in the complex interplay of generational poverty, educational inequity, and race. **With director Byrne.**

Shown with **Soul City** (Monica Berra, SheRea DelSol & Gini Richards, 2016, U.S., 20 min.) A group of civil-rights activists and city slickers attempted to create a black-owned, black-built multiracial utopia in North Carolina in the 1970s.

DOCUMENTARY



## The Red Turtle La tortue rouge

Michael Dudok de Wit, 2016, Belgium/France/Japan, 80 min.

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

An intriguing collaboration between independent Dutch animator Michael Dudok de Wit and the famed Studio Ghibli — longtime home of the legendary Hayao Miyazaki (“Spirited Away,” “Princess Mononoke”) — the dialogue-less “The Red Turtle” chronicles the major life stages of a castaway, a man stranded on a deserted tropical island populated by turtles, crabs, and birds but devoid of humans. The castaway finds himself confronted by a huge red turtle, which obstructs his efforts to escape the island. Eventually, however, the man and turtle develop a lasting bond. Making his feature debut, Dudok de Wit is best known for his much-lauded short “Father and Daughter” (2000), which won an Academy Award®, a BAFTA, the Grand Prix at Annecy, and dozens of other major prizes. Indiewire describes “The Red Turtle” as a “touching animated ode to the cycle of life,... a quiet little masterpiece of images, each one rich with meaning, that collectively speak to a universal process.”

NARRATIVE



## The Rendezvous

Amin Matalqa, 2016, Jordan/U.S., 93 min.

**Friday, Nov. 11, 7:15 PM, Tivoli 1**

The Jordan-shot “The Rendezvous” places a developing romance between Jewish-American doctor Rachel (Stana Katic of “Castle”) and Arab-American government bureaucrat Jake (Raza Jeyfry of “Homeland”) against a vivid backdrop of intrigue and adventure. After Rachel’s treasure-hunting brother dies in the Middle East, the pair travels across the globe in an attempt to untangle the mysteries surrounding his death. But they find themselves unexpectedly hunted by a doomsday group, the Armageddonites, who believe Rachel and Jake possess an ancient script discovered by her brother — an artifact that could bring about the end of days. Caught in the middle of a plot to hasten the extinction of mankind, Rachel and Jake now find that they’re required not only to solve a murder but also to save the world. In the process, they make a far more personal discovery, learning that treasure is where you find it. **With director Matalqa.**

NARRATIVE



## Requiem for a Running Back

Rebecca Carpenter, 2016, U.S., 89 min.

**Saturday, Nov. 5, 7:30 PM, Saint Louis U./Center for Global Citizenship, Free**

Director Rebecca Carpenter’s father, Lew Carpenter, was a world-championship running back for Vince Lombardi’s Green Bay Packers. When he dies, her family receives a surprise call from Boston University’s brain bank, which asks for Lew’s brain for study. BU’s tests yield shocking results, with Lew becoming the 18th NFL player diagnosed postmortem with chronic traumatic encephalopathy (CTE), a degenerative neurocognitive disorder that can cause episodes of rage, social withdrawal, and other unusual behaviors. Finding herself at ground zero of an unfolding public-health controversy, Rebecca embarks on a three-year odyssey across America to explore the far-reaching implications of this “new” disease in football players and other athletes. Rebecca approaches her subjects with a refreshing sense of humor, a manic curiosity, and a huge heart, and her subjects willingly open up and offer their insights and support. Through quirky and poignant visits with family friends, former NFL players, and headline-stealing scientists such as Dr. Bennet Omalu, Rebecca pursues a mystery decades in the making. **With director Carpenter, David Meggyesy (former linebacker for the St. Louis Cardinals and author of the bestselling memoir “Out of Their League”), and Jarred Fayson (executive director of the Journey After Foundation, a nonprofit that provides support for elite athletes transitioning out of football).**

DOCUMENTARY





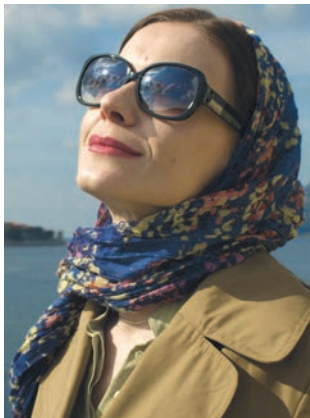
## Robert Shaw: Man of Many Voices

Pamela Roberts & Peter Miller, 2016, U.S., 71 min.

**Wednesday, Nov. 9, 7:30 PM, Webster U./Moore**

Largely self-taught, with only scant formal musical training, the remarkable Robert Shaw defied expectations by emerging from the world of pop music to achieve near-godlike status as a maker of choral music and to establish himself as a major conductor with the Atlanta Symphony Orchestra. Shaw won 14 Grammy Awards and an endless number of other honors, and his admiring mentors and colleagues included such formidable conductors as Arturo Toscanini and George Szell. But if the film generously enumerates Shaw's accomplishments, it is unafraid to frankly address his faults: A heavy drinker and carouser in his youth, he was a shameless philanderer who largely ignored his first family. Offsetting those personal vices, however, were considerable public virtues. Shaw was a committed pacifist and a champion of civil rights. Praising the documentary as "poignant and compelling," the *New York Times* calls it "admirably clear-eyed in its warts-and-all perspective." **With producer Kiki Wilson, a graduate of Washington U. and 32-year veteran of the Atlanta Symphony Orchestra Chorus.** Shown with **Soy Cubana** (Ivaylo Getov & Jeremy Ungar, 2016, Cuba/U.S., 17 min., Spanish) An all-female a cappella quartet from Santiago de Cuba crafts a musical career in a society in which artistic merit is not measured solely by economic success. **With producer Miller Ungar.**

DOCUMENTARY



## Sabina K.

Cristóbal Krusen, 2015, Bosnia and Herzegovina/U.S., 125 min., Bosnian & English

**Tuesday, Nov. 8, 6:30 PM, Tivoli 1**

Inspired by a true story, "Sabina K." follows the title character, a divorced mother of two small children, as she reconnects with Saša, a man who served with her in the Bosnian army during the war. Saša and Sabina fall deeply in love and plan to marry, but there's a seemingly intractable problem: Sabina is a Muslim and Saša a Catholic, and both families strongly disapprove of the marriage. Thankfully, the couple has an ally in Ankica, whose son — killed in the war — was a close friend. "Aunt" Ankica thinks of Sabina and Saša as her own children and invites them to her home on the island of Korčula to marry. When springtime comes, Sabina travels to Korčula, happily reuniting with Ankica and waiting for Saša to join them for the wedding. But the days pass, and Saša fails to arrive. With a troubled heart, Sabina returns to Sarajevo, where she discovers that Saša has taken all his things from her apartment and moved out. He leaves no note, provides no explanation. Sabina goes to Saša's mother for answers, but the deeply embittered woman treats her harshly and calls the police. Inexplicably, the love of her life has disappeared, and Sabina knows neither where he's gone nor why he's left. **With director Krusen.**

NARRATIVE



## The Sand Box

Jennifer Kramer, 2016, U.S., 47 min.

**Friday, Nov. 11, 6:30 PM, Saint Louis U./Center for Global Citizenship, Free**

In commemoration of Veterans' Day, SLIFF offers a double bill of films — a narrative and a documentary — that address the devastating effects of PTSD on returning soldiers and their families. Told through the eyes of 10-year-old Finn (Sayeed Shahidi), "The Sand Box" follows the youngster on a difficult journey after his dad (Mark Collier) returns as a changed man from his tour of duty in Iraq. Finn struggles mightily to make things normal again — to restore the family to its former loving state — but his father can't overcome the memory of a tragic wartime event. His struggles with PTSD ultimately lead to a casualty of war on the homefront. *Plays on a double bill with "When War Comes Home."*

NARRATIVE



## Santoalla

Daniel Mehrer & Andrew Becker, 2016, Spain/U.S., 83 min., English & Galician

**Sunday, Nov. 6, 1 PM, Hi-Pointe Backlot**

A pitch-perfect rural mystery, "Santoalla" chronicles what happens when a progressive Dutch couple, Martin Verfondern and Margo Pool, escape the constraints and complications of the city by decamping to the Spanish countryside. Exhausted after a fight against developers intent on knocking down their neighborhood for luxury housing, Martin and Margo move to the smallest, most out-of-the-way town imaginable — Santoalla, a crumbling ghost town whose population has been reduced to a single family of four, the Rodriguezes, after its other residents fled in search of jobs. Perhaps inevitably, conflicts between the newbies and old-timers arise, and after years of wrangling, Martin inexplicably disappears. Given the secluded locale and small pool of potential perps, the Rodriguez family soon falls under suspicion. "Santoalla" expertly unfolds its fascinating, dramatic story, but the film also explores issues at play in communities of all sizes, especially the question of who controls common land. And for those who insist on tidy endings: Yes, the mystery of Martin's disappearance is satisfyingly resolved. Shown with **The Rain Will Follow** (Eugene Richards, 2016, U.S., 15 min.) Though confined to a nursing home, 90-year-old Melvin Wisdahl lives a rich interior life, filled with memories of his ghost town of a home and his love of the ever-evolving and threatened land.

DOCUMENTARY



## Screenagers

Delaney Ruston, 2016, U.S., 68 min.

**Saturday, Nov. 12, 4:15 PM, Plaza Frontenac 5**

Today's children and teens, with their rapid-fire thumbs and six-second attention spans, sometimes appear to be scrolling through life. Recognizing the symptoms in her own kids, physician and filmmaker Delaney Ruston researched the problem and discovered that the average child spends a shocking 6.5 hours a day looking at screens. What was the impact of all this time spent staring at phones, tablets, computers, and video games? In "Screenagers," Ruston takes a deeply personal approach to answering that question, probing into the dark corners of family life, including her own, to explore struggles over social media, video games, and Internet addiction. Sharing both poignant and unexpectedly funny stories and offering valuable insights from authors, psychologists, and brain scientists, "Screenagers" reveals the many ways in which tech time affects kids' development. The film also provides practical solutions for empowering kids to better navigate the digital world and find the necessary balance between the real and the virtual.

Shown with **The Adaptable Mind** (Tiffany Shlain, 2015, U.S., 12 min.) The story of LA art professor Mary Beth Heffernan's project with Ebola health-care workers serves as a jumping off point to explore the skills we need to flourish in today's world.

DOCUMENTARY



## Searching for Home

Hari Secic, 2016, Bosnia and Herzegovina/U.S., 53 min., Bosnian

**Saturday, Nov. 5, 6 PM, Gallery 210 at UMSL, Free**

**Saturday, Nov. 12, 6:30 PM, Gallery 210 at UMSL, Free**

A former exchange student at UMSL, director Hari Secic returns to St. Louis with his first feature, a vérité portrait of a man torn between two countries. A Bosnian Muslim, Saed survived the genocide in Srebrenica, but the war robbed him of his youth and his home. Moving to the U.S. as a refugee, Saed became a long-haul truck driver and achieved at least a version of the American Dream. But Saed loved his homeland, and he eventually decided to abandon his newly created life, leaving his wife and kids — who chose to stay in the U.S. — to return to his Bosnian village. The relocation failed to last, however, and Saed is now essentially a man without a home, forever moving back and forth across the Atlantic. **With director Secic and producer Rita Csapo-Sweet.**

Shown with **All That Remains** (Rita Csapo-Sweet, 2016, U.S., 28 min.) UMSL professor Csapo-Sweet conducts a self-described "house tour from Hell," recording the remains of her historic home in Dogtown after a devastating house fire. **With director/subject Csapo-Sweet. Stairway** (Miroslav Mandic, Slovenia, 2015, 17 min., Slovenian) Imagination transforms childhood environments into places much larger and more beautiful than their actual reality.

DOCUMENTARY



## Seed

Jon Betz & Taggart Siegel, 2016, India/U.S., 93 min.

**Saturday, Nov. 12, 12:15 PM, Tivoli 1**

"Seed" chronicles the David-and-Goliath battle now being fought to ensure the diversity of the Earth's seed stock. Few things are as miraculous and vital as seeds. Yet in our modern world, these precious gifts of nature are in grave danger. In less than a century of industrial agriculture, our once-abundant seed diversity has been drastically winnowed down to a handful of mass-produced varieties. Family farmsteads have given way to mechanized agribusinesses sowing genetically identical crops on a monstrous scale. Today, our seeds are increasingly private property held in corporate hands, with a cadre of 10 agrichemical companies (including Syngenta, Bayer, and Monsanto) now controlling more than two-thirds of the global seed market. But people everywhere are waking up to the vital importance of seeds for our future. Seed libraries, community gardens, and a new generation of passionate young farmers are cropping up to shift the balance toward a more sustainable seed paradigm. **With Skype Q&A with co-director Siegel.**

Shown with **Bright Spots** (Jilli Rose, 2016, Australia, 8 min.) An animated, poetic portrait of scientist Nick Homes and his work preventing extinctions on islands.

**Sponsored by Claire Anderson**

DOCUMENTARY



## Shared Rooms

Rob Williams, 2016, U.S., 75 min.

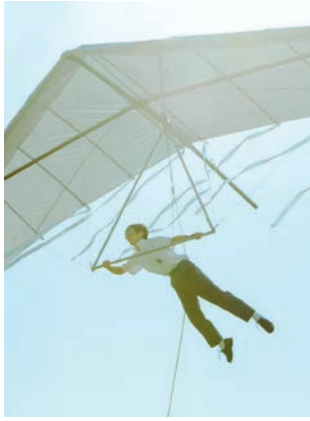
**Friday, Nov. 4, 9 PM, Hi-Pointe Backlot**

**Saturday, Nov. 5, 6 PM, Hi-Pointe Backlot**

A holiday-themed romantic comedy, "Shared Rooms" explores the meaning of home and family through three interrelated stories of gay men finding connections during the week between Christmas and New Year's Day. In one of the story strands, a married couple takes in a teenage relative who was kicked out of his home after his parents discovered he was gay. In another of the film's narratives, a pair of roommates are forced to share a bed for the week, much to the delight (and horror) of the one harboring a secret crush on the other. And in the final plotline, two men looking for a quick hookup end up finding a much stronger connection.

NARRATIVE





## She Remembers, He Forgets

Adam Wong, 2015, Hong Kong, 108 min., Cantonese

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

**Sunday, Nov. 6, 3 PM, Plaza Frontenac 5**

Gigi (Miriam Yeung) is a travel agent yearning to see more of the world but married to a man whose work schedule consistently fails to align with hers. Worse, Pang (Jan Lamb) may also be cheating on her. As she processes her emotions on the subject, Gigi fondly recalls her high-school days, when the two met, and the third person in their tight trio, So Bok-man (Ng Siu-hin). Pang (Yao Hawk Sau) and So are already best of friends when young Gigi (Cecilia So) transfers to the school, and the three quickly become inseparable. Both teenage boys are keen on Gigi, but it's the more gregarious Pang who seals the deal, triggering So's disappearance from school. In revisiting her memories, Gigi suddenly realizes that she made the wrong choice in the past and races to reconnect with So in the present.

**Sponsored by St. Louis Chinese American News**

**NARRATIVE**



## She Started It

Nora Poggi, Insiyah Saeed & Jennifer Steinman, 2015, France/U.S., 90 min., English, French & Vietnamese

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

Following five women over two years as they pitch venture capitalists, build teams, bring products to market, fail, and start again, "She Started It" takes viewers on a global roller-coaster ride from San Francisco to Mississippi, from France to Vietnam. Along the way, it weaves in big-picture perspectives from women such as investor Joanne Wilson; White House CTO Megan Smith; GoldieBlox CEO Debbie Sterling; and Ruchi Sanghvi, the first female engineer at Facebook. Through intimate, action-driven storytelling, "She Started It" explores the cultural roots of female underrepresentation in entrepreneurship, including pervasive self-doubt, fear of failure, and risk aversion among young women.

**DOCUMENTARY**



## Show Me Democracy

Dan Parris, 2016, U.S., 90 min.

**Sunday, Nov. 6, 6:30 PM, Saint Louis U./Center for Global Citizenship, Free**

"Show Me Democracy" asks: Can a small group of young people make a difference in complex and imperfect systems? Following the advocacy and activist efforts of seven college students in the aftermath of events in Ferguson, the documentary chronicles their thoughts on police brutality and failing school systems, their interactions in a policy internship program, and their visit to Jefferson City to advocate for the reforms needed to improve postsecondary educational access for those who have been disenfranchised by their race, undocumented status, or limited resources. The film also traces the parallel journey of a student who leaves the team to take a leadership role in protests on the streets of Ferguson. **With director Parris and subjects Karina Arango, Karissa Anderson, Robert Elam, Brittany Ferrell, Amber Overton, Jocelyn Posos, Faith Sandler, and Derion Tabb.**

**DOCUMENTARY**



## Sila Samayangalil

Priyadarshan Soman Nair, 2016, India, 110 min., Tamil

**Saturday, Nov. 5, 3:30 PM, Hi-Pointe Backlot**

**Sunday, Nov. 6, 8 PM, Hi-Pointe Backlot**

A dramedy with a strong message of social awareness, "Sila Samayangalil" focuses on eight characters from different walks of life who provide their blood samples for an AIDS test. In the pathology lab where the screening occurs, those tested are forced to cool their heels as the blood is processed. To avoid the tension of waiting, they collectively decide to bribe the technician, who provides partial results: Only one among the group has AIDS. Far from relieving their worries, this frustratingly incomplete information only ratchets up the anxiety. When the individual results finally become available, each of the eight is called in to receive the news and, one by one, walks out with relief, offering sympathy to the dwindling few who remain. At the end, when only two are left — including the film's protagonist — "Sila Samayangalil" takes an unexpected and highly emotional turn. **With producers Radhika Chaudhari and Rajan Kanul.**

**NARRATIVE**



## The Slippers

Morgan White, 2016, Canada/U.S., 91 min.

**Sunday, Nov. 13, 3:30 PM, Tivoli 1**

Cinephiles, Oz fans, and Garland groupies will delight in “The Slippers,” which traces the unbelievable history of the sparkly-red footwear sported by Dorothy in “The Wizard of Oz.” The c were actually multiple sets of the ruby slippers, and the movie tells the surprisingly twisty and complicated story behind their 1970 discovery in MGM’s cavernous storerooms and their eventual dispersal to an eclectic — and frequently eccentric — group of collectors. Bought, stolen, and coveted by many, the slippers have over time become the single most desired piece of Hollywood memorabilia. The s d fate of pioneering collector Debbie Reynolds’ vast assemblage of classic costumes and props — the actress purchased a rejected curled-toe iteration of the shoes — serves as an intriguing subplot. A still-unsolved mystery involving a pair of slippers pilfered from a quaintly low-tech museum in Judy Garland’s hometown adds an intriguing element of suspense to the proceedings. The e’s even a modest local connection: Former red-slippers owner Philip Samuels lives in St. Louis and provides an interview.

DOCUMENTARY



## Sonita

Rokhsareh Ghaem Maghami, 2016, Germany/Iran/Switzerland, 90 min.

**Sunday, Nov. 13, 1 PM, ZACK**

Two-time Sundance Film Festival award winner “Sonita” tells the inspiring story of Sonita Alizadeh, an 18-year-old Afghan refugee in Iran, who thinks of Michael Jackson and Rihanna as her spiritual parents and dreams of becoming a big-name rapper. For the time being, her only fans are the other teenage girls in a Tehran shelter. And her family has a very different future planned for her: As a bride, she’s worth \$9,000. Iranian director Rokhsareh Ghaem Maghami (“Going up the Stairs”) poignantly shifts from observer to participant, raising legitimate questions about documentary ethics but offering Sonita undeniably essential aid. An intimate portrait of creativity and womanhood, “Sonita” highlights the rarely seen intricacies and shifting contrasts of Iranian society.

DOCUMENTARY



## Southern Rites

Gillian Laub, 2016, U.S., 87 min.

**Saturday, Nov. 12, 12 PM, Missouri History Museum, Free**

“Southern Rites” highlights the entrenched racial divides and vestiges of racism that stubbornly persist in Montgomery County, Ga. The film ollows filmmaker Gillian Laub as she returns to Mount Vernon, where she once photographed the town’s segregated proms. When her pictures were published in 2009, they garnered national attention, bringing the area unwanted notoriety. Although the proms are now integrated — the film visits the t wn one year after their merger — the community continues to grapple with issues of race, as amply evidenced by the repercussions that occur when a white town resident is charged with the murder of a young black man. The ase sharply divides locals, and the ensuing plea bargain and sentencing uncover difficult truths and produce emotional revelations. As the divisive case unfolds, Laub also chronicles the campaign of Police Chief Calvin Burns to become Montgomery County’s first bl ck sheriff. “Southern Rites” features revealing interviews with people involved in the two stories, who offer complex reflecti ns on how well-worn racial lines may have informed the outcome of both events. “Southern Rites” is the directorial debut of Laub, a celebrated visual artist whose photographs have appeared in Time and the New Yorker. **With director Laub and scholar Lerone Martin (Washington U. assistant professor of Religion and Politics).**

DOCUMENTARY



## St. Louis Brews

Bill Streeter, 2016, U.S., 60 min.

**Thursday, Nov. 3, 8 PM, Tivoli 1, \$25 for opening-night special event with reception**

SLIFF kicks off our 25th anniversary with a beer blast: a suds-centric reception and a work-in-progress screening of “St. Louis Brews,” Bill Streeter’s celebration of all things hops-related in the Lou. Streeter is an alum of the fest whose 2011 documentary “Brick by Chance and Fortune” premiered at the St. Louis Filmmakers Showcase and was reprised at SLIFF. Inspired by the same-named 2009 book, “St. Louis Brews” examines St. Louis’ defining influence n the beer industry and profiles the inn vative craft brewers who are building on that storied tradition. The sc ening features a generous sampling of three extended sequences from the film and the Q&A will include a number of the brewers featured. Th ough interviews, archival footage, memorabilia, and visits to brewing sites of yesterday and today, “St. Louis Brews” will quench beer afici nados’ thirst for knowledge, and our opening-night reception will satisfy their actual desire to drink with complimentary product from local breweries. **With director Streeter and subjects.**

*Includes 6:30 p.m. reception.*

**Sponsored by Jon Mendelson REALTORS**

DOCUMENTARY





### **The Star of Algiers** L'étoile d'Alger

Rachid Benhadj, 2016, Algeria, 101 min., Arabic

**Wednesday, Nov. 9, 9:15 PM, Tivoli 1**

“The Star of Algiers,” a sexy, smoky, jazz-fied film, is the latest from Algerian director Rachid Benhadj. Moussa is a musician who dreams of becoming the Michael Jackson of Algiers. Displaying equal measures of talent and energy, Moussa pursues this seemingly outlandish ambition by playing with his small band of musicians, first in wedding parties and then in nightclubs. Soon enough, Moussa’s hopes become realities, and he’s proclaimed the new “Star of Algiers.” But not everyone admires his music and his lifestyle, and Moussa’s modern ways draw the unwanted attention of his neighborhood’s conservative religious clerics — one of whom is his own brother.

**NARRATIVE**



### **Staying Vertical** Rester vertical

Alain Guiraudie, 2016, France, 100 min., French

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

**Saturday, Nov. 5, 4:15 PM, Plaza Frontenac 6**

Screenwriter Leo (Damien Bonnard) is researching a script — and coping with writer’s block — in the south of France. During a scouting excursion, he is seduced by Marie (India Hair), a free-spirited and dynamic shepherdess, and nine months later she gives birth to their child. Suffering from post-natal depression and with no faith in the feckless Leo, who comes and goes without warning, Marie abandons both of them, and the accidental daddy finds himself alone with a baby to care for. That cursory description of “Staying Vertical,” however, scarcely hints at the film’s boundary-pushing content — from close-up shots of genitalia to a queasily messy birth to extremely graphic gay sex with a dying senior. Vanity Fair’s Richard Lawson confidently asserts that “Staying Vertical” was “the most shocking film at Cannes this year.” Although director Alain Guiraudie’s previous work, “Stranger by the Lake,” had its share of explicit material, Lawson declares: “I don’t think anyone expected the variety of startling images in ‘Staying Vertical,’ a movie that unravels in a fashion reminiscent of Charlie Kaufman, only with a decidedly Euro twist.”

**Sponsored by RD Zurich**

**NARRATIVE**



### **Story of Judas** Histoire De Judas

Rabah Ameur-Zaïmeche, 2014, France, 99 min., French

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

A bold retelling of the saga of the most infamous of the 12 disciples, Rabah Ameur-Zaïmeche’s movie portrays Judas not as the betrayer of Jesus but as his most devoted and loving friend. In addition to directing, writing, and producing “Story of Judas,” Ameur-Zaïmeche stars in the title role. Filming in starkly beautiful desert locations in his native Algeria, Ameur-Zaïmeche immediately establishes the unshakable bond between the two men: In the opening scene, we witness Judas carry Jesus (Nabil Djedouani), weakened by a 40-day fast, on his back over hilly terrain. When Jesus’ teachings begin to attract large crowds in Judea, Judas assumes an even greater role as his friend’s protector, trying to shield him from Pontius Pilate’s Roman forces, who are growing ever more threatened by the prophet. In this graceful reimagining of one of the Bible’s best-known stories, Ameur-Zaïmeche presents both Jesus and Judas as victims of the occupying army’s power plays. **With director and star Ameur-Zaïmeche.**

**NARRATIVE**



### **The Tenth Man** El rey del Once

Daniel Burman, 2016, Argentina, 82 min., Spanish, Hebrew & Yiddish

**Friday, Nov. 11, 4:30 PM, Plaza Frontenac 6**

**Sunday, Nov. 13, 12:15 PM, Plaza Frontenac 6**

Award-winning Argentine director Daniel Burman returns with “The Tenth Man,” a tender, well-observed comedy that explores — with a delicate lightness of touch — the intricacies of the father-son relationship and the definitions of identity and home. After years away, Ariel returns to Buenos Aires seeking to reconnect with his father, Usher, who runs a charity in the city’s bustling Jewish district where Ariel spent his youth. But Usher puts off a meeting with his son, instead roping him into a number of small assignments for the foundation. During the course of his chores, Ariel meets Eva, who volunteers for Usher’s charity. Eva’s radiant inner strength and independent spirit inspire Ariel both to reexamine the traditions that once divided father and son and to reclaim his Jewish identity. Letting go of his old expectations, Ariel allows himself to be drawn back into the center of a vibrant and fascinating community.

**NARRATIVE**



## Tim Timmerman, Hope of America

Cameron Sawyer, 2016, U.S., 94 min.

**Sunday, Nov. 6, 7 PM, Tivoli 3**

Mount Vista High's student-body president Tim Timmerman (St. Louis native Eddie Perino) — class of 1994 — has aspirations of attending Yale and becoming a famous politician. Although derided and snubbed by the cool kids in school, Tim manages to beat head cheerleader Mackenzie Miller in the election by assembling a wildly diverse coalition of disenfranchised groups such as the cowboys, the goths, and the nerds. Once elected as president, however, Tim has zero interest in doing any actual work: He simply coasts, believing that his office will open the door to Yale and a future political career. When Tim's laziness and missteps undermine his dreams for the future, he realizes that Sydney (Chelsea Maidhof), a girl from a rival high school, might actually provide the quickest pathway to Washington. The attraction for scheming Tim is not Sydney's beauty and intelligence — at least not initially — but her father's potentially helpful connections as a U.S. senator. Nothing can stop Tim from reaching the top ... except himself.

**NARRATIVE**



## To Keep the Light

Erica Fae, 2015, U.S., 88 min.

**Saturday, Nov. 12, 2:15 PM, Tivoli 3**

In 1876 Maine, Abbie (writer-director Erica Fae) tends the lighthouse on a remote island for her ailing husband. When a mysterious stranger washes up on shore, secrets buried in deep waters come to light, and Abbie is forced to navigate an unforgiving new world and reckon with both her past and her future. Inspired by the true stories of women lighthouse keepers, "To Keep the Light" uses the composite character of Abbie to give voice to their largely unknown experience. Working in isolation and under extreme conditions, these women — who inherited their jobs from infirm or deceased husbands or fathers — were trailblazers, embodying feminism long before the word existed and far from the urban, intellectual circles that spawned the women's rights movement. Nuanced and true to her times, Abbie is a female lead rarely depicted on screen: strong and stoic, sensual but not sexualized. Shot on an island off the coast of northern Maine, "To Keep the Light" revealingly illuminates the tumultuous inner life of a woman who is, literally and figuratively, at the edge of society. **With writer/director/star Fae.**

**Sponsored by Joni Tackette Casting and Diane & John Kalishman**

**NARRATIVE**



## To Sleep with Anger

Charles Burnett, 1990, U.S., 102 min.

**Sunday, Nov. 6, 8 PM, Tivoli 1, Free**

The fine new restoration of director Charles Burnett's "To Sleep with Anger" concludes SLIFF's two-part tribute to the Lifetime Achievement Award honoree, which begins with an afternoon screening of "Killer of Sheep" (see separate film listing). Burnett's beautiful, poetic masterpiece is novelistic in its narrative density and richness of characterization. Harry Mention (a magnetic Danny Glover), an enigmatic drifter from the South, comes to visit an old acquaintance named Gideon (Paul Butler), who now lives in South-Central Los Angeles. Harry's charming, down-home manner hides a malicious penchant for stirring up trouble, and he exerts a strange and powerful effect on the people in the town. The cast includes Mary Alice, Sheryl Lee Ralph, and Carl Lumbly. The New Yorker's Michael Sragow writes: "This eccentric comedy-drama is a truly folkloric film. Burnett and his cast tap depths of mystery, soulfulness, and glee." **With director Burnett, a Lifetime Achievement Award honoree, and scholar Rebecca Wanzo (Washington U. associate professor of Women, Gender, and Sexuality Studies and associate director of the Center for the Humanities).**

**Co-presented with St. Louis Public Library**

**NARRATIVE**



## Toni Erdmann

Maren Ade, 2016, Germany, 162 min., German

**Wednesday, Nov. 9, 7 PM, Plaza Frontenac 5**

Winfried (Peter Simonischek) doesn't see much of his working daughter Ines (Sandra Hüller). The suddenly student-less music teacher decides to surprise her with a visit after the death of his old dog. It's an awkward move because serious career woman Ines is working on an important project as a corporate strategist in Bucharest. The geographical change doesn't help the two to see more eye to eye. Practical joker Winfried loves to annoy his daughter with corny pranks. What's worse are his little jabs at her routine lifestyle of long meetings, hotel bars, and performance reports. Father and daughter reach an impasse, and Winfried agrees to return home to Germany. Enter flashy Toni Erdmann, Winfried's smooth-talking alter ego. Disguised in a tacky suit, weird wig, and even weirder fake teeth, Toni barges into Ines' professional life, claiming to be her CEO's life coach. As Toni, Winfried is bolder and doesn't hold back, but Ines meets the challenge. The harder they push, the closer they become. London's Telegraph writes: "The film's sweetness and bitterness are held so perfectly in balance, and realised with such sinew-stiffening intensity, that watching it feels like a three-hour sports massage for your heart and soul."

**NARRATIVE**





## Tower

Keith Maitland, 2016, U.S., 94 min.

**Sunday, Nov. 13, 6 PM, ZACK**

Fifty years ago, the nation's innocence about gun violence was lost. On Aug. 1, 1966, a sniper rode the elevator to the top floor of the University of Texas Tower and opened fire, holding the campus hostage for 96 minutes. When the gunshots were finally silenced, the toll included 16 dead, three dozen wounded, and a shaken nation left trying to understand. Combining archival footage with rotoscopic animation in a dynamic, never-before-seen way, "Tower" reveals the stories of the witnesses, heroes, and survivors of America's first mass school shooting, when the worst in one man brought out the best in so many others. The film explores this untold history through the first-person stories of seven specific characters: two students who were shot that day, the two police officers who ended the siege, two civilians who inserted themselves into the story to provide aid to victims and police, and the radio reporter who broadcast live from the scene and brought the terrifying events in Austin to listeners around the nation. Variety lauds the film as "a formally and thematically ambitious documentary" that "powerfully channels the terror and confusion of that terrible August day while also achieving the weight and authority that can only come with time and distance."

DOCUMENTARY



## The Trans List

Timothy Greenfield-Sanders, 2016, , 57 min.

**Saturday, Nov. 12, 1 PM, Hi-Pointe Backlot, Free**

HBO's "The Trans List," directed by portrait photographer and filmmaker Timothy Greenfield-Sanders and featuring interviews by trans author and advocate Janet Mock, explores the experiences of Americans who identify as transgender. The film gives a platform to a diverse group of 11 individuals to tell their stories in their own words, addressing identity, family, career, love, struggle and accomplishment. Among those featured are Caitlyn Jenner and Laverne Cox (the producer of "Free CeCe!," which immediately follows "The Trans List"). Other films in Greenfield-Sanders' impressive documentary series — which explores the lives of representative figures from a wide range of demographic groups — are "The Out List," "The Women's List," and the multi-volume "The Black List" and "The Latino List."

DOCUMENTARY



## Trespass Against Us

Adam Smith, 2016, U.K., 99 min.

**Wednesday, Nov. 9, 8:30 PM, Plaza Frontenac 6**

**Friday, Nov. 11, 8:30 PM, Plaza Frontenac 6**

In "Trespass Against Us," three generations of the Cutler family live as notorious outlaws among some of the wealthiest lands in Britain. They spend their time hunting, raiding large estates, and tormenting the police. In the midst of it all, Chad (Michael Fassbender) finds himself torn between respect for his father (Brendan Gleeson) and a desire for a better life for his children. But the law is cracking down on his clan, and the decision might not be his to make. "Trespass Against Us" features an original score by the Chemical Brothers. IndieWire enthuses: "It's a crime drama chewed up by a cheeky sense of humor — or, maybe it's a quirky comedy set against the miserable campgrounds that lie on the fringes of the criminal underworld. Either way, Adam Smith's spirited debut is as amusingly daffy and scatterbrained as any of the Cutler boys."

NARRATIVE



## Two

Soheila Golestani, 2015, Iran, 70 min., Persian

**Sunday, Nov. 6, 6 PM, Hi-Pointe Backlot**

**Monday, Nov. 7, 9:30 PM, Hi-Pointe Backlot**

The directorial debut of Iranian actress Soheila Golestani, the quietly powerful "Two" is loosely adapted from American author Bernard Malamud's short story "Maid's Shoes." Pari (Mahtab Nasirpour), a lonely, middle-aged chambermaid, is hired by visiting expat Bahman (Iranian star Parviz Parastui) to help in packing the furniture and equipment from his father's house, which he intends to sell. The gregarious employee and taciturn employer develop an uneasy relationship: Pari annoys with her constant chatter, but Bahman grudgingly recognizes the plight of the impoverished housekeeper. Screen International singles out the lead actors for praise: "Parastui is gruff and downbeat in the role of Bahman, content to let his co-star dominate the screen. As Pari, Nasirpour is magnetic. Her hair has the texture of straw and her looks are as threadbare as her clothes. But in her smile and her mercurially expressive eyes, we catch a glimpse of the beauty and warmth that poverty has nearly extinguished."

NARRATIVE



## Two Trains Runnin'

Sam Pollard, 2016, U.S., 80 min.

DOCUMENTARY

**Sunday, Nov. 13, 6 PM, Missouri History Museum, Free**

“Two Trains Runnin’ — featuring the music of Gary Clark Jr. — both pays tribute to a pioneering generation of musicians and cuts to the heart of our present moment, offering a crucial vantage from which to view the evolving dynamics of race in America. In June of 1964, hundreds of college students, eager to join the civil-rights movement, traveled to Mississippi, starting what would be known as Freedom Summer. That same month, moving on a parallel track, two groups of young men — musicians, college students, and record collectors — also traveled to the Deep South to find blues legends Son House and Skip James. Mississippi was a tense and violent place that summer, and in the state’s charged atmosphere, it was easy to mistake the young blues fans as activists. Finally, on June 21, 1964, these two campaigns collided in memorable and tragic fashion. In telling this remarkable story, “Two Trains Runnin’” revisits an important moment when America’s cultural and political institutions were dramatically transformed. **With subject Greg Tate (author of “Flyboy in the Buttermilk”), Jacqueline K. Dace (director of internal affairs at the National Blues Museum), and scholar Paige McGinley (Washington U. assistant professor of Performing Arts).**



## Two Worlds

Maciej Adamek, 2016, Poland, 51 min., Polish

DOCUMENTARY

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

In “Two Worlds,” a sweet, inspiring family portrait, 12-year-old Laura serves as the viewers’ guide through life with her deaf parents — an existence that’s undoubtedly unusual and challenging but also surprisingly ordinary. Laura is an absolute charmer, displaying precocious insight and self-awareness. In her discussions with friends, she touchingly reveals what it feels like to have others mock her parents and admits how difficult it is to feel responsible for serving as their spoken-word link to the hearing world. But Laura also acknowledges that she sometimes exploits their inability to hear, taking secret advantage as any 12-year-old would. Shown with **The Mute’s House** (Tamar Kay, 2015, Israel/Palestinian Territories, 32 min., Arabic, English & Hebrew) Yousef, an 8-year-old Palestinian boy who lives with his deaf mother, navigates between the Jewish and Muslim areas of a city torn apart by hatred and violence.



## Ville-Marie

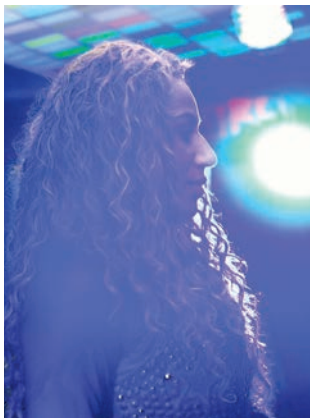
Guy Édoin, 2015, Canada, 101 min., French

NARRATIVE

**Thursday, Nov. 10, 4:25 PM, Plaza Frontenac 6**

**Sunday, Nov. 13, 2:15 PM, Plaza Frontenac 6**

A suicide on the streets of a downtown Montréal borough unites the stories of a diverse cast of characters in Guy Édoin’s “Ville-Marie.” Witness to the tragedy, asthmatic architecture student Thomas misses the airport arrival of his mother, Sophie (Monica Bellucci), a European film star shooting a semi-biographical film under the direction of her onetime lover. Meanwhile, two paramedics take the nearly lifeless body to an understaffed community hospital, where emergency-room nurse Marie puts in countless hours of overtime rather than spend nights at home alone. In the aftermath of the tragedy, each character is haunted by his or her own troubled past. And as family secrets are concealed and revealed, none of their futures seems promising either. Scenes from the hyper-stylized film-within-a-film — and its equally melodramatic score — heighten the emotional tension, and the crisscrossing narratives create an altogether gripping drama.



## Waiting for B.

Paulo Cesar Toledo & Abigail Spindel, 2015, Brazil, 71 min., Portuguese

DOCUMENTARY

**Friday, Nov. 11, 7 PM, ZACK**

The charming “Waiting for B.” explores the outer reaches of fandom, profiling a hyper-devoted group of Beyoncé worshipers. Lacking the money to buy primo seats to a stadium concert in Sao Paulo, these Queen B. super-fans camp out for two months to edge as close as possible to the diva in standing room. Focusing on a dozen-or-so of the singer’s ardent followers — the word “fan” clearly doesn’t do them justice — the filmmakers follow several of the most passionate when they rotate off the queue (the camping is a cooperative venture). Particular attention is paid to a Beyoncé imitator, with the film offering revealing glimpses of her life as she rehearses, performs with her retinue of backup dancers, and visits home. A few fleeting moments expose problems in Brazilian society — both racism and homophobia are frankly discussed and shown — but “Waiting for B.” primarily celebrates the unabashed enthusiasm of this South American branch of the Bey Hive. Shown with **Indietracks** (Jeanie Finlay, 2016, U.K., 30 min.) Volunteer steam-train enthusiasts pair with indie-pop fanatics to organize a festival in the unlikelyst of places.





## The Wedding Party

Thane Economou, 2016, U.S., 119 min.

**Friday, Nov. 11, 9:30 PM, Tivoli 3**

A recently heartbroken groomsman finds himself tasked with running his best friend's wedding reception after a slew of wedding-day disasters create chaos. Vainly striving to prevent his unruly friends from completely ruining the reception, he's simultaneously rekindling an old flame and learning to love again. Stakes rise and cakes fall, all in one incredible evening. Filmed in a single two-hour shot, "The Wedding Party" unfolds in real time, fully immersing the audience in the outlandish fun and misadventures of the reception. **With director Economou.**

**Sponsored by Joni Tackette Casting and Diane & John Kalishman**

**NARRATIVE**



## When War Comes Home

Michael King, 2016, U.S., 96 min.

**Friday, Nov. 11, 7:30 PM, Saint Louis U./Center for Global Citizenship, Free**

A documentary complement to "The Sand and Box," "When War Comes Home" focuses on the lives of three soldiers returning from combat in Iraq and Afghanistan. In Indiana, Wes Carlile, a former U.S. Army chaplain's assistant in Iraq, feels overwhelmed by the death of his fellow soldiers. When his PTSD endangers his wife, Andrea, and their two daughters, Wes attempts to find redemption from his violent behavior through his church and local VA hospital. Andrea and the girls, in turn, seek relief from the secondary trauma caused by Wes' return. Florida resident Emmanuel Bernandin served in both Afghanistan and Iraq. He suffers from the guilt of surviving his 14 brothers-in-arms after a suicide bombing, and PTSD leads him to attempt suicide. Now living in Colorado, Spencer Milo was a sergeant in the U.S. Army until an injury from a suicide bomber forced a medical retirement. With the help of a service dog, he now attempts to adjust to civilian life with his wife and daughter. Spencer hopes that he can begin to cope with his own trauma by helping other returning veterans. Witnessing these powerful stories and far too many others, retired Four-Star Gen. Peter Chiarelli leads the search for better treatment of the invisible wounds of war. **With subject Andrea Carlile.**

*Plays on a double bill with "The Sand Box."*

**DOCUMENTARY**



## Who Is Lydia Loveless?

Gorman Bechard, 2016, U.S., 110 min.

**Sunday, Nov. 13, 6 PM, Stage at KDHX**

Gorman Bechard's entertaining documentary profile "Who Is Lydia Loveless?" thoroughly explores the titular question. Is she a singer/songwriter, an alt-country queen, a cow punk, or a hard rocker? The second coming of Hank Williams or Patti Smith? Or just a bubbling cauldron of hormones and emotions holding steadfast to the ideal of keeping rock & roll alive? What's indisputable is Loveless' status as an absolutely fascinating character: tough, outspoken, profane, and hugely funny. A farm girl with defiantly iconoclastic parents, Loveless played in a family band with her sisters and father before going solo while still in her teens. The film follows Loveless' eventful life and career in roughly chronological fashion — she's still only in her mid-20s — but also cleverly organizes itself into "chapters" that focus on each of her four band members. Beyond that biographical material, the documentary features a handful of amusing animated interludes, a trove of hilarious rants by Loveless, and a truly glorious abundance of music, including complete songs from a 2015 show that helped introduce her recent album.

**DOCUMENTARY**



## Wild Prairie Rose

Deborah Lavine, 2016, U.S., 90 min.

**Sunday, Nov. 13, 5:30 PM, Tivoli 3**

In 1952, Rose Miller returns to her rural hometown of Beresford, S.D., to care for her ailing mother. Once there, she falls in love with a deaf man and must decide if she has the courage to follow her heart. "Wild Prairie Rose" explores the changing roles of women in 1950s America and offers revealing insight into the ways that people with great differences can learn to communicate. Although focused on one couple's specific story, the film deals in universal themes, challenging viewers to examine their own assumptions about what constitutes a good life. "Wild Prairie Rose" is a heartfelt examination of a woman's search for love, for connection, for community — for her true self. **With director LaVine, actors Betsy Berenson and Samuel Schulz, and producer Cliff Schulz.**

**NARRATIVE**



### Winnetou's Son *Winnetous Sohn*

André Erkau, 2015, Germany, 91 min., German

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

**Sunday, Nov. 6, 2:15 PM, Plaza Frontenac 6**

Short, chubby, and pale, 10-year-old Max looks far from an Indian, but the boy adores all things Native American. With his parents soon to separate, Max seeks comfort in his own world, imagining himself as the son of Winnetou, an Apache chief who appeared in several of famed German writer Karl May's Western novels. When Max discovers that the youngster slated to play Winnetou's son at the upcoming Karl May Festival has had to withdraw, he resolves to secure the part, much to his skeptical mother's consternation. Before he can successfully inhabit the role, however, Max faces a few challenges: learning his lines, certainly, but also mastering a vast array of essential Indian skills. Max recruits glowering, black-garbed Morten and his own ne'er-do-well dad to help in his crash course, and he sets off to confidently pursue his dreams — of playing Winnetou's son, of shaking Morten from his melancholy, and of reuniting his parents.

**NARRATIVE**



### Within Our Gates

Oscar Micheaux, 1920, U.S., 79 min.

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

As part of our 25th-anniversary celebration, SLIFF reprises a special event from our 2009 edition by screening "Within Our Gates," writer/director Oscar Micheaux's impassioned response to D.W. Griffith's "Birth of a Nation." The film shines a revealing light on the racism of U.S. society, provocatively including scenes of lynching and attempted rape. Micheaux was a pioneering African-American filmmaker and novelist whose career stretched from the silent era through the 1940s. "Within Our Gates," one of the oldest surviving "race" films was thought lost until a print was discovered in Spain in 1990 and restored by the Library of Congress in 1992. This screening features a new restoration that offers an even more faithful approximation of the film as originally released. SLIFF has again invited Southern Illinois' Stace England & the Salt Kings to play the original score that the group created for our 2009 presentation. The band will also offer a few selections from its album "The Amazing Oscar Micheaux," whose songs were inspired by the filmmaker's life and work. **With live accompaniment by Stace England & the Salt Kings.**

**NARRATIVE**

**Sponsored by Renée Hirshfield**



### The Yatzkans

Anna-Célia Kendall, 2014, France/Lithuania/Poland, 75 min., French & English

**Sunday, Nov. 13, 12 PM, Plaza Frontenac 5**

Viewing great historical events from a highly personal perspective, "The Yatzkans" traces the journey of the film's eponymous family across war-torn 20th-century Europe. When Anna-Célia Kendall's mother dies, the filmmaker must deal with the remaining personal effects, and the process of sifting through those paintings, letters, and photos sends her down a rabbit hole. As Kendall investigates her family's background — taking an intriguingly postmodern approach that incorporates the search for information into the film's structure — she discovers that her maternal grandfather was a pioneering figure in Yiddish journalism in Europe. The oppression and persecution of European Jews thus become central elements in the Yatzkans' story, with the Holocaust assuming an increasingly prominent place in the film. Through her research, the filmmaker also connects with till-now-unknown Yatzkan relatives, and several gather in Paris to discuss their shared legacy. Serendipitously, one of Kendall's cousins is a conceptual and performance artist who has used some of the same family material in her own work. That artist is then incorporated — in an interestingly mediated fashion — into the film and the cousin becomes a collaborator as the pair travels in search of key places in their family history. **With a post-film discussion with video artist and scholar Pier Marton.**

**DOCUMENTARY**

### Year by the Sea

Alexander Janko, 2016, U.S., 114 min.

**Saturday, Nov. 12, 8 PM, Tivoli 1**

After 30 years as a wife and mother, empty-nester Joan Anderson (Karen Allen) retreats to Cape Cod rather than follow her relocated husband (Michael Cristofer) to Kansas. Intent on rediscovering herself, but plagued with guilt, she questions her decision until stumbling on a spirited mentor, Joan Erikson (Celia Imrie), wife of the famed psychologist Erik Erikson. Supported by her literary agent (S. Epatha Merkerson) and a host of locals, including a sexy fisherman (Yannick Bisson), Joan learns to embrace the ebb and flow of life — ultimately discovering the balance between self and sacrifice, obligation and desire. Based on Anderson's New York Times' best-selling memoir, "Year by the Sea" is Alexander Janko's writing and directorial debut. In addition to Janko and producer Laura Goodenow, the screening features an appearance by star Karen Allen ("Raiders of the Lost Ark," "Starman," "Animal House," and the St. Louis-shot "King of the Hill"), who will be honored with a 2016 Women in Film Award for her distinguished career. The film also has a local connection: St. Louisan Terry Schnuck was among its producers. **With writer/director/composer Janko, producer Laura Goodenow, and star Karen Allen, a 2016 Women in Film Award honoree.**

**NARRATIVE**

**Sponsored by Meshuggah Café**







## You Are Everything

NARRATIVE

Lena Geller, 2016, Albania/Austria/Croatia/France/Germany/Greece/Hungary/Montenegro/Nepal/Portugal, 108 min., English & German

**Monday, Nov. 7, 9:20 PM, Tivoli 3**

The sexy drama “You Are Everything” — the feature debut of German director Lena Geller — uses music festivals throughout Europe as a backdrop, celebrating the transportive qualities of Goa trance and its drone-like bass-lines. When journalist Georg and his girlfriend Vera meet DJ and bon vivant Dave Zuma at an open-air festival, the trio decides to board a hippie bus and embark on the trip of a lifetime. Journeying through the Balkans and heading ever south, they engage in a passionate love triangle that reveals what it means to be truly alive.

# Congratulations on SLIFF's 25th Anniversary

## From Proud Former St. Louisans in Cinema

Michael Beugg  
Jenna Fischer  
Bob Gale  
Charles Guggenheim Family  
James Gunn  
Brian Hohlfeld  
Shawn Krause  
Ken Kwapis  
Jeremy Lasky  
Dan Mirvish  
Jack Morrissey & Bill Condon  
Brad Schiff  
AJ Schnack  
Timothy J. Sexton  
Kimberly Steward  
Marlon West  
Beau Willimon  
Alex Winter

In memory of the late George Hickenlooper





# Documentary and Narrative Shorts

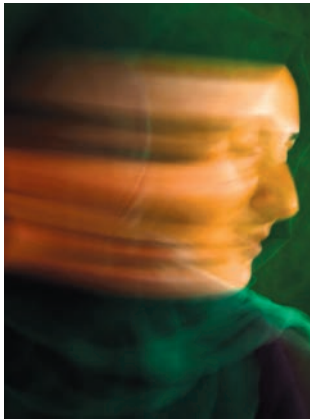


## Doc Shorts: An Artist's Eye

100 min.

Friday, Nov. 11, 5 PM, Tivoli 3, Free

**The Art House** (Laura P. Valtorta, 2014, U.S., 9 min.) A retired schoolteacher uses her entire house as a canvas for her painting and sculpture. **With director Valtorta.** **Billsville** (Maisie Jacobson, 2016, Canada/U.S., 19 min.) An 85-year-old outsider artist has his very first exhibit in New York City. **Ela's Worlds** (Vera Neverkevich, 2015, Canada, 14 min.) A biochemist/photographer creates ethereal images of life forms using her innovative interpretation of science, polarized light, and organic gels. **Frans Lanting: The Evolution of Life** (Steven Kochones, 2015, U.S., 23 min.) A dazzling journey through time via the remarkable images of National Geographic photographer Frans Lanting and his epic LIFE project. **The Invisible World** (Jen Fineran, 2016, U.S., 14 min.) An artist who creates otherworldly and mystical paintings discusses his journey and process. **Nocturnes: The Paintings of Eric Merrell** (Alec Ernest, 2016, U.S., 5 min.) A painter takes on the surreal and mysterious beauty of the moonlit desert. **Washed Away** (Dana Nachman, 2016, U.S., 16 min.) A man creates gorgeous but temporary sand art for meditative art therapy.



## Doc Shorts: Beyond the Talking Head

99 min.

Friday, Nov. 4, 5 PM, Tivoli 1, Free

**The Diver** (Esteban Arrangoiz, 2016, Mexico, 16 min., Spanish) A worker in Mexico City descends into sewage to unclog pipes. **Hellhole** (Mobeen Ansari, 2016, Pakistan, 10 min.) A conservancy worker, better known as a gutter cleaner, goes about his day unclogging sewers. **Holika** (Kaveh Nabatian, 2015, Canada/India, 10 min., Hindi) A hallucinatory journey in 16mm that records the beginning of spring in Uttar Pradesh, India, through the eruption of color, violence, sound, and joy. **Living Like Kings** (Benjamin Kaplan, 2014, U.S., 29 min.) An experimental documentary that explores issues of race, class, culture, and personal expression through the unexpected collision of chess and hip-hop. **With director Kaplan.** **Talking Heads** (Juan Vicente Córdoba, 2016, Spain, 17 min., Spanish) People of different ages, professions, and social classes answer two simple questions: who are you and what do you want from life? **Tarikat** (Jasmijn Schrofer, 2015, Netherlands, 17 min., Turkish) A visual poem of a journey toward enlightenment through hypnotic movements and chanting in the Islamic Sufi tradition.



## Doc Shorts: Black Lives Matter

110 min.

Saturday, Nov. 12, 7 PM, Missouri History Museum, Free

**Black Brunch** (Dennis Desai, 2016, U.S., 9 min.) Millennium Activists United stages a surprise Black Lives Matter protest at a South County brunch spot. **With director Desai and producer Dan Parris.** **Concerned Student 1950** (Adam Dietrich, Varun Bajaj & Kellan Marvin, 2016, U.S., 32 min.) A series of racist acts prompts three University of Missouri students to pick up cameras and document Concerned Student 1950, the student movement whose peaceful protest brought down the college president. **With directors Bajaj, Dietrich, and Marvin.** **A Ferguson Story** (Lonnie Edwards, 2015, U.S., 34 min.) An avant-garde retrospective about police aggression and how the events that unfolded in Ferguson brought together a nation of people seeking answers. **Profiling Race: Mike Higgins** (Matthew Seilback & John Pa, 2016, U.S., 35 min.) An exploration of Mike Higgins' childhood in St. Louis, service in the Army, mission as a pastor, and work in the Black Lives Matter movement. **With co-director Pa.**





## Doc Shorts: Craft

99 min.

Wednesday, Nov. 9, 5 PM, Tivoli 3, Free

**Art & Divinity** (Rejina Chatterjee, 2016, India/U.S., 26 min., Bengali & English) A look at the creation and destruction of goddess figures in India, a process that celebrates feminine power and the impermanence of life. **With director Chatterjee.** **Bird Carver** (Madeleine Cohen, 2016, Canada/U.S., 7 min.) A glimpse into the life of a man who obsessively pursues his art and the toll that pursuit takes on those around him. **Heidi at the Foley Artist** (Christian Frei, 2016, Germany/Switzerland, 14 min., Swiss & German) The young star of the new film "Heidi," which screens at SLIFF, helps to create sound effects with the film's Foley artist. **The Ocularist** (Chelsie Corso & Dave Foster, 2015, U.S., 14 min.) A man creates beautiful, hand-painted, realistic prosthetic eyes, a specialty that can't be replicated by machines. **The Question** (Darion Leigh, 2015, U.K., 3 min.) A welder questions how he should spend his single shot at life. **Venusia** (Louise Carrin, 2016, Switzerland, 35 min., French) Lisa, the strict madam of a luxurious brothel called Le Venusia in Geneva, has only one friend: Lena, an unusual prostitute who is her longest-standing employee.



## Doc Shorts: Eccentricity

94 min.

Monday, Nov. 7, 5 PM, Tivoli 3, Free

**Barber of Augusta** (Michele Hozer, 2016, Canada, 27 min.) A superhero offers free haircuts to anyone on the street as a means of dealing with the rejection and loneliness of his past. **Cuddling with Strangers** (Sara Joe Wolansky, 2015, U.S., 17 min.) Do professional cuddling services that provide non-sexual snuggle sessions alleviate loneliness or are they a Band-Aid on an open wound? **Keeping Balance** (Bernhard Wenger, 2015, Austria, 5 min., German) A near-daily turn on a carnival ride helps a girl to cope with her difficult past. **Pickle** (Amy Nicholson, 2015, U.S., 16 min.) An ode to man's capacity to care for all creatures throughout their sometimes greatly protracted existence until their occasionally sudden and unfortunate demise. **Snails** (Grzegorz Szczepaniak, 2015, Poland, 29 min., Polish) Two friends who hope to start a snail farm are guided by a longtime snail-breeding expert.



## Doc Shorts: Humans of Syria

81 min.

Tuesday, Nov. 8, 5 PM, Tivoli 3, Free

**9 Days: From My Window in Aleppo** (Floor van der Meulen & Thomas Vroege, 2015, Netherlands/Syrian Arab Republic, 13 min., Arabic) A man who is trapped in his apartment in Aleppo films what is happening outside at the start of the Syrian uprising. **High Chaparral** (David Freid, 2016, Sweden/U.S., 9 min., Arabic & English) Syrian refugees seeking asylum in Sweden find themselves in a Wild West-style resort. **Jihad in Hollywood** (Genie Deez, 2015, U.S., 27 min.) Once a successful Syrian actor, Jihad Abdo has arrived in Hollywood and struggles to reinvent himself and his career with some help from Werner Herzog. **Refuge** (Matthew K Firpo, 2016, Greece/U.S., 20 min., Arabic) Human stories from the European Refugee Crisis, focused on humanity and hope. **Wrestling Za'atari** (Daniel B. Levitt, 2016, Jordan/U.S., 12 min., Arabic & English) The story of Syria's national wrestling champion, who now lives in Jordan's Za'atari refugee camp.



## Doc Shorts: Justice

81 min.

Friday, Nov. 4, 5:05 PM, Tivoli 3, Free

**Broken: The Women's Prison at Hoheneck** (Volker Schlecht & Alexander Lahl, 2016, Germany, 7 min., German) An animated story of political imprisonment, forced labor, and enormous profits in the most notorious women's prison in East Germany. **Frame 394** (Rich Williamson, 2016, Canada/U.S., 29 min.) A young man from Toronto entangles himself in one of America's most high-profile police-involved shootings. **The Head of Joaquin Murrieta** (John J. Valadez, 2015, U.S., 30 min.) A filmmaker embarks on a quixotic cross-country road trip to bury the fabled head of Joaquin Murrieta while learning about the history of racism and violence directed at Mexicans in the American West. **Just a Dog** (Andrea B. Scott, 2016, U.S., 15 min.) In a nation bristling with discontent over an increasingly militarized police force, one family faces tragedy when their dog is unjustly killed by police on the family's private property.



## Doc Shorts: Kartemquin Films' Gordon Quinn

120 min.

**Sunday, Nov. 6, 3:30 PM, Washington U. /Brown, Free**

SLIFF honors Gordon Quinn with the Maysles Brothers Lifetime Achievement Award in Documentary. Quinn is co-founder of the Chicago documentary collective Kartemquin Films, which celebrates its 50th anniversary this year. Consistently focused on issues of racial and social justice, Kartemquin is responsible for such films as “Hoop Dreams” and “The Interupters.” This year’s fest features two additional Kartemquin films “No Crossover” and “Raising Bertie.” **With director Quinn, a Lifetime Achievement Award honoree, and Angelica Das, filmmaker and conference producer for Story Movements at American University’s Center for Media & Social Impact.**

**‘63 Boycott** (2016, U.S., 20 min.) This work-in-progress chronicles the Chicago School boycott of 1963, when more than 200,000 Chicagoans, mostly CPS students, marched to protest the segregationist policies of CPS Superintendent Benjamin Willis. **Trick Bag** (1974, U.S., 22 min.) Gang members, Vietnam vets, and young factory workers from Chicago’s neighborhoods tell of their personal experience with racism: who gets hurt and who profits. **Winnie Wright, Age 11** (1974, U.S., 28 min.) Winnie, the daughter of a steelworker and a teacher, lives in Gage Park, a Chicago neighborhood that is changing from white to black. Her family struggles with racism, inflation, and a threatened strike, as Winnie learns what it means to grow up white, working class, and female.



## Doc Shorts: Valor

101 min.

**Thursday, Nov. 10, 5 PM, Tivoli 3, Free**

**Alzheimer’s: A Love Story** (Gabe Schimmel & Monica Petruzzelli, 2015, U.S., 16 min.) A man cares for his partner of more than 40 years during his descent into dementia. **Beneath the Surface** (Frederick Kroetsch & Kurt Spenrath, 2016, Canada/U.S., 19 min.) Daniel Ennett attempts to become the first scuba-certified quadruple amputee. And then the sharks show up. **A House Without Snakes** (Daniel Koehler, 2016, Botswana/U.S., 29 min., English, Setswana & Sesarwa) In Botswana, two young Bushmen struggle to build their futures in the wake of their people’s relocation from their ancestral homeland. **Irregulars** (Fabio Palmieri, 2015, Italy, 9 min.) A visual journey through a mannequin factory is contrasted with the story of a refugee’s journey across the Mediterranean. **A Woman and Her Car** (Loïc Darses, 2015, Canada, 28 min., French) Lucie decides to write a letter to the man who abused her as a child and resolves to bring it to him in person, wherever he may be.



## Narrative Shorts: Animation 1

129 min.

**Thursday, Nov. 10, 9:30 PM, Tivoli 1**

Animated examinations of identity issues, beliefs, and deer butts.

**Artemis** (Heather D. Freeman, 2016, U.S., 4 min.) A driver witnesses what happens to a stag’s spirit and body after it is struck by a car. **The Bedbug Affair** (Jeremy Diamond, 2016, Canada, 8 min.) A man wrestles with his desire to see a really cool action movie without his significant other finding out. **The Cryptozoologist** (Vicente Mallols, 2015, Spain, 8 min., English & Spanish) A veteran cryptozoologist hunts one of his greatest challenges, the Mosquifant. **Deer Flower** (Kim Kangmin, 2015, South Korea/U.S., 8 min.) Dujung’s parents believe an expensive specialty from a suburban farm will strengthen their son, but he suffers side effects. **Duhkha** (Aaron Lun, 2016, Canada, 4 min.) An exploration of the central Buddhist tenet of suffering. **The Garden of Delights** (Alejandro Male García Caballero, Mexico, 6 min., Spanish) A demon discovers the gift of creation by combining animals with surprising effects. **The Itching** (Dianne Bellino, 2016, U.S., 15 min.) A shy wolf tries to connect with a group of hip, party-loving bunnies but finds her body in revolt. **The Last Minute** (Anaë Bilodeau & Louis-Pierre Cossette, 2015, Canada, 1 min., French) A woman outlines the benefits of arriving at the last minute. **Lead in the Head** (Aurore Peuffi, 2015, France, 8 min., French) A wolf is shot, and the bullet lodged in its skull has repercussions on its psyche. **Lilou** (Rawan Rahim, 2015, France/Lebanon, 8 min.) Lilou has the power to see into people’s past, which forces her out of her introversion. **Oh My** (Tess Martin, 2016, Netherlands, 4 min.) A girl desperately pursues a creature into a desolate and surreal landscape. **Revoltoso** (Arturo “Vonno” Ambriz & Roy Ambriz, 2016, Mexico, 30 min., Spanish) A little one-eyed boar lives in Don Gonzalo’s hacienda during the Mexican Revolution in 1913. **Second to None** (Vincent Gallagher, 2016, Ireland, 8 min.) The world’s second-oldest man hatches a plan to claim the top spot. **There’s Too Many of These Crows** (Morgan Miller, 2016, U.S., 4 min.) A poacher and his wife hunt crows in a wide-open field. **Trial & Error** (Antje Heyn, 2016, Germany, 5 min.) A story about a lost shirt button, perfectionist aunts, busy cats, startled parrots, and a long-lost friend. **Waiting for the New Year** (Vladimir Leschiov, 2016, Latvia, 9 min.) A lonely street cleaner’s letter dreams of a miracle for the following New Year.





## Narrative Shorts: Animation 2

129 min.

Sunday, Nov. 13, 8:30 PM, Tivoli 1

This animated shorts program gets a little weird.

**“Parade” de Satie** (Koji Yamamura, 2016, Japan, 14 min., English, French, Japanese & Spanish) An animated re-creation of realist ballet images that goes beyond reality. **The Aeronauts** (León Fernández, 2016, Mexico, 16 min., Spanish) A tribe survives in the middle of the desert on the meager pickings of a barren landscape. **Again** (Chang “Nico” Gao, 2016, U.S., 5 min.) An exploration of the idea that life is a series of meaningless routines. **Fabricated** (Brett Foxwell, 2016, U.S., 20 min.) A story of discovery and rebirth set in an alien world that was once our own. **Fox and the Whale** (Robin Joseph, 2016, Canada, 12 min.) A curious fox goes in search of an elusive whale. **Happy Bogeys Episode 11-13** (Takashi Kurihara, 2015, Japan, 5 min.) Strange creatures emit strange messages. **High Summer** (Josselin Facon, 2016, France, 6 min., French) While gardening, a young man sees his mother as a woman for the first time. **The Last Sigh** (Eduardo Pichardo, 2016, Mexico, 10 min., Spanish) Mr. Fritz tries to bury his macabre pastime in the deep woods. **Love** (Réka Bucsi, 2016, France/Hungary, 15 min.) Abstract haiku-like situations describe affection. **Made In Spain** (Coke Riobó, 2016, Spain, 11 min.) A miniature surrealist portrait of epic dimensions takes place on a sunny Spanish beach. **Maku** (Yoriko Mizushiri, 2014, Japan, 6 min.) Two people face each other and find some fearful, tender, and comfortable feelings. **The Noise of Licking** (Nadja Andrasev, 2016, Hungary, 9 min.) A woman engages in a perverted ritual with her neighbor’s cat, until the cat disappears.



## Narrative Shorts: Comedy 1

116 min.

Friday, Nov. 4, 9:45 PM, Tivoli 3

A program that elicits belly laughs in abundance.

**Bossman** (Theesa Varga, 2016, U.K., 10 min.) A spaced-out but wildly imaginative stoner goes on a quest to seek the truth about Bossman, a local chicken-shop owner. **The Chop** (Lewis Rose, 2015, U.K., 17 min., Arabic & English) When a charismatic Kosher butcher loses his job, he pretends to be Muslim to get work at a Halal butcher shop. **Coffee Virgin** (Hart Perez & Devon Perez, 2016, U.S., 2 min.) Everyone remembers their first cup. **Courage** (Jean-Luc Julien, 2016, Germany, 4 min., English & German) A man struggles to overcome his nervousness with women in a bar and stumbles on words of wisdom in the bathroom. **A Guide to Love** (Cooper Justus, 2015, U.S., 13 min.) A young man stumbles on a device that leads him to the girl of his dreams, but when she rejects him, he’s forced to reevaluate their compatibility. **How You Look at It** (Wendy Seyb, 2015, U.S., 9 min.) Love at first sight changes a man’s perspective of the world around him. **My First Analyst** (Jonathan Borgel, 2015, France, 10 min., French) Ivan has his first appointment with a psychoanalyst. **Roger** (Brendan Cleaves, 2016, U.K., 8 min.) Stephen arrives home after six months in Mongolia to discover his best friend has replaced him with a ventriloquist’s dummy. **Sing for Your Supper** (Mu Sun, 2016, U.S., 15 min.) In a world where you literally have to sing for your supper, a man must overcome his bout of laryngitis if he ever wants to eat again. **Top Son** (Joseph Puleo, 2016, U.S., 13 min.) A 30-year-old Tom Cruise impersonator seizes an opportunity to realize his dream by entering a local talent competition. **Vegas** (Saj Pothiawala, 2015, U.S., 15 min.) After being stood up by a Tinder date, an awkward Brooklyn bachelor encounters an eccentric cosplay prostitute.



## Narrative Shorts: Comedy 2

91 min.

Sunday, Nov. 13, 12:30 PM, Tivoli 3

A comedic program with a decidedly darker edge.

**Breaker Breaker** (Travis Bogosian, 2015, U.S., 10 min.) An eccentric police officer (at Healy) patrols a remote hiking trail in hopes of making a new friend. But is he who he appears to be? **Candy-Gasms** (Perez Bros, 2016, U.S., 2 min.) A colorful comedy about the two sweetest things in life. **Greener Grass** (Paul Briganti, 2015, U.S., 15 min.) In this dark comedy of manners, soccer moms seek the approval of their “friends” – at all costs. **The Perfect Day** (Ignacio Redondo, 2016, Spain, 12 min., Spanish) It’s the most important day in David’s life and everything will go perfectly wrong. **The Procedure** (Calvin Reeder, 2016, U.S., 4 min.) A man is captured and forced to endure a strange experiment. **Sucklepump** (Jono Freedrix, 2015, U.S., 5 min.) When a young mother is having trouble breastfeeding, her new friends come up with some creative solutions. **Sunday** (Bruce Micallef Eynaud, 2016, Malta, 6 min., Maltese) After a weekend conference, a dentist’s wife asks him about his trip, and his memories reveal his flexibility with the truth. **The Vampire Leland** (Tijuana Ricks, 2016, U.S., 16 min.) Leland is an average guy whose life changes, literally forever, when he is accidentally turned into a vampire. **Walden Pink** (Peter Bolte, 2016, U.S., 11 min.) Sitting on a park bench as the world drifts by, disheveled Walden Pink finds himself in a state of bitterness and self-loathing. **The Wrong End of the Stick** (Terri Matthews, 2016, U.K., 10 min.) As a neurotic middle-aged teacher faces an all-consuming identity crisis, he is forced to express a deep, hidden desire.



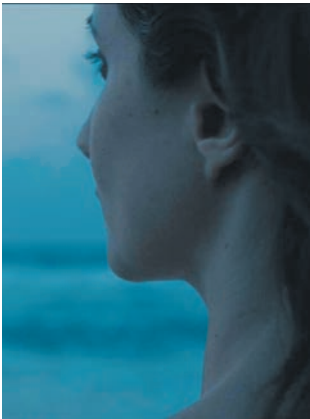
## Narrative Shorts: Dance, Music & Art

125 min.

Tuesday, Nov. 8, 9:15 PM, Tivoli 3

An exploration of the power and passion of dance, music, and art.

**C. T. R. L** (Mariana Conde, 2014, U.K., 3 min.) A young man's attempt at a first contact with a love interest is hijacked in a most entertaining way. **A Children's Song** (Shayna Cohen, 2015, U.S., 27 min.) When two students competing for a music scholarship realize that their original compositions are based on an identical song, they bitterly contest each other's ownership. **Im/Perfect** (Roxy Shih, 2016, U.S., 8 min.) A hearing-impaired ballet dancer attends an audition that will change his life. **In the Pines** (Elliott Geolat, 2015, U.S., 11 min.) Consumed with jealousy and suspicion, the working-class husband of an alluring singer waits through the night for his wife to return home. **The Promise** (Jason Karman, 2016, Canada, 5 min.) Two men traveling together share a romantic connection and make sacrifices to achieve personal fulfillment. **Silence** (Dejan Mrkic, 2016, Australia, 15 min.) A young musician struggles with her identity when her hearing starts to fade. **Still** (Lily Erlinger, 2016, Germany, 29 min., German) A ballerina has just made an irreversible decision that no one knows about, and she confronts its effects alone. **Tal: Tears of Hope** (Rachel Yedid, 2016, France, 10 min., Arabic, French, Hebrew & Spanish) Music and poetry combine to create a live-action art installation. **Women's Christmas Night** (Oonagh Kearney, 2016, Ireland, 6 min., Irish) A radical and highly visual response to Séan Ó'Riordáin's Irish-language poem. **Xing** (Rosa Costanza, 2016, U.S., 11 min.) In early-'90s New York, Melissa seeks refuge from a violent home and embraces the underground club life.



## Narrative Shorts: Drama 1

102 min.

Sunday, Nov. 6, 2 PM, Tivoli 3

See the world through someone else's eyes in these dramatic shorts.

**American Male** (Michael Rohrbaugh, 2016, U.S., 7 min.) A deeply closeted fraternity brother sublimates his shame by brutally hazing a freshman pledge. **Home** (More Raca, 2016, Kosovo, 24 min., Albanian) Hava cannot inherit her paternal property and must be married off by her brother. **How to Be Alone** (Erez Eisenstein, 2015, Israel, 22 min., Hebrew) A brokenhearted lesbian grapples with her lonely existence as a singleton. **Light Sounds** (Karem Kamel, 2016, Qatar, 14 min., English & Singhalase) Sajid's passion in life is to get a little extra from what he has: more attention, more freedom, more happiness. **Sista In the Brotherhood** (Dawn Jones Redstone, 2015, U.S., 21 min.) A black tradeswoman faces discrimination on a new job site and must choose between making a stand or keeping her job. **Your Mother and I** (Anna Maguire, 2016, Canada/U.K., 14 min.) Johnna and her dad are talking, but they can't seem to connect, with each growing more and more frustrated.



## Narrative Shorts: Drama 2

100 min.

Monday, Nov. 7, 7:05 PM, Tivoli 3

Stories of mothers, brothers, strangers, and friends all add up to a gripping program.

**The Bathtub** (Tim Ellrich, 2015, Austria, 13 min., German) The brothers try to dive back into their childhood through an old family picture of them in the bathtub. **Fog** (Chelsea Woods, 2016, U.S., 13 min.) A successful African-American attorney must navigate a major career move and the return of her college-aged daughter while hiding her deteriorating mental health. **Friday Night** (Alexis Michalik, 2016, France/U.S., 15 min.) Claire tries to find her daughter in Paris during a city-wide attack. **Home** (Daniel Mulloy, 2016, Kosovo/U.K., 20 min.) As thousands of men, women, and children attempt to get into Europe, a comfortable English family sets out on what appears to be a holiday. **Manoman** (Simon Cartwright, 2015, U.K., 11 min.) In an attempt to tap into his masculinity, Glen attends a primal-scream therapy session and unleashes a miniature version of himself that does whatever it wants. **Romantik** (Mateusz Rakowicz, 2016, France/Poland, 21 min., Polish) Stanislaw takes his beloved Zosia on a romantic journey to Paris, but what he experiences is the most horrible night of his life. **Speechless** (Robin Polak, 2016, Germany, 7 min., German) A little boy lost in a department store bonds with a young mother who finds a way to communicate with him without words.





## Narrative Shorts: Experimental

114 min.

Saturday, Nov. 5, 8:30 PM, Tivoli 3

A program of unorthodox, unconventional, and abstract narratives that dazzle the eye and tantalize the mind. **Age of Obscure** (Mirai Mizue & Hana Ono, 2015, Japan, 4 min.) Before the world is born, the world form is obscure. **Apotheosis** (Jane Rosemont, 2016, U.S., 10 min.) An old woman, recognizing her limitations and mortality, creates offspring from a lifetime of memories. **Creve Coeur** (Nyk Schmalz, 2016, U.S., 3 min.) A young mother heeds the warnings of a wind chime – when she can hear it. **The First Time** (Kent Hugo, 2016, Canada/U.K., 5 min.) When a man happens on a mind-blowing experience, he tries desperately to re-create it. **I Fly Can Fly** (Yoakim Bélanger, 2010, Canada, 10 min.) A visual exploration realized using photo sequences, textures, and traditional video. **Kamakshi** (Satindar Singh Bedi, 2015, India, 24 min., English, Hindi & Marathi) In Hindu mythology, Kamakshi is the goddess of compassion, fulfilling all wishes and embodying serenity and peace. **The Laughing Spider** (Keiichi Tanaami, 2016, Japan, 3 min.) Memories of aerial attacks stimulate an inexplicable disquiet. **A Murmuration** (Zlatko Cosic, 2016, U.S., 3 min.) An abstract exploration of nature. **A Narrative Film** (Michael Edwards, 2016, U.S., 8 min.) A three-act assault on the conceit of the traditional narrative. **Only Lovers Leave to Die** (Vladimir Kanic, 2015, Canada/Croatia, 7 min., English & French) A film about a girl whose brain smells like cookies, her imaginary dog, and a world made of painted film stock. **The Past Inside the Present** (James Siewert, U.S., 12 min.) A couple attempts to renew their dying relationship by plugging directly into recordings of their memories. **Poker** (Mirai Mizue & Yukie Nakauchi, 2014, Japan, 4 min.) A baby bird flies around the world to transform. **Saigo** (Takeshi Nagata & Kazue Monno, 2015, Japan, 2 min.) Takamori Saigo, born in Kagoshima in 1828, has been dubbed the last true samurai. **Spring Cleaning** (Stephen Winterhalter, 2016, U.S., 1 min.) A housemaid stumbles on the remains of an elegant ball that descended into a chaotic and violent nightmare. **Summer's Puke Is Winter's Delight** (Sawako Kabuki, 2016, Japan, 3 min.) Painful events become memories over time. **This Ain't Disneyland** (Faiyaz Jafri, 2015, Hong Kong, 6 min.) A juxtaposition of the collapse of the Twin Towers and Disney. **Wonder** (Mirai Mizue, 2014, France/Japan, 9 min.) In a digital era, a filmmaker takes an analog approach to the abstract animated film.



## Narrative Shorts: Fantasy

110 min.

Saturday, Nov. 12, 9:15 PM, Tivoli 3

Magic and supernatural creatures populate these phenomenal stories.

**Dryad** (Thomas Vernay, 2016, France, 11 min., French) A knight escorts a young woman across barren plains. **Jagon** (Murat Eyüp Gönültas, 2015, Germany, 20 min.) An old hunter finds the lost treasury of a mysterious princess. **Lookouts** (David Bousquet, 2016, U.S., 12 min.) A young woodland scout abandons his troop and flees into the forest, where he uses the memory of his mother and words of his mentor to find courage. **Lost Roots** (Alex Braun, 2016, U.S., 10 min.) Lost in the woods, a young boy is confused by the intricacies of his father's treasured heirloom and struggles to find peace. **Next Time** (Adriano Giannini, 2016, Italy, 20 min.) A woman discovers something that could change the fate of humanity. **Rougarou** (Catherine Taylor, 2015, U.S., 16 min.) Sabine's father evokes the wrath of the Rougarou, a mythical bayou beast who punishes bad Catholics. **Temptations from the Doll** (Marshall Law, 2016, Taiwan, 14 min., Chinese & English) A mysterious doll circulates among desperate people, granting them wishes and putting them to the test. **Venefica** (Maria Wilson, 2016, U.S., 7 min.) A modern-day witch undergoes a potentially deadly rite of passage to determine whether her magic will be used for good or evil.



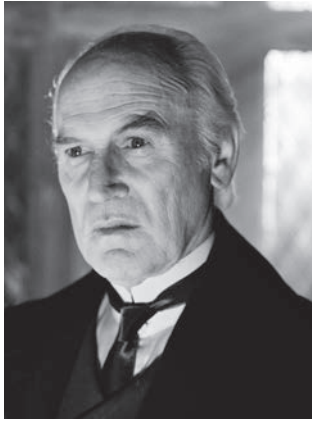
## Narrative Shorts: HerStory

129 min.

Wednesday, Nov. 9, 9:20 PM, Tivoli 3

A program dedicated to women in funny, challenging, and introspective situations.

**And Then, Violence** (Jordan Goldnadel, U.S., 15 min.) A secular Jewish law student in Paris has her daily life constantly interrupted by the anti-Semitism that has infiltrated French society over the past few years. **Be Good for Rachel** (Ed Roe, 2016, U.S., 16 min.) Rachel is double-booked for a babysitting job and a nervous breakdown. **Black Movie Night** (Sterling Milan, 2016, U.S., 11 min.) When is the last time you had a black movie night? **Caitlin Among the Beasts** (Adam Bertocci, 2015, U.S., 11 min.) Irresponsible millennial Caitlin has an easy gig hamster-sitting at her sister's cushy pad – until the hamster is misplaced. **Created** (Jade Justad, 2016, U.S., 17 min.) Kayla is strongly considering getting plastic surgery to create a larger and possibly more “Western” eye shape. **Diane from the Moon** (Marco La Via & Hanna Ladoul, 2016, France/U.S., 12 min.) After a hurtful breakup, a transgender pagan priestess finds refuge in Palm Springs, but an enigmatic sociopath starts to stalk her. **Hold Your Breath** (Jordan Dodson, 2016, New Zealand, 16 min.) A woman attempts to make the most of her last two days of freedom. **Lily** (Mo Liang, 2016, China/U.S., 13 min., Chinese) A 14-year-old girl goes to work in a nightclub in Shanghai. **Mrs. Nebile's Wormhole** (Pinar Yorgancıoğlu, 2016, Germany/Turkey/U.S., 15 min., German) Bored with her domestic routine, a middle-aged housewife digs a secret tunnel into the house next door. **Panic Attack!** (Eileen O'Meara, 2016, U.S., 3 min.) This hand-drawn animation explores anxiety, obsession, and one woman's slippery hold on reality.



## Narrative Shorts: Horror

101 min.

Saturday, Nov. 5, 1:05 PM, Tivoli 3

A collection of stories that will have you squirming with fear and covering your eyes.

**The Babysitter Murders** (Ryan Spindell, 2015, U.S., 22 min.) A new twist on the familiar story of an innocent babysitter all alone and an escaped psychopath out for blood. **The Call of Charlie** (Nick Spooner, 2016, U.S., 15 min.) A trendy LA couple fishes up an Ancient Evil Deity from Beneath the Sea on a blind date. **Do Not Lose** (Shilpi Shikha Agrawal, 2016, U.S., 5 min.) A lonely late night at the coin laundry goes wrong. **The Egg** (Nadav Direktor, 2016, Israel, 20 min., Hebrew) An expectant mother's life is upturned when her baby arrives early while her husband is away, but something more sinister also seems at play. **First Like** (Alexander Ronnberg, 2016, Sweden, 4 min.) Do you dare to be the first to press "Like"? **How to Be a Villain** (Helen O'Hanlon, 2015, U.K., 16 min.) A darkly humorous guide to creating a dastardly alter-ego. **Nasty** (Prano Bailey-Bond, 2015, U.K., 15 min.) It's 1982, and 12-year old Doug is drawn into the lurid world of VHS horror as he explores the mysterious disappearance of his father. **Playback** (Nathan Crooker, 2014, U.S., 4 min.) A man turns on his TV and finds only static – until the static cuts out and security-camera footage of his own hallway appears.



## Narrative Shorts: New Faces of French Animation

80 min.

Saturday, Nov. 12, 6:45 PM, Plaza Frontenac 6

Animation with a French twist.

**Alison** (Adrien Calle, Leïla Courtillon, Martin Hurmane, Nathan Otaño & Jules Rigolle, 2015, France, 2 min., French) Alison gives birth to a creature that runs away when faced with the oppressive stares of huge statues surrounding it. **In Deep Waters** (Sarah Van Den Boom, 2015, France, 12 min., French) Three characters share a secret and intimate experience that makes an indelible mark on their lives. **My Home** (Phuong Mai, 2015, France, 12 min., French) The day after Hugo's mother comes home, he wakes up to find black feathers scattered all over the house. **Rhizome** (Boris Labbé, 2015, France, 12 min., French) From the infinitely small to the infinitely big, everything in the universe is closely linked and made up of a combination of movements in perpetual metamorphosis. **A Slice of the Country** (Hanna Letaïf, 2015, France, 7 min., French) A family of animals finds a nice spot for a picnic, but the tranquil atmosphere of this luncheon on the grass rapidly degenerates. **Sunday Lunch** (Céline Devaux, 2015, France, 14 min., French) At a typical Sunday lunch, Jean's family members ask him questions but don't listen to his answers, give him advice that they don't follow, and kindly stroke and then slap him. **Tigers Tied Up in One Rope** (Benoit Chieux, 2015, France, 8 min., French) After a scolding by his mother, an extremely lazy boy finally decides to get a job and reveals unanticipated amounts of imagination, creativity, and perseverance. **Yul and the Snake** (Gabriel Har-el, 2015, France, 13 min., French) When Yul goes with his big brother Dino to make a deal with thuggish Mike, a mysterious snake appears when things go wrong.



## Narrative Shorts: Thriller

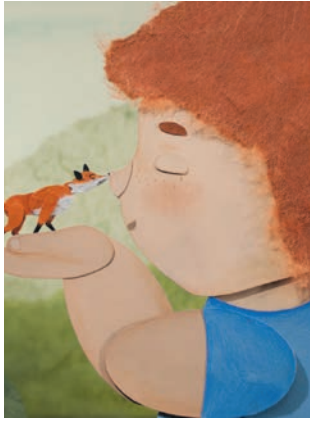
127 min.

Friday, Nov. 11, 9:35 PM, Tivoli 1

Thrillers that give you chills but keep you wanting more.

**A Beautiful Mess** (Shahir Zag, 2016, United Arab Emirates, 13 min.) A maid takes the breakup of the family she works for very personally. **The Child and the Dead** (Marc Ripper & Karina Ripper, 2015, U.S., 18 min.) A modern gothic fable set in the wilderness of the Pacific Northwest. **The Counselor** (Guy Bauer, 2016, U.S., 11 min.) At a crisis center, a new counselor on the late shift takes his first client: a suicidal teenager whose parents won't let her come home for Christmas. **Coup de Grâce** (Pascal Glatz, 2015, Switzerland, 8 min., German & Swiss German) At a remote mountain lake, a bound man with cement shoes makes a request for a coup de grâce that escalates into an absurd clash. **Epic Home Break-In's Episode 4** (Marwan Abderrazzaq, 2016, U.S., 15 min.) Two thrill-seeking criminals record themselves robbing homes. **A New Home** (Žiga Virč, 2016, Slovenia, 14 min., Slovenian) A woman's drive to work takes her by the refugee tent city in the park, and whenever their paths intersect, things go catastrophically wrong. **Nini** (David Moreno, 2016, Spain, 18 min., Spanish) Between success and jail, there is only a hole in the floor. **Snake Bite** (Tim Hyten, 2016, U.S., 10 min.) Out for backwoods adventure, four boys find their friendship tested when one is bitten by a snake. **The Trip** (Sophie King, 2016, U.K., 20 min.) When James' fiancée disappears during a romantic weekend away in the English countryside, he must confront a sinister secret.





## SLIFF/Kids Family Shorts 1

96 min.

**Saturday, Nov. 5, 12 PM, Plaza Frontenac 5, Free**

A collection of shorts that's perfect for the whole family.

**Ami** (Gonzalo San Vicente, 2016, Germany, 8 min.) While Ami waits for her mom to return from a business trip, her imagination goes wild. **Catch It** (Paul Bar, Marion Demaret, Nadège Forner, Pierre-Baptiste Marty, Julien Robyn & Jordan Soler, 2015, France, 5 min.) A group of meerkats take care of their beloved fruit, but a vulture disturbs their peace of mind. **Chateau de Sable** (Quentin Deleau, Lucie Foncelle, Maxime Goudal, Julien Paris & Sylvain Robert, 2015, France, 6 min.) In the middle of a desert, soldiers protect a marvelous pearl from a huge creature who tries to steal it. **Dancin' the Camera** (Pieter-Rim De Kroon & Marije Nie, 2016, Netherlands, 9 min.) A love story between a tap dancer, a piano player, and a 1922 hand-cranked motion-picture camera. **Farewell** (Yu Cheng-Chu, 2015, Taiwan, 4 min.) An exploration of extinct animals through animation. **Little Folk of the Arctic** (Neil Christopher, 2015, Canada, 3 min.) A short introduction to the little folk of the Arctic. **Ogress of the Gravelbank** (Neil Christopher, 2015, Canada, 2 min.) Discover a malevolent spirit who is unknown to all but the people of the Far North. **The Short Story of a Fox and a Mouse** (Camille Chaix, Hugo Jean, Juliette Jourdan, Marie Pillier & Kevin Roger, 2015, France, 6 min.) A lonesome fox hunts a mouse, and their relationship evolves as two owls interfere with the hunt. **Stick Man** (Jeroen Jaspert & Daniel Snaddon, 2015, 28 min.) After going for a jog one morning, Stick Man encounters a bounding dog who just wants to play fetch. **The Teeny-Weeny Fox** (Aline Quertain & Sylvia Szkiladz, 2015, Belgium/France/Switzerland, 8 min.) A teeny-weeny fox meets a daring little girl who grows giant plants. **Thunderstruck** (Brent Dawes, 2014, South Africa, 5 min.) Giraffe is a bit skittish at the best of times, but things go to a whole new level when a lightning storm starts overhead. **Tiny's New Home** (Justin Hayward, 2015, U.S., 7 min.) A young girl takes her depressed goldfish on a journey to find her a n w home. **Volcano!** (Marie Cheng, 2015, U.S., 5 min.) A little girl can't seem to figure out why her volcano science project won't explode.



## SLIFF/Kids Family Shorts 2

94 min.

**Saturday, Nov. 12, 12 PM, Plaza Frontenac 5, Free**

A collection of shorts, both animated and live action, aimed at our 10- to 15-year-old festival friends.

**Ari** (Alex Murawski, 2015, Australia, 10 min.) Overweight and introverted, Ari wants to belong. **Bolos** (Peché Roberts, 2016, U.S., 6 min.) A girl and her sister pine for the days of the truly Wild West. **Litterbugs** (Peter Stanley-Ward, 2016, U.K., 15 min.) A young inventor and a pint-sized superhero defeat the town bullies and find an unexpected friendship. **Nose Hair** (Louis Morton, 2016, U.S., 10 min.) While playing a game with his friends, young Nate discovers that he has an unusual condition. **Starry Night** (Paxton Farrar, 2016, U.S., 20 min.) A teen girl struggles to escape her small town to pursue her love for astronomy. **Summer Camp Island** (Julia Pott, 2016, U.S., 9 min.) Oscar has to accept that his sleepover with Hedgehog isn't going to be totally normal. **Waterbaby** (Pia Shah, 2016, India, 15 min.) A shy 11-year-old boy struggles to overcome his fear of water in order to attend the pool party of a new girl in school. **Welcome to My Life** (Elizabeth Ito, 2015, France/U.S., 9 min.) The real-life story of a normal Monster-American family.



## St. Louis Filmmakers Showcase Sampler

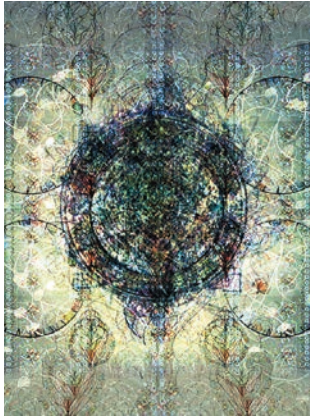
104 min.

**Friday, Nov. 4, 7:15 PM, Tivoli 3**

Highlights from the 2016 St. Louis Filmmakers Showcase and a bonus short by St. Louisian Jay Kanzler.

**4 AM** (Nathan Karimi, 2016, U.S., 25 min.) Paul Peterson re-creates Orson Welles' "War of the Worlds" broadcast, interrupting the lives of a family in small-town Southern Missouri. **Ambulance** (Michael Rich, 2016, U.S., 13 min.) A young, determined EMT and her jaded partner fight to keep an unexpected patient alive in the back of their ambulance. **Lionheart** (Patrick Lawrence, 2016, U.S., 15 min.) A man scarred by the past goes on a walkabout through a vast urban jungle to discover what's truly missing in his life. **The Lipiński** (Nate Townsend, 2016, U.S., 14 min.) Three imposters infiltrate an exclusive gala to attempt an ambitious heist of a \$7 million Stradivarius violin. **The Perfect Note** (Michelle Davidson, 2016, U.S., 11 min.) A depressed man buys a magical piano that turns his world into a musical. **Talk Radio** (Jay Kanzler, 2016, U.S., 15 min.) Lou has spent so many years listening to talk radio that he's now wondering whether there is actually any reason to live. **Two: A Story of Forgiveness** (Julius Dامنز, 2016, U.S., 11 min.) An American prisoner of war faces a Soviet officer in an interrogation.

**Sponsored by Mike Isaacson & Joe Ortmeier**



## Van McElwee: Solutions to an Unknown Problem

68 min.

Sunday, Nov. 6, 4 PM, Webster U./Moore, Free

SLIFF presents a program of new and recent experimental videos, including four new works never seen in St. Louis, by Webster U. professor Van McElwee, an internationally recognized video artist. McElwee's body of media art includes more than 80 single-channel video works, installations, and web projects.

**And/Or** (2011, 7 min.) A wandering figure traces tunnels through a space of possibilities. **The Capitol of the Multiverse** (2009, 5 min.) A neoclassical form breathes and mutates, overlooking a shifting horizon. **Electric Pilgrims: Everyone Is Everywhere** (2015, 12 min.) An intersection of worlds, crowded with apparitions.

**Mercado** (2016, 14 min.) Moments in the vast indoor markets of Mexico City are woven together into new patterns. Premiere. **Mexican Dream** (2014, 11 min.) A dream of coming and going, of a world deep in time.

**Outpost** (2016, 6 min.) Apparitions, maze marchers, new-world natives are recorded in Minecraft and Aguas Calientes, Peru. Premiere. **Solutions to an Unknown Problem** (2016, 9 min.) Diagrams, time-forms, and flow charts squirm through variations of themselves in a turbulent flux. Premiere. **Wanderung** (2016, 4 min.) A work dealing with migration across Germany, set within the current context of the global-migration crisis. St. Louis premiere.



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# Cinema at Citygarden.®

## Call for Entries

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

The winning shorts will be selected by a jury of film professionals and will be featured as part of a looped program that will screen on Citygarden's video wall starting Friday, May 26, 2017. In addition, other submissions will be chosen to be part of the video-wall program that will screen through June 30, 2017. Select films will also play at the 2017 St. Louis Filmmakers Showcase presented by Cinema St. Louis.

**No entry fee is required.**

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

**For full rules and an entry form, please visit:**  
[cinemastlouis.org/cinema-city-garden](http://cinemastlouis.org/cinema-city-garden)

### Cash Prizes

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

Second Place: **\$1,000**

Third Place: **\$500**

Submission Deadline: April 7, 2017



### About City Garden

Opened July 1, 2009, Citygarden is an oasis in the heart of St. Louis' downtown: a vibrant and serene blending of lush plantings and internationally renowned sculpture with delights of water, stone, architecture and design. Surrounded by no fences or gates, and with no admission fee, Citygarden is completely open and accessible to the public 365 days a year. Citygarden is located on 2.9 acres between Eighth and 10th and Market and Chestnut streets.

Highlights of Citygarden include 24 pieces of sculpture by internationally renowned artists, including Fernand Leger, Mark di Suvero, Keith Haring, Martin Puryear, Jim Dine, Tony Smith, and Aristide Maillol; spectacular landscaping inspired by the area's great rivers; and three water features (a 180-foot rectangular pool with a 6-foot waterfall at its mid-point, a state-of-the-art spray plaza, and a 34-foot-diameter tilted granite disc partly covered by a scrim of water).

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

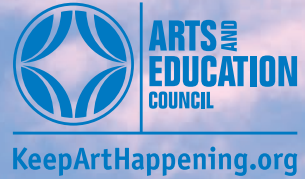
For more information about Citygarden, visit [www.citygardenstl.org](http://www.citygardenstl.org).





## When the Arts Thrive, Our City Thrives

The Arts and Education Council congratulates Cinema St. Louis on the 25th Anniversary of the St. Louis International Film Festival. A&E is proud to support the Festival this year with a PNC Project Grant. Your gift to A&E will grow into millions of art experiences, making a vibrant community for all. Make your gift today!



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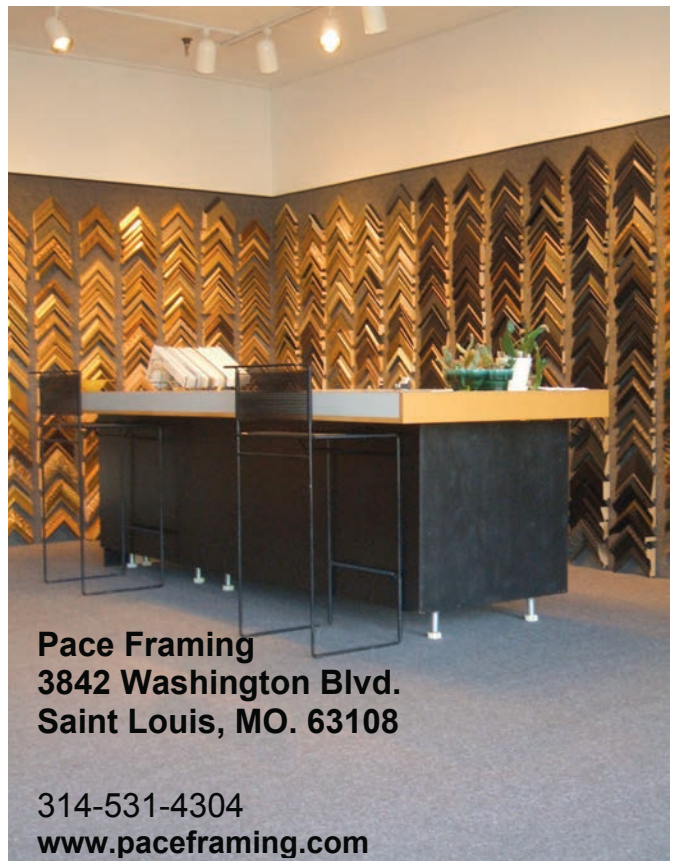
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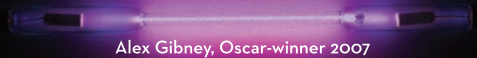
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## Alliance Française de St. Louis

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

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



## American Association of Teachers of French

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: Anna Amelung, president, Greater St. Louis Chapter, [annaamelung51@gmail.com](mailto:annaamelung51@gmail.com), [www.frenchteachers.org](http://www.frenchteachers.org)



## Centre Francophone at Webster University

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

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



## Les Amis ("The Friends")

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



## La Société Française de Saint Louis

An organization dedicated to the survival of the language, culture, and traditions of the French in St. Louis.

Contact info: [sfinfo@societefrancaisestl.org](mailto:sfinfo@societefrancaisestl.org), [societefrancaisestl.org](http://societefrancaisestl.org)



## St. Louis-Lyon Sister Cities

## St. Louis-Saint-Louis, Sénégal Sister Cities

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Contact info: Susan Powers at [smplyon@yahoo.com](mailto:smplyon@yahoo.com) (Lyon) and Renee Franklin at [renee.franklin@slam.org](mailto:renee.franklin@slam.org) (Saint-Louis)



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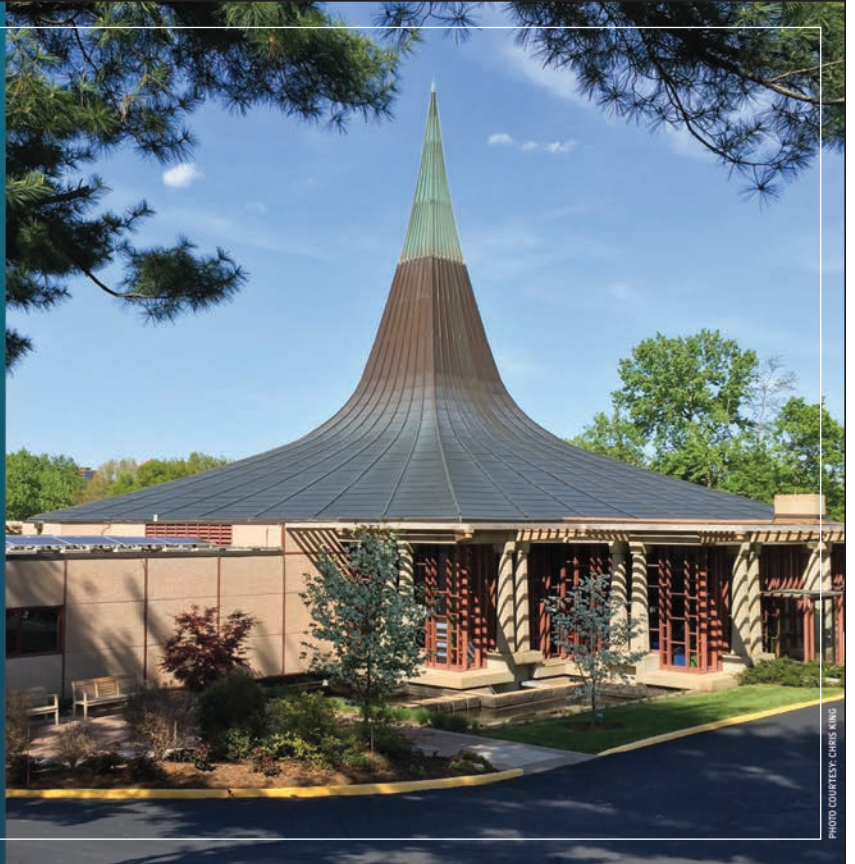


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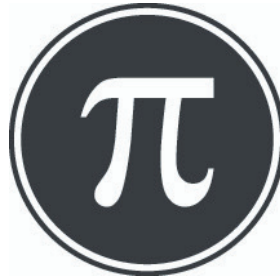


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