WELKOM
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Witamy
BENVINGUT
Willkommen
BENVENUTI!
Добро пожаловать!
Bienvenue
ONGI ETORRI
أهلاً وسهلاً
歡迎光臨
স্বাগতম
WELCOME

2019 PROGRAM GUIDE

43RD CLEVELAND INTERNATIONAL FILM FESTIVAL
MARCH 27-APRIL 7, 2019
TOWER CITY CINEMAS
CLEVELANDFILM.ORG
INVESTING IN THE bigger picture

For more than a century, you have supported the arts, education, health, neighborhoods, the economy and so much more. You see the bigger picture of what our community can—and should—be. **Invest in the future by partnering with the Cleveland Foundation to make your greatest charitable impact.**

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The 43rd Cleveland International Film Festival!

WELCOME—This simple yet powerful word, which serves as the theme for CIFF43, is a nod to the inclusive nature the Film Festival has built over its 43-year history. Welcome is also a celebration of the hospitable nature of our community toward everyone who attends the Film Festival—from our patrons, to our guest filmmakers, to our volunteers, to our staff.

Our 207 feature films and 200 short films from 71 countries will provide us with unique opportunities to welcome other cultures and ideas as we challenge and perhaps change the ways we perceive and interact with the world around us.

We will be able to experience these amazing films in numerous locations. For the second year in a row, we will be at Playhouse Square for Opening Night. And then the remainder of the Film Festival will take place not only at Tower City Cinemas, but also in two arts districts: CIFF West (March 28-30) at the Capitol Theatre and Near West Theatre in the Gordon Square Arts District in the Detroit Shoreway neighborhood; and, CIFF East (April 4-6) at the Cleveland Museum of Art and the Cleveland Museum of Natural History in University Circle. We are thrilled to be able to expand our footprint.

Once again we will welcome over 300 guest filmmakers throughout the Film Festival, including: Jennifer Baichwal, our Director Spotlight filmmaker; Rima Das, our Someone to Watch filmmaker; and, Jamie Babbit, the first participant in, and recipient of, our DReam Catcher Program and Award. Plus, in partnership with Tribeca Film Institute® the IF/Then American Midwest Film Pitch finalists will be at CIFF43. We know you will welcome the opportunity to interact with all of our guest filmmakers at Q&As, during our FilmForums, and in our Chat Room.

The Film Festival will, of course, continue to welcome our remarkable nonprofit community through our 160 community partners. Plus, if you are curious about virtual reality and other interactive media, Perspectives (our immersive storytelling exhibition space) will once again welcome the public with free admission.

CIFF43 is made possible because of you and your generosity. We are grateful for your willingness to embrace our organization by participating in our Challenge Match. This year the goal for our annual campaign, which we choose to conduct live and in person, is $150,000. We welcome all donations.

Thank you.

Nancy Callahan
President, Board of Directors

Marcie Goodman
Executive Director

MISSION The Cleveland International Film Festival promotes artistically and culturally significant film arts through education and exhibition to enrich the life of the community. VISION The Cleveland International Film Festival is a leader in helping the world discover the power of film arts to educate, entertain, and celebrate an inclusive human experience.
The 43rd Cleveland International Film Festival is made possible by the generosity of our sponsors and funders.

SAPPHIRE SPONSORS

PLATINUM SPONSORS

MAJOR INDIVIDUAL DONORS

James Anderson and David Wittkowsky
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Rochelle and Harley Gross
Nance Hikes and Michael Melampy
Jinny and John Johnson
Toby Devan Lewis
Tim Piazza and Ruth Milne

Tom Piraino and Barbara McWilliams
Julie and Peter Raskind
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PLAN YOUR DAY
AT TOWER CITY CINEMAS

We look forward to seeing you at the Festival!

AREA CONSTRUCTION!
W. Huron Rd. is closed to westbound traffic for continued work on bridge structures. Westbound traffic has been detoured via Ontario St., W. Prospect Ave., and Superior Ave. Eastbound traffic is being maintained.

FIND YOUR OWN WAY
Planning to drive to the Festival? Be sure to give yourself plenty of extra time.

WE ASK YOU TO ARRIVE AT YOUR FILM AT LEAST 20 MINUTES EARLY, so please be sure to work in time for finding parking and getting from your car to the theater. Tower City Center offers LIMITED PARKING (enter at Canal Road across from Sherwin-Williams) during the Festival, but those spaces fill up quickly. So have a Plan B.

This map includes nearby parking alternatives and the FREE downtown RTA trolley routes that make even more parking options available. Trolleys run daily; but routes vary, so check schedules at www.riderTA.com/CIFF.

When traveling to the CIF+, two wheels are greater than four! Ride your bike and park at the racks located on Huron Road or Prospect Avenue. There are also bike racks in front of the Terminal Tower on Public Square and inside Tower City Center via the West 6th Street parking entrance. For the best routes, safety tips, and more, visit our friends at www.BikeCleveland.org.

For detailed information about parking, visit www.clevelandfilm.org/park.
RIDE RTA, IT’S THE EASY WAY

Riding RTA trains is easier than ever before. And with the crowds we’re expecting downtown during the Festival, it’s definitely the easiest way to get to Tower City Center. There are 8,000 FREE RTA parking spaces located throughout the area. We’ve highlighted key stations for you on this map. The Red, Blue, and Green train lines of the Rapid Transit system provide direct service to Tower City Center. They run seven days a week.

www.riderta.com/ciff | RTA answerline (216.621.9500)

LYFT PICK UP + DROP OFF (PUDO) LOCATION AT TOWER CITY CENTER

Tower City Center Self-Parking Lot
CIFF43 has teamed up with Lyft to provide a safe and exclusive location for Lyft drivers to pick up and drop off Festival patrons.

Access the Lyft PUDO two ways:
- Via RTA Walkway stairs near Tower City Cinemas
- Via Tower City Center Food Court elevator or escalator to Level P1

Lyft ADA PUDO will be located on the West Prospect Avenue entrance for Tower City Center. Please inform your driver if ADA PUDO is needed.

Discounted Lyft Rides:
- Existing Lyft users promo code: LYFT2CIFF for 10% off two rides with savings up to $5 off per ride.
- New Lyft users promo code: LYFTCIFFNEWBIE to receive $5 off your first two rides.

Terms and Conditions:
Discount applies to fare and Prime Time charges only. Valid 3/27/2019 to 4/7/2019. Cannot be combined with other ride credit or offers.
PLAN TO STAY

Downtown Cleveland has more to offer than ever before. So once you get here, why not plan to stay for a meal, for fun, or even overnight?

**OFFICIAL HOTEL**

**THE RITZ-CARLTON**

The Ritz-Carlton, Cleveland
1515 West 3rd Street
Cleveland, OH 44113
Located onsite at Tower City Center
216.623.1300
www.ritzcarlton.com/cleveland
www.facebook.com/ritzcarltoncleveland

Presenting the most luxurious and convenient accommodations for Festival guests, The Ritz-Carlton, Cleveland directly adjoins Tower City Center, bringing all the excitement of the event within a moment’s indoor walk. The city's only Forbes Four Star and AAA Four Diamond hotel has created a customized cocktail and quick-bite Film Festival menu to welcome your taste buds! Allow us to roll out the red carpet for you!

**CIFF Overnight Package:** Starting from $379 USD per night, the package includes deluxe accommodations, two CIFF vouchers, overnight valet parking, film-themed amenity and poster, and in-room Internet access.

**Reservations:** 216.623.1515 or www.ritzcarlton.com/cleveland

**OFFICIAL JURY HOTEL**

**RENAISSANCE**

Renaissance Cleveland Hotel
24 Public Square
Cleveland, OH 44113
216.696.5600
www.RenaissanceCleveland.com

Located in the heart of downtown Cleveland's Public Square, the Renaissance Cleveland is connected to Tower City and within walking distance to many local attractions. Step into this iconic hotel with beautiful historic architecture and enjoy 491 guest rooms and suites with upscale amenities and award-winning dining at Sans Souci.

**CIFF Guest Room Rate:** $142 per night for room accommodations.

To book please call worldwide reservations at 1.888.236.2427 and request CIFF Room Block.

**HOTEL PARTNERS**

**Hilton Cleveland Downtown**

Hilton Cleveland Downtown
100 Lakeside Avenue East
Cleveland, OH 44114
216.413.5000
www.hiltoncleveland.com

Hilton Cleveland Downtown, home to Cleveland’s premier rooftop bar, Bar 32, offers CIFF visitors unparalleled service in the heart of downtown Cleveland. Boasting 600-rooms at 32-stories high, the hotel features a sleek, contemporary design showcasing breathtaking views of Lake Erie, and is within short walking distance from Tower City Cinemas. Guests can enjoy the hotel’s local art collection, an indoor pool and fitness center, multiple dining destinations on-site including grab-and-go options, a lobby bar, and The Burnham Restaurant, featuring fresh, locally-inspired cuisine.

**CIFF Package:** $169.00 rate includes two CIFF43 vouchers and complimentary high speed internet access. Enter FILM20 into the group code box when booking online, or mention FILM20 as the group code when speaking with a guest services agent.

**The Kimpton Schofield Hotel**

2000 East 9th Street
Cleveland, OH 44115
216.357.3250
www.theschofieldhotel.com

Located just three blocks from the Cleveland International Film Festival. Enjoy your stay in a true boutique hotel, with complimentary wine every day at 5:00 PM and complimentary coffee every morning. The Schofield boasts a bright lobby, cozy guest rooms, and playful touches in all aspects of the hotel. Don’t miss out on a classically Cleveland stay.

**CIFF Package:** Rooms start at $165 plus tax in a king or double queen bed deluxe room and two vouchers to redeem for CIFF tickets.

**The Westin Cleveland Downtown**

The Westin Cleveland Downtown
777 St. Clair Avenue
Cleveland, OH 44114
216.771.7700
www.westincleveland.com

**CIFF PACKAGE:**
Starting at $169/night
Package Includes: $40 breakfast voucher daily, complimentary valet parking, free guest room internet access, and four vouchers to redeem CIFF tickets.

**Room Only Rate:** $119/night

**The Cleveland Hostel**

2909 West 25th Street
Cleveland, OH 44113
216.394.0616
www.theclevelandhostel.com

The Cleveland Hostel offers private and shared rooms with free parking, free wifi, kitchen, lounges, laundry, and a roof deck with great views of the city. Passengers Cafe is in the lobby featuring a full coffee bar, bagels, pastries, and toast. The hostel is located in the heart of the vibrant Ohio City neighborhood and just one stop away on the RTA Red Line Train to the Festival. CIFF patrons will receive a 20% discount by using promo code CLEFILM19.
**OFFICIAL CRAFT BREWERY**

**Great Lakes Brewing Company**
2516 Market Avenue
Cleveland, OH 44113
216.771.4404
www.greatlakesbrewing.com

- **Mon–Thurs** 11:30 AM–10:30 PM (Bar 12 Midnight)
- **Fri** 11:30 AM–11:30 PM (Bar 1:00 AM)
- **Sat** 11:00 AM–11:30 PM (Bar 1:00 AM)
- **Sun** Closed

Brewery tours available Fri & Sat. Register at www.greatlakesbrewing.com/brewery-tours

**SHOPPING & FOOD**

**Tower City Center Shops & Restaurants**
230 West Huron Road
Cleveland, OH 44113
216.771.0033
www.towercitycenter.com

Over 60 specialty shops, fine dining and casual eateries, a 10-screen cinema, two hotels, and indoor access to JACK Casino and Quicken Loans Arena. Guest Services is located on Level 1 in the center of the shopping center near Cricket Wireless.

Tower City Center Retail & Food Court Hours:
- **Mon–Sat** 10:00 AM–7:00 PM
- **Sun** 12:00 PM–5:00 PM

**OFFICIAL RESTAURANT**

**Johnny’s Downtown**
1406 West 6th Street
Cleveland, OH 44112
216.623.0055
www.johnnyscleveland.com

- **Lunch**
  - Mon–Fri 11:30 AM–3:00 PM
- **Dinner**
  - Mon–Thurs 5:00 PM–10:30 PM
  - Fri & Sat 5:00 PM–11:30 PM
  - Sun 4:00 PM–9:00 PM

Johnny’s Downtown, opened in 1993, is similar to the original Johnny’s on Fulton Road. The setting, a refurbished 1860s Warehouse District building, formerly a general store, is the drinking and dining spot of locals and business people alike. There is piano music in the bar, featuring Mike Petrone, Monday–Friday, and Cliff Habian on Saturday evening.

**OFFICIAL AIRLINE**

**United Airlines**

United is proud to be the Official Airline of the Cleveland International Film Festival for the past 28 years.
www.united.com

**OFFICIAL VEHICLE**

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PENSKECLEVELAND.COM

**OFFICIAL RIDESHARE**

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One Vision

Many Views

Cleveland State University
School of Film & Media Arts
BFA
AT TOWER CITY CINEMAS, WHERE DO I...

FIND THE CINEMAS?
Tower City Cinemas is located at the southeast corner of Tower City Center, just beyond the Food Court.

PURCHASE TICKETS, GIFT CERTIFICATES, DAY PASSES, AND MEMBERSHIPS PRE-FESTIVAL?
- **For Members:** March 8–March 27
- **For General Public:** March 15–March 27
- **Box Office:** Located inside the lobby of Tower City Cinemas, to the right of the main entrance, open Monday–Saturday, 11:00 AM–7:00 PM and Sunday, 12 Noon–5:00 PM.

PURCHASE TICKETS, GIFT CERTIFICATES, DAY PASSES, AND MEMBERSHIPS DURING THE FESTIVAL (March 28–April 7)?
- **Box Office:** Located inside the lobby of Tower City Cinemas at the Cinema's box office, open Sunday–Thursday, 8:30 AM–10:00 PM and Friday–Saturday, 8:30 AM–12 Midnight.

PURCHASE STAND BY TICKETS?
- **Stand By:** Located in the Walkway across from the main entrance to Tower City Cinemas.

PICK UP WILL CALL TICKETS?
- **Will Call (Duke Desk):** Located in the Walkway outside of Tower City Cinemas, to the left of the main entrance to the Cinemas.

PICK UP PASSES THAT HAVE NOT BEEN Mailed?
- **Patron Services:** Located to the right of the Film Festival Box Office as you enter the Tower City Cinemas lobby.

LINE UP IF I’M A TICKET HOLDER?
Line up at least 20 minutes before showtime in the Walkway outside of Tower City Cinemas, to the right of the main entrance and behind the sign with the coordinating title of the film screening you have purchased tickets for.

LINE UP IF I’M A STAND BY TICKET HOLDER?
Line up at least 15 minutes before showtime in the Walkway outside of Tower City Cinemas and behind the Stand By sign with the coordinating title of the film screening you have purchased a Stand By ticket for.

LINE UP IF I’M A PASSHOLDER?
Line up at least 20 minutes before showtime outside of the theater where the film you will be attending is screening.

RECOVER ITEMS AT THE LOST AND FOUND?
- **Patron Services:** Located to the right of the Film Festival Box Office as you enter the Tower City Cinemas lobby.

Please note we are not responsible for damaged, lost, or stolen goods. Unclaimed items will be donated on April 8, 2019.

FIND OUT WHICH THEATER THE FILM IS BEING SHOWN IN?
Each screening at the Festival has a corresponding color-coded theater the film will be shown in at Tower City Cinemas. Wayfinding TV displays throughout Tower City Cinemas provide a guide for where screenings, and their corresponding colored theaters, can be located within Tower City Cinemas during the current block of time. Please note: theater colors change location throughout the day.

FIND THE LATEST SCHEDULE AND PROGRAMMING UPDATES?
- **Daily Schedule and Latest Updates:** Located in the Walkway outside of Tower City Cinemas across from Stand By.
- **CIFF Website:** Check the CIFF website at clevelandfilm.org/festival/updates or the CIFF iPhone/Android mobile apps for up-to-date schedule changes and programming updates.

MAKE A DONATION?
- **Challenge Match:** Located to the left of the concession stand as you enter the Tower City Cinemas lobby, across from the Merchandise Store.
- **CIFF Website:** To make a donation online, visit clevelandfilm.org/support-us.

BUY MERCHANDISE?
- **Merchandise Store:** Located to the left of the main entrance to the Tower City Cinemas lobby, across from the Challenge Match.

FIND COMMUNITY ENGAGEMENT MATERIALS & REPRESENTATIVES AFTER A SCREENING?
- **Community Engagement Corner:** Tables located in the lobby of Tower City Cinemas, immediately to the right of the main entrance.

SIGN IN AS A COMMUNITY PARTNER OR CORPORATE SPONSOR?
- **Patron Services:** Located to the right of the Film Festival Box Office as you enter the Tower City Cinemas lobby.

GET MY TOWER CITY CENTER SELF-PARKING TICKET VALIDATED FOR THE $5 DISCOUNTED PRICE?
- **Box Office:** Located inside the lobby of Tower City Cinemas.
- **Challenge Match:** Located to the left of the concession stand as you enter the Tower City Cinemas lobby, across from the Merchandise Store.
- **Merchandise Store:** Located to the left of the main entrance to the Tower City Cinemas lobby, across from the Challenge Match.
- **Patron Services:** Located to the right of the Film Festival Box Office as you enter the Tower City Cinemas lobby.
- **Will Call (Duke Desk):** Located in the Walkway outside of Tower City Cinemas, to the left of the main entrance.
FESTIVAL STATIONS

TOWER CITY CINEMAS

HOURS OF OPERATION

BOX OFFICE
March 8–March 27: For Members
Monday–Saturday ............... 11:00 AM–7:00 PM
Sunday .......................... 12 Noon–5:00 PM
March 15–March 27: For the General Public
Monday–Saturday ............... 11:00 AM–7:00 PM
Sunday .......................... 12 Noon–5:00 PM
March 28–April 7: For Everyone
Sunday–Thursday ............... 8:30 AM–10:00 PM*
Friday–Saturday ............... 8:30 AM–12 Midnight

CHALLENGE MATCH
March 28–April 7:
Monday–Friday ............... 10:30 AM–10:00 PM
Saturday–Sunday ............... 8:30 AM–10:00 PM*

MERCHANDISE STORE
March 28–April 7............. 10:30 AM–10:00 PM*

PATRON SERVICES
March 28–April 7:
Sunday–Thursday ............... 8:30 AM–10:00 PM*
Friday–Saturday ............... 8:30 AM–12 Midnight

WILL CALL (DUKE DESK)
March 28–April 7:
Sunday–Thursday ............... 8:30 AM–10:00 PM*
Friday–Saturday ............... 8:30 AM–12 Midnight

*Please note: all locations close early on April 7, 2019

Parking Pay Stations: $5
Located by the elevators and escalators in self-parking

A Tower City Center Food Court
B Stand By Ticket Holder Lines
C Daily Schedule and Latest Updates
D Will Call (Duke Desk) +
E Stand By
F Ticket Holder Lines
G Patron Services +
H Box Office +
I Tower City Cinemas Concessions
J Community Engagement Corner
K Tower City Cinemas Café
L Challenge Match +
M Merchandise Store +
N Restrooms
# Theaters (Westside & Eastside)
🚗 Parking Validation
SEATING POLICY AT TOWER CITY CINEMAS*

• Passholders and ticket holders must arrive at least 20 minutes before the scheduled start of any screening for admission. However, early arrival does not guarantee admission.

• General admission seating for ticket holders, which is limited to approximately half of the theater, is available on a first-come, first-served basis. Ticket holders line up in the Walkway.

• Passholder seating is also limited to approximately half of the theater and is also available on a first-come, first-served basis. Passholders line up outside of the theater.

• At all times, there are over 1,000 seats reserved for passholders, spread evenly across the theaters.

• Patrons are encouraged to fill middle row seating first in order to minimize any disruption as the remainder of the audience arrives.

• Seat saving is not permitted.

• Theater personnel may refuse to permit late seating.

• All patrons must leave the theater following each screening and take any personal belongings.

* Seating policies are enforced at all CIFF venues, although the number of available seats for ticket holders and passholders will vary based on the venue.

SPECIAL ASSISTANCE

Assisted Listening Devices are available for hearing-impaired patrons. Please inquire at the Box Office.

Due to the nature of independent filmmaking, films shown at the CIFF are not formatted for closed captioning. However, we screen a wide selection of foreign films, the majority of which are subtitled.

Tower City Cinemas is wheelchair accessible, and most theaters offer companion seating. A limited number of wheelchairs for Festival patrons’ use can be loaned from Patron Services during CIFF43. Valid driver’s license or state ID required.

CONSENT TO BE PHOTOGRAPHED/FILMED

The Cleveland International Film Festival and its representatives may photograph, film, and/or otherwise record attendees at all Festival activities. By attending, you consent to such photography, filming, and/or recording and to any use of any and all media throughout the universe in perpetuity and without compensation for the use of your appearance, voice, and name for promotion and/or advertising, or any other purpose by the Cleveland International Film Festival and its affiliates and representatives.

LOST & FOUND

We are not responsible for damaged, lost, or stolen items. The Film Festival lost and found, which is located at Patron Services, ends with the Festival. All unclaimed items will be donated on April 8, 2019.

PROGRAM

Visit www.clevelandfilm.org for program updates. Programs and schedules are subject to change without notice. The Film Festival reserves the right, in rare instances, to postpone, reschedule, or cancel any screening.

Program length is based on the best available information at the time of printing and does not include Q&A sessions or remarks from the stage. Please allow for this when selecting your screenings.

RATING SYSTEM

Most independent and international films are unrated by the M.P.A.A.; therefore, viewer discretion is advised and any content warnings should be heeded. No person under the age of ten will be admitted—except for Family Film screenings. All children must have a ticket and be accompanied by an adult.

REFUND POLICY

Tickets cannot be refunded, except in the case of a cancelled screening. The last day for refunds is April 7, 2019. Exchanges, when possible, will be subject to at $4.00 processing fee per order. Unused tickets and vouchers cannot be refunded, exchanged, or donated to the Challenge Match.

ELECTRONIC DEVICES

The use of electronic devices (including messaging) is not permitted during screenings. For the courtesy of other patrons, please turn off all devices during a screening.

RECORDING DEVICES

Audio or visual recording devices of any kind are prohibited inside Film Festival theaters.

Security will enforce this policy at all screenings. Any person in possession of a recording device will be immediately removed from the theater. The recording device and any recordable medium will be seized by theater security and turned over to law enforcement authorities.

Additional anti-piracy security measures will be in effect.

TICKETS AND PASSES

Each ticket and pass is a revocable license that may be withdrawn, and admission to any event refused, at any time at the sole discretion of the Cleveland International Film Festival.

Tickets, vouchers, and passes cannot be re-sold under any circumstances. Violators will not be admitted to the Festival.

PROHIBITED ITEMS & BEHAVIOR

The Film Festival does not tolerate illegal activity of any kind on any CIFF premises, including but not limited to:

• The possession and use of illegal and illicit substances

• Underage consumption of alcohol

• Harassment and/or assault

• The possession or use of firearms, explosives, and weapons of any kind (including guns, pocket knives, pepper spray, fireworks, tasers)

• The use of cigarettes, e-cigs, or vaping devices

Failure to comply will result in removal by security and notification of law enforcement.
CIFF CODE OF CONDUCT

The Code of Conduct serves to provide a clear understanding of the standard of conduct expected when participating in the Cleveland International Film Festival (CIFF) and all its manifestations—meetings and gatherings, events and parties, venues, social media accounts, and official communications (verbal, written, and digital). The Code of Conduct serves as a guide to ensure the CIFF is a respectful, open, inclusive, and safe environment for all to gather, share, learn, and celebrate in an atmosphere free of harassment.

The Code of Conduct places an obligation on all individuals to take responsibility for their own conduct and applies to all participants, including but not limited to: attendees, members, guests, trustees, full-time staff, seasonal staff, volunteers, panelists, selection committee members, sponsors, community partners, neighborhood partners, media partners, and vendors.

The CIFF does not tolerate harassment of any kind and reserves the right to revoke credentials and/or remove, temporarily or permanently without notice or refund, any person who does not adhere to the Code of Conduct in all of its manifestations.

INCLUDING BUT NOT LIMITED TO:

- Inappropriate disruption of CIFF events
- Intimidation or threats
- Hateful, abusive, offensive, degrading, or other inappropriate language
- Inappropriate physical contact or physical assault of any type
- Unwanted sexual attention, verbal or physical
- Unwanted photography or video recording
- Bullying or stalking

ESPECIALLY IN CONNECTION WITH, BUT NOT LIMITED TO:

- Race, ethnicity, national origin, or citizenship status
- Political affiliation
- Gender identity or presentation
- Sex or sexual orientation
- Physical appearance or body type
- Age
- Disability, medical condition, or pregnancy
- Religion

SHOW YOUR LOVE FOR CIFF BY TEXTING TO GIVE!

Text GIVE to 216.465.6513 and follow the prompts! Reply YES to donate $43, NO to enter another amount. CLEVELANDFILM.ORG

GIVE FUTURE GENERATIONS THE GIFT OF FILM, FOR FREE!

Many CIFF supporters like to include a gift to CIFF in their wills. Even if you live to 150, you still need a will, and we have a free way for you to make one.

Go to Freewill.com/CIFF to start your legacy today!
$150,000 CHALLENGE MATCH
Annual Campaign

which is funded by the residents of Cuyahoga County, must be matched annually.
Your contribution can ensure our continued success.
Since 2008 the CIFF has received over $1.7 million from CAC.

The CIFF is proud of its exceptional ratings from these charity evaluators:

MAJOR INCOME SOURCES*

Corporate Sponsorships 17%
Foundation Grants 15%
Board of Directors Donations 10%
Individual Donations/Challenge Match 12%

*Tower City Cinemas concession and café sales of food and drink 0%

YEARY OPERATING COSTS
$3,283,885 cash expenses
+ $1,096,683 in-kind donations
TOTAL 4,380,568
This Year

HOW CAN YOU HELP?
WELCOME
has been the CIFF’s message for 43 years.
We don’t want it to change.
With your support, it won’t.

Please stop by the Challenge Match area in the Tower City Cinemas lobby to make your tax-deductible donation.

THANK YOU FOR YOUR GENEROSITY!
BECOME A MEMBER

TAKE YOUR SEAT

CLEVELAND INTERNATIONAL FILM FESTIVAL MEMBERSHIP

*FILM STUDENTS: Current students receive a $25 discount on any level of CIFF membership with proof of a valid student ID at the time of purchase.

CIFF43 MEMBERSHIP BENEFITS

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Film Buff $75*</th>
<th>Film Fanatic $175*</th>
<th>Director $500*</th>
<th>Director+ $700*</th>
<th>Executive Producer $900*</th>
<th>Movie Mogul $1500*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complimentary mailing of the CIFF43 Program Guide</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>Advance CIFF43 ticket sales one week before public sales</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>Discounts on CIFF43 tickets ($2 off the price of every ticket!)</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>10% off CIFF Merchandise, CIFF Events, and CIFF43 Day Passes</td>
<td>★</td>
<td>★</td>
<td>★</td>
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</tr>
<tr>
<td>Access to members’ only My Schedule and Order History on the CIFF website</td>
<td>★</td>
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<tr>
<td>Invitation to the CIFF43 Preview Reception (RSVP required; space is limited and available on a first-come, first-served basis)</td>
<td>★</td>
<td>★</td>
<td>★</td>
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</tr>
<tr>
<td>$5 off coupon towards any purchase at the CIFF43 Merchandise Store</td>
<td>★</td>
<td>★</td>
<td>★</td>
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</tr>
<tr>
<td>Two admissions to screenings of your choice at Cleveland Cinemas theaters (not valid for special events or promotion screenings)</td>
<td>★</td>
<td>★</td>
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<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>Six virtual vouchers exchangeable for six tickets to CIFF43 screenings of your choice (cannot be exchanged for tickets to Opening Night or other special events)</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>One All-Access Pass to CIFF43 (no need to buy tickets!)</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>Access to the CIFF43 Hospitality Headquarters (with complimentary sips and snacks!)</td>
<td>★</td>
<td>★</td>
<td>★</td>
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<td>★</td>
</tr>
<tr>
<td>One CIFF43 Opening Night Film and Reception ticket (to be held at Playhouse Square)</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>Free Tower City Center valet parking when available during CIFF43</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>Movie Mogul Scheduler service (reserved seats for you and up to one other ticketed guest for all pre-selected CIFF43 screenings)</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
</tbody>
</table>

To join, visit clevelandfilm.org/membership or contact Debbie Marshall, Membership Director, at 216.623.3456 x10 or marshall@clevelandfilm.org.
Proud to be part of your community.

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COLLEGE PROGRAM

The CIFF is offering FREE morning, matinee, and late night screenings for college students who present a valid college I.D.

Free films will be screened on each weekday of CIFF43 between 9:00 AM and 3:00 PM. They will also be screened after 11:00 PM on Fridays and Saturdays.

Free tickets will be available one hour before screening start times and distributed on a first-come, first-served basis while supplies last. Simply stop by Will Call (located in the Walkway just outside the entrance to Tower City Cinemas) with a valid college I.D. to obtain your ticket for admittance. One ticket per filmgoer per film.

Visit www.clevelandfilm.org/college for a full listing of College Program films. And use code COLLEGE to receive $1 off the ticket price for other Festival screenings. Discounts are also available to students at the Box Office.

THOMMY T-SHIRT DAY

The Film Festival’s ninth annual T-Shirt Day will take place on Saturday, April 6th. Wear a t-shirt (or sweatshirt) from any of the 43 CIFFs and enter a drawing at Patron Services to win two all-access passes to next year’s Festival. One entry per person.

Thommy T-Shirt Day is presented in loving memory of longtime CIFF supporter, Thomas A. Duke, who never met a CIFF t-shirt he didn’t love and wear—whether it still fit him or not.

VOLUNTEER APPRECIATION DAY

Volunteers are the heart and soul of the CIFF, and our Festival wouldn’t be possible without their passion, smiles, and tireless efforts. This year we are proclaiming Friday, April 5th as Volunteer Appreciation Day! We’ll have fun swag for them. And we encourage you to take pictures with your favorite CIFF volunteers. Post your pictures on social media and tag them with #CIFF43!

Sponsored by:

Kenneth W. Scott Foundation

#CIFF43

Cleveland International Film Festival  CIFF  CleFilmFest  ClevelandFilm  ClevelandFilmFest
This event is presented in loving memory of Rick Whitbeck (1946–2008). One of the founders of the Film Festival, Rick filled many staff roles over the years and served as the organization’s first Board President. The Rick Whitbeck Evening at the Cedar Lee Theatre provides us with an annual opportunity to honor Rick’s devotion to his family, his friends, and the Film Festival. Remarks will be shared before the first screening.

7:00 PM
LOOPERS: THE CADDIE’S LONG WALK
Directed by Jason Baffa
USA 2019
80 minutes  |  Code LOOP03
(see p 125)

9:00 PM
REDEMPTION
Directed by Joseph Madmony, Boaz Yehonatan Yacov
ISRAEL 2018
104 minutes  |  Code REDE03
(see p 142)
know

the arts are the highest form of expression.

Inspiring. Thought Provoking. PNC is proud to sponsor the 43rd Cleveland International Film Festival. Because we appreciate all that goes into your work.
CIFF WEST & CIFF EAST

The Cleveland International Film Festival (CIFF) is thrilled to announce that this year there will be more to the Festival than ever before! In addition to its 500+ screenings at our longtime downtown home base, Tower City Cinemas, CIFF is making exciting changes to the scope of its footprint with the creation of two new Festival hubs—CIFF East and CIFF West. The new locations will expand the CIFF’s presence in our city and showcase two of Cleveland’s thriving arts districts: University Circle on the east side and Gordon Square Arts District in the Detroit Shoreway neighborhood on the west side.

CIFF East and CIFF West screenings are presented with generous support from:

PNC

CIFF WEST

MARCH 28–30
Gordon Square Arts District
in Cleveland’s Detroit Shoreway neighborhood

VENUES

NEAR WEST THEATRE
6702 Detroit Avenue
Cleveland, OH 44102

CAPITOL THEATRE
1390 West 65th Street, Cleveland, OH 44102
(West 65th Street and Detroit Avenue)

Gordon Square Parking Map

* Lot may be closed for CPT use during performances.
## PLAN YOUR DAY TO CIFF WEST

- The Lyft Rideshare Pick Up Drop Off is located on West 67th Street, just north of Detroit Avenue.

- The RTA Red Line West 65th-Lorain (EcoVillage) Rapid Station is approximately six-tenths of a mile from CIFF West.

- The RTA 26 Bus Line has stops at West 65th Street along Detroit Avenue.

- Bike racks are located throughout the neighborhood.

- Limited parking is available in selected lots and along the streets throughout the area.

- Valet parking will be available for $6. Stations will be located in front of the Capitol Theatre and Near West Theatre starting at 4:00 PM on Thursday, March 28 and Friday, March 29. Valet parking will open at 11:00 AM on Saturday, March 30.

### Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>Thursday, March 28</th>
<th>Friday, March 29</th>
<th>Saturday, March 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00 AM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00 AM</td>
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<td></td>
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<tr>
<td>12 Noon</td>
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<tr>
<td>1:00 PM</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Benjamin see p 70</td>
<td>Westside vs. The World see p 165</td>
<td>Champions see p 76</td>
</tr>
<tr>
<td>3:00 PM</td>
<td></td>
<td></td>
<td>Land of Glass see p 121</td>
</tr>
<tr>
<td>4:00 PM</td>
<td>The Map to Paradise see p 128</td>
<td>American Relapse see p 66</td>
<td>The Cat Rescuers see p 76</td>
</tr>
<tr>
<td>5:00 PM</td>
<td></td>
<td></td>
<td>Little Miss Dolittle see p 124</td>
</tr>
<tr>
<td>6:00 PM</td>
<td>Decade of Fire see p 84</td>
<td>Float Like a Butterfly see p 93</td>
<td>The Garden Left Behind see p 95</td>
</tr>
<tr>
<td>7:00 PM</td>
<td>Quiet Storm see p 140</td>
<td>I See You see p 101</td>
<td>Princess of the Row see p 138</td>
</tr>
<tr>
<td>8:00 PM</td>
<td></td>
<td>Watch Out! Shorts 1 see p 185</td>
<td>Wheels see p 167</td>
</tr>
<tr>
<td>9:00 PM</td>
<td></td>
<td>Wheels see p 167</td>
<td>Comedy Shorts 2 see p 183</td>
</tr>
<tr>
<td>10:00 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
CIFF EAST
APRIL 4–6
University Circle

VENUES
CLEVELAND MUSEUM
OF ART / GARTNER
AUDITORIUM +
CLEVELAND MUSEUM
OF ART / LECTURE HALL
11150 East Boulevard
Cleveland, OH 44106

CLEVELAND MUSEUM
OF NATURAL HISTORY /
MURCH AUDITORIUM
1 Wade Oval Drive
Cleveland, OH 44106

PLAN YOUR DAY TO CIFF EAST

• Two RTA Red Line Rapid Stations (Little Italy / University Circle and Cedar-University) are located within the district.
• The RTA HealthLine Bus Rapid Transit has stops at Adelbert Road along Euclid Avenue.
• Bike racks are located throughout the district.
• Both the Cleveland Museum of Art and Cleveland Museum of Natural History have attached parking garages that are available for a fee.

IMPORTANT: MIX AT CMA
The museum’s monthly first Friday art-filled happy hour will take place on Friday, April 5 from 6:00 PM to 10:00 PM. The theme is Funk.

Parking is available in the CMA parking garage, but space may be limited due to the event.

Tickets: $10 in advance, $15 day of event
Special Event Parking Rates Apply: $10.00

Access to the Museums During Their Hours of Operation:
Cleveland Museum of Art (CMA) galleries are free and open to the public. Some special exhibitions may carry a charge and tickets may be purchased at www.clevelandart.org, at the ticket center, or by calling 216.421.7350.

Cleveland Museum of Natural History (CMNH) is pleased to offer $5 general admission to the Museum on Friday, April 5 and Saturday, April 6 to any CIFF patron with a pass or ticket stub. Visit www.cmnh.org for more information.
### CIFF WEST & CIFF EAST FAQs

**Where can I purchase tickets for CIFF West and CIFF East screenings?**

Tickets can be purchased in advance online (clevelandfilm.org), by phone (1.877.304.FILM), or in-person at the CIFF Box Office at Tower City Cinemas. Day of show tickets, when available, can be purchased on-site beginning one hour prior to the start of the first screening at each venue.

**When can I pick up my Will Call tickets for CIFF West and CIFF East screenings?**

If you don’t already have your tickets, Will Call will open one hour prior to the start of the first screening at each venue.

---

**CIFF East and CIFF West screenings are presented with generous support from:**
As an institution of students, faculty, and staff representing more than 100 countries, Case Western Reserve University is proud to support the Cleveland International Film Festival as it welcomes film aficionados from around the world.
WELCOME to Perspectives! We’re delighted to present year four of our immersive storytelling exhibition, where we’ll continue to showcase interactive media, virtual reality, and more. As technology evolves, so too does the way we tell stories. With a new generation of creators, comes innovative collaboration and the capacity to envision multiple perspectives within a single story. We invite you to navigate this new and exciting terrain with us and experience how immersive storytelling continues to evolve.

It is our honor to once again present CIFF’s Perspectives Award for Immersive Storytelling. The award, sponsored by Case Western Reserve University, is based on audience-vote and will yield a cash prize of $1,000 to the winner.

PERSPECTIVES LOCATION AND HOURS

LOCATION
Tower City Center Level M2
(near the top of the Grand Staircase)

HOURS
Thursday, March 28th – Saturday, April 6th 11:00 AM to 7:00 PM
Sunday, April 7th 11:00 AM to 5:00 PM

Perspectives is free and open to the public.
Curated interactive media and virtual reality will be available for viewing on a first-come, first-served basis.
No one under the age of 13 will be admitted.
Virtual Reality

The 3rd Wheel

*Created by:* André Roy

A VR documentary about a school gym that becomes the site of an experiment in reverse inclusion when non-disabled students ask for wheelchairs so they can play basketball with their classmates—two sisters who have muscular dystrophy.

---

Anthropocene: Dandora

*Created by:* Nicholas de Pencier, Jennifer Baichwal, Edward Burtynsky

A VR documentary that immerses viewers in the Dandora Landfill—the largest of its kind in Kenya. A landfill that receives about 2,000 tons of waste per day, it also represents an emerging microeconomy of the more than one million people who live nearby and sell the plastic scrap to recycling plants.

*Anthropocene: Dandora is part of a cross-platform project that also includes the CIFF feature film ANTHROPOCENE: THE HUMAN EPOCH.*

---

Anthropocene: Ivory Burn

*Created by:* Nicholas de Pencier, Jennifer Baichwal, Edward Burtynsky

A VR documentary that captures the largest ivory burn in history, which took place in Nairobi National Park in April 2016. Over 100 tons of confiscated elephant tusks and rhinoceros horns (equaling between 105 to 150 million dollars) were set on fire as a call to halt all trade in ivory. Experience this deeply symbolic and visceral message to the poaching and illegal trade syndicates of the world.

*Anthropocene: Ivory Burn is part of a cross-platform project that also includes the CIFF feature film ANTHROPOCENE: THE HUMAN EPOCH.*

---

Awake: Episode One

*Created by:* Martin Taylor

A ground-breaking, first-person cinematic VR thriller that blurs the lines of reality through the story of Harry—a man obsessed with solving a mysterious lucid dream.

---

Being Henry

*Created by:* Sarah Berkovich

Experience life through the eyes of Henry Evans in this interactive VR documentary. After suffering a stroke, which left him paralyzed, he uses cutting-edge technology to connect with the world he was forced to leave behind.

---

Campfire Creepers: Midnight March

*Created by:* Alexandre Aja

When the ruthless counselors of Camp Coyote force the kids to take a ritualistic midnight march, one fed-up boy reveals a terrifying secret about himself, in this 80s-style horror VR series.

---

Campfire Creepers: Skull of Sam

*Created by:* Alexandre Aja

This creepy episode of the Camp Coyote-set VR horror series is about a couple who encounter a vicious stranger in the woods, played by the iconic Robert Englund.

---

Aurora

*Created by:* Aoife Doyle

Ireland’s first original animated VR film follows the lives of a young family and all who inhabit the film’s vividly colored landscape. This visually rich piece of cinema is great for all ages!

---

Homestay

*Created by:* Paisley Smith

One host family’s emotional story of their life with international students—a VR testament to how complete immersion in another culture can create a clash of expectations and change our understanding of family, hospitality, nationality, and love.
I Saw the Future
*Created by:* François Vautier
Witness Arthur C. Clarke’s prophetic 1964 speech—predicting many of the technologies in our lives today—in this futuristic, experimental VR film.

The Real Thing VR
*Created by:* Benoit Felici, Mathias Chelebourg
A VR journey into a copy of our world, exploring real-life stories inside China’s replicas of Paris, Venice, and London.

Sanctuaries of Silence
*Created by:* Adam Loften, Emmanuel Vaughan-Lee
Silence is on the verge of extinction and acoustic ecologist Gordon Hempton believes even the most remote corners of the globe are impacted by noise pollution. Join him on a VR listening journey into Olympic National Park, one of the quietest places in North America.

Send Me Home
*Created by:* Cassandra Evanisko
A VR portrait of Rickey Jackson, a Cleveland native who was wrongfully imprisoned by the Ohio Department of Rehabilitation and Corrections for 39 years (making him one of the longest-serving exonerees in U.S. history). Follow him in his surreal, new life post-prison, after his exoneration and release were secured by the Ohio Innocence Project in 2014.

The Spacewalker
*Created by:* Alexander Gorokhov
Step into the point of view of Alexey Leonov, the first human to ever perform an external spacewalk, in this pulse-pounding VR account of a historic and near-disastrous 1965 Soviet mission.

ZED
*Created by:* Chuck Carter
A VR video game—from the makers of Myst—that immerses the player into the story of an aging artist, lost in regret and the haze of dementia, attempting to assemble fragmented memories into a final, loving gift to his unborn granddaughter.

Interactive Media

Future History: 1968
*Created by:* Mikhail Zygar
A mobile docu-series that reimagines 1968—the year that helped create the world as we know it—with the technology of today. Each episode tells the story of a 1968 hero via a smartphone they could have owned—the Beatles have a WhatsApp chat, Andy Warhol posts exhibition photos on Instagram, and Muhammad Ali shares his thoughts through Twitter.

Life Underground
*Created by:* Hervé Cohen
In the underbelly of bustling cities around the world, millions of subway riders cross paths everyday, each carrying a unique story. Shot in multiple cities around the world, this web documentary is an interactive experience that reveals just how connected we all are.

The Reunion
*Created by:* Danny Diaz
An interactive comedy series about a single father and his neurotic kids who are all in search of true happiness...on the night of his 20-year high school reunion.
WELCOME TO FRESH LOCAL FLAVOR

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Explore Your Creativity

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A unique learning environment for students pursuing creative arts studies.

Creative Arts Programs
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- Dance
- Journalism
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- Music
- Recording Arts and Technology
- Theatre Arts
- Visual Communication and Design

Creative Arts Academy
- Dance
- JazzFest Academy
- Media Arts
- Private Music Lessons
- The Orchestra Program (TOP)
- VocalArts

Performances
- Tri-C JazzFest Cleveland, June 27-29
- Tri-C Performing Arts Season, yearlong

Visit tri-c.edu/creativearts for more information.
Students from Northeast Ohio middle, junior high, and high schools have the extraordinary opportunity to see new films by some of the world's most innovative filmmakers. Celebrating 27 years, FilmSlam is the Cleveland International Film Festival's media literacy program and mini-festival of films for students. FilmSlam aims to educate students about evaluating and critiquing the messages they perceive while viewing films. Film can be less intimidating than many other art forms because of its prominent role in American culture. Therefore, it is a logical conduit through which important topics such as inclusion and the power of the arts can be sent to young audiences. FilmSlam serves as an effective program to provide students with deep learning opportunities that go beyond the acquisition of basic skills. These include: the ability to foster thought-provoking discussion, analysis, and awareness of media communication forms and genres; critical thinking; curiosity; and social and emotional growth.

A volunteer committee of over 100 students helps select the FilmSlam program, which consists of documentaries, narratives, and short films. This selection process engages students in a meaningful and relevant project, allowing them to collaborate with their peers and apply their knowledge of what constitutes as appropriate films for FilmSlam attendees. And all films are linked to curriculum strands. Study guides (including an introduction to media literacy) are provided to teachers, and filmmakers conduct Q&As after the screenings.

FilmSlam attendees vote to determine the winners for the Student Choice Award for Best Feature Film and Student Choice Award for Best Short Film.

FilmSlam tickets are $5 each.
For more information, please contact Beth Steele Radisek, FilmSlam Director, at 216.623.3456 ext. 13 or beth@clevelandfilm.org.

FilmSlam support provided by:

The Louise H. and David S. Ingalls Foundation

Ohio Arts Council

Tom Piraino and Barbara McWilliams

FilmSlam for Students
Thursday, March 28 and Friday, March 29
Plus Monday–Friday, April 1–5

FilmSlam Student Selection Committee

Selena Alamir
Javion Allen
Owen Bauer
Jordan Bell
Maeve Blum
Aaron Booker
Gordon Boru
Adelle Boyd
Alyssa Brooks
Maximus Brown
Chrislynn Brownlee
Gianni Capuano
Isabella Capuano
Asher Caruso
Sophia Casa
Joe Cervino
Isabel Contreras
Jermaine Cooper
Cooper Curtis
Ayrianne Davis
Bailee Dawson
Jessie Denmore
Gabrielle Epuran
Quinn Flanagan
Jade Fondon
Caleb Ford
Lexi Freeman
Jack Freer
Harlan Friedman-Romell
Owen Gadd
Megan Gale
Patrick Gale
Ashley Garrett
Edward Gee
Alex Gutierrez
Jake Harness
Henry Harte
Emma Hejlík
Virginia Hexter
Emerald Hood
Jordan Howlett
Cole Hughes
Skylar Elijah Jacobs
Jett Johnson
Soraya Johnson
Semajé Jordan
Veronika Stropko
Jorgensen
Teagen Kelly
Bridgee Kerr
Julia Kiefer
Gabrielle Kim
Monica Kronstrain
Erich Leutz
Nicole Londo
Rachel Mancuso
Melissa Martin
Graham McGinnes
Ethan Meade
Dima Moissis
Paul Money
Veronica Montani
Christie Moran
Luzia Morello
Abigail Murray
Nathan Nemerovskiy
Zaria Nichols
Hannah Nussie
Lindsay O’Keefe
Kobe Patrick
Alyssa Polito
Jake Potter
Rebecca Preneta
Halle Prenta
Ben Rakow
Rebecca Rhodes
Carriena Rivers
Meghan Rogers
Molly Rogers
Grace Romig
Lilly Ross
Mickey Russ
Winnie Russo
Edisa Marie Santiago
Justin Scott
Shannon Scott
Talia Scott
Kaitlyn Smith
Connor Stanton
Katie Stella
Zayda Stormer
Claire Summers
Darrell Taylor, Jr.
Troy Tetlak
Natalie Tobin
Paul Twarog
Abby Updyke
Prisella Valdez
Tommy Vertanessian
Alison Walker
Max Wasserbauer
Eliie Welsh
Jaden White
Katherine White
Greg Wilhelm
Janet Frances Wittine

FilmSlam 2018 Stats
10,677 students
105 schools
(including 20 from the Cleveland Metropolitan School District)
15 counties represented
62 screenings
(including 41 foreign language screenings)

Coming Soon: FilmSlam Road Trip!
Look for details this summer.
FilmForums are moderated and interactive panel discussions that feature filmmakers, community leaders, and scholars who are knowledgeable about the topics at hand. FilmForums offer CIFF patrons unique opportunities to explore important, relevant, and complex issues that cannot and should not be ignored. Please look for the FilmForums icon in the A-Z listings to identify the screenings.

THE PURSUIT
Thursday, March 28
4:45 PM | Code PRST28
See p 139
If capitalism is the answer, then what is the question?

DECADE OF FIRE
Friday, March 29
5:10 PM | Code DECA29
See p 84
How do we repair the damage of structural racism?

A GIRL NAMED C
Saturday, March 30
4:00 PM | Code GIRL30
See p 96
How do we find words for the unspeakable?

HUGH HEFNER’S AFTER DARK: SPEAKING OUT IN AMERICA
Sunday, March 31
11:20 AM | Code HUGH31
See p 101
How far can we push boundaries before they push back?

TRUST MACHINE: THE STORY OF BLOCKCHAIN
Monday, April 1
6:45 PM | Code TRUS01
See p 160
Will blockchain change the world?

ROLL RED ROLL
Tuesday, April 2
7:15 PM | Code ROLL02
See p 143
What will it take to put a stop to rape culture?

RIGHT TO HARM
Thursday, April 4
4:50 PM | Code RIGH04
See p 143
Who pays the real price for our food?

THE PROVIDERS
Friday, April 5
4:25 PM | Code PRVD05
See p 139
How should we serve the underserved?

JOSEPH PULITZER: VOICE OF THE PEOPLE
Saturday, April 6
11:10 AM | Code PULT06
See p 116
What is the value of a free press?
The City Club of Cleveland is proud to bring conversations of consequence to the Cleveland International Film Festival with FilmForums.

Revisit these post-film discussions with filmmakers, advocates, and local experts by searching for “FilmForum” in your favorite podcast app or visit cityclub.org/FilmForum.

Look for the FilmForums icon to identify this year’s screenings that will host a FilmForum.
As one of the fastest growing health care IT companies in the U.S., CoverMyMeds is transforming health care to help patients get the medication they need to live healthy lives. We’re proud to sponsor the New Direction Competition highlighting the groundbreaking directors who are transforming cinematic storytelling.

Good luck to all of the nominees!
We are honored and proud to support the CLEVELAND INTERNATIONAL FILM FESTIVAL

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p 216.289.1500 f 216.289.1501 www.strassman.net
The Strassman Insurance Services Community Engagement Program builds and strengthens partnerships with other nonprofits by connecting them to Festival films that are relevant to their mission and work. As a result, the CIFF continues to embed itself into the fabric of Northern Ohio. The partnering entities agree to publicize Festival films in exchange for visibility at the Festival and a platform to talk about their missions and promote their causes.

Here is the list of the 160 Community Partners for CIFF43 as of February 14, 2019:

- Achievement Centers for Children
- Amani Children’s Foundation
- America SCORES Cleveland
- American Advertising Federation–Cleveland
- American Civil Liberties Union of Ohio
- American Outlaws Cleveland
- Anisfield-Wolf Book Awards
- Anti-Defamation League
- Asian Services in Action
- The Baseball Museum at League Park
- Bechdel Fest
- Beech Brook
- Benjamin Rose Institute on Aging
- Bloom Bakery
- Britte Winter
- British American Chamber of Commerce Ohio
- Business Volunteers Unlimited
- CANAPI
- Center for Arts-Inspired Learning
- Chagrin Documentary Film Festival
- Children’s Museum of Cleveland
- Circle Health Services and Centers for Families and Children
- The City Club of Cleveland
- Cleveland Aquatic Team
- Cleveland Artist Registry
- Cleveland Arts Education Consortium
- Cleveland Arts Prize
- Cleveland Asian Festival
- Cleveland Comedy Festival
- Cleveland Council on World Affairs
- Cleveland Hiking Club
- Cleveland Hungarian Development Panel
- Cleveland Institute of Art
- Cleveland Institute of Art Cinematheque
- Cleveland Irish Network
- Cleveland Kids’ Book Bank
- Cleveland Leadership Center
- Cleveland Museum of Art
- Cleveland Museum of Natural History
- Cleveland Neighborhood Progress
- Cleveland Peace Action
- Cleveland Play House
- Cleveland Print Room
- Cleveland Rape Crisis Center
- Cleveland Vegan Society
- Cleveland-Bratislava Sister Cities CLEVR
- Cogswell Hall
- Column & Stripe
- Community Assessment & Treatment Services
- Consulate General of the Republic of Slovenia Cleveland
- Consulate of Sweden Cleveland Ohio
- Cornerstone of Hope
- Cuyahoga River Restoration
- CWRU/UH AIDS Clinical Trials Unit
- Czechoslovak Society of Arts and Sciences
- Delta Sigma Theta Sorority, Inc.–Greater Cleveland Alumnae Chapter
- Diversity Center of Northeast Ohio
- Dobama Theatre
- Domestic Violence & Child Advocacy Center
- Easterseals Northern Ohio
- Emerge Microcinema
- Engage! Cleveland
- Equality Ohio
- Equality Toledo
- ESOP
- Federation of India Community Associations of Northeast Ohio Foundation Center, by Candid
- G2H2
- The Gathering Place
- Global Cleveland
- Gordon Square Arts District
- Graffiti HeArt
- Great Lakes Science Center
- Great Lakes Theater
- Greater Cleveland Film Commission
- Greater Cleveland Food Bank
- Greater Cleveland Habitat for Humanity
- Greater Cleveland Interfaith Alliance
- Greater Cleveland NOW
- Greater Cleveland Sports Commission
- Greater Cleveland Urban Film Festival
- HandsOn Northeast Ohio
- Heights Community Congress
- Heights Libraries/Friends of Heights Libraries
- Heights Youth Theatre
- Holden Forests & Gardens
- Hudson Library & Historical Society
- Human Rights Campaign
- ICA-Art Conservation
- InterReligious Task Force on Central America & Colombia
- IPM (International Partners in Mission)
- Julia de Burgos Cultural Arts Center
- Kol Israel Foundation
- Lake Erie Ink
- LATINA, Inc.
- League of Women Voters
- Greater Cleveland LGBT Community Center of Greater Cleveland
- LifeAct
- The Links, Incorporated, Cleveland Chapter
- Literary Cleveland
- Magnolia Clubhouse
- Malitz Museum of Jewish Heritage
- Mandel Jewish Community Center
- Cleveland Jewish FilmFest
- Margie’s Hope
- Medworks
- moCa Cleveland
- MotivAsians for Cleveland
- NAMI Greater Cleveland
- The Musical Theater Project
- NAMI Greater Cleveland
- Nature Center at Shaker Lakes
- Near West Theatre
- The Nightlight Cinema
- North Coast Men’s Chorus
- North Eastern Ohio Education Association
- Northeast Ohio Farmers Market
- Northeast Ohio Consortium for Middle East Studies
- Northeast Ohio Sierra Club
- The NotMom
- Notre Dame Club of Cleveland
- OCA–Asian Pacific American Advocates, Greater Cleveland Chapter
- Ohio Fair Trade Network
- Ohio Regional Music, Arts, and Cultural Outreach (ORMACO)
- Our Lady of the Wayside
- PFLAG Cleveland
- Plexus LGBT and Allied Chamber of Commerce
- Polish-American Cultural Center
- Positive Education Program
- Press Club of Cleveland
- Recovery Resources
- Refugee Response
- Refugee Services Collaborative of Greater Cleveland
- Rock & Roll Hall of Fame
- Rocky River Public Library
- Ronald McDonald House of Cleveland, Inc.
- Seeds of Literacy
- Society of Professional Journalists, Cleveland Pro Chapter
- SPACES
- Stocker Arts Center
- Stonewall Sports Cleveland
- Swedish American Chamber of Commerce–Ohio Chapter
- Swedish Cultural Society
- Towards Employment
- Transformer Station
- Tri-C JazzFest
- Twelve Literary Arts
- The Up Side of Downs of Northeast Ohio
- U.S. Committee for Refugees and Immigrants
- US Together
- Vasa Order of America: Nobel-Monitor Lodge 130
- Visiting Nurse Association of Ohio
- West Creek Conservancy
- West Side Catholic Center
- Westlake Porter Public Library
- Windsong, Cleveland’s Feminist Chorus
- Women in Film & TV–Ohio
- Women’s Happy Hour (WH2)
- Wright State University Alumni Association
- Young Latino Network
- Zonta Club of Cleveland

Please contact Patrick Shepherd at patrick@clevelandfilm.org if your nonprofit organization is interested in applying to be a Community Partner for CIFF44 in 2020.
DIRECTOR SPOTLIGHT AWARD

In 2003 at the 27th CIFF, we launched our Director Spotlight Award. The purpose of this program is to showcase directors with distinguished careers by featuring a retrospective of their past work and screenings of their most recent film available. Over the years we have highlighted a variety of impactful filmmakers whose talents have been embraced and celebrated on a global scale. This year we are proud to present the Director Spotlight Award to Jennifer Baichwal.

Jennifer Baichwal was born in Montréal, Quebec and raised in Victoria, British Columbia. She studied philosophy and theology at McGill University, receiving an M.A. in 1994, supported by a McGill Major Fellowship and an FCAR Master’s Scholarship. After completing her studies, Jennifer was drawn to producing documentary films as a way to reflect on and explore issues within society and the human experience.

Over the past 25 years, Jennifer has produced and directed ten feature documentaries, along with numerous other installations and lens-based projects. Her work has been screened and exhibited all over the world, and it has received multiple awards internationally.

In addition to directing films, Jennifer runs her own production company, Mercury Films, which she created in 2000 with her husband and creative collaborator, cinematographer Nicholas de Pencier. Her most recent work, ANTHROPOCENE: THE HUMAN EPOCH (2018), is the third film in a documentary trilogy that explores the relationship between industrialized societies and the natural landscapes they dominate. The two preceding films, MANUFACTURED LANDSCAPES (2006–CIFF31) and WATERMARK (2013), have each received numerous awards and recognitions, including the Toronto Film Critics Association Award for Best Documentary in 2006 as well as 2013. In each film in her trilogy series, Jennifer uses a wide, observational lens to present audiences with an unflinching look on our society’s large-scale impacts on the earth. Jennifer’s willingness to dive deep into her subject matter and to build upon the same important themes for decades is just part of what makes this incredible filmmaker stand out as a storyteller and as an artist.

FILMS SCREENING AT THE 43RD CIFF:
• ANTHROPOCENE: THE HUMAN EPOCH (2018), see p 67
• WATERMARK (2013), see p 164
• MANUFACTURED LANDSCAPES (2006), see p 128

PREVIOUS RECIPIENTS OF THE CIFF’S DIRECTOR SPOTLIGHT AWARD:

<table>
<thead>
<tr>
<th>Year</th>
<th>Filmmaker</th>
</tr>
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<tbody>
<tr>
<td>2017</td>
<td>Steve James</td>
</tr>
<tr>
<td>2012</td>
<td>Kurt Kuenne</td>
</tr>
<tr>
<td>2010</td>
<td>Jan Hřebejk</td>
</tr>
<tr>
<td>2008</td>
<td>John Sayles</td>
</tr>
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<td>2007</td>
<td>Rolf de Heer</td>
</tr>
<tr>
<td>2006</td>
<td>Freida Lee Mock</td>
</tr>
<tr>
<td>2005</td>
<td>Todd Solondz</td>
</tr>
<tr>
<td>2003</td>
<td>Goran Markovic</td>
</tr>
</tbody>
</table>

SOMEONE TO WATCH AWARD

In 2003 at the 27th CIFF we launched our Someone to Watch Award series. The purpose of this program is to showcase the work of mid-career filmmakers who we believe are rising stars in international filmmaking. Over the years we have celebrated filmmakers whose talents have been embraced at film festivals and movie theaters across the country and around the world. This year is no different.

Rima Das is a self-taught filmmaker, who was born and raised in Chaygaon, a small village in Northeast India. When she was growing up, her father was the head teacher of a girls’ high school, and her mother ran a local bookstore and printing press. As a child, Rima was adventurous and creative, spending her days climbing trees and exploring nature. As reflections of her own experiences, her films, VILLAGE ROCKSTARS (2017) and BULBUL CAN SING (2018), depict young girls growing up in rural India with similar rebellious natures to her own.

As a young woman, Rima went on to graduate with honors from Cotton College Guwahati and received her Master’s in Sociology from Pune University. In addition to writing and directing, she now manages the Mumbai-based production company, Flying River Films, which supports local and independent filmmakers in the region. VILLAGE ROCKSTARS, her second feature film, premiered at the Toronto International Film Festival in 2017 and won numerous awards on the festival circuit, including an India Gold and Best Film on Gender Equality at the Mumbai Film Festival, as well as Best Feature Film at the Indian Film Festival of Los Angeles.

Her most recent film, BULBUL CAN SING, also won an India Gold at the Mumbai Film Festival in 2018 and has received numerous nominations. An accomplished independent filmmaker, Rima has won several national and international awards and nominations for her work. In 2018 GQ India named Rima one of the 50 Most Influential Young Indians.

FILMS SCREENING AT THE 43RD CIFF:
• BULBUL CAN SING (2018), see p 73
• VILLAGE ROCKSTARS (2017), see p 162
**DReam CATCHER PROGRAM AND AWARD**

**DReam Catcher** is the Cleveland International Film Festival’s new program and award, established to honor the life and memory of David K. Ream (1949–2017), a beloved CIFF trustee. An indexer by profession, a master of puns by choice, and a true Renaissance man at heart, Dave loved Cleveland and everything about it.

DReam Catcher will celebrate LGBTQ artists through the recognition of an LGBTQ filmmaker at each Festival.

In its inaugural year, the CIFF is thrilled to recognize award-winning director and Cleveland native, Jamie Babbit, as its first DReam Catcher program participant and award recipient.

Jamie will spend her time in Cleveland meeting with LGBTQ community organizations and students. And the DReam Catcher Award will be presented to Jamie as part of the CIFF43 Closing Night Ceremony.

Jamie has directed several shorts and features, including “The Itty Bitty Titty Committee” (CIFF31), as well as “Fresno” (SXSW Premiere 2015), starring Natasha Lyonne and Aubrey Plaza, and the queer comedy, “But I’m a Cheerleader,” which debuted at the Sundance Film Festival. Other features include “The Quiet” for Sony Classics, starring Edie Falco, which won the grand jury prize at SXSW.

Jamie has also produced and directed multiple award winning television shows, including GIRLS (HBO), Looking (HBO), and The L Word (Showtime). She received a best directing Emmy nomination for Silicon Valley (HBO). Jamie has been profiled in The New York Times, Out Magazine, Time Out, The LA Times, Filmmaker Magazine, and The Huffington Post. She was listed by Variety as a “director to watch.”

TO BE CONTINUED:

**THE CLEVELAND INTERNATIONAL FILM FESTIVAL’S ONGOING FOCUS ON WOMEN FILMMAKERS**

The issues of diversity, equity, and inclusion are taking on new urgency today. At the CIFF, however, they have long been core values of our organization.

For example, the Festival has been spotlighting LGBTQ films for the last 25 years, African diaspora films at 19 Festivals, Spanish-language films for the last 14 years, Jewish and Israeli films for the last 13 years, and Pan-Asian films for the last 12 years.

Of particular importance to the CIFF are women filmmakers. In fact, nearly 40% of our feature and short film directors at CIFF43 are female, a far cry from the industry standard, which has remained at 4% for the last 20 years.

At CIFF43, we are intent on focusing our efforts on women more than ever with our umbrella program, To Be Continued. The goal of the program is to help bridge the gender inequality gap in the film industry by providing opportunities to showcase the female perspective and accentuate the female voice. We are honored to be doing so through our Director Spotlight Award, DReam Catcher Program and Award, ReelWomenDirect Award, Someone to Watch Award, and Women of the World sidebar.

To Be Continued is our way to help change perceptions, confront and expose stereotypes and myths, and simply make a difference.
In collaboration with Tribeca Film Institute (TFI), CIFF43 is thrilled to be hosting the 2019 Midwest IF/Then Shorts Pitch!

Filmmakers living and/or working in the American Midwest were invited to apply for this pitch opportunity with their original stand-alone short documentary ideas. The projects, running in length from 10–20 minutes, explore a range of socially, politically, and culturally relevant topics in the American Midwest.

TFI and CIFF jointly selected six finalists, who will pitch their projects to a panel of industry judges on Sunday, April 7, 2019 during the closing weekend of CIFF43. The winner will be announced that evening during the CIFF43 Closing Night Ceremony.

The winning project will receive up to $25,000 in production support from TFI, as well as a festival finishing packaging from Bruton Stroube, a St. Louis based post-production facility.

In addition, they will have the opportunity to participate in Tribeca Film Institute’s IF/Then Shorts program, which provides one year of distribution mentorship.

*The program is developed with support from the John D. and Catherine T. MacArthur Foundation.*
2019 AWARDS ARTIST

Ron Copeland is a multidisciplinary artist currently living in Pittsburgh, Pennsylvania. Originally from Canton, Ohio, his post-industrial aesthetic and mantra of reclaim and recycle derives from growing up in the Rust Belt region. His early artistic vision focused on photographing blighted buildings and factories, which became content for screen prints and paintings. While on his journeys exploring the remnants of an ever-changing economy, he collected found bits of broken and disregarded materials that would become his canvases. In 2013 he began making lighted works by mosaicking together fragments of found plastics and signage. Shortly after, he began developing relationships to reclaim scrap and decommissioned materials from sign shops, art galleries, and museums. Ron’s original motivation of salvaging pieces of the past has turned into a large project of recycling commercial materials into new forms and compositions that celebrate our collective history.

Previous awards artists include:

Anna Arnold, Mark Brabant, Kate Budd, Chelsey Cain, Trevor Cain, Scott Goss, Hildur Jonsson, Michael Loderstedt, Shannon Okey, Alexander Pakis, Ben Parsons, Angelica Pozo, Eric Rippert, Beth Ryan, John Ryan, Mark Smith, Kate Snow, Barney Taxel, and Mark Yasenchack.

Competitions and Awards at the CIFF

At the Cleveland International Film Festival, we are honored to present numerous Competitions and Awards that recognize our talented filmmakers with cash prizes (ranging from $1,000 to $15,000) for their work on features and shorts.

Many of the feature films at the CIFF are eligible to be screened in competition (note: each eligible film can only be screened in one competition). Three of these competitions—the George Gund III Memorial Central and Eastern European Competition, the Nesnadny + Schwartz Portrait Documentary Competition, and the New Direction Competition—are juried by a panel of industry professionals. The other seven competitions—the Ad Hoc Docs Competition, the American Independents Competition, the Global Health Competition, the Greg Gund Memorial Standing Up Competition, the International Narrative Competition, the Local Heroes Competition, and the Music Movies Competition—are decided by audience vote.

In addition to these competitions, we have the Roxanne T. Mueller Audience Choice Award for Best Film and the ReelWomenDirect Award for Excellence in Directing by a Woman. Every feature film in the CIFF is eligible for the Roxanne T. Mueller Award. And every feature film in the CIFF that is directed by a woman is eligible for the ReelWomenDirect Award. Both of these awards are decided by audience vote.

Because we like to spread the love and accolades (and cash!) to as many films and filmmakers as possible, each film can only win one award. If a film in the seven audience vote-based competitions wins the Roxanne T. Mueller Award or the ReelWomenDirect Award, the film with the next highest average vote will receive the prize for that specific competition. Each cash prize is awarded to the winning film’s director.

Of our 16 awards for shorts, six are determined by a panel of three jurors, nine are decided by audience vote, and one is selected by our short film programmers. Our Perspectives Award is also determined by audience vote.

For a list of previous competition and award winners, please visit clevelandfilm.org/archive/winners.
George Gund III Memorial Central and Eastern European Competition

Twenty-nine years ago at the 14th CIFF, we launched a special focus on films from Central and Eastern Europe, the native lands of many Clevelanders. This year the CIFF is proud to present the 17th Central and Eastern European Competition. And, for the seventh year, we are deeply honored to present this competition in loving memory of George Gund III with the support of an endowment from The George Gund Foundation. This competition not only gives recognition to the films coming to us from Central and Eastern Europe, but it also awards one filmmaker a $10,000 cash prize that will be announced at our Closing Night Ceremony.

Our esteemed jurors this year are:

Mark Adams is Artistic Director of the Edinburgh International Film Festival, joining the festival in 2015. He was Chief Film Critic for the film trade paper, Screen International, as well as film critic for The Sunday Mirror in the UK. He attends most of the key international film festivals around the world. And as a film journalist and reviewer for more than 25 years, Mark has written for Variety, The Hollywood Reporter and Moving Pictures International, as well as many national newspapers in the UK. He has also worked extensively in the film industry. He was Head of Programming at the National Film Theatre in London for six years and Director of Cinema at the Institute of Contemporary Arts (ICA) in London. Mark has programmed for film festivals around the world and served as a consultant for various film organizations.

Los Angeles-based Nicholas Bell is the Chief Film Critic for IONCINEMA.com. He covers film festivals such as Sundance, Berlin, Cannes, Toronto, and AFI. A writer/journalist, Nicholas graduated with Departmental Honors in English from Hamline University in Saint Paul, Minnesota in 2007.

Lenka Tyrpáková was born in Prague, Czechia and graduated from the Faculty of Philosophy and Arts at Charles University after studying Russian and Ukrainian languages. Afterwards, she studied Russian and East European Studies at the Faculty of Social Sciences. In 2005 she joined the team of the Karlovy Vary International Film Festival (KVIFF) and has been working in the Program Department since that time. Lenka is a member of the selection committee and a programmer in charge of the East of the West Competition, which focuses on debut and second films from Central and Eastern Europe, Turkey, Greece, and the Middle East. At KVIFF she is also involved in the selection of projects for the industry platform, Eastern Promises. Since 2008 Lenka has worked as a programmer for the Prague Short Film Festival and consulted with several other festivals.

Included in this year’s George Gund III Memorial Central and Eastern European Film Competition:

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<td>DUKLA 61</td>
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<td>ERASED</td>
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<td>THE FACTORY</td>
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<td>THE INTERPRETER</td>
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<td>JUMPMAN</td>
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<td>THE LITTLE COMrade</td>
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<td>ONE DAY</td>
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<td>TOMAN</td>
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<td>VOLCANO</td>
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<tr>
<td>WEREWOLF</td>
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<td>THE WILD FIELDS</td>
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<tr>
<td>WINTER FLIES</td>
<td>170</td>
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<tr>
<td>THE WITCH HUNTERS</td>
<td>171</td>
</tr>
</tbody>
</table>
Our esteemed jurors this year are:

Brian Newman is the founder of Sub-Genre, which consults on content development, financing, distribution, and marketing to help connect brands and filmmakers with audiences. Clients include Patagonia, REI, Keen, Yeti Coolers, New York Times, Sonos, Sundance, Vulcan Productions, and Zero Point Zero. Brian is the Producer of “Love & Taxes,” “The Outside Story,” “The Wild,” and “The Heist,” and Executive Producer of “Shored Up.” Brian has served as CEO of the Tribeca Film Institute and is on the advisory board of the Camden International Film Festival.

Brian Owens became Artistic Director of the Calgary International Film Festival in 2018. Prior to that, he served as Artistic Director for the Nashville Film Festival for a decade, overseeing his final festival last May. He began his career in the film industry by founding the Indianapolis International Film Festival. He has served on juries across the U.S. and Canada and has published several writings online and in print.

Nina Gilden Seavey is an Emmy Award-winning filmmaker and 30-year veteran of the documentary world. Nina’s eclectic body of work has won numerous recognitions, including five Emmy nominations. Nina serves as the Director of The Documentary Center at The George Washington University, which she founded in 1990. She holds the academic rank of Research Professor of History and Media and Public Affairs at the university. In 2012 Nina was named one of the top 50 journalism professors in the U.S. In addition to being a filmmaker and professor, in 2002 Nina became the Founding Director of SILVERDOCS: AFI/Discovery Channel Documentary Festival (now AFI Docs). She continued with the festival as Executive Producer, strand programmer, and senior member of the management team until 2009.
At the 39th CIFF we premiered our focus on debut directors whose innovative films transform the traditional notions of cinematic storytelling. Thanks to the support of CoverMyMeds, we are proud to present our fourth New Direction Competition. Screening within this competition are films created by emerging filmmakers we believe will define the future of filmmaking. Films in competition that are screening in the Festival will be viewed by our panel of jurors throughout the week. The winner will be announced at our Closing Night Ceremony, receiving a cash prize of $10,000.

Our esteemed jurors this year are:

Jim Brunzell III was born in the 70s, played sports in the 80s, went to school in the 90s, and started working at film festivals in the 2000s. He is the Artistic Director for the All Genders, Lifestyles, and Identities Film Festival (aGLIFF) in Austin, TX—and the 32nd annual festival will take place August 22-25, 2019. Jim was named a “Top 10 Local Queer Hero” by the Austin Chronicle in 2016. Jim is also the Festival Director for the music/film/art festival, Sound Unseen, in Minneapolis, MN, which was named “One of the 25 Coolest Film Festivals in the World for 2016” by Moviemaker Magazine and will be celebrating its 20th annual festival, November 13-17, 2019. Jim has served on numerous film festival juries and is a big sports nerd.

Megan Leonard is a producer and festival programmer based in Seattle, WA. Her short film, “Mixtape Marauders” (dir. Peter Edlund, 2017), premiered at the Academy-qualifying Aspen ShortsFest and continued to screen at festivals across the U.S. It received a Vimeo Staff Pick Premiere, as did her two previous collaborations with director Peter Edlund, “Chase the Clouds” (2016) and “The New West” (2014). In 2018 Megan co-produced and assistant directed Factory 25’s feature production, “You Mean Everything To Me.” Megan has also produced numerous other short films, including “I See Through You.” And she has produced music videos for Mudhoney, Chastity Belt, Noah Gundersen, and more. In addition to producing, Megan has served on the Seattle International Film Festival programming team for the last ten years, where she heads the New American Cinema and SIFF ShortsFest teams. She also programs at DOC NYC, Indie Memphis, and Cucalorus. Megan has served as a mentor at SXSW and Film Independent Forum and as a juror at Fantastic Fest, Twist, and Sound Unseen.

Boyd van Hoeij is a Dutch-born freelance film writer based in Paris and Luxembourg. He was a contributing critic for the U.S. trade paper, Variety, between 2008 and 2013, before moving to The Hollywood Reporter, where he reviews films from all the major international festivals, including Cannes, Venice and Toronto. He’s also the film editor of Wing magazine (Netherlands) and regularly contributes to De Filmkrant (Netherlands). Besides his writing activities, Boyd is part of the Selection Committee of the Luxembourg Film Fund and a programmer at the Luxembourg City Film Festival. He’s also taught film criticism short courses and conducted shot-by-shot analyses of film classics in countries as varied as Lithuania, Ireland, Portugal, Hungary, and the United States.
In 2005 The George Gund Foundation granted the CIFF with an endowment to create the Greg Gund Memorial Standing Up Competition as a tribute to Greg Gund. Greg’s friends and family described him as “intensely creative and talented, and wholly without pretension.” For five years Greg lived in Playa Negro near Tamarindo, Costa Rica where he immersed himself by becoming part of the local community. As much as he deeply loved his home there, Greg was also an extensive world traveler with an adventurous spirit and an insatiable curiosity about different cultures and people. He lived by this Mahatma Gandhi quote inscribed in his passport: “Live as if you were to die tomorrow. Learn as if you were to live forever.” Greg died at the age of 32 in a small plane crash off the Pacific Coast on July 16, 2005.

Our Standing Up Competition includes “films with a conscience.” Standing Up started as a sidebar to focus on films with the mission to change the world and grew into a celebration of activism and the fight for social justice. Many of these films highlight personal stories featuring individuals who set out to teach lessons on how to live a better life. One of the aspects all these films share is the impact they make on viewers long after the credits roll. Through the films, Standing Up honors Greg Gund—as well as others with a different view of the world—and the continual fight to make it better.

Based on audience vote, the winner of this competition will be announced at our Closing Night Ceremony and receive a $7,500 cash prize.

Included in this year’s Greg Gund Memorial Standing Up Competition:

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<td>GHOST FLEET</td>
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<td>HAIL SATAN?</td>
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<td>WHEN LAMBS BECOME LIONS</td>
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<td>WHILE I BREATHE, I HOPE.</td>
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</tbody>
</table>
Ad Hoc Docs Competition

With generous support from:
ANNE E. BLOOMBERG and TOM and ANITA COOK

Audiences at the CIFF love documentaries. Over the past several years almost half of the feature films we have presented have been documentaries, and they have won the Roxanne T. Mueller Award six of the past seven years.

We’re excited to once again present this competition featuring topics, subjects, and stories that go beyond the descriptions of our other competitions.

Based on audience vote, the winner of this competition will be announced at our Closing Night Ceremony and receive a $7,500 cash prize.

Included in this year’s Ad Hoc Docs Competition:

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<td>TO KID OR NOT TO KID</td>
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<td>TRUST MACHINE: THE STORY OF BLOCKCHAIN</td>
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<td>VERY SENIOR—ATTITUDE IS</td>
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<td>EVERYTHING</td>
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<tr>
<td>WELL GROOMED</td>
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American Independents Competition

With generous support from:
MIKE and NICKI CANCELLIERE

With big dreams and small budgets, these films represent the finest in contemporary American independent cinema. Based on audience vote, this year’s competition in celebration of independent narrative films made in the U.S., will yield a cash prize of $7,500 to the winner, which will be announced at our Closing Night Ceremony.

Included in this year’s American Independents Competition:

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<td>BRIAN BANKS</td>
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<td>CUCK</td>
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<td>THE GARDEN LEFT BEHIND</td>
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<tr>
<td>NIGHTMARE CINEMA</td>
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<tr>
<td>PRINCESS OF THE ROW</td>
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<td>SIMPLE WEDDING</td>
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<td>THE TOMORROW MAN</td>
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<td>WHEELS</td>
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<tr>
<td>WILD NIGHTS WITH EMILY</td>
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</tr>
<tr>
<td>YOU CAN CHOOSE YOUR FAMILY</td>
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</table>
The CIFF has always recognized the power of film to change people’s viewpoints about the world. This competition includes films that delve into human health-related issues (both mental and physical) and films about the health of the environment. The selections in this competition will introduce our audience to an entire array of health-related issues and encourage viewers to question the true definition of health as it relates to individuals and the planet.

This year the CIFF is proud to present our sixth Global Health Competition. Based on audience vote, the winner of this competition will be announced at our Closing Night Ceremony and receive a $7,500 cash prize.

Included in this year’s Global Health Competition:

<table>
<thead>
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<tr>
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<td>BREAKING HABITS</td>
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<tr>
<td>CANCER REBELLION</td>
<td>75</td>
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<tr>
<td>CRYSTAL CITY</td>
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<tr>
<td>DO NO HARM</td>
<td>85</td>
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<td>KIFARU</td>
<td>118</td>
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<tr>
<td>LAILA AT THE BRIDGE</td>
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<td>THE MAGIC LIFE OF V</td>
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<tr>
<td>THE MAP TO PARADISE</td>
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<td>THE PROVIDERS</td>
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<td>QUIET STORM</td>
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<td>RIGHT TO HARM</td>
<td>143</td>
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<tr>
<td>SOYALISM</td>
<td>150</td>
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</tbody>
</table>
The CIFF is a great way for Clevelanders to experience the different cultures, languages, and customs of the entire world. We are recognized for our well-rounded international program, and we’re happy to showcase films from around the globe in the second year of this competition.

Based on audience vote, the winner of this competition will be announced at our Closing Night Ceremony and receive a $7,500 cash prize.

Included in this year’s International Narrative Competition:

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<td>Float Like a Butterfly</td>
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<td>Keep an Eye Out</td>
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<td>Land of Glass</td>
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<td>Let Me Fall</td>
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<td>Little Miss Dolittle</td>
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<td>Too Late to Die Young</td>
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<td>Touch Me Not</td>
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International Narrative Films sponsored by:

With generous support from:

TOM PIRAINO and BARBARA MCWILLIAMS
Local Heroes Competition

Local Heroes is our annual celebration of films made about Ohio, in Ohio, and/or by Ohioans. We are honored to once again support these films and filmmakers, hoping to empower the already booming independent film community of Cleveland and Ohio alike. Based on audience vote, this year’s competition will yield a $7,500 cash prize to the winner, which will be announced at our Closing Night Ceremony.

Music Movies Competition

At the 30th CIFF we launched our Music Movies Sidebar, which has since grown into a grouping of some of our most popular films each Festival. For the sixth year in a row, we’re happy to showcase these films as we continue the Music Movies Competition. Comprised of documentaries and narratives, this competition is based on audience vote and awards the winner with a $7,500 cash prize, which will be announced at our Closing Night Ceremony.
With generous support from:

DEBORAH BACHMAN RATNER

We are thrilled to once again celebrate female filmmakers at the CIFF. The ReelWomenDirect Award, based on audience vote, will be presented to a woman director at our Closing Night Ceremony, accompanied by a $10,000 cash prize. In an industry historically dominated by men, we are honored to showcase these women filmmakers—who make up 35% of our feature filmmakers—and the empowered female perspectives they provide within their films.

Eligible films for this year’s ReelWomenDirect Award:

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<td>ANTHROPOCENE: THE HUMAN EPOCH</td>
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<td>THE BRINK</td>
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<td>BULBUL CAN SING</td>
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<td>CARMEN &amp; LOLA</td>
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<td>CHINA LOVE</td>
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<tr>
<td>THE CITY THAT SOLD AMERICA</td>
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<td>CLAIRE DARLING</td>
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<td>CRYSTAL SWAN</td>
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<tr>
<td>DAUGHTER OF MINE</td>
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<td>THE DAY I LOST MY SHADOW</td>
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<tr>
<td>DECADE OF FIRE</td>
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<td>DO NO HARM</td>
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<td>THE ETRUSCAN SMILE</td>
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<td>FIRECRACKERS</td>
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<td>A GIRL NAMED C</td>
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<td>GREENER GRASS</td>
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<td>HAIL SATAN?</td>
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<td>HEARTBOUND</td>
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<td>HOME GAMES</td>
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<td>HUGH HEFNER’S AFTER DARK: SPEAKING OUT IN AMERICA</td>
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<td>I USED TO BE NORMAL: A BOYBAND FANGIRL STORY</td>
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<td>LIGHT IN THE WATER</td>
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<td>THE PROVIDERS</td>
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<td>RAFIKI</td>
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<td>ROLL RED ROLL</td>
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<td>THE SHOW’S THE THING: THE LEGENDARY PROMOTERS OF ROCK</td>
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<td>THE THIRD WIFE</td>
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<td>TOUCH ME NOT</td>
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<td>TRE MAISON DASAN</td>
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<td>WHEN MARGAUX MEETS MARGAUX</td>
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<td>WILD NIGHTS WITH EMILY</td>
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<td>YOU CAN CHOOSE YOUR FAMILY</td>
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Roxanne T. Mueller Audience Choice Award for Best Film

Roxanne T. Mueller served as the film critic at The Plain Dealer from 1983 until 1988 when she lost a six-month battle with cancer at the age of 36. Mueller was a strong supporter of the Festival and, through her writing, helped to raise the general level of film appreciation in Cleveland. She was an exceptionally engaging writer who managed to weave personal insights into her film reviews, whether she was covering popular Hollywood fare or sophisticated foreign cinema. In its 12th year, the CIFF established the Roxanne T. Mueller Audience Choice Award for Best Film to help bring this important Festival friend back into focus a bit each year. Festival patrons rate each film they see and the most popular film is announced at our Closing Night Ceremony. The Callahan Foundation, started in 1968 by Cleveland nuclear engineer, inventor, and businessman Joe Callahan, joins us in celebrating the 32nd year of this renowned award with a $15,000 cash prize to the winner.

PAST WINNERS

2017 (CIFF41) — BIG SONIA
Directed by Leah Warshawski and Todd Soliday, USA

2016 (CIFF40) — ROMEO IS BLEEDING
Directed by Jason Zeldes, USA

2015 (CIFF39) — BECOMING BULLETPROOF
Directed by Michael Barnett, USA

2014 (CIFF38) — MATT SHEPARD IS A FRIEND OF MINE
Directed by Michele Josue, USA

2013 (CIFF37) — GOOD OL’ FREDIA
Directed by Ryan White, USA/United Kingdom

2012 (CIFF36) — UNDER AFRICAN SKIES
Directed by Joe Berlinger, USA/South Africa

2011 (CIFF35) — VINCENT WANTS TO SEA
Directed by Ralf Huettners, Germany

2010 (CIFF34) — LOUDER THAN A BOMB
Directed by Jon Siskel and Greg Jacobs, USA

2009 (CIFF33) — CHERRY BLOSSOMS — HANAMI
Directed by Doris Dörrie, Germany/Japan

2008 (CIFF32) — ONE BAD CAT: THE REVEREND ALBERT WAGNER STORY
Directed by Thomas G. Miller, USA

2007 (CIFF31) — DARIUS GOES WEST: THE ROLL OF HIS LIFE
Directed by Logan Smalley, USA

2006 (CIFF30) — LIVE AND BECOME
Directed by Radu Mihalceanu, France/Israel

2005 (CIFF29) — MAD HOT BALLROOM
Directed by Marilyn Agrelo, USA

2004 (CIFF28) — BORN INTO BROTHELS
Directed by Ross Kauffman and Zana Briski, USA

2003 (CIFF27) — SPELLBOUND
Directed by Jeff Blitz, USA

2002 (CIFF26) — AUTUMN SPRING
Directed by Vladimir Michálek, Czech Republic

2001 (CIFF25) — BIG EDEN
Directed by Thomas Bezucha, USA

2000 (CIFF24) — THE BUTTERFLY (AKA “THE BUTTERFLY’S TONGUE”)
Directed by José Luis Cuerda, Spain

1999 (CIFF23) — RETURN WITH HONOR
Directed by Terry Sanders and Freida Lee Mock, USA

1998 (CIFF22) — Character
Directed by Mike van Diem, Netherlands

1997 (CIFF21) — SHALL WE DANCE
Directed by Masayuki Suo, Japan

1996 (CIFF20) — FIDDLEFEST
(AKA “SMALL WONDERS”)
Directed by Allen Miller, USA

1995 (CIFF19) — THE SUM OF US
Directed by Kevin Dowling and Geoff Burton, Australia

1994 (CIFF18) — BACKBEAT
Directed by Iain Softly, United Kingdom

1993 (CIFF17) — INTO THE WEST
Directed by Mike Newell, United Kingdom

1992 (CIFF16) — ENCHANTED APRIL
Directed by Mike Newell, United Kingdom

1991 (CIFF15) — CROSS MY HEART
Directed by Jacques Fansten, France

1990 (CIFF14) — CINEMA PARADISO
Directed by Giuseppe Tomatore, Italy

1989 (CIFF13) — THE BEAST
Directed by Kevin Reynolds, USA

1988 (CIFF12) — GRAND HIGHWAY
Directed by Jean-Loup Hubert, France
**African Diaspora**

These remarkable films feature stories from Africa, made by and about Africans and people of African descent from around the world.

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**After Hours**

Ready for your mind to be blown? Prowl the Festival and feast on these dark, mysterious, thrilling, and bizarre films.

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**Cinema en Español**

This eclectic array of Spanish-language films, and films with Spanish dialogue, explores a multitude of subjects that range from the culturally specific to the universal.

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### Family Films
You can take a family trip around the world without leaving the city. These family-friendly films are great for kids and young adults.

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*We recommend these films for the little ones

### Film Is Art
Focusing on topics including photography, painting, illustration, model aviation, and even dog grooming, these films explore artists and the artistic process. Some of these films also highlight animation—an art form in and of itself.

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### Jewish and Israeli Visions
These films from—or about—Israel and the Jewish diaspora enlighten with their unique cultural perspective.

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### Nordic Adventures
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Sidebars

Pan-Asian Cinema
Focusing on films from the Pacific Islands and the entire continent of Asia, along with stories of Asian-Americans, these films feature modern tales from ancient cultures.

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Race Relations
The films in this sidebar expand the discussion about race and ethnicity and the impact racial identity has on individuals and society as a whole.

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The Sports Section
These films focus on sports competitions and individual athletes causing any spectator to feel the emotions involved.

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Strangers in a Strange Land
This imperative new sidebar features the stories of people living in a foreign land, or as foreigners in their own land. These films continue the conversation about the need for mutual cultural understanding.

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Voices of the Arab World

These films, hailing from many different countries, share the same language and exemplify dynamic cultures that have impacted history while continuing to mold the world’s dialogue.

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Watch Out!

This long-standing sidebar, now with a new name, features films focusing on issues, topics, and stories from the gay, lesbian, bisexual, transgender, and queer communities.

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Women of the World

Once again we are proud to feature this collection of films that celebrate empowered women.

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The Etruscan Smile
Directed by Mihal Brezis, Oded Binnun
USA, UNITED KINGDOM, SWITZERLAND  2018
107 minutes

Wednesday, March 27
7:00 PM  |  Code ETRU27

Rory MacNeil (Brian Cox) is an old-fashioned Scottish man who likes what he likes: whiskey, cigarettes, and swimming naked in the ocean. But when Rory falls ill, he must leave his isolated home on Hebridean Island and head for San Francisco in search of medical treatment. While in San Francisco, Rory reconnects with his estranged son, Ian, whom he hasn’t seen in over 15 years. Their relationship is full of resentment and unresolved baggage, as both have conflicting ideas about what it means to “be a man.” On top of their complicated history, Rory finds Ian’s fast-paced city life baffling, and struggles to fit in to this new world. Despite their differences, Rory and Ian have a lot to learn from one another, and their arguments slowly give way to acceptance and understanding. A charming blend of comedy and emotion, THE ETRUSCAN SMILE is a heartfelt film about love, forgiveness, and living life to the fullest.

(In English and Gaelic with subtitles) — G.S.
The Public
Directed by Emilio Estevez
USA 2018
119 minutes

Sunday, April 7
6:45 PM  |  Code PUBLO7

With record-setting lows in the forecast, Cincinnati is bracing for a severe cold spell. The city’s homeless population regularly seeks refuge from the elements at the downtown public library, patiently awaiting the doors to open each morning after spending long nights in a shelter or risking their lives out on the street. Stuart Goodson (Emilio Estevez) and his fellow librarians empathize with their patrons, but they walk a fine line to honor the rights of the homeless individuals while respecting other patrons’ rights to a safe, comfortable library visit. With overflow shelters at capacity on the coldest night of the year, nearly 100 homeless men hold a peaceful protest in the library, insisting on staying the night to keep warm. The police threaten the use of force to evacuate the patrons, while the media has its own intentions of reporting a version of the story for the sake of ratings instead of the truth. Caught on the frontlines, Stuart must choose to succumb to pressures to stand down or immerse himself in the movement. Timely, socially relevant, and altogether captivating, THE PUBLIC offers honest portrayals of homelessness, addiction, and mental illness along with our willingness—or the resistance—to help our neighbors in need. —A.B.

Producers—Emilio Estevez, Alex Lebovici, Steve Ponce, Lisa Niedenthal
Screenwriting—Emilio Estevez  Cinematography—Juan Miguel Azpiroz
Editing—Richard Chew, Hu Yang-Hua  Principal Cast—Emilio Estevez, Jacob Vargas, Taylor Schilling, Gabrielle Union, Jeffrey Wright, Christian Slater
Print Source—Greenwich Entertainment / greenwichentertainment.com

Everyone in attendance at any of the films showing on Sunday evening is invited to join us for the Closing Night Ceremony around The Grand Staircase at Tower City Center.

These CIFF43 competition and award winners will be announced:
Ad Hoc Docs Competition
American Independents Competition
FilmSlam Student Choice Award for Best Feature Film
FilmSlam Student Choice Award for Best Short Film
George Gund III Memorial Central and Eastern European Competition
Global Health Competition
Greg Gund Memorial Standing Up Competition
International Narrative Competition
Local Heroes Competition
Music Movies Competition
Nesnadny + Schwartz Portrait Documentary Competition
New Direction Competition
Perspectives Award
ReelWomenDirect Award
Roxanne T. Mueller Audience Choice Award for Best Film

With generous support from:
3 Faces
(Se rokh)
Directed by Jafar Panahi
IRAN 2018
100 minutes

Monday, April 1
9:15 PM | Code FACE01

Tuesday, April 2
2:00 PM | Code FACE02

When beloved Iranian actress Behnaz Jafari receives a video from a young girl in a remote village, her life is shattered. It depicts the apparent suicide of the girl—an aspiring actress forbidden by her family to attend the conservatory in Tehran. Jafari begs her friend, filmmaker Jafar Panahi, to travel with her to the girl’s village to discover if the video is real. Instantly the peculiar tyrannies of any small village confront them, with unique codes of honor and prejudices. 3 FACES brilliantly charts dangerous literal and figurative roads leading to the hearts and souls of the travelers. The film enfolds us in the life of this mountain village with sublime and elegant simplicity. As Jafari investigates the mystery of the video, what (and who) she finds becomes more intriguing. Deceptively restrained in its focus, 3 FACES holds worlds in its graceful palm. As the travelers discover, the plainest vessels can contain the rarest wines. You will be richer for this journey. (In Farsi with subtitles) —C.R.

Producer—Jafar Panahi Screenwriting—Jafar Panahi Cinematography—Amin Jafari Editing—Mastaneh Mohajer Principal Cast—Behnaz Jafari, Jafar Panahi, Marziyeh Rezaei, Maedeh Erteghaei, Narges Del Aram
Print Source—Kino Lorber / kinolorber.com
**100 Things**
(100 Dinge)
Directed by Florian David Fitz
GERMANY 2018
110 minutes

**Friday, March 29**
6:35 PM | Code DING29
**Sunday, March 31**
4:45 PM | Code DING31

Toni and Paul are best friends who have created an app that gives cell phone voices personalities to match the owners. Unknown to Paul, Toni has used Paul’s prototype app to mine intimate personal data to encourage him to purchase more things. Paul is furious at being manipulated and exposed as materialistic. In a defiantly drunken bet, Paul challenges Toni to give up all their possessions for 100 days. Each day, they may take back one item apiece. The first to bail surrenders his shares of the personality app, which is being sold to a huge American company. As day one dawns, the two men start with literally nothing, including clothes and food. Let the games begin. 100 THINGS is a very funny and warm-hearted look at how we measure happiness with objects and equate consumption with contentment. Of course, the bet goes to hell in a designer handbasket. As events spiral downwards, 100 THINGS will send your spirits upwards as Toni and Paul discover the things they truly can’t do without. (In English, German, and Finnish with subtitles) —C.R.

Producers—Dan Maag, Daniel Sonnabend Screenwriting—Florian David Fitz Cinematography—Bernhard Jasper Editing—Denis Bachtler, Ana de Mier y Ortuño Principal Cast—Matthias Schweighöfer, Florian David Fitz, Katharina Thalbach, Hannelore Elsner, Miriam Stein
Print Source—Picture Tree / picturetree-international.com

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**50 Years of Fabulous**
Directed by Jethro Patalinghug
USA 2018
82 minutes

**Wednesday, April 3**
9:25 PM | Code FABU03
**Thursday, April 4**
12:10 PM | Code FABU04
**Friday, April 5**
3:40 PM | Code FABU05

Kings and Queens, Emperors and Empresses throwing elegant balls with dazzling gowns and tiaras. The Grand Courts of Europe? No. The Imperial Court of San Francisco, the oldest LGBTQ charity in the world. Founded by José Sarria in the 1960s, when the gay community was actively persecuted, the Imperial Court began fundraising and organizing gay business owners. They adopted the court system, electing Emperesses and Emperors to turn being different into being noble. The extravagant drag and glamour became both a symbol and a celebration of blossoming political power. 50 YEARS OF FABULOUS is a heavenly history lesson. The Imperial Court was the center of the LGBTQ community’s war against oppression and, later, its fight against AIDS. These are the heroes and heroineys you might not admire yet, but will. This glittering documentary is both homage and warning, especially for the generations who think the battle is over. Here is real royalty, courage in high heels, and power with a floor-length gown. We need their majesty more than ever. —C.R.

Producers—Marc Smolowitz, Donna Sachet Cinematography—Jethro Patalinghug, Amir Jaffer, Joshua Guerci, Benjamin Dennis, James Rumohr, Brian Silverman, Howard Green, Dina Boyer Editing—Jethro Patalinghug
Print Source—13th Gen / 13thgenfilm.com
**The Accused**  
(Acusada)  
Directed by Gonzalo Tobal  
ARGENTINA, MEXICO  2018  
108 minutes

**Thursday, March 28**  
4:10 PM  |  Code ACCU28  

**Friday, March 29**  
9:25 PM  |  Code ACCU29  

**Saturday, March 30**  
11:20 AM  |  Code ACCU30

Before the vicious murder of her best friend, Camila, Delores lived a privileged life as a relatively well-off college student. But two years later, she’s about to stand trial for the crime, though she vehemently denies any involvement. The killing occurred at a wild drunken party, where the true details of what went down are forever blurred. The main evidence against Delores mostly revolves around a verbal fight the two had prior to the night of the gathering. Her family has exhausted every resource to get the best lawyer in town. Because of the constant media coverage the case has received, Delores can rarely leave the house—her every move is scrutinized, in the real world and online. When she does make public appearances, her parents and lawyers choose her clothing and what she’s allowed to say. Sure, they are trying to help her avoid prison, but it feels like she’s already locked up. Delores can’t take much more. With a brilliant lead performance and a heavy dose of suspense, THE ACCUSED is a well-crafted psychological mystery.  
(In Spanish with subtitles)  
— E.F.

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**An Affair**  
(En affaire)  
Directed by Henrik Martin Dahlsbakken  
NORWAY  2018  
90 minutes

**Saturday, March 30**  
12:15 PM  |  Code AFFR30  

**Sunday, March 31**  
8:20 PM  |  Code AFFR31  

**Tuesday, April 2**  
12:00 Noon  |  Code AFFR02

When a mysterious bouquet of fresh roses shows up on Anita’s doorstep, her evening runs become a bit more guarded. She’s just started a new job as a substitute teacher where she struggles to fit in with her colleagues. Instead, she catches the attention of her student, Markus, whose blatant gestures are inappropriate, yet privately welcomed. Insecure, middle-aged, and lost in a stagnant marriage, Anita knows Markus’s advances should be ignored, but she craves the attention and can’t resist the forbidden temptation. Although her husband is frequently gone on business, his suspicions arise when Anita grows distant and more preoccupied with her phone than their marriage. Anita and Markus’s secret relationship quickly escalates into a heated, erotic romance that evolves into a dangerous fixation. A suspenseful, conflicted drama of shocking twists, AN AFFAIR takes audiences for a ride through a lustful, all-consuming account of jealousy and obsession.  
(In Norwegian with subtitles)  
— A.B.

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Producer—Henrik Martin Dahlsbakken  
Screenwriting—Henrik Martin Dahlsbakken  
Cinematography—Oskar Dahlsbakken  
Principal Cast—Andrea Bræin Hovig, Tarjei Sandvik Moe, Anneke von der Lippe, Carsten Bjørnlund, Agnes Kittelsen  
Print Source—Norwegian Film Institute / nfi.no

Media Partner:
Afterlife
(Hiernamaals)
Directed by Willem Bosch
NETHERLANDS 2019
93 minutes

Thursday, April 4
7:15 PM | Code ALIF04
Friday, April 5
11:35 AM | Code ALIF05
Sunday, April 7
9:20 AM | Code ALIF07

What if we could live our life again? After her mother has an accident and dies, young Sam is left to care for her father and two young brothers. Barely 16, she, too, suffers a fatal accident and finds herself under the care of Martin, a scruffy angel (called a “civil servant”) who presents her with a choice: go to the hereafter and join her mother or reincarnate elsewhere. Sam chooses the hereafter, but her mother is not pleased. Sam is too young. She should live. Plus, there is a forbidden “option”—Sam can live her entire life again. She decides to do so, determined this time to make everything better and save her mom. Sam tries hard to remember her first life but the details fade. Now she again faces life itself, full of imperfect people and hard choices. AFTERLIFE is a magical and touching film about grief and loss that tempers the fantasy with bittersweet and sometimes gritty reality. A thoughtful and engaging film, it challenges us to appreciate the life we have. (In Dutch with subtitles) —C.R.

Producers—Pieter Kuipers, Iris Otten, Sander van Meurs, Felix van Gisbergen
Screenwriting—Willem Bosch Cinematography—Jacco van Ree Editing—Bas Icke
Principal Cast—Sanaa Giwa, Romana Vrede, Gijs Scholten van Aschat, Jan-Paul Buijs, Ria Eimers
Print Source—Pupkin / pupkin.com

Afterward
Directed by Ofra Bloch
USA 2018
94 minutes

Saturday, March 30
8:00 PM | Code WARD30
Sunday, March 31
12:05 PM | Code WARD31

When Jerusalem-born trauma expert, Ofra Bloch, first set out to make this documentary, her original focus was on the legacy of the Holocaust in Germany and creating conversations between the children of Jewish survivors with the children of Nazi perpetrators. But after beginning her interview process in Germany, she felt there was a piece missing in the story she wanted to tell—the relationship between Israelis and Palestinians. As a young girl growing up in Israel, Ofra was taught to fear both Germans and Palestinians. Today, with bravery, compassion, and a willingness to listen, Ofra creates a unique space for raw and honest conversation with her perceived enemies. Using her personal experience as a focal point, AFTERWARD explores the very real trauma that has been passed down through generations—not only in Jewish families, but also in German and Palestinian families. By listening to and acknowledging each other’s transgenerational suffering, can we create a path that leads to peace? (In English, German, Arabic, and Hebrew with subtitles) —G.S.

Producers—Jack Riccobono, Abigail E. Disney, Adam Schlesinger Cinematography—Alex Stikich Editing—Michael J. Palmer
Print Source—Afterward Productions / afterwardthefilm.com

Community Partner:

This film is dedicated to CHRISTOPHER SUSTER and NANCY WASLYSHYN by PAM CERIO DESIGN. Thank you Nancy and Chris for your hard work and dedication. Now that our work is finished, AFTERLIFE reminds us there is life after the CIFF Program Guide design is done.
Adnan is torn. He’s in love with Lina, but he’s really in love with Nancy, his beloved AK47. The civil war in Sudan has been on hiatus during the rainy season, but the time has come for Adnan to rejoin the rebel forces and continue fighting the revolution. Known for his bravery among his rebel fighters, Adnan’s invincible air angers Lina, and his conceited attitude raises her suspicions of his infidelity. After a heated argument, she throws him out and refuses to give him his gun. Along comes Absi, who’s been successfully dodging the rebel commanders who are rounding up troops to return to battle. Absi agrees to help Adnan return to Lina’s village to rescue Nancy, but rebel recruits are everywhere. The two must find a disguise, although they quickly learn getting their hands on the sacred AK47 and winning back Lina’s heart won’t be easy. Adnan and Absi provide plenty of entertainment in AKASHA, a surprisingly comedic tale set against the backdrop of civil war. (In Arabic with subtitles) — A.B.
América
Directed by Erick Stoll, Chase Whiteside
USA 2018
76 minutes

Friday, March 29
6:50 PM | Code AMRC29
Saturday, March 30
4:15 PM | Code AMRC30
Sunday, March 31
9:25 AM | Code AMRC31

On a busy boardwalk of Puerta Vallarta, Diego weaves in and out of the crowds on his unicycle. But his carefree life of being a surf instructor abruptly changes direction when he’s forced to move back home to Colima to help his older brother, Rodrigo, care for their 93-year-old grandmother, América. Although her recovery from a recent fall is painfully slow, and she requires 24-hour care, América’s grandsons insist on being her caretakers. With the addition of their third sibling, Bruno, the brothers handle their sweet, gracious grandmother’s every need from mealtimes and bath time, to reluctant physical therapy sessions in the public park. Their love for América is undeniable, but the months of intensive care grow more difficult for the grandsons, especially because they are obligated to keep their own ambitions on hold. A moving documentary revealing the struggle between the pursuit of independence and inherent responsibility, AMÉRICA teaches valuable lessons in patience, compassion, and the definition of fierce family loyalty. *(In Spanish with subtitles)* —A.B.

Producers—Erick Stoll, Chase Whiteside
Cinematography—Erick Stoll
Editing—Erick Stoll, Chase Whiteside
Print Source—Dogwoof / dogwoof.com

American Factory
Directed by Steven Bognar, Julia Reichert
USA 2019
115 minutes

Saturday, March 30
6:45 PM | Code AFAC30
Sunday, March 31
11:05 AM | Code AFAC31

Dayton, Ohio has a rich history of innovation and industry as the home for the aviation pioneer Wright Brothers, companies such as National Cash Register, and artists including poet Paul Laurence Dunbar. In the early 20th century, the region was home to more automotive manufacturing than any place in the world outside of Detroit. But globalization and automation have since had a significant impact on families and their access to good-paying work. Acclaimed Ohio filmmakers, Steven Bognar and Julia Reichert, had cameras rolling as 2,400 people lost their jobs amidst the 2008 closure of the General Motors Moraine Assembly Plant. The result was the Academy Award®-nominated film, “The Last Truck: Closing of a GM Plant” (CIFF34). Bognar and Reichert returned to the factory site—a Chinese billionaire opened a glassmaking factory there in 2015 and moved a large team of employees to Ohio. Three years of unbelievable access to the factory lines and meetings with the 2,000 employees captured the early days of exhilaration that soon gave way to language and cultural barriers, conflict, and a union organizing campaign. AMERICAN FACTORY offers an all-access experience to factory floors and the Dayton-area homes of workers on both sides of the divide. —Patrick Shepherd

Producers—Steven Bognar, Julia Reichert, Jeff Reichert, Julie Parker Benello
Cinematography—Steven Bognar, Aubrey Keith, Jeff Reichert, Julia Reichert, Erick Stoll
Editing—Lindsay Utz
Print Source—Netflix / netflix.com

Community Partners:

The SHEPHERD CHEVROLET Film

Community Partners:
American Relapse
Directed by Pat McGee, Adam Linkenhelt
USA 2018
105 minutes

American Relapse
Directed by Pat McGee, Adam Linkenhelt
USA 2018
105 minutes

Friday, March 29
3:30 PM  |  Code RELA29
At the Near West Theatre
(see p 24)

Sunday, March 31
5:00 PM  |  Code RELA31

According to the National Institute on Drug Abuse, more than 115 Americans die every day from opioid overdoses. The epidemic knows no boundaries, affecting people from all walks of life, regardless of race, gender, or socioeconomic status. Many times, the problem is presented simply from a perspective of statistics. Directors Pat McGee and Adam Linkenhelt hope to change that with their incredibly intimate documentary, AMERICAN RELAPSE. The film humanizes the issue by connecting viewers with real people whose lives have been upended by drug addiction. Filmed in Florida, the main subjects are Frankie and Allie, two recovering addicts who have devoted their time to helping others get clean and navigate the complicated rehab industry. They’ve given the filmmakers one weekend of inside access to their mentally exhaustive line of work. Their personal experiences, which give them the upper hand in relating to their clients, can also present struggles for their own sobriety. Still surrounded by drugs, the temptation to use is as intense as it ever was. This raw and transparent documentary, which doesn’t use kid gloves, offers an unfiltered approach to drive home the severity of this heartbreaking crisis. — E.F.

Producers—Terry Hahn, Dennis Hill, Devon Collins, Adam Linkenhelt
Cinematography—Michael Goodman
Print Source—Gravitas Ventures / gravitasventures.com

Sponsored by:

Angels Are Made of Light
Directed by James Longley
USA, DENMARK, NORWAY 2018
117 minutes

Thursday, March 28
6:25 PM  |  Code ANGE28
Friday, March 29
11:25 AM  |  Code ANGE29
Monday, April 1
11:20 AM  |  Code ANGE01

The children of Kabul, Afghanistan have never known peace. Raised amidst the chaos and violence of continuous conflict, their curious minds try to make sense of their circumstances and the fate of their homeland. Attempting to provide some sense of normalcy, the teachers at the Daqiqi Balkhi School emphasize the importance of education and using knowledge to rebuild in the ruins of war. With the students and teachers as its focal point, ANGELS ARE MADE OF LIGHT captures the fears, dreams, and struggles of the Afghan people, interweaving the complex history of the country with found footage and stories from prosperous times that precluded the wars. Despite the tragic circumstances of its subjects, ANGELS ARE MADE OF LIGHT is an eloquent and vibrant documentary that explores Afghanistan’s past, present, and hope for the future. (In English, Dari, Pashto, and Arabic with subtitles) — G.S.

Producer—James Longley  Cinematography—James Longley  Editing—Waltteri Vanhanen, Janus Billeskov Jansen, James Longley
Print Source—The Film Collaborative / thefilmcollaborative.org

Community Partners:
Another Day of Life
(Jeszcze Dzień Życia)
Directed by Raúl de la Fuente, Damian Nenow
POLAND, SPAIN, BELGIUM, GERMANY, HUNGARY 2018
86 minutes

Saturday, March 30
1:55 PM | Code ANOT30

Sunday, March 31
6:40 PM | Code ANOT31

It's 1975 in freshly liberated Angola, and a horrific war is erupting between the Socialist and Democratic factions of the country. As world powers choose sides, the bloody civil-conflict spreads far beyond Angola's borders and onto the international stage, becoming another proxy of the Cold War. Amid poverty, anarchy, and unspeakable violence, many people are fleeing Angola... but Polish reporter Ryszard Kapuściński heads right into the fire. As the only foreign reporter in war-torn Angola, Kapuściński makes it his mission to capture the atrocities that are unfolding for the rest of the world to witness. Based on Kapuściński's book of the same name, ANOTHER DAY OF LIFE is the true story of one man's gripping journey to document an otherwise untold history: Angola's civil war and the lives of its people. An intriguing collage of different mediums, ANOTHER DAY OF LIFE intertwines documentary interviews, live-action reenactments, found footage, and dynamic animation to create a truly unique work of art. (In English and Portuguese with subtitles) —G.S.

Producers—Jarek Sawko, Ole Wendoff-Østergaard, Amaia Remirez, Raúl de la Fuente
Screenwriting—Raúl de la Fuente, Amaia Remirez, David Weber, Niall Johnson, Damian Nenow
Editing—Raúl de la Fuente
Print Source—Indie Sales / indiesales.eu

Anthropocene: The Human Epoch
Directed by Jennifer Baichwal, Nicholas de Pencier, Edward Burtynsky
CANADA 2018
87 minutes

Thursday, March 28
6:30 PM | Code CENE28

Friday, March 29
2:30 PM | Code CENE29

For nearly 12,000 years, civilization as we know it has formed within the Holocene Epoch. This geological time scale can be read within the stones of the Earth. For the last ten years, a group of scientists has been investigating these epochs, and their evidence suggests we have left the Holocene and entered into a new age, the Anthropocene Epoch. This age is marked by unprecedented human activity...activity that has changed the Earth and its systems more than all natural processes combined. In her third and final installment in a documentary trilogy exploring humans' relationship with the Earth, Jennifer Baichwal travels to nearly every continent to capture this unparalleled epoch and the consequences it carries. Stunning and sobering, ANTHROPOCENE: THE HUMAN EPOCH challenges its viewers to face the dark side of society's industrial and economic progress. Though it may be tempting to look away from the overwhelming enormity of the environmental issues we have created, do yourself and the planet a favor and watch this film. After all, the step to creating change is the willingness to acknowledge the problem. (In English, Russian, Mandarin, Cantonese, Italian, German with subtitles) —G.S.

Producer—Nicholas de Pencier
Cinematography—Nicholas de Pencier
Editing—Roland Schlimme
Print Source—Seville International / sevilleinternational.com

Sponsored by:

ANTHROPOCENE: THE HUMAN EPOCH is part of a multi-platform project that also includes the Perspectives VR experiences, Anthropocene: Dandora and Anthropocene: Ivory Burn.
When a location scout tours an old French chateau for a possible film production, he spends the afternoon engaged in a dynamic conversation about philosophy and science with the property’s representative. She is a beautiful young woman who is passionate about the chateau’s history; most notably about the story of a famous book that was set on the property, written by Bernard le Bovier de Fontenelle. Known as the “Father of Popular Science,” Fontenelle was a philosopher, scientist, and writer who made complex scientific ideas easier to understand for the common man. His book, *Conversations on the Plurality of Worlds*, revolves around a philosopher and an aristocratic woman who spend a week walking around the chateau, talking about philosophy and science. Sound familiar? As the film progresses, scenes begin to loop and overlap, creating a complex and captivating reality. Imaginative and engaging, AROUND THE SUN is a beautiful portrait of two people caught in the perplexing world of time and space. —G.S.

Producer—Oliver Krimpas Screenwriting—Jonathan Kiefer Cinematography—Michael Edo Keane Editing—Oliver Krimpas, Patrick Brooks Principal Cast—Cara Theobold, Gethin Anthony Print Source—Execution-Dependent Films / aroundthesunfilm.com

As Green as it Gets
(Grüner wird’s nicht, sagte der Gärtner und flog davon)
Directed by Florian Gallenberger
GERMANY 2018
115 minutes

Sunday, March 31
6:20 PM | Code ASGR31
Monday, April 1
4:20 PM | Code ASGR01

Georg “Schorsch” Kempter has never been a man of many words. He spends his days working quietly as a gardener and landscaper in a small Bavarian town. His marriage has lost the little spark it had, and his daughter has grown tired of his detached demeanor. To top it all off, their family nursery is on the brink of bankruptcy, which means his true pride and joy—a beautiful red airplane—is about to be repossessed. And flying is the only thing that gives him any pleasure. When a client cheats Schorsch out of money for a major landscaping job, he finally snaps. Without notice or a plan, he fires up his little plane and heads for wherever a tank of gas will get him. The unexpected adventure will lead him to new places and people who will change his life and ultimately alter his future. It will also help him make peace with the past he could never confront. Touching, funny, and full of excitement, AS GREEN AS IT GETS is an endearing tale of new beginnings. (*In English and German with subtitles*) —E.F.

Producer—Benjamin Herrmann Screenwriting—Gernot Gricksch, Florian Gallenberger Cinematography—Daniela Knappe Editing—Sven Budelmann Principal Cast—Elmar Wepper, Emma Bading, Monika Baumgartner, Dagmar Manzel, Ulrich Tukur, Sunnyi Melles Print Source—Beta Cinema / betacinema.com

This film is presented with the generous support of JOAN TOMKINS and BILL BUSTA.
As I Fall
(Når jeg faller)
Directed by Magnus Meyer Arnesen
NORWAY 2018
91 minutes

Monday, April 1
11:40 AM | Code FALL01

Tuesday, April 2
4:30 PM | Code FALL02

Wednesday, April 3
8:20 PM | Code FALL03

With only a few weeks left of his probation period, Joachim’s struggle with heroin addiction seems to be behind him. On the surface, he appears to be back on track with a steady job and productive therapy sessions—when he’s not secretly using again. When Maria, the mother of his eight-year-old son, Lukas, goes to prison for drug possession, she calls on Joachim to step up and be the father he chose not to be. Forced to take in the son he’s never met, Joachim finds new motivation to finally get clean. After enduring days on end of painful withdrawals, Joachim emerges with a fresh outlook on his life, convinced fatherhood and sobriety are both here to stay. Even with this newfound love for his son, relapse always looms, and Joachim feels even his biggest supporters don’t believe his sobriety can last. Tender and powerful, AS I FALL illustrates an unrelenting love between a father and son amidst the stronghold of addiction. (In Norwegian with subtitles) —A.B.

Print Source—Norwegian Film Institute / nfi.no

Asako I & II
Directed by Ryûsuke Hamaguchi
JAPAN 2018
120 minutes

Saturday, March 30
9:00 PM | Code ASKX30

Sunday, March 31
11:10 AM | Code ASKX31

A chance meeting at her favorite photography exhibit leaves Asako swept up in love. Meek in nature, Asako finds the sexy, free-spirited Baku irresistible, and the two are immediately smitten. Asako’s best friend, Haruyo, warns her that Baku is nothing more than a careless heartbreaker who is bound to hurt her. Nevertheless, Asako falls hard for Baku—just before he completely vanishes from her life. Two years later, Asako meets Ryohei—kind, thoughtful, generous—who happens to look identical to Baku. Baffled by the uncanny resemblance, Asako struggles to separate the love she once felt for Baku and her new feelings for Ryohei, who aside from their indistinguishable faces, couldn’t be more different. When Asako finally feels committed to Ryohei, Baku unexpectedly resurfaces. In love yet conflicted, Asako must choose to pursue her relationship with Ryohei or impulsively act on feelings for Baku she thought she had shaken long ago. Based on the novel by Japanese author Tomoka Shibasaki, ASAKO I & II exhibits the relentless power of love at first sight. (In Japanese with subtitles) —A.B.

Producers—Yûji Sadai, Teruhisa Yamamoto, Yasuhiko Hattori Screenwriting—Ryûsuke Hamaguchi Cinematography—Yasuuki Sasaki Editing—Azusa Yamazaki Principal Cast—Erika Karata, Masahiro Higashide
Print Source—Grasshopper Film / grasshopperfilm.com
Benjamin
Directed by Simon Amstell
UNITED KINGDOM 2018
85 minutes

Thursday, March 28
1:55 PM  |  Code BENJ28
Friday, March 29
1:15 PM  |  Code BENJ29
Saturday, March 30
6:25 PM  |  Code BENJ30

Seven years ago, young Benjamin Oliver wowed the critics and
won awards for his first film, “Happy.” Now he is finally releasing
his long overdue follow-up, “No Self”—an odd mix examining
his inability to maintain relationships, coupled with Buddhist
philosophy. The film’s incompatible elements reflect Benjamin
perfectly. He’s an appealingly dysfunctional stew of insecurity,
strange acquaintances, and bushels of boyish charm. Further
complicating his creative and personal tailspin is Noah, a hand-
some young singer whom Benjamin is instantly smitten with.
When “No Self” premières, it is a critical disaster. Life may
stubbornly insist on imitating art because it seems his affair
with Noah won’t get rave reviews either unless he learns to truly
open himself to success and love. BENJAMIN follows the ups
and downs of this adorable pair as they try to build lives that
nurture both art and the artist. Wistful and intelligent, BENJAMIN
is a funny and bittersweet love song to everyone discovering
their own lives are the greatest works of art they make. —C.R.

Boiled Angels: The Trial of Mike Diana
Directed by Frank Henenlotter
USA 2018
105 minutes

Thursday, April 4
8:50 PM  |  Code BOIL04
Friday, April 5
4:50 PM  |  Code BOIL05
Saturday, April 6
2:30 PM  |  Code BOIL06

Freedom of speech is one of America’s most cherished rights,
protected by the First Amendment. But as some have learned,
not all speech is covered by it. One such exception is obscenity,
defined by Merriam-Webster as “any utterance or act that
strongly offends the prevalent morality of the time”—a glaringly
subjective concept. Nevertheless, Florida illustrator Mike Diana
learned this the hard way in 1994 when he became the first
American artist to be convicted of obscenity. He was punished
with fines, probation, community service, psychological testing,
and an order to stay away from children. Mike’s big offense:
publishing what was deemed an inappropriate comic book.
Because the court found his twisted, ultra-violent, sex-filled
Boiled Angels series “lacked serious literary, artistic, political
or scientific value,” a harmless young cartoonist became a
criminal. BOILED ANGELS: THE TRIAL OF MIKE DIANA clever-
ly chronicles the unbelievable story, while also recounting the
misunderstood history of underground comics—from the moral
panic of the 50s to the controversial work of Robert Crumb.
Narrated by punk icon, Jello Biafra (Dead Kennedys), this bois-
terous documentary profiles an unlikely free speech hero. —E.F.
Brainiac: Transmissions After Zero
Directed by Eric Mahoney
USA 2018
108 minutes

Thursday, March 28
9:10 PM  |  Code BRAN28
Friday, March 29
4:20 PM  |  Code BRAN29
Saturday, March 30
9:00 AM  |  Code BRAN30

When Brainiac was starting out, being from Dayton, Ohio wasn’t exactly the coolest thing for a band to claim. But the foursome wore it like a badge of honor. Fronted by singer/multi-instrumentalist Tim Taylor, the indie rock outfit was ahead of its time musically, lyrically, and sonically. Taylor came from a jazz background and, as those in the film affirm, he could play anything. While their songs maintained a level of pop sensibility, their quirky frontman’s penchant for experimentation made them wholly unique. After touring with The Jesus Lizard, Girls Against Boys, and Beck, they found themselves at the center of a major label bidding war. But a week before signing a contract, Taylor died in a tragic car accident. BRAIN IAC: TRANSMISSIO N S AFTER ZE RO highlights the incredible impact Taylor and his bandmates had on the world of alternative music. It features ardent interviews with members of such bands as Nine Inch Nails, Melvins, Mars Volta, The National, and Hole, all of whom were greatly inspired by Brainiac. Though their time together was unfortunately brief, this absorbing documentary helps to ensure Brainiac’s ingenious music will live on. —E.F.

Producers—Eric Mahoney, Ian Jacobs  Cinematography—Michael King, Sam Manavis, Mike Peay  Editing—Ian Jacobs  Print Source—Hotshot Robot Productions / brainiacfilm.com

Boy Howdy! The Story of Creem Magazine
Directed by Scott Crawford
USA 2019
73 minutes

Friday, March 29
8:50 PM  |  Code HOWD29
Saturday, March 30
1:20 PM  |  Code HOWD30

BOY HOWDY! THE STORY OF CREEM MAGAZINE chronicles what some consider to be the greatest rock ‘n’ roll magazine ever made (with an iconic mascot designed by cartoonist, Robert Crumb). In this compelling film, Alice Cooper, Cameron Crowe, Michael Stipe, Chad Smith, Joan Jett, Gene Simmons, Paul Stanley, Kirk Hammett, and Wayne Kramer express their love and appreciation for Creem. Started in Detroit in 1969 by Barry Kramer, the magazine aimed to be the anti-Rolling Stone. Instead of covering artists in New York and Los Angeles, Creem was devoted to the sounds of the Midwest, particularly the booming scene in its hometown. They were the first to feature such bands as The MC5, The Stooges, and Parliament Funkadelic. But they weren’t just known for their work; the motley crew of a staff lived the rockstar lifestyle themselves, with their headquarters being a destination for debauchery. As their popularity rose, internal problems emerged between Kramer and notorious editor, Lester Bangs, causing chaos behind the scenes. Sadly, both died of drug overdoses in the early 80s. Director Scott Crawford uncovers the ups and downs of one of music’s biggest influencers in this entertaining rockumentary. —E.F.

Producers—JJ Kramer, Jaan Uhelszki  Cinematography—Jim Saah  Editing—Patrick Wright  Print Source—Boy Howdy LLC / creemmagazinedoc.com

Community Partner:
Breaking Habits

Directed by Robert Ryan
UNITED KINGDOM, USA  2018
87 minutes

Saturday, March 30
7:05 PM | Code BREA30

Sunday, March 31
11:25 AM | Code BREA31

Nuns with guns who sell weed! It may sound like the plot of some exploitation film, but it’s actually a summary of BREAKING HABITS, an explosive documentary directed by Robert Ryan. The story follows Christine Meusen, a divorced former corporate executive who turns to growing and selling cannabis after discovering her husband was a bigamist and a thief. Meusen’s business in Merced, California isn’t just some shady operation, though; the marijuana they distribute is for medicinal use only. Seeing medical marijuana as a way to heal the sick, Meusen adopted the persona of “Sister Kate,” and, fittingly, her company was coined Sisters of the Valley. Neither she nor any of the other nuns in the group are affiliated with a particular religious order, but the service they provide certainly feels like a miracle to those who need it. Unfortunately for the sisters, not everyone is pleased with their mission. Whether battling state regulators or protecting their crops from the cartels (hence the aforementioned guns), these rebel sisters remain tough as nails. Ryan’s film is wild and fun, but also indispensable in its examination of the fast-changing marijuana industry. —E.F.

Producers—Nick Taussig, Paul Van Carter  Cinematography—Mikul Eriksson
Editing—Tom Meadmore, Alec Rossiter
Print Source—Good Deed Entertainment / gooddeedentertainment.com

Brian Banks

Directed by Tom Shadyac
USA  2018
99 minutes

Saturday, April 6
6:10 PM | Code BANK06

Sunday, April 7
4:30 PM | Code BANK07

In the summer of 2002, Brian Banks was charged with dragging a female classmate into a stairwell and raping her. Though Brian maintained his innocence, he agreed to a plea bargain to avoid decades of imprisonment. The accepted plea deal earned him six years in prison, five years of probation, and registration as a sex offender for the rest of his life. After his sentence was handed down, Brian’s dreams of playing in the NFL were crushed. But he never gave up the hope of clearing his name, even after he served his time. With the help of Justin Brooks of the California Innocence Project, Brian gains the support he needs to launch an investigation into gathering evidence that will overturn his conviction and set him free. Featuring outstanding performances by Aldis Hodge, Greg Kinnear, and Morgan Freeman, BRIAN BANKS is an inspiring story about the resilience of the human spirit and the power of a second chance. —G.S.

Producers—Amy Baer, Monica Levinson, Shivani Rawat  Screenwriting—Doug Atchison
Cinematography—Ricardo Díaz  Editing—Greg Hayden  Principal Cast—Greg Kinnear, Aldis Hodge, Melanie Liburd, Xosha Roquemore, Tiffany Dupont, Morgan Freeman
Print Source—Bleecker Street Media / bleecersstreetmedia.com
**The Brink**  
Directed by Alison Klayman  
USA  2018  
95 minutes  

**Saturday, April 6**  
3:20 PM | Code BRIN06  

**Sunday, April 7**  
7:05 PM | Code BRIN07  

In polarized and divided times like these, when it seems we truly are on THE BRINK, certain names can carry the impact of bombs. Steven K. Bannon is one. Whether you love him as the salvation of our country or loathe him as the agent of its destruction, his influence is undeniable. This documentary follows Bannon from his departure as White House chief strategist in 2017 until the mid-term elections of 2018. Freed from his “political shackles,” Bannon pushed his “economic nationalist” message to help Republicans keep control of Congress in the mid-terms, as well as assist nationalist movements in Europe. Here is Bannon, raw and unfiltered, whose worldviews either elate or horrify and who has the skills to articulate them persuasively. THE BRINK does not avoid any controversies and follows Bannon as he faces his critics. Whether you are a soldier in Bannon’s war or see his views as corrosive and evil, this fascinating film reveals a man who, for good or ill, is a force on the world stage. —C.R.

**Producers**—Marie Therese Guirgis  
**Cinematography**—Alison Klayman  
**Editing**—Brian Goetz, Marina Katz  
**Print Source**—Magnolia Pictures / magnoliapictures.com

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**Bulbul Can Sing**  
Directed by Rima Das  
INDIA  2018  
95 minutes  

**Saturday, April 6**  
2:45 PM | Code BULB06  

**Sunday, April 7**  
4:00 PM | Code BULB07  

As a teenage girl growing up in rural India, Bulbul struggles to find her place within a traditional society where women are expected to be modest and well-behaved. Her rebellious spirit and curious mind don’t exactly fit into the gender norms, and neither do those of her closest friends. Together, they escape from the outside pressures and expectations into laughter and romantic dreams… but their lack of conformity does not go unnoticed by their peers. As village gossip threatens to tear them apart, Bulbul and her friends must find a way to live authentically, listening to their hearts. With stunning realism and remarkable insight, BULBUL CAN SING follows Bulbul on her journey, through the highs and lows, to womanhood. True to life, BULBUL CAN SING is packed with both joy and tragedy, demonstrating that sometimes you have to experience hardship to find your inner voice. (In Hindi and Assamese with subtitles) —G.S.

**Producers**—Rima Das  
**Screenwriting**—Rima Das  
**Cinematography**—Rima Das  
**Editing**—Rima Das  
**Principal Cast**—Arnali Das, Manoranjan Das, Manabendra Das, Bonita Thakuriya, Pakija Begam  
**Print Source**—Flying River Films / rimadas.com

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At the Cleveland Museum of Art
(see p 26)

California Dreaming
Directed by Fabrizio Maltese
LUXEMBOURG 2019
104 minutes

Friday, April 5
4:15 PM  |  Code CALF06
Saturday, April 6
4:25 PM  |  Code CALF07

At 203.5 square miles, California City is the third largest city in the state of California in terms of area. Founded in 1958 by sociologist/real estate developer, Nat Mendelsohn, it was supposed to become the next big metropolis. The land is located in the Mojave Desert, 108 miles north of Los Angeles, a place Mendelsohn hoped his city would one day rival. But reality has a way of impacting dreams. Today it sits severely underdeveloped, looking like a ghost town with a population of just 14,000. While that’s five times what it was in 1984, it’s still a tiny amount of people in such a huge space. Filmmaker Fabrizio Maltese documents life in this nearly empty, unfinished wasteland in his fascinating sociological documentary, CALIFORNIA DREAMING.

The film follows numerous California City citizens, including a hopeful businessman who started a company there, an embattled mayor, a vibrant drag queen restaurant owner/political candidate, and several others whose lives have been forever changed by the peculiar place they call home. Maltese’s beautifully shot film is an exploration of the American dream and its unfulfilled promises. (In English and Spanish with subtitles) —E.F.

Producers—Claude Waringo, Stephan Roelants, Fabrizio Maltese  
Cinematography—Fabrizio Maltese, Olivier Koos  
Editing—Amine Jaber, Fabrizio Maltese  
Print Source—Samso Film / samsa.lu

Buñuel in the Labyrinth of the Turtles
(Buñuel en el laberinto de las tortugas)
Directed by Salvador Simó
SPAIN 2018
77 minutes

Tuesday, April 2
8:25 PM  |  Code BUNE02

Wednesday, April 3
6:30 PM  |  Code BUNE05

Friday, April 5
6:30 PM  |  Code BUNE05

At the Cleveland Museum of Art (see p 26)

After screening his latest film, “L’Age D’Or,” surrealist filmmaker Luis Buñuel is roundly condemned for blasphemy. The church, his friends, and even his own mother ostracize him, and he cannot get funding to do further work. After reading an ethnography about the impoverished Las Hurdres region in Spain, Buñuel enlists the help of friends to fund and film a documentary about the region, ostensibly to stop the suffering there and reclaim his artistic reputation. But Buñuel has odd ideas about reality, and his supposedly humanitarian documentary is becoming something darker and personal. Told beautifully in animation, with film from the actual documentary, BUÑUEL IN THE LABYRINTH OF THE TURTLES is a rare and unusual meditation on the nature of art and the torment of the artist. The decision to animate this disturbing story for adults is a thoughtful one, lending an air of appropriate surrealism to a very real look at a difficult man transgressing the lines between what is true and what art wants to make true. (In Spanish with subtitles) —C.R.

Producers—Manuel Cristóbal, Bruno Felix, Jose Maria Fernandez De Vega, Fenkie Wolting  
Screenwriting—Salvador Simó, Eligio R. Montero  
Cinematography—  
Jose Manuel Piñero  
Editing—José Manuel Jiménez  
Print Source—GKIDS / gkids.com

Community Partner: SPACES  
Community Partner: Emerge Microcinema
Cancer Rebellion
Directed by Hernan Barangan
USA 2018
101 minutes

Monday, April 1
1:45 PM  |  Code CANC01
Tuesday, April 2
5:00 PM  |  Code CANC02
Wednesday, April 3
11:50 AM  |  Code CANC03

At age 15, Hernan Barangan was diagnosed with Leukemia. Unknown to him at the time, he was one of roughly 70,000 teenagers diagnosed that (and every) year. Just when life was beginning to unfold, he had to battle to keep it. Years later, cancer free and confined to a wheelchair, Hernan began to collect stories about cancer and the young men and women who fought it in their unique ways. With his camera and crew, he set off on The Road Rebellion, an amazing odyssey to all 50 states to meet teens and young adults who have fought, or are fighting, the Big C. CANCER REBELLION is not a film about decay and regret. Hell no. This documentary shows the defiance, bravery, humor, and creativity these warriors bring to the battle. It is a big, beautiful middle-finger thrust right in cancer’s face. With Hernan driving, CANCER REBELLION isn’t just a road trip; it’s a loud, irreverent, and fearless journey into the infinite meanings of life. —C.R.

Producers—Hernan Barangan, Simon Davies  Cinematography—Tony Oberstar, Brianna Barrett, Hernan Barangan, Bill Boyd  Editing—Hernan Barangan
Print Source—Rebelmaker Films LLC / cancerrebellion.com

This film is presented with the generous support of CHAR and CHUCK FOWLER.

Carmen & Lola
(Carmen y Lola)
Directed by Arantxa Aguirre
SPAIN 2018
105 minutes

Tuesday, April 2
9:20 AM  |  Code CARM02
Thursday, April 4
1:45 PM  |  Code CARM04
Friday, April 5
6:30 PM  |  Code CARM05

Everything should be falling into place for Carmen, whose gypsy parents run an antique booth at a local market. The gorgeous teenager is engaged to handsome Rafa and dreams of being a hairdresser. Yet her world is upended after she meets moody fellow gypsy, Lola, a 16-year-old aspiring teacher and clandestine graffiti artist who is secretly a lesbian. The two girls form a friendship that blooms into a tender romance, which complicates Carmen’s wedding plans and goes against their strict, religious Roma culture. When the pair’s relationship comes to light, the tension between old-fashioned gender and romantic stereotypes, and Lola and Carmen’s more holistic modern view of love, boils over. CARMEN & LOLA is a realistic and sensitive portrayal of two teenagers discovering the ecstasy of connection for the first time. However, it’s also a smart commentary on the pernicious nature of discrimination and how narrow-minded worldviews are often masking fear and ignorance. (In Spanish with subtitles) —A.Z.

Producer—Pilar Sánchez  Screenwriting—Arantxa Aguirre  Cinematography— Pilar Sánchez  Editing—Renato Sanjuán  Principal Cast—Zaira Romero, Rosy Rodríguez
Print Source—Latido Films / latidofilms.com
The Cat Rescuers
Directed by Rob Fruchtm an, Steven Lawrence
USA 2018
87 minutes

Friday, March 29
2:25 PM | Code CATR29

Saturday, March 30
4:00 PM | Code CATR30
At the Capitol Theatre
(see p 24)

New York City streets are home to at least half a million feral or abandoned cats. Thankfully, the city also has an abundance of generous people who want to give these furry creatures better (and safer) lives. Although THE CAT RESCUERS features plenty of adorable kitties, the documentary’s real stars are the kind-hearted souls who make personal sacrifices to save these animals. Fierce and protective Sassee dedicates much of her free time to looking after vulnerable cats. Mild-mannered Stu (dubbed “Superman to the cats” by one neighbor) rises before dawn to feed Brooklyn strays before heading to his day job. And sensitive activist Claire, the co-founder of nonprofit Brooklyn Animal Action, has devoted nine years of her life to rescues. Yet the beauty of THE CAT RESCUERS is how much the felines also help their saviors. Ambitious Tara, for example, fosters and cares for cats because they helped her survive personal trauma, addiction, and maybe even loneliness. Give this film a loud purr and two paws up. —A.Z.

Champions
(Campeones)
Directed by Javier Fesser
SPAIN 2018
124 minutes

Thursday, March 28
9:05 AM | Code CHAM28

Friday, March 29
6:20 PM | Code CHAM29

Saturday, March 30
1:00 PM | Code CHAM30
At the Capitol Theatre
(see p 24)

In CHAMPIONS, Javier Gutiérrez stars as Marco Montes, a well-known, blowhard assistant coach who gets fired for pushing his boss during a game. He then goes out drinking to drown his sorrows and ends up getting arrested for drunk driving. The judge has a clever punishment for him: coach basketball at a center for individuals with mental disabilities. The idea doesn’t sit well with Marco, whose insolent attitude toward the disabled is somewhat alarming. Still, he’s assigned to the Los Amigos organization, and when he arrives to begin coaching, it’s clear he has his work cut out for him. These guys aren’t just bad at basketball; most of them don’t even understand the rules. So Marco has to start completely from scratch. Eventually a semblance of a team begins to take shape. But as their relationships develop, the question becomes: who’s teaching whom? While he’s transforming these underdogs into formidable athletes, they’re actually making him a better person. The film’s touching themes of acceptance and empathy will warm your heart. Exciting and inspiring, CHAMPIONS is an absolute riot, with a brilliant supporting cast. (In Spanish with subtitles) —E.F.

Spain’s Best Foreign Language Oscar® submission

Producers—Luis Manso, Álvaro Longoria, Javier Fesser, Gabriel Arias-Salgado
Screenwriting—David Marqués, Javier Fesser
Cinematography—Chechu Graf
Editing—Javier Fesser
Principal Cast—Javier Gutiérrez
Print Source—Latido Films / latidofilms.com

This film is presented with the generous support of MARK and DIANE TRUBIANO.
The Chaperone
Directed by Michael Engler
USA 2018
108 minutes

Thursday, March 28
11:30 AM | Code CHAP28

Sunday, March 31
6:25 PM | Code CHAP31

Inspired by true events and based on Laura Moriarty’s novel of the same name, THE CHAPERONE whisks audiences back to Prohibition-era Wichita, Kansas, where two women’s lives unexpectedly intersect. Louise Brooks, a 16-year-old gifted dancer, has been accepted to a prominent modern dance company in New York City. Louise’s well-to-do parents, although supportive of her promising career, require a chaperone to accompany their daughter across the country. Norma Carlisle, a meek, unassuming woman of Wichita, willingly volunteers—much to her husband’s surprise. When Louise’s spirited defiance collides with Norma’s straight-laced values, the women slowly begin to reveal a depth in one another they hadn’t seen before. As one dreams of seeing her name in lights, and the other attempts to make peace with her mysterious past, the unlikely pair dare to create—and discover—the women they truly desire to be. A lesson in courage and rebellion, THE CHAPERONE is a timeless tale of a woman’s will in the face of society’s rules of propriety. —A.B.

Chasing Einstein
Directed by Steve Brown, Timothy Wheeler
USA 2018
81 minutes

Saturday, April 6
7:45 PM | Code CEIN06

Sunday, April 7
12:10 PM | Code CEIN07

Decades after Albert Einstein’s death, scientists and astronomers around the world are still pursuing the theoretical fragments unleashed by his explosive theory of general relativity and gravitation. The ideas of gravitational waves and dark matter have enthralled scientists, becoming the life’s work of many. Each, in his or her own manner, has set out to either prove, refute, or expand upon Einstein’s groundbreaking ideas. CHASING EINSTEIN introduces us to some of these remarkable men and women. This energetic and entertaining documentary whirls us around the globe to meet Particle Hunters, Dark Matterists (and deniers), Gravitational Wave Astronomers, and satellites designed to create a 3-D map of the universe. Einstein said if you couldn’t explain your theory to a six-year-old, it was probably wrong. With clarity and delightful graphics, CHASING EINSTEIN embraces the non-scientists among us, inviting us to join along as these wonderful folks expand our knowledge and confront how very, very little we actually know. —C.R.

Producers—Elizabeth McGovern, Victoria Hill, Greg Clark, Kelly Carmichael, Rose Ganguzza, Luca Scalisi
Screenwriting—Julian Fellowes
Cinematography—Nick Remy Matthews
Editing—Sofia Subercaseaux
Principal Cast—Elizabeth McGovern, Haley Lu Richardson, Campbell Scott, Blythe Danner, Victoria Hill, Geza Rohrig, Miranda Otto
Print Source—PBS Distribution / pbs.org

Community Partner:

Sponsored by:
Before young Chinese couples get married, they take elaborate pre-wedding photographs comprising multiple outfit changes and whimsical settings. Such aspirational pictures are meant to reflect fulfilling the dream of pairing up and finding love—something still vitally important to Chinese parents—while symbolizing the rich life couples hope they have once they're hitched. Yet in the revealing documentary CHINA LOVE, the economic prosperity exuded from these photos also illuminates the deep and sometimes painful generational divides that still exist in China, a country where such lavish displays were once banned. First-time director Olivia Martin-McGuire, an Australia-born photographer living in Shanghai, brings an intimate and sensitive touch to these cultural collisions. Via interviews with modern couples going through the courtship and wedding processes, as well as others who wed during more oppressive regimes. With behind-the-scenes glimpses of the world's biggest pre-wedding photography company, CHINA LOVE examines the fascinating intersection of romantic pragmatism, economic prosperity, and historical traditions. *(In English, Shanghainese, and Mandarin with subtitles)* —A.Z.

**City of Joel**

Directed by Jesse Sweet
USA 2018
83 minutes

**Tuesday, April 2**
6:35 PM | Code JOEL02

**Wednesday, April 3**
2:10 PM | Code JOEL03

Fifty miles north of New York City, in the town of Monroe, lies Kiryas Joel—a 1.1 square-mile community, home to nearly 25,000 Ultra-Orthodox Hasidic Jews. The village was first established as a safe haven for Holocaust survivors who immigrated to the U.S. after the war. Since then, Kiryas Joel has thrived and expanded. A growing population and the high demand for housing have led to an annexation proposal of 507 additional acres of land. But for the rest of the Monroe community, many of whom moved to the town to get closer to nature, the encroaching Kiryas Joel is bad news. An opposition group, United Monroe, is gaining support to limit further development of the Hasidic community. But when anti-Semitism, fear, and an “us vs. them” mentality come into play, things have the potential to get ugly. A documentary with incredible access to both sides, CITY OF JOEL tells the fascinating story of a modern day turf war—and the complex issues that arise when cultures collide. *(In English and Yiddish with subtitles)* —G.S.
The City That Sold America

Directed by Ky Dickens
USA  2018
69 minutes

Saturday, March 30
6:30 PM  |  Code CITY30
Sunday, March 31
2:25 PM  |  Code CITY31

What do Kleenex, the Pillsbury Doughboy, Rudolph the Red-Nosed Reindeer, and the Wassup Bud Light commercial have in common? They were all created by Chicago advertising firms. In fact, most of the advertising techniques we use and reference today come from Chicago, which has always been a city known for its creativity and innovation. Before the invention of the transcontinental jet, Chicago served as the central hub of the entire country. Every train going east to west or north to south had to stop in Chicago. What resulted was a vital center for the exchange of people, goods, and most importantly, ideas.

THE CITY THAT SOLD AMERICA is a glorious deep dive into Chicago's rich history and its lasting effects on our world today. In what reads like a love letter to the Windy City, THE CITY THAT SOLD AMERICA is an upbeat and fascinating documentary that history buffs, Chicagophiles, and everyone else will thoroughly enjoy. — G.S.

Producers—Mary Warlick, Amy McIntyre, Katie Bryan, Alexis Jaworski
Cinematography—Thomas Clayton  Editing—Michael Barry, C.J. Arellano
Print Source—A&C Film Distribution / thecitythatsoldamerica.com

This film is presented with the generous support of JO and MARK GOREN.

Claire Darling

(Le Dernière Folie de Claire Darling)

Directed by Julie Bertuccelli
FRANCE  2018
93 minutes

Friday, March 29
7:15 PM  |  Code CLAR29
Saturday, March 30
4:05 PM  |  Code CLAR30

Passersby swarm to Claire Darling's (Catherine Deneuve) front yard where she’s hosting an impromptu sale of her life’s possessions. Her priceless antiques, including a collection of intricate clockwork dolls, now sit vastly underpriced in order to empty her estate by this evening, which she is convinced will be her last. Alerted of her mother’s hasty actions, her estranged daughter, Marie, arrives to face her aging mother and try to stop the spontaneous sale. The day’s events trigger flashbacks for both women, and audiences are transported back through the family’s history riddled with unsettled grief and guilt-ridden memories.

For a mother and daughter who never seemed to see eye-to-eye, revelations of a past that once drove them apart may be what they need to finally bring them peace. Touching, eloquent, and beautifully crafted, CLAIRE DARLING journeys through a complicated mother-daughter relationship that seeks forgiveness following years of heartache. (In French with subtitles) — A.B.

Producers—Yael Fogiel, Laetitia Gonzalez  Screenwriting—Julie Bertuccelli, Sophie Fillières  Cinematography—Irina Lubchansky  Editing—Francois Géligier
Principal Cast—Catherine Deneuve, Chiara Mastroianni, Alice Taglioni
Print Source—Memento Films International / international.memento-films.com

This film is presented with the generous support of the PESSES/MEISEL FAMILIES.
Close Enemies
(Frères Ennemis)
Directed by David Oelhoffen
FRANCE 2018
111 minutes

Thursday, March 28
11:35 AM | Code CLOS28
Friday, March 29
9:00 PM | Code CLOS29
Monday, April 1
2:00 PM | Code CLOS01

Although Driss and Manu grew up in the same tight-knit Moroccan/Algerian community in Paris, their lives have taken completely opposite paths. While Driss has made a name for himself as a narcotics officer, Manu, along with the rest of their childhood crew, has thrived in a life of street crime. Not surprisingly, Driss’s choice of career has isolated him from the rest of the group, who have written him off as a traitor and a rat. But after two of their own are gunned down in a deal gone wrong, Driss and Manu must put their pasts behind them and work together for survival. As the violence intensifies, suspicion between cousins, friends, and neighbors grows to the point where no one can be trusted. Packed with emotion, suspense, and plot twists, CLOSE ENEMIES is a gritty crime drama that puts brotherly bonds to the ultimate test. (In French with subtitles) —G.S.

Producer—Marc Du Pontavice Screenwriting—David Oelhoffen Cinematography—Guillaume Deffontaines Editing—Anne-Sophie Bion Principal Cast—Matthias Schoenaerts, Reda Kateb
Print Source—Bac Films / bacfilms.fr

Consequences
(Posiedice)
Directed by Darko Stante
SLOVENIA 2018
93 minutes

Tuesday, April 2
9:15 PM | Code CONS02
Friday, April 5
5:10 PM | Code CONS05

After assaulting a young woman who questioned his manhood, Andrej, a troubled son whose parents cooperate with the authorities, is sent to a youth center. Supposedly a rehabilitative facility, the center’s staff is easily cowed by the violent youths in their charge. Their leader is Zele, who immediately recognizes both Andrej’s great physical strength and his vulnerability. The relationship of boss and strongman is quickly established, but soon becomes something more. Andrej is gay and torn between his growing attraction to Zele and his need to hide his sexuality. On weekend leaves from the center, Zele draws Andrej deeper into a whirlwind of drugs and crime. Zele also senses Andrej’s secret and begins exploiting it, discovering new methods of domination. Life is spiraling downwards. If Andrej cannot become his own man and stand up to Zele, the CONSEQUENCES will be dire indeed. There is still good in Andrej, but Zele’s dark influence may be stronger. Brutal and passionate, the war for Andrej’s soul and its CONSEQUENCES will grip you like a fist. (In Slovenian with subtitles) —C.R.

Producers—Andraz Jeric, Jerca Jeric Screenwriting—Darko Stante Cinematography—Rok Nagode Editing—Sara Gjergek Principal Cast—Matej Zemljic, Timon Sturbej, Gasper Markun
Print Source—Dark Star Pictures / darkstarpics.com

Community Partners:
Some call the 21st century the post-AIDS years, thanks to activism and new medications. New York and other centers of gay life have new generations of LGBTQ people who feel free and safe. Over the years, however, another ravaging threat has continued to rise: crystal meth, a synthetic drug that found quick and willing harbor in the gay dance and sex club scene. Delivering a manic rush to intensify physical and sexual activity, addiction is almost instantaneous. This frightening but hopeful documentary explores the myriad causes and effects of crystal meth addiction, charting the long (and sometimes agonizing) path to recovery. The stories bravely told by these men, either recovering or currently using, are raw, shocking, and honest. Both a warning siren and a beacon of hope, CRYSTAL CITY focuses on LGBTQ people even though this crisis touches everyone. After surviving AIDS as a powerful and joyful culture, the gay community must once again unite against a new killer. —C.R.

CRYSTAL SWAN
(Khrustal)

Directed by Darya Zhuk
BELARUS, USA, GERMANY, RUSSIA 2018
93 minutes

It’s 1996 in post-Soviet Belarus, and all Velya wants is to escape into her music. Cassette tapes and night clubs offer temporary relief, but her big dream is to become a world-class DJ in Chicago, the birthplace of the house music she lives and breathes. As her restlessness continues to grow in a homeland that doesn’t understand her, stylish and spunky Velya will do whatever it takes to get to the U.S., including lying, stealing, and filing a visa application with false information. After realizing the American consulate will contact the phone number she provided to verify her fake employment, Velya sets out on a desperate journey to track down the owner of the number before the consulate calls and her dreams are eternally shattered. Following Velya on her high-stakes mission, CRYSTAL SWAN holds a charming, nostalgic, and whimsical aesthetic that is truly one of a kind. (In English and Russian with subtitles) —G.S.

Belarus’s Best Foreign Language Oscar submission

Producers—Debbie Vandermeulen, Helga Landauer
Screenwriting—Terrence Crawford
Cinematography—Carolina Costa
Editing—Sergey Dmitrenko, Michal Leszczyłowski
Principal Cast—Alina Nassibulina, Ivan Mullin, Yury Borisov
Print Source—Loco Films / loco-film.s.com

Producer—Terrence Crawford, John Maidman, Mark Benjamin
Cinematography—John Maidman
Editing—Terrence Crawford
Print Source—Formerly Productions / crystalcitymovie.com
**Cuck**

Directed by Rob Lambert  
USA  2019  
114 minutes

**Thursday, March 28**  
1:35 PM  |  Code CUCK28

**Friday, March 29**  
11:45 AM  |  Code CUCK29

**Saturday, March 30**  
8:25 PM  |  Code CUCK30

Ronnie is a young white male, struggling with the pressures of life. He’s unemployed, rejected from the military for being mentally unstable, and lives at home with his ailing and nagging mother. When it comes to dating, things aren’t any better, as women don’t exactly find his approach charming. Instead of looking inward, Ronnie finds an outlet for his frustration online. The alt-right community gives him a place to belong and absolves his personal responsibility—his problems aren’t his fault, they tell him. Instead, the blame belongs with weak progressives who are trying to emasculate men and impose their multicultural, feminist agenda. Ronnie becomes obsessed with this conspiratorial rhetoric, clinging to values about defending America from immigrants (literally, with guns) and preserving the dominance of the white race. He idolizes the social media stars of the “revolution” and soon becomes one himself, with his popular, hate-fueled video rants. But Ronnie has an incredibly scandalous secret that could destroy the macho persona he’s been clinging to and his golden reputation in the movement. Feeling more alone than ever before, his insecurities turn into desperate rage. With the fictional but topical CUCK, director Rob Lambert masterfully weaves the real-life climate of American politics into his raw examination of the dangers of misplaced hate. —E.F.

**Producers**—Rob Lambert, Joe Varkle  
**Screenwriting**—Rob Lambert, Joe Varkle  
**Cinematography**—Nick Matthews  
**Editing**—Mac Neisen  
**Principal Cast**—Zachary Ray Sherman, Sally Kirkland, Timothy V. Murphy, Monique Parent  
**Print Source**—Rimrock Pictures / cuckthefilm.com

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**Daughter of Mine**

Directed by Laura Bispuri  
ITALY, GERMANY, SWITZERLAND  2018  
100 minutes

**Monday, April 1**  
7:20 PM  |  Code DAUG01

**Wednesday, April 3**  
11:45 AM  |  Code DAUG03

During a carefree summer in Sardinia, reserved pre-teen Vittoria befriends an unlikely woman: volatile and dramatic Angelica, whose life is unmoored by personal debt and bad decisions. However, when the young girl learns a carefully guarded family secret—Angelica is actually her biological mother—the resulting turmoil threatens to shatter existing familial bonds. Vittoria is angry at her buttoned-up adoptive mom, Tina, who is distraught at both the revelation and the possibility of losing her daughter. Angelica, meanwhile, tries her best to be nurturing, but can’t shake her self-destructive tendencies—even when her frustration boils over and places Vittoria in great danger. With its emphasis on nuanced physical expression and sparse dialogue, DAUGHTER OF MINE allows the trio’s simmering emotional pain and confusion to unfold at a leisurely pace that’s vulnerable and realistic. As a result, the film winds up as both an unconventional coming-of-age story and a bittersweet reflection on unconditional love. (In Italian with subtitles) —A.Z.

**Producers**—Marta Donzelli, Gregorio Paonessa, Maurizio Totti, Alessandro Usai, Viola Fügen, Michael Weber, Dan Wechsler  
**Screenwriting**—Francesca Manieri, Laura Bispuri  
**Principal Cast**—Valeria Golino, Alba Rohrwacher, Sara Casu, Udo Kier, Michele Carboni  
**Print Source**—Strand Releasing / strandreleasing.com
The Day I Lost My Shadow
Directed by Soudade Kaadan
FRANCE, QATAR 2018
90 minutes

Tuesday, April 2
2:25 PM | Code LOST02

Wednesday, April 3
6:05 PM | Code LOST03

Thursday, April 4
11:35 AM | Code LOST04

In ancient folklore, losing one’s shadow is a metaphor for losing oneself. In the powerful and brilliantly acted THE DAY I LOST MY SHADOW, director Soudade Kaadan uniquely spins this concept where it’s the horrors of war that will steal your shadow. In this gripping thriller, it’s 2012 and the grisly Syrian uprising is in full swing. Sana is a hard-working pharmacist and loving mother to young Khalil, whose father is currently stranded in Saudi Arabia. Her life in Damascus has become a constant struggle. She works long hours, and Khalil is often left home alone. Her job stability is shaky—the pharmacy’s been looted, and her boss has gone missing. Furthermore, water has been rationed, and after waiting in line for a gas cylinder for cooking, she’s told there’s none left. Sana is at her breaking point. When she overhears her neighbors making plans to get the gas elsewhere, she decides to join them. Unfortunately, this simple trip quickly turns dangerous. Lost in a war zone, far from her son, will she become one of the shadowless? (In Arabic with subtitles) — E.F.

Dear Son
(Weldi)
Directed by Mohamed Ben Attia
TUNISIA 2018
104 minutes

Monday, April 1
6:40 PM | Code DEAR01
Tuesday, April 2
11:30 AM | Code DEAR02

For high school standards, Riadh and his 19-year-old son, Sami, are close. While the father and son enjoy running errands and going for walks in the park, most of Sami’s spare time these days is spent studying for his upcoming baccalaureate exam. His middle-class parents dream their son will go off to college and find a fulfilling career, and Sami has given them no reason to believe he doesn’t want the same. But just a few days before the exam, Riadh and his wife find their son’s bedroom empty, and Sami is nowhere to be found. He has taken his belongings and eventually sends word that he has gone to Syria to join the jihadists. Against his wife’s pleading wishes, Riadh decides to deal with his grief by leaving Tunisia to embark on a journey to Syria to bring his son home. A bold look at a courageous father’s love for his son, DEAR SON reveals a rare perspective from yet another category of victims tragically impacted by terrorism. (In Arabic with subtitles) — A.B.

Producers—Dora Bouchoucha, Luc and Jean-Pierre Dardenne, Nadim Cheikhrouha
Screenwriting—Mohamed Ben Attia
Cinematography—Frédéric Noirhomme
Editing—Nadia Ben Rachid
Principal Cast—Mohamed Dhrif, Mouna Mejri, Zakaria Ben Ayed, Imen Chérif, Taylan Mintas, Tarik Copti
Print Source—Luxbox Films / luxboxfilms.com

Community Partner:
Cleveland Peace Action

The Refugee Response.
**Decade of Fire**

Directed by Vivian Vázquez Irizarry, Gretchen Hildebran  
USA 2018  
76 minutes

**Thursday, March 28**  
6:00 PM | Code DECA28

**Friday, March 29**  
5:10 PM | Code DECA29  
*with FilmForum*

**Saturday, March 30**  
9:30 AM | Code DECA30

The South Bronx smoldered for nearly ten years. In the 1970s, the New York City borough lost almost 80% of its housing to fires, displacing 250,000 residents from their homes. Once a thriving, integrated community of African American, Irish, Italian, Hispanic, Jewish, and Puerto Rican families, the South Bronx fell victim to racially-targeted government policies and city-wide budget cuts. When redlining went into effect, barring minorities from obtaining mortgage loans or insurance policies, landlords continued to pocket rent checks but neglected to take care of their buildings. Aging structures susceptible to fires ignited years of devastating damage, with no end—or help—in sight. Neighborhood fire departments closed, while the media and public officials claimed the minority residents were somehow to blame for burning down their own communities. In this intense documentary, Vivian Vázquez Irizarry and Gretchen Hildebran explore why this block was forgotten and how dedicated residents continue to fight to save their neighborhoods in **DECade of Fire**. *(In English and Spanish with subtitles)—A.B.*

**Producers**—Vivian Vázquez Irizarry, Gretchen Hildebran, Julia Steele Allen, Neyda Martinez  
**Cinematography**—Eddie Martinez  
**Editing**—Gretchen Hildebran, Sonia Gonzalez-Martinez, Penelope Falk  
**Print Source**—Red Nut Films / decadeoffire.com

**Diamantino**

Directed by Gabriel Abrantes, Daniel Schmidt  
PORTUGAL, FRANCE, BRAZIL 2018  
93 minutes

**Monday, April 1**  
9:40 PM | Code DIAM01

**Tuesday, April 2**  
11:45 AM | Code DIAM02

On the day of the World Cup Finals, Portuguese soccer star, Diamantino, loses both his beloved father and the big game for his team. Diamantino, who is a man of child-like compassion and whim, abandons his sport and decides to atone by adopting a refugee. This opportunity is seized by the Secret Police, who have been covertly investigating possible money laundering. A female agent poses as a refugee boy and is adopted into the household. But Diamantino’s malevolent sisters, Sonia and Natasha, have other plans, wishing to sell their famous brother for genetic experiments. From its opening moments, the film whirls you into a surreal and fantastic landscape, creating a touching and erotic fairy tale of self discovery and love. Told in a whimsical and colorful style, **DIAMANTINO** is a cinematic smoothie for grown-ups with bits of Disney, Fu-Manchu, James Bond, and uncomfortably familiar political satire tossed in. Surrender reality and enter this odd and charming world of human-clownfish gene splicing, evil twins, cloning, spies, gender identity, and giant fluffy puppies. *(In Portuguese with subtitles)—C.R.*

**Producers**—Justin Taurand, Maria João Mayer, Daniel van Hoogstraten  
**Screenwriting**—Gabriel Abrantes, Daniel Schmidt  
**Cinematography**—Charles Ackley Anderson  
**Editing**—Raphaëlle Martin-Holger, Gabriel Abrantes, Daniel Schmidt  
**Principal Cast**—Carloto Cotta, Cléo Tavares, Anabela Moreira, Margarida Moreira, Carla Maciel, Chico Chapas  
**Print Source**—Kino Lorber / kinolorber.com
The Dive
(Hatzilla)
Directed by Yona Rozenkier
ISRAEL 2018
91 minutes

Monday, April 1
4:10 PM | Code DIVE01

Tuesday, April 2
9:10 PM | Code DIVE02

Wednesday, April 3
11:55 AM | Code DIVE03

After a year of estrangement, Yoav, the prodigal son, returns to his family's kibbutz for his father's funeral. There he reconnects with his brothers, Itai and Avishai. With the 2006 Lebanon War raging, Yoav's youngest brother, Avishai, prepares for the battlefield. Avishai is undertrained and unprepared for war, but all Israeli men must do their time. Yoav and Itai have both previously served, with very different military experiences. The hyper-masculine Itai tries a tough love approach to prepare Avishai for war, while Yoav, who still suffers greatly from PTSD, tries to convince his youngest brother not to go. While attempting to carry out their late father's last wishes, resentment and tensions escalate. Their dysfunctional relationships create a totally unique dramedy that at times is laugh-out-loud funny. THE DIVE is sprinkled with morbidly comedic moments—moments that can perhaps only exist in a society so familiar with constant conflict. Largely autobiographical, THE DIVE's writer and director, Yona Rozenkier, stars in the film with his two real-life brothers, and the authenticity shows. (In Hebrew with subtitles) —G.S.

Producers—Efrat Cohen, Kobi Mizrahi Screenwriting—Yona Rozenkier Cinematography—Oded Ashkenazi Editing—Or Lee-Tal Principal Cast—Yoel Rozenkier, Micha Rozenkier, Yona Rozenkier, Claudia Dulitchi, Miki Marmor, Daniel Sabag, Shmuel Edelman
Print Source—Stray Dogs / stray-dogs.biz

Do No Harm
Directed by Robyn Symon
USA 2018
85 minutes

Thursday, April 4
7:25 PM | Code HARM04

Friday, April 5
11:45 AM | Code HARM05

Saturday, April 6
1:45 PM | Code HARM06

In America the profession with the highest rate of suicides is doctors. Seemingly, against all reason, those who swore oaths to save lives are taking their own at a rate double that of the general public. There are startling reasons for this, involving a culture of abuse where expectations for students and practitioners are crippling, while support and help are nearly nonexistent. Our healthcare system seems reluctant to acknowledge the crisis, even attempting cover-ups. Sleep-deprivation, drug abuse, and profound depression endanger caregivers' lives and the lives of those they care for. DO NO HARM is a battle cry from the families and co-workers of doctors and medical students who killed themselves. It is both terrifying and hopeful. You will meet physicians who are fighting to address the crisis, along with the system's defenders who see no problems or need to change. All of us, at some time, will need a doctor. DO NO HARM will start long overdue conversations about helping the people we turn to when we need help the most. —C.R.

Producer—Robyn Symon Cinematography—Guy Mossman Editing—Robyn Symon, Jason Rosenfeld, Doug Blush
Print Source—Symon Productions / donoharmfilm.com

Community Partners:

LifeAct
Cornerstone
Dogman
Directed by Matteo Garrone
ITALY 2018
102 minutes

Thursday, April 4
2:05 PM  |  Code DOGM04
Friday, April 5
9:30 PM  |  Code DOGM05

Marcello is a quiet and sweet-natured man who owns a small dog grooming business. To make extra money, he sells cocaine on the side. Despite his involvement with local crime, Marcello is well-known and respected in the community. To make a good life for his daughter, he always tries to do the right thing, but often finds himself pressured into dangerous and illegal situations by his friends. The worst of these friends is Simone, an ex-boxer who terrorizes the town with his quick temper and violent outbursts. Simone continuously comes to Marcello, asking for more cocaine and refusing to pay for it. Although Simone never respects or listens to him, Marcello remains a loyal companion, always giving in to Simone’s intimidations... until one day Marcello is pushed too far. Set in a stark and dilapidated town in the outskirts of Rome, DOGMAN is a captivating and poignant drama that explores the boundaries between loyalty and fear, and between self-empowerment and revenge. (In Italian with subtitles) —G.S.

Italy’s Best Foreign Language Oscar® submission

Don’t Shoot
(Niet Schieten)
Directed by Stijn Coninx
BELGIUM 2018
139 minutes

Saturday, March 30
11:10 AM  |  Code DONT30
Sunday, March 31
8:40 PM  |  Code DONT31
Monday, April 1
4:30 PM  |  Code DONT01

During the 1980s, Belgium was terrorized by a series of mass shootings attributed to a group called the Nijvel Gang. In one of these savage attacks, Albert’s daughter and granddaughter are killed. His grandson, David, survives, but is seriously injured. Albert promises David justice, meaning the killers will be punished. During the haphazard investigations, which give the appearance of a cover-up, Albert is approached by a reporter suspecting deep corruption and conspiracy. He wants to help, but he fears placing his surviving family in peril. Based on real events, DON’T SHOOT looks at both the pain these acts leave in their wake and the strength of survivors. As Albert begins what will become decades of fighting for the truth to be found, his family deals with trying to reclaim life within a system they can never again trust. For all its terrifying realism, DON’T SHOOT is ultimately an elegantly crafted and moving profile in courage. It is a powerful tale of political cowardice and individual bravery, one that inspires and unsettles with its chilling immediacy. (In Dutch and French with subtitles) —C.R.

Producer—Peter Bouckaert  Screenwriting—Stijn Coninx, Rik D’Hiet  Cinematography—Danny Eisen  Editing—Philippe Raveel  Principal Cast—Jan Decler, Viviane De Muynick, Mo Bakker, Kees Bakker, Jonas Van Geel  Print Source—Eyeworks Film & TV Drama / eyeworksfilm.be

Producers—Matteo Garrone, Jean Labadie, Jeremy Thomas, Paolo del Broco  Screenwriting—Ugo Chili, Massimo Gaudioaso, Matteo Garrone  Cinematography—Nicola Bruei  Editing—Marco Spoleliniti  Principal Cast—Marcello Fonte, Edoardo Pesce  Print Source—Magnolia Pictures / magnoliapictures.com
**Dukla 61**

Directed by David Ondříček  
CZECHIA  2018  
150 minutes

**Monday, April 1**  
6:10 PM  |  Code DUKL01

**Wednesday, April 3**  
1:40 PM  |  Code DUKL03

**Thursday, April 4**  
9:15 AM  |  Code DUKL04

The real-life 1961 Dukla mine disaster in Czechoslovakia, which killed 108 miners, casts a long shadow over the deeply moving drama DUKLA 61. Handsome Petr is away at college, but he ends up returning home with his quietly ambitious girlfriend, Jana, after she becomes pregnant. Against his parents' wishes, Petr insists on getting a job at the mine alongside his father, Milan, a principled hard worker recently traumatized by the underground death of his best friend, Pavel. From here, the film amasses agonizing tension as the plot flashes between scenes of safety breakdowns at the mine—for which Milan becomes a scapegoat after exposing them to top brass—and friction at home. Petr's prim, critical mother, Marie, is hot-and-cold with Jana, who in turn has her own troubles as her beloved adjusts to the rough working life. When the unthinkable finally happens, the denouement ties together all of these threads into a rich conclusion, illustrating how loss and rebirth are inextricably intertwined. *(In Czech with subtitles)* — A.Z.

**Echo in the Canyon**

Directed by Andrew Slater  
USA  2018  
90 minutes

**Saturday, April 6**  
9:20 PM  |  Code ECHX06

**Sunday, April 7**  
4:10 PM  |  Code ECHX07

Director Andrew Slater teams up with musician, Jakob Dylan, in ECHO IN THE CANYON, a profile of the Laurel Canyon music scene of the mid-60s. Dylan, singer for the Wallflowers, solo artist, and son of Bob, acts as interviewer, speaking to a variety of artists who were integral to the sounds that came out of the iconic Los Angeles neighborhood. The movement began when traditional folk music peaked. Access to electric instruments and more advanced recording technology spawned experimentation and innovation. Many elements of folk remained, but it was louder, more sonically interesting, and less limiting. This new style was ushered in by The Byrds and was soon followed by such acts as The Mamas and the Papas, Buffalo Springfield, and The Beach Boys. Members of these legendary bands describe the communal environment that existed—strong friendships were formed and neighborhood jam sessions were quite common. Dylan interviews other prominent musicians who were influenced by the Laurel Canyon trailblazers, including Eric Clapton and Jackson Browne. But it’s his excellent conversation with the late Tom Petty that’s the cherry on an already sweet chronicle of the folk rock explosion. — E.F.

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**Producer**—Michal Reitler  
**Screenwriting**—Jakub Režný, Matěj Podzimek  
**Cinematography**—Marek Dvořák  
**Editing**—Jakub Hejna  
**Principal Cast**—Marek Tacílk, Martha Issová, Oskar Hes, Antonie Formanová  
**Print Source**—Czech Television / ceskatelevize.cz

**Producers**—Andrew Slater, Eric Barrett  
**Cinematography**—Pat Darrin, Kyle Kibbe, Brett Turnbull, Vance Burberry, Gary Waller, Mark Williams  
**Editing**—Jeremy Rhodes, Mike Nichols, Kevin Klauber, Daniel Clark, Chris Bredesen  
**Print Source**—Greenwich Entertainment / greenwichentertainment.com
Erased
(Izbrisana)
Directed by Miha Mazzini
SLOVENIA, CROATIA, SERBIA  2018
86 minutes
Wednesday, April 3
7:00 PM  | Code ERAS03
Friday, April 5
3:15 PM  | Code ERAS05
Saturday, April 6
9:00 AM  | Code ERAS06

Yugoslavia is no more, and war rages on in Croatia against Serbia. Seemingly untouched by the violence, Ana has just given birth to a beautiful baby girl. The hospital, however, has no record of Ana’s existence. Ana must remain in the hospital until her documents are settled, but her patience wears thin and she attempts to escape with her baby. When held by police, she learns that although she has lived in Slovenia her entire life, new borders dictate Ana is an illegal immigrant and she will soon be deported to war-torn Croatia—without her newborn daughter. While the hospital forbids Ana from visiting her daughter until her citizenship is resolved, Ana desperately searches for help among social service agencies, estranged family members, and even the media. With the nation in political turmoil, it will take a major sacrifice to overcome the fear of government backlash. Eye-opening and heartbreaking, ERASED depicts a courageous mother determined to stand up to her country for the sake of her daughter. (In Slovenian with subtitles) — A.B.

Producer—Frank Celar  Screenwriting—Miha Mazzini  Cinematography—Dušan Joksimović  Editing—Tomislav Pavlić  Principal Cast—Judita Franković, Sebastijan Cavaža, Jernej Kogovšek, Doroteja Ndrah  Print Source—Pluto Film / plutofilm.de

The Extraordinary Journey of Celeste Garcia
(El Viaje Extraordinario de Celeste García)
Directed by Arturo Infante
CUBA, GERMANY  2018
92 minutes
Saturday, April 6
6:30 PM  | Code EXTR06
Sunday, April 7
7:15 PM  | Code EXTR07

Extraterrestrial beings from the planet Gryok have been secretly living in Cuba to study earthlings. Now Gryok wants to establish an intergalactic exchange program, inviting some people to spend time on their planet. Retired teacher, Celeste Garcia, is given a personal invitation. It turns out her neighbor was a Gryokite. Celeste accepts and joins her fellow space travelers for preparation at Bad Weather Battle High School, a decrepit and abandoned building run like a weird boot camp. Those opting to go all have secret reasons why, including Celeste. As training progresses and the travelers await the arrival of the spacecraft, their stories emerge. So do doubts. Is this all a lie, or is the most amazing event in history about to occur? From this intriguing premise, THE EXTRAORDINARY JOURNEY OF CELESTE GARCIA crafts a charming and utterly surreal tale with more than a little sharp political satire tossed in. When this quietly seductive film reaches its climax, it is as touching and unexpected as everything else in this wonderfully offbeat story. (In Spanish with subtitles) — C.R.

Producers—Claudia Calviño, Ernst Fassbender  Screenwriting—Arturo Infante  Cinematography—Javier Labrador  Editing—Joanna Montero  Principal Cast—Maria Isabel Díaz, Omar Franco, Néstor Jiménez, Yerlin Pérez, Tamara Castellanos  Print Source—Match Factory GmbH / the-match-factory.com
The Factory
(Zavod)
Directed by Yury Bykov
FRANCE, RUSSIA 2018
109 minutes

Monday, April 1
3:50 PM | Code FCTR01
Thursday, April 4
9:25 PM | Code FCTR04

Life in small town Russia is difficult for the men who clock in at the factory every day. On top of struggling to support their families on meager wages, their paychecks are often withheld by the corrupt oligarch who owns the factory. Having nowhere else to go, many have endured this unjust treatment for decades, dedicating their lives to the factory. Upon receiving news that the plant is closing for good due to bankruptcy, and all 300 of its employees will lose their jobs without compensation, a small group of factory workers scheme to hold their boss hostage for ransom and to claim what they see as rightfully theirs. Things start off according to plan, but when the police are called, the stakes heighten and chaos gradually ensues. Tense and thrilling, THE FACTORY is an intimate heist film that captures the brutality and desperation of men who have nothing left to lose. (In Russian with subtitles) — G.S.

A Faithful Man
(L’homme fidèle)
Directed by Louis Garrel
FRANCE 2018
75 minutes

Thursday, March 28
2:05 PM | Code FAIT28
Saturday, March 30
7:10 PM | Code FAIT30

After many years together, Marianne abruptly tells Abel she is pregnant by their mutual friend, Paul, and she is going to marry him. Abel steps aside but never stops loving her. Years later, Paul suddenly dies in his sleep. At the funeral, Abel reconnects with Marianne and meets her young son, Joseph. He also reconnects with Paul’s young sister, Eve, now an attractive woman. Eve always had a crush on Abel, never understanding why Marianne chose her brother over Abel. Feelings long buried are about to re-emerge, and their relationships are about to get complicated. A FAITHFUL MAN lets each of these characters narrate his or her own story and viewpoints. While the story wafts along like a pleasant spring breeze, the underlying longing and pain of these individuals adds a bittersweet spice. At cross-purposes with each other, as well as themselves, finding love and happiness has suddenly become a snarl nobody is sure how to untangle, a charming and wistful quest as unpredictable as the human heart. (In French with subtitles) — C.R.

Print Source—Wild Bunch / wildbunch.biz

Print Source—Kino Lorber / kinolorber.com
A Family Tour
(Zi You Xing)
Directed by Ying Liang
TAIWAN, HONG KONG, SINGAPORE, MALAYSIA 2018
107 minutes

Saturday, March 30
5:50 PM  |  Code FAML30
Sunday, March 31
2:15 PM  |  Code FAML31

Yang Shu, a Chinese filmmaker, has been living in exile in Hong Kong for the last five years. Although her latest film has been banned in China due to its negative tone towards the Chinese government, she and her family travel to Taiwan to present it at a local film festival. The trip is timely because Yang Shu’s ailing mother, Chen, who still lives on mainland China, is aboard a sightseeing tour of Taiwan. To keep suspicions at bay, Yang Shu, her husband, and their three-year-old son discreetly follow the massive tour bus all over the island, pulling off at all the same tourist sites to make up for lost time with Chen. While Yang Shu longs to care for her aging mother the way she deserves, Chen insists on going home—a place her daughter cannot return. Based on the personal experiences of this film’s director, Ying Liang, A FAMILY TOUR portrays the heartbreaking struggles families face when our governments attempt to divide us. (In Mandarin, Taiwanese, and Cantonese with subtitles) —A.B.

Producers—Jeremy Chua, C. Melaniez, Tseng Wen Chen, Lee Shuping
Screenwriting—Chan Wai, 33, Ying Liang
Cinematography—Otsuka Ryuji
Editing—Liu Xue Ying
Principal Cast—Gong Zhe, Na i An, Pete Teo, Tham Xin Yue
Print Source—Golden Scene Company / goldenscene.com

Fig Tree
Directed by Aäläm-Wärqe Davidian
ETHIOPIA, ISRAEL, GERMANY, FRANCE 2018
93 minutes

Monday, April 1
6:00 PM  |  Code FIGT01
Tuesday, April 2
12:15 PM  |  Code FIGT02

It’s 1989 in Addis Ababa and the Ethiopian Civil War is ongoing, with no end in sight. All men between the ages of 15 and 30 must enlist in the Ethiopian army or face extreme punishment. Day and night, young men and children are hunted in the streets and forced to join the military under tyrant Haile Selassie’s orders. The shocking images of children with weapons of war have become commonplace, and chaotic violence is everywhere. Some Ethiopian Jews have already fled to Israel, and those left behind are making secret plans to immigrate there. Mina, whose mother has already successfully arrived in the Holy Land, has stayed behind with her grandmother and brother, who are creating a delicate plot to escape their war-torn country. In a desperate attempt to save her Christian boyfriend, Eli, Mina puts her family’s plans in jeopardy by refusing to leave him behind. Full of beauty, hope, and despair, FIG TREE follows young Mina and Eli on their arduous journeys for freedom, survival, and peace. (In Amharic with subtitles) —G.S.

Producers—Saar Yogev, Naomi Levari, Felix Brauer
Screenwriting—Aäläm-Wärqe Davidian
Cinematography—Daniel Miller
Editing—Arik Lahav
Principal Cast—Betlehem Asmamawe, Yohanes Muse, Weyershet Belachew, Marea Getachew, Miltiku Haylu, Kidest G/Selasse
Print Source—Menemsha Films / menemsha.com

Sponsored by:  
Community Partner:
Fire Music
Directed by Tom Surgal
USA 2018
68 minutes

Saturday, March 30
9:35 PM | Code FMUS30
Sunday, March 31
3:00 PM | Code FMUS31

There have been several great jazz documentaries throughout the years, but they’ve largely ignored the genre’s eccentric, avant-garde little brother, free jazz. This lack of representation bothered director Tom Surgal, who decided to devote an entire film to the unconventional style. The result is FIRE MUSIC, a fascinating film that will please both fans and critics alike, while also schooling those unfamiliar with the concept. So what is free jazz? Feeling that other styles of jazz were too limiting, some musicians in the 60s began deconstructing typical conventions, trying out irregular tempos, playing strange notes and chord progressions, and improvising to epic proportions. The goal was to use experimentation to defy traditions, making something completely unique and original. Surgal profiles several prominent artists in the scene, including Ornette Coleman, Pharoah Sanders, Albert Ayler, and John Coltrane. Going against the grain wasn’t easy early on—friends of Coleman recall the night he was physically assaulted for his offbeat techniques. Eventually, though, artists across the jazz spectrum began incorporating avant-garde methods into their music. This well-researched documentary is an enjoyable tribute to those who think outside the box. — E.F.

Firecrackers
Directed by Jasmin Mozaffari
CANADA 2018
93 minutes

Friday, March 29
9:15 PM | Code CRAC29
Saturday, March 30
9:15 AM | Code CRAC30

Best friends Lou and Chantal are itching to leave their small town in favor of a more exciting locale (specifically, New York City) and have the money and transportation secured to make the move. The departure can’t come soon enough for the party-loving teenagers. Volatile Lou’s home life has turned sour—namely because her intolerant, impatient mom is back together with a shifty ex—and insecure Chantal is trying to escape her violent ex-boyfriend once and for all. However, after a night of delinquent behavior precipitated by deep personal trauma, the girls each spiral down a self-destructive trail that threatens their respective futures. Can the friends continue to forge a path together, or will teaming up lead to an irrevocable schism? FIRECRACKERS is a sharp and realistic look at rough-hewn characters on the precipice of adulthood who are getting a difficult crash course in life’s complexities and consequences—but are staying hopeful against steep odds. — A.Z.

Producers—Caitlin Grabham, Kristy Neville Screenwriting—Jasmin Mozaffari Cinematography—Catherine Lutes Editing—Simone Smith Principal Cast—Michaela Kurimsky, Karena Evans, Callum Thompson Print Source—Good Deed Entertainment / gooddeedentertainment.com
First Night Nerves
Baat go levyan, yat toi hei)
Directed by Stanley Kwan
HONG KONG, CHINA  2018
100 minutes

Wednesday, April 3
4:35 PM  |  Code FIRS03

Friday, April 5
8:20 PM  |  Code FIRS03

Xiuling retired from the spotlight five years ago, but her highly-anticipated return to the stage opposite her long-time rival sets the gossip cycle a buzz. Her co-star, the up-and-coming actress and supermodel, Yuwen, received her first big break when she was chosen for a role over Xiuling, igniting the pair’s unsettled score. While they must collaborate on stage, the two are constantly at odds with one another behind the scenes when it comes to their careers, social lives, and perceived circumstances.

Xiuling—talented and refined, who married into a wealthy, connected family—quietly struggles with a complicated friendship and financial ruin left by her deceased husband. On the surface, Yuwen is today’s it-girl, who oozes confidence and cachet. But she battles serious stage fright and memories of a rocky romantic life. In the fun, feisty, drama-laden FIRST NIGHT NERVES, Xiuling and Yuwen must drop the act and find common ground if the show must go on.

(In Mandarin and Cantonese with subtitles) — A.B.

Producers—Katie Kwan, Zhang Qun, Wu Xinxin  Screenwriting—Jimmy Ngai
Cinematography—Wang Boxue  Editing—William Chang, Shirley Yip  Principal Cast—Sammi Cheng, Gigi Leung, Bai Baihe, Angie Chiu
Print Source—Golden Scene Company / goldenscene.com

Float
Directed by Phil Kibbe
USA  2019
75 minutes

Friday, April 5
7:40 PM  |  Code FLOA05

Saturday, April 6
5:30 PM  |  Code FLOA06

Sunday, April 7
9:00 AM  |  Code FLOA07

Winning a championship is everything in popular professional sports, as it often brings athletes fortune and fame. However, the sport at the heart of FLOAT isn’t exactly pro, nor is it well-known. This intriguing documentary, with its stunning cinematography, chronicles the small but dedicated scene of competitive model aviation. While the modern world is obsessed with attention and speed, these devoted, unknown challengers like to take things slow. Patience is their true talent, coupled with unwavering passion. After all, they don’t make a dime competing, but instead deplete their savings to buy supplies. Call it obsession, but there’s something refreshing about their thankless allegiance to the sport. They spend countless hours designing and constructing their complex planes (F1Ds, to be more technical), which could easily pass for art. The detailing is as remarkable as their impressive ability to stay airborne for long periods of time. To see them all soaring at once is truly a sight to behold. At first glance, FLOAT may seem like a niche documentary for model plane enthusiasts. But everyone can learn from the graceful simplicity, loyal camaraderie, and undying devotion these competitors exhibit. — E.F.

Producers—Ben Saks, Laura Heberton  Cinematography—Phil Kibbe  Editing—Phil Kibbe
Print Source—Float Documentary / floatdocumentary.com

Community Partner:

DOBAMA THEATRE

Community Partners:
Float Like a Butterfly
Directed by Carmel Winters
IRELAND 2018
101 minutes

Friday, March 29
5:45 PM | Code BUTT29

Saturday, March 30
2:30 PM | Code BUTT30

Irish tradition may forbid it, but young Frances dreams of being a world-class boxer. Growing up in 1960s Ireland as part of a family of nomadic travelers, Frances inherits a love of boxing and Muhammed Ali from her father, Michael, who’s had her bobbing and weaving since before she can remember. But after losing his wife and spending a few years in prison, Michael’s return is not the homecoming he or Frances imagined. Her father—cold, distant, and no longer in Frances’ corner—talks of marrying her off and shields her from the world of boxing he once encouraged. Reinstating control, Michael takes his two children for an education out on the road, where they are at the mercy of Michael’s excessive drinking, gambling, and careless pride. FLOAT LIKE A BUTTERFLY finds Frances demanding more for her future than what her people’s traditions dictate, and she’s about to prove she won’t go down without a fight. —A.B.

Producers—Martina Niland, David Collins  Screenwriting—Carmel Winters
Cinematography—Michael Lavelle  Editing—Julian Ulrichs  Principal Cast—Hazel Doupe, Dara Devaney, Aidan O’Hare, Lalor Roddy, Hilda Fay
Print Source—WestEnd Films / westendfilms.com

Sponsored by:  Media Partner:  
Ohio Irish American News

The Footballest
(Los Futbolísimos)
Directed by Miguel Ángel Lamata
SPAIN 2018
98 minutes

Friday, March 29
9:20 AM | Code FOOT29

Saturday, March 30
5:00 PM | Code FOOT30

Sunday, March 31
6:00 PM | Code FOOT31

THE FOOTBALLEST is a fun-filled adaptation of The Mystery of the Sleeping Referees, a book in Roberto Santiago’s popular Spanish children’s series that shares the film’s name. It centers around Pakete, an 11-year-old soccer player on the Soto Alto school team, who has become a YouTube sensation for his painfully bad penalty shots. Because the team faces a demotion in league status, the school is considering ending the soccer program. In fact, they must win the next three games or the team is toast. For many of the players, this decision would have a ripple effect of consequences. To boost their chances of winning, the team’s coaches add an extremely talented player named Helena to the roster. But something weird starts happening at their matches: the referees keep falling asleep, prompting a seemingly biased substitute to take over. Is this a coincidence or a conspiracy? To get to the bottom of things, the curious athletes become detectives, doing anything they can to save their team. THE FOOTBALLEST is an absolute blast, blending comedy, mystery, adventure, and puppy love into one highly entertaining package the whole family can enjoy. (In Spanish with subtitles) —E.F.

Producers—José Alberto Sánchez, Fernando de Miguel, Mikel Lejarza, Mercedes Gamero  Screenwriting—Roberto Santiago, Pablo Fernández, Miguel Ángel Lamata  Cinematography—Teo Delgado  Editing—Nacho Blasco
Principal Cast—Joaquín Reyes, Carmen Ruiz, Toni Acosta, Julio Bahigas, Milene Mayer, Iker Castiñeira, Jorge Uslón, Roberto Rodríguez
Print Source—Film Factory / filmfactoryentertainment.com

Community Partners:
A Fortunate Man
(Lykke-Per)
Directed by Bille August
DENMARK 2018
162 minutes

Saturday, April 6
8:15 PM | Code FORT06

Sunday, April 7
11:10 AM | Code FORT07

Raised in poverty by an oppressively religious father, Per always felt like a stranger in his family’s home. An engineering genius, he has spent his life designing methods to harness energy and to create a system of canals that would drastically transform Denmark. But his lack of means have prevented him from moving forward. Per finally has a chance to pursue his passions after being accepted to study in Copenhagen, where he befriends the Salomons, one of the richest families in Denmark, who agree to finance Per’s projects. Enhancing his good fortune, Per becomes romantically involved with the Salomon’s eldest daughter, Jakobe, a beautiful and compassionate woman who loves him deeply. Despite his talents and continued success, Per finds himself increasingly restless and unhappy, battling inner demons and wrestling with his past… a past he may not be able to fully escape. Based on the treasured Danish novel Lykke-Per by Nobel Prize-winning author Henrik Pontoppidan, A FORTUNATE MAN is an epic tale of romance, genius, purpose, and fulfillment. *(In Danish and German with subtitles)* —G.S.

Producers—Thomas Heinesen, Karin Trolle Screenwriting—Bille August, Anders Fritjof August Cinematography—Dirk Bröl Edi­ting—Jarus Billeskov Jansen, Anne Østerud Principal Cast—Esben Smed, Benjamin Kitter, Julie Christiansen
Print Source—Menemsha Films / menemshafilms.com

Freaks
Directed by Zach Lipovsky, Adam B. Stein
USA, CANADA 2018
104 minutes

Thursday, April 4
5:00 PM | Code FREA04

Friday, April 5
11:30 PM | Code FREA05

Sunday, April 7
11:25 AM | Code FREA07

Seven-year-old Chloe has never been outside. Her father (Emile Hirsch) forbids it, telling her bad people want to kill them and they must stay hidden. One day Chloe defies dad, going outside for ice cream from a Mr. Snow-Cone truck. Mr. Snow-Cone (Bruce Dern) knows things about Chloe and shows her a world that may be just as insane as dad says. Billboards warn of “abnormals” and the news tells of children destroying Dallas. Does the strange Mr. Snow-Cone have the answers or is he a new danger? FREAKS is the cinematic equivalent of having a hand-mixer plunged into your brain and turned on high. This fiendishly crafted genre salad is an unsettling and pulse-pounding experience. Mixing dark political parable and apocalyptic sci-fi, it upends every expectation. Sometimes grim and violent, the film’s most subversive maneuver is making these crazed events uncomfortably familiar while being genuinely touching. At its core, FREAKS is a story about what any family, “normal” or otherwise, will do to protect themselves and survive. —C.R.

Producers—Zach Lipovsky, Adam B. Stein, Jordan Barber, Mitchell Waxman Screenwriting—Zach Lipovsky, Adam B. Stein Cinematography—Stirling Bancroft Editing—Sabrina Pite Principal Cast—Emile Hirsch, Bruce Dern, Grace Park, Amanda Crew, Levi Koker
Print Source—Freak Productions / freaksfilm.com
**The Garden Left Behind**

Directed by Flavio Alves  
USA 2019  
87 minutes

**Friday, March 29**  
6:15 PM  |  Code GARD29
**Saturday, March 30**  
1:45 PM  |  Code GARD30

Antonio and his grandmother, Eliana, are undocumented immigrants living in New York. Eliana wants to return to Mexico, but Antonio needs to stay in the States so he can safely transition into Tina—the woman he’s meant to be. A difficult journey for anyone, this is especially true for Tina. Along with undocumented status, Tina faces issues of discrimination and harassment from an unsympathetic world. Without a Green Card and insurance, the medical bills are piling up. Then Jason, Tina’s uncertain lover, withdraws as the transition nears. Even Tina is having doubts, especially when a beloved transgender activist is killed by police. THE GARDEN LEFT BEHIND informs us about the range of issues facing transgender people during the process. It is the gripping story of a woman-in-progress whom we grow to love, and whose success and safety we both root for. With compassion and warmth, THE GARDEN LEFT BEHIND does not flinch from the realities this community endures. Prepare to be transformed. (In English and Spanish with subtitles) —C.R.

Producers—Roy Wol, Kristen Parker, John Flynn, Frances Lozada  
Screenwriting—John Rotondo, Flavio Alves  
Cinematography—Koshi Kiyokawa  
Editing—Alex Lora, Frank Dale Arroyo  
Principal Cast—Carlie Guevara, Michael Madsen, Anthony Abdo, Miriam Cruz, Danny Flaherty, Alex Kruz, Tamara Williams, Dawn Young  
Print Source—Queens Pictures / queenspictures.com

**General Magic**

Directed by Sarah Kerruish, Matt Maude  
USA, UNITED KINGDOM 2018  
93 minutes

**Thursday, April 4**  
11:50 AM  |  Code GENE04
**Friday, April 5**  
4:00 PM  |  Code GENE05
**Saturday, April 6**  
7:10 PM  |  Code GENE06

Once upon a time, a group of wizards had a vision that would change the world. This vision was GENERAL MAGIC, one of the most important and influential companies almost nobody has ever heard of. A spin-off of Apple, their vision was to create a mobile computer that had “the tactile satisfaction of a seashell and the enchantment of a crystal.” This little start-up in Silicon Valley became a madcap joyride of creation that wound up producing the ideas and beginnings of the smartphones the world relies on today. Part of this wild adventure was the self-documentation of the process—wonderful footage this enthralling documentary incorporates into a unfathomably strange and marvelous piece of history. The device in your pocket (which you have silenced for this film, of course) was born in a cauldron of pure genius and epic failure. Whether you view technology as humankind’s salvation or as its apocalypse, GENERAL MAGIC will cast a spell upon you. —C.R.

Producers—Michael Stern, Sarah Kerruish, Matt Maude, Reynold D’Silva, John Giannandrea, Dee Gardeetti  
Cinematography—Jay Maude, Matt Maude  
Editing—Claire Ferguson, Anna Meller  
Print Source—General Magic / generalmagicthemovie.com

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This film is presented with the generous support of TIM PIAZZA and RUTH MILNE.
Decades of illegal fishing practices have depleted the Gulf of Thailand’s seafood stock, forcing companies to cast their nets off more distant shores. To keep a $6.5 billion seafood industry afloat with no line of employees willing to work on these boats for years at a time, Thai fishing companies kidnap and coerce men into slavery to man their ships. Beaten, starved, drugged, and tortured on these ships out at sea that rarely see land, some men manage to escape by jumping overboard and swimming to small, remote islands dotting the ocean. Although dangerous, the risk outweighs the boat’s inevitable death sentence. GHOST FLEET joins Patima Tungpuchayakul, co-founder of the Labor Rights Promotion Network Foundation, and her dedicated team as they journey from Thailand to the distant islands of southern Indonesia to help these men finally return home. This shocking documentary exposes present-day slavery in its worst form and showcases the brave individuals refusing to leave their brothers stranded. (In English, Thai, Khmer, and Burmese with subtitles) — A.B.

Producers—Paul G. Allen, Jannat Gargi, Jon Bowermaster, Shannon Service
Cinematography—Jeffrey Waldron
Editing—Parker Lamarie
Print Source—Oceans 8 Films / oceans8films.com

One in four girls and one in six boys in America will experience sexual assault before the age of 18. While the numbers are staggering, these victims are anything but statistics. A GIRL NAMED C, a documentary illustrating the life-altering rape of an 11-year-old, forces the uncomfortable topic of child sexual assault into the limelight. The unforgettable events C kept secret in her suburban New Jersey home sparked a change her parents noticed instantly. Their once joyful, caring daughter had become sullen, angry, and closed off. With no inkling of such a thing as rape nor any support from the school after their daughter’s mysterious transformation, the family relocates to Colorado for a fresh start. It isn’t until C feels some distance she is able to face her horror and allow the painful healing to begin. With an almost whimsical overlay of C’s actual drawings and self-portraits, the film marries a childlike artistry with the heart-wrenching toll of assault on a child and her entire family. — A.B.

Producers—Emily Kassie, Aidan Shipley, Caroline Kassie
Cinematography—Bennet Cerf
Editing—Alex MacKenzie, Adam Saewitz
Print Source—Kassie Films / agarlnamedc.com

This film is presented with the generous support of:
CYNTHIA MORRIS D.O. and WALTER SCHOSTAK.

Community Partners:
League of Women Voters of Greater Cleveland
Domestic Violence & Child Advocacy Center
Greener Grass
Directed by Jocelyn DeBoer, Dawn Luebbe
USA 2018
98 minutes

Friday, April 5
4:20 PM | Code GREE05
Saturday, April 6
9:40 PM | Code GREE06
Sunday, April 7
1:50 PM | Code GREE07

On a whim, Jill gives her baby to her neighbor, Lisa. When Jill's other child turns into a dog after falling into their pool, she wants the baby back, but Lisa refuses. And just who is the killer of the local yoga teacher stalking them? Welcome to the brace-wearing, golf-cart driving, pastel insanity of a suburbia that could only exist in a subdivision of hell. How black is the outrageous humor of GREENER GRASS? Close your eyes and plunge your head into a bottle of ink. Eschewing all decorum and boundaries, this insanely funny satire shreds marriage, children, school, television, family photos, and pretty much everything else America holds sacred. Played with deadpan brilliance by an awesome cast, GREENER GRASS grows more inappropriate, unhinged, and surreal by the frame. Assuming the mantle of John Waters, these filmmakers invert decency so often that laughing is all you can do. Most subversively, the more deliciously derailed the film becomes, the more uncomfortably familiar it seems. Prepare to howl with laughter, moral core notwithstanding. — C.R.

Hail Satan?
Directed by Penny Lane
USA 2018
95 minutes

Thursday, March 28
2:00 PM | Code HAIL28
Friday, March 29
9:30 PM | Code HAIL29

In HAIL SATAN?, director Penny Lane chronicles a controversial and growing movement known as The Satanic Temple. Based in Salem, Massachusetts, the group was formed in 2013 by Malcolm Jarrry and Lucien Greaves, whose initial purpose was to troll the government over a lack of separation of church and state. After a stunt in Florida gained them media attention, they started amassing supporters and eventually shifted from prankster activists to a legitimate operation. They began seeing themselves as more progressive and politically-armed. Nevertheless, with the word “Satan” in their organization’s name, they’re often misunderstood and reviled. So what exactly do these people believe in? Are they, as the media have suggested, demented monsters who want to unleash evil and chaos on the world? Or are they merely activists questioning the status of freedom of religion in America? Regardless of your own religious beliefs, Lane’s insightful and unexpectedly fun documentary will challenge everything you might have assumed about Satanists—hell, you might even end up liking them! At its core, this formidable film is really about the things we all want: equality, freedom, and love. — E.F.
Harajuku
Directed by Eirik Svensson
NORWAY 2018
80 minutes

Thursday, March 28
2:10 PM | Code HARA28
Friday, March 29
8:40 PM | Code HARA29
Saturday, March 30
9:25 AM | Code HARA30

After her mother’s apparent suicide on the eve of Christmas, 15-year-old Vilde finds herself completely alone. In the wake of tragedy, she is forced to contact a father she’s never known, but receives no reply. As social services tries to keep track of her, Vilde wanders the streets of Oslo, creating a desperate plan to run away to Tokyo and putting herself in danger in the process. Meanwhile, Vilde’s father prepares for Christmas with his wife and other children. Wracked with guilt from his past mistakes, he grapples with what to do with his estranged daughter’s voice-mail. A heartbreaking story full of beauty and imagination, HARAJUKU is a captivating and layered cinematic experience. Not only does HARAJUKU effectively depict a young woman struggling to pick up the pieces, but also it captures a complex father-daughter relationship and explores the effects of estrangement on both parent and child. (In Norwegian with subtitles) —G.S.

Producer—Cornelia Boysen  Screenwriting—Sebastian Torngren Wartin
Cinematography—Karl Erik Brandbo  Editing—Karsten Meinich, Elise Solberg
Principal Cast—Ines Høysæter Asserson, Nicolai Cleve Broch, Ingrid Olava
Print Source—Norwegian Film Institute / nfi.no

Heartbound
(Hjertelandet)
Directed by Janus Metz, Sine Plambech
DENMARK, NETHERLANDS, SWEDEN, THAILAND 2018
91 minutes

Wednesday, April 3
4:05 PM | Code HEAR03
Thursday, April 4
9:00 PM | Code HEAR04

Over 900 Thai women currently live in the Jutland region of Denmark. A quarter century ago, there was only one. Her name is Sommai, a former sex worker from Thailand. Neils met her there on a sex-tourism trip and brought her back to Denmark as his wife. Throughout their marriage, Sommai has helped women from her village escape the sex trade and immigrate to Denmark to find Danish husbands. Filmed over a period of ten years, HEARTBOUND follows Sommai and Neils and other couples as they struggle to adjust while getting more young women out of Thailand. Underneath the odd humor and genuine charm of this documentary beats a heart of grim reality. HEARTBOUND lets us experience both cultures in all their light and darkness, showing these women’s determination to survive and protect their families by any means available. And maybe even find true love. Life is the strangest damned thing, and HEARTBOUND is a fascinating and unsettling peek into one of its oddest little corners. (In English, Danish, Thai, and Lao with subtitles) —C.R.

Producers—Lise Lense-Møller, Henrik Veileborg, Katja Draaijer, Frank Hoeve, Fredrik Lange, Simon Perry  Cinematography—Henrik Bohn Ipsen  Editing—Marion Seraina Tuor, Søren Ebbe
Print Source—Cinetic Media / cineticmedia.com

Community Partner:

Swedish Cultural Society of Cleveland
Helmet Heads
(Cascos Indomables)
Directed by Neto Villalobos
COSTA RICA, CHILE 2018
84 minutes

Monday, April 1
2:15 PM  |  Code HELM01
Tuesday, April 2
4:20 PM  |  Code HELM02
Wednesday, April 3
9:15 PM  |  Code HELM03

The sophomore film of Chilean director, Neto Villalobos, HELMET HEADS is a coming-of-age dramedy about an immature bike messenger nicknamed Mancha (the moniker refers to a sizable, blotchy birthmark on his face, for which he’s playfully teased). Mancha lives a carefree life, spending much of his free time drinking beer and hanging out on the streets of San José with his fellow messenger pals, who seem to goof off more than they work. His ambitious girlfriend, Clara, finds his lifestyle childish and is considering a move to Horse Island. She wants Mancha to come along, but bikes are prohibited there, and he’s not quite ready for that level of commitment. He likes his life the way it is: simple and mostly free of responsibilities. But when unexpected circumstances leave him without a job or a motorcycle, Mancha must finally grow up and face the complexities of adulthood. Sprinkled with hilariously absurd moments, Villalobos’ off-beat comedy is an endearing and relatable account of one messenger’s bumpy route to maturity. *(In Spanish with subtitles)* — E.F.

Producers—Karina Avellán, Marcelo Quesada, Neto Villalobos  Screenwriting—Neto Villalobos  Cinematography—Nicolás Wong  Editing—Andrea Chignoli, Neto Villalobos  Principal Cast—Arturo Pardo, Daniela Mora, Harvey Monesf, Charly Mora, Gabriel Rojas  Print Source—Visit Films / visitfilms.com

Her Job
(I Doula tis)
Directed by Nikos Labôt
GREECE, FRANCE, SERBIA
90 minutes

Monday, April 1
8:15 PM  |  Code HJOB01
Tuesday, April 2
4:35 PM  |  Code HJOB02

When a severe recession makes finances tight for families all over Greece, shy but determined housewife, Panayiota, secures a job as a mall cleaner to support her husband and kids. Although she’s used to handling household domestic chores, in between taking care of her cantankerous moody daughter, this out-of-home position is much tougher—Panayiota is unable to read or drive and typically depends on her brusque, insulting husband for most daily activities. Yet the poignant and well-paced HER JOB demonstrates what happens when people are given a chance to thrive. Although out of her element at first, she blooms in the job, thanks to increased responsibilities and accepting co-workers—especially compassionate divorcee, Maria, who sees how much the lonely Panayiota needs a friend. Even when oppressive work conditions threaten her livelihood, the now-confident worker sees a world beyond her family’s cramped apartment—and feels ready to take control of her life. *(In Greek with subtitles)* — A.Z.

Producers—Maria Drandakis, Julie Paratian  Screenwriting—Katerina Kleitsioti, Nikos Labôt  Cinematography—Dionysis Ethyniopoulos  Editing—Dounia Sichov  Principal Cast—Marisha Triantaftilidou, Dimitris Imellos, Konstantinos Gogoulou, Maria Filini, Eleni Karagiorgi  Print Source—Jour2Fête / jour2fete.com

Community Partner:
In 1970 Notre Dame President Father Theodore Hesburgh said, "We don’t prove anything by burning something down. We prove something by building it up." It's a 50-year-old quote of profound wisdom that is still needed now, perhaps more than ever. Beyond his transformative role at the college and as a devout Catholic priest, Hesburgh was also an extremely powerful bipartisan force in American politics. He advised several presidents and foreign leaders and, as a member of the Civil Rights Commission, was an architect of the Civil Rights Act of 1964. He had friends on all sides of the religious and political aisles. Those friendships were often tested, though, as Hesburgh’s allegiance wasn’t to any one particular person or group, but to the greater good. On many occasions, he found himself at odds with his church and government. As the record shows, his strong moral compass always guided him to the right side of history. HESBURGH is a fiercely inspiring documentary about a priest who set out to change a university but ended up changing the world. —E.F.

Producers—Christine O’Malley, Jerry Barca
Print Source—O’Malley Creadon Productions / hesburghfilm.com

Alina Shilova, the focal point of the intimate and emotional documentary, HOME GAMES, has had a tough life. The 20-year-old Kiev, Ukraine native once lived on the streets after her alcoholic mother landed in jail, and, even today, stability remains elusive. However, Alina’s saving grace has always been soccer. A hard-working and tenacious athlete, she is good enough to potentially nab a spot on the Ukrainian national team. But when her mom unexpectedly passes away, Alina puts her training on hold to shoulder the burden of caring for her two young half-siblings. As her dream of playing on this elite team slips away, she remains stoic and refuses to give up on her ambitions—even when it becomes clear her family desperately needs her help, and juggling soccer and caretaking simply might not be possible. Yet HOME GAMES at heart is a portrait of perseverance and the awe-inspiring ways humans keep pushing forward. (In Russian and Ukrainian with subtitles) —A.Z.

Producers—Stephane Siohan, Maxym & Valentyn Vasianovych, Miroslaw Dembinski
Cinematography—Stefan Serhiy Stetsenko, Alisa Kovalenko
Editing—Olha Zhurba
Print Source— Syndicado Film Sales / syndicados.com
Hugh Hefner’s After Dark: Speaking Out in America
Directed by Brigitte Berman
CANADA  2018
101 minutes

Saturday, March 30
8:30 PM  |  Code HUGH30
Sunday, March 31
11:20 AM  |  Code HUGH31
w/FilmForum

While the old joke that some men only read *Playboy* for the articles is told with sarcasm, the truth is there was more to the late Hugh Hefner’s work than just centerfolds. His full revolutionary impact is revealed in this compelling documentary from Academy Award®-winning director Brigitte Berman. In 1959, Hefner started a television program called *Playboy’s Penthouse*. Set up to look like an apartment party, the variety show featured a slew of legendary performers. But it was its racial diversity that stood out most. Years before MTV was pressured to play black artists, Hefner gave them representation, regardless of the consequences. Despite it being the time of Jim Crow, everyone was treated as equals on Hefner’s show, much to the chagrin of some Americans. The program was canceled after two seasons, but reemerged later as *Playboy After Dark*, which continued to push for equality. In addition to performances from artists such as James Brown, Tina Turner, Sammy Davis, Jr., and Buddy Rich, the show featured candid conversations about censorship, racism, and progressive politics. Going beyond the bunnies, HUGH HEFNER’S AFTER DARK: SPEAKING OUT IN AMERICA examines Hefner’s unheralded role as civil rights activist. —E.F.

Producers—Victor Solnicki, Brigitte Berman, Dan Peel Cinematography—Simon Ennis
Editing—Brigitte Berman, Lee Cochran
Print Source—Quailicum Film Productions Inc.

This film is presented with the generous support of ALISTAIR and JOYCE FYFE

I See You
Directed by Adam Randall
USA, UNITED KINGDOM  2019
96 minutes

Friday, March 29
8:15 PM  |  Code ISEE29  ➔ At the Capitol Theatre (see p 24)
Saturday, March 30
1:25 PM  |  Code ISEE30
Sunday, March 31
4:10 PM  |  Code ISEE31

Filmed in neighborhoods surrounding Cleveland, I SEE YOU stars Helen Hunt as Jackie Harper, whose affair has just been discovered by her husband, Greg, and son, Connor. And neither can stand to look at her. To take his mind off his wife’s infidelity, Greg turns to his career as a detective, as their town is in a panic after a recent rash of kidnappings that eerily resembles the work of a pedophile rapist who terrorized the community a decade ago. Meanwhile, Jackie begins to notice strange things happening at home. Her family thinks she’s crazy until they start witnessing the hair-raising occurrences for themselves. There’s some kind of dark presence toying with them, and it’s becoming increasingly more hostile. In order to solve this bizarre mystery, they’ll need to look at things from an entirely different perspective. I SEE YOU begins as a thriller but skillfully morphs into a brilliant blend of numerous genres. When it comes to edge-of-your-seat plot-twisters like this, it’s cliché to say you’ll never see the ending coming. But for this walloping mind-bender, it’s undeniably apt. —E.F.

Producer—Matt Waldeck  Screenwriting—Devon Graye  Cinematography—Philipp Blaubach  Editing—Jeffrey Castelluccio  Principal Cast—Helen Hunt, Jon Tenney, Judah Lewis, Owen Teague, Liber Barer, Jeffrey Alan Williams
Print Source—Zodiac Features / zodiacfeatures.com

This film is presented with the generous support of JACK and MARY BOYLE.

Sponsored by:
I Used to Be Normal: A Boyband Fangirl Story
Directed by Jessica Leski
AUSTRALIA 2018
96 minutes

Thursday, March 28
6:05 PM | Code USED28

Friday, March 29
11:35 AM | Code USED29

A viral sensation for her explosive emotions, Elif daydreams of One Direction and feels she can only relate to other 1D fans. Sadia launched her own Backstreet Boys e-newsletter to keep fellow fans apprised of the band’s latest news and whereabouts. Dara spent weekends with her Take That VHS tape, memorizing each member’s dance moves and harmonies in case someone fell ill and, by chance, needed her to fill in. When Beatlemania hit, Susan fantasized about John Lennon and stood screaming in unending seas of young girls. I USED TO BE NORMAL: A BOYBAND FANGIRL STORY steps into the lives of four women’s unconditional love for their respective generation’s greatest boyband. Each one unapologetically delves into her obsession, bar- ing not only keepsake boxes of concert tickets, autographs, and photo collages, but also insightful expressions of how their boy- band fandom has influenced their career paths, relationships, and worldview. Funny and unexpectedly relatable, this documentary shows that sometimes we don’t choose the soundtrack of our adolescence. It chooses us. —A.B.

Producers—Jessica Leski, Rita Walsh  Cinematography—Jason Joseffer, Eric Laplante, Simon Koladin, Cesar Salmeron  Editing—Johanna Scott  Print Source—Seville International / sevilleinternational.com

The Image Book
(Le livre d’image)
Directed by Jean-Luc Godard
SWITZERLAND 2018
84 minutes

Wednesday, April 3
8:15 PM | Code IMAG03

Friday, April 5
1:30 PM | Code IMAG05

Our hands are capable of great works of art and beneficent inventions. They also are capable of crafting tools to commit atrocities and to destroy. And these same hands create the means of documenting these acts. This paradox lies at the heart of Jean-Luc Godard’s avant-garde cinematic poem/essay/ polemic. With no featured actors and only Godard’s voice providing comment, THE IMAGE BOOK is a complex and unsettling assembly of film clips from classic world cinema, horrific news footage of war violence, and still images. Many are visually and aurally altered, forcing us to re-examine the familiar and consider it in the light of Godard’s narrative. It is a film that confronts its audience, forcing them to react in ways that conventional narrative may not. It is meant to disturb, to be an overwhelming audio-visual experience. Godard rejects the idea of a passive audience and has thrown down a gauntlet. Film lovers willing to take his challenge are in for a truly unique encounter with one of cinema’s most revered provocateurs. (In English, French, Arabic, Italian, and German with subtitles) —C.R.

Producers—Fabrice Aragno, Mitra Farattani  Cinematography—Fabrice Aragno  Editing—Jean-Luc Godard, Fabrice Aragno, Jean-Paul Battaglia, Nicole Brenez  Print Source—Kino Lorber / kinolorber.com

Community Partners:
HYT
Greater Cleveland Interfaith Alliance
In Fabric
Directed by Peter Strickland
UNITED KINGDOM 2018
118 minutes

Friday, March 29
1:45 PM | Code INFA29
Saturday, March 30
11:25 PM | Code INFA30

Sheila has resumed dating and needs a new outfit. She hits the January sales at a prestigious department store (with the most sinister sales staff ever) and buys a beautiful red dress. In the lining is sewn the motto, “You who will wear me will know me.” Very soon the fabric of reality will be ripped open and the forces of evil will enter. IN FABRIC is a retro love song to the wonderful drive-in horror double-features of decades past. Using nostalgically over-the-top cinematic flourishes, nerve-tweaking electronic music, and old-school shock, this tale of a haunted dress and the horrors it brings to its wearers is fitted with a very twisted and darkly amused script. It skewers consumer and corporate culture with needle-sharp wit while delivering genuine chills. Weaving these elements together smartly, IN FABRIC is carefully tailored to hem the viewer in with laughter and fear. It proves that some things, like satanic salespeople, bloody terror, and demonic possession, never go out of style. — C.R.

Producer ~ Andy Starke Screenwriting ~ Peter Strickland Cinematography ~ Ari Wegner Editing ~ Matyas Fekete Principal Cast ~ Marianne Jean-Baptiste, Hayley Squires, Leo Bill, Julian Barrett, Steve Oram
Print Source ~ A24 / a24films.com

In the Aisles
(In den Gängen)
Directed by Thomas Stuber
GERMANY 2018
125 minutes

Thursday, April 4
4:20 PM | Code AISL04
Friday, April 5
8:40 PM | Code AISL05

Workplaces can often serve as refuges from loneliness, an unfulfilling life, or unhappy relationships. For stoic former construction worker, Christian, a new job at a massive supermarket functions as all three. Yet the monotony of stocking shelves is mitigated after he falls for Marion, a tough but tender worker in the store’s sweets department who’s clandestinely navigating a turbulent marriage. She’s not the only one with secrets, however. As IN THE AISLES progresses, Christian reveals his own burdens and transgressions to his perceptive mentor, Bruno, who turns out to be hiding his own pain. Despite its somber undertones, the film isn’t without its subtle moments of humor; Christian’s fumbling attempts to maneuver a forklift especially add irreverent levity. And the affection demonstrated by the store’s workers toward one another—highlighted by the gentle interactions between Christian and Marion—makes IN THE AISLES a surprisingly heartwarming film driven by the sentiment that a job can unexpectedly nurture the soul. (In German with subtitles) — A.Z.

Producers ~ Jochen Laube, Fabian Maubach Screenwriting ~ Thomas Stuber, Clemens Meyer Cinematography ~ Peter Matjesko Editing ~ Kaya Inan Principal Cast ~ Franz Rogowski, Sandra Hüller, Peter Kurth
Print Source ~ Music Box Films / musicboxfilms.com

Community Partner: Towards Employment
## Thursday, March 28

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**Near West Theatre**

See page 24

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**Today is sponsored by:**

**CELL PHONE REPAIR**

Get your Mobile Repaired Today!
**Saturday, March 30**

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<td>101 min / p 124</td>
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<td>PINK</td>
<td>LAND OF GLASS</td>
<td>88 min / p 121</td>
<td>LAND30</td>
</tr>
<tr>
<td>7:00 pm</td>
<td>PINK</td>
<td>LITTLE MISS DOLITTLE</td>
<td>97 min / p 81</td>
<td>DOL30</td>
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<tr>
<td>7:30 pm</td>
<td>PINK</td>
<td>WELLS GROOVED</td>
<td>88 min / p 164</td>
<td>WEL30</td>
</tr>
<tr>
<td>8:00 pm</td>
<td>PINK</td>
<td>PRINCESS OF THE ROW</td>
<td>85 min / p 138</td>
<td>PRIN30</td>
</tr>
<tr>
<td>8:30 pm</td>
<td>PINK</td>
<td>WHEELS</td>
<td>80 min / p 167</td>
<td>WHEE30</td>
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<tr>
<td>9:00 pm</td>
<td>PINK</td>
<td>THE WITCH'S THE THING</td>
<td>97 min / p 147</td>
<td>SHOW30</td>
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<tr>
<td>9:30 pm</td>
<td>PINK</td>
<td>THE WITCH: PART 1, THE SUBVERSION</td>
<td>08 min / p 171</td>
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<tr>
<td>10:00 pm</td>
<td>PINK</td>
<td>AFTERWARD</td>
<td>94 min / p 63</td>
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</tbody>
</table>

**Today is sponsored by AT&T**
The image contains a schedule for the day, likely from a film festival, with times and titles of various films and shorts in different colors. The schedule is organized in a grid format with different sections for different times of the day, each section containing film and short film titles, durations, and codes. The list of films includes titles like "HUGH Hefner's After Dark: Speaking Out in America," "The Map to Paradise," "The Realms," "Well Groomed," and many others. Each film is associated with a duration in minutes, and the code is mentioned next to it. The colors used for differentiation are red, blue, yellow, purple, orange, green, grey, and pink, each representing a different category or section of the schedule.
# Schedule

**MONDAY, APRIL 1**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Duration</th>
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<tbody>
<tr>
<td>9:00 am</td>
<td><strong>Cancer Rebellion</strong></td>
<td>101 min / p 75</td>
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<tr>
<td>10:00 am</td>
<td><strong>The Realms</strong></td>
<td>123 min / p 142</td>
<td>RELM01</td>
</tr>
<tr>
<td>11:00 am</td>
<td><strong>Trust Machine: The Story of Blockchain</strong></td>
<td>129 min / p 160</td>
<td>TRU01</td>
</tr>
<tr>
<td>12 Noon</td>
<td><strong>Red Son</strong></td>
<td>104 min / p 83</td>
<td>DEAR01</td>
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<tr>
<td>1:00 pm</td>
<td><strong>The Song of the Tree</strong></td>
<td>93 min / p 90</td>
<td>FIGT01</td>
</tr>
<tr>
<td>2:00 pm</td>
<td><strong>Daughter of Mine</strong></td>
<td>79 min / p 82</td>
<td>DIAU01</td>
</tr>
<tr>
<td>3:00 pm</td>
<td><strong>The Trouble Shooter</strong></td>
<td>84 min / p 99</td>
<td>HELM01</td>
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<tr>
<td>4:00 pm</td>
<td><strong>Laila at the Bridge</strong></td>
<td>69 min / p 66</td>
<td>ANGE01</td>
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<tr>
<td>5:00 pm</td>
<td><strong>Life Without Basketball</strong></td>
<td>89 min / p 123</td>
<td>LIF01</td>
</tr>
<tr>
<td>6:00 pm</td>
<td><strong>Ray &amp; Liz</strong></td>
<td>104 min / p 83</td>
<td>SHPR01</td>
</tr>
<tr>
<td>7:00 pm</td>
<td><strong>Her Job</strong></td>
<td>90 min / p 99</td>
<td>MANM01</td>
</tr>
<tr>
<td>8:00 pm</td>
<td><strong>Too Late to Die Young</strong></td>
<td>110 min / p 157</td>
<td>TOWE01</td>
</tr>
<tr>
<td>9:00 pm</td>
<td><strong>Shorts Program 5</strong></td>
<td>96 min / p 177</td>
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</tr>
<tr>
<td>10:00 pm</td>
<td><strong>Midnight Traveler</strong></td>
<td>87 min / p 130</td>
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</tr>
<tr>
<td>11:00 pm</td>
<td><strong>Akasha</strong></td>
<td>86 min / p 64</td>
<td>FIGT01</td>
</tr>
<tr>
<td>12 Mid</td>
<td><strong>Shorts Program 8</strong></td>
<td>97 min / p 177</td>
<td>FCTR01</td>
</tr>
<tr>
<td>1:00 am</td>
<td><strong>Shorts Program 9</strong></td>
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**Colors**

- **Red**
- **Blue**
- **Yellow**
- **Purple**
- **Orange**
- **Grey**
- **Green**
- **Brown**
- **Pink**

Schedule sponsored by [Thompson Hine](#)
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<tr>
<th>Time</th>
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<tr>
<td>9:00 AM</td>
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<td>105 min / p 75</td>
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<td>90 min / p 90</td>
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<td><strong>SOYALISM</strong></td>
<td>65 min</td>
<td>75 min / p 123</td>
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<td><strong>INSIDE LEHMAN BROTHERS</strong></td>
<td>78 min</td>
<td>90 min / p 115</td>
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<tr>
<td>1:00 PM</td>
<td><strong>HER JOB</strong></td>
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<td>78 min / p 64</td>
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<tr>
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<td><strong>REDEMIPTION</strong></td>
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<td>94 min / p 142</td>
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<tr>
<td>3:00 PM</td>
<td><strong>THE THIRD WIFE</strong></td>
<td>96 min</td>
<td>96 min / p 120</td>
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<td>4:00 PM</td>
<td><strong>REDEMPTION</strong></td>
<td>104 min</td>
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<td><strong>WHAT SHE SAID: THE ART OF PAULINE KAEL</strong></td>
<td>95 min</td>
<td>95 min / p 166</td>
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<tr>
<td>6:00 PM</td>
<td><strong>WHAT DOESN’T KILL US</strong></td>
<td>129 min</td>
<td>95 min / p 166</td>
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<tr>
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<td><strong>ROLL RED ROLL</strong></td>
<td>125 min</td>
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<td>90 min</td>
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<tr>
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<td>83 min / p 78</td>
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<td>WALKING ON WATER</td>
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<tr>
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<td>108 min / p 156</td>
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<td>95 min / p 169</td>
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<td>82 min / p 61</td>
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<td>82 min / p 61</td>
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<td>82 min / p 61</td>
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<tr>
<td>3:00 am</td>
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<td>82 min / p 61</td>
<td>FABU04</td>
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**CLEVELAND MUSEUM OF NATURAL HISTORY**

See page 26

**Today is sponsored by:**

![Wayside](image)
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Duration</th>
<th>Code</th>
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<tr>
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<td>WHO LIVES</td>
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<td>9:25 am</td>
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<td>FRESH STARTS</td>
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<td>THE PROVIDERS</td>
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<tr>
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<td>DO NO HARM</td>
<td>85 min</td>
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<tr>
<td>11:10 am</td>
<td>FRESH STARTS</td>
<td>80 min</td>
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**CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM**

- **CLEVELAND MUSEUM OF ART LECTURE HALL**

- **CLEVELAND MUSEUM OF NATURAL HISTORY**
## Saturday, April 6

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>10:00 am</td>
<td><a href="#">Joseph Pulitzer: Voice of the People</a> 130 min / p 116 Code PULT06</td>
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<tr>
<td>11:00 am</td>
<td><a href="#">Do No Harm</a> 85 min / p 85 Code HARM06</td>
<td></td>
</tr>
<tr>
<td>10:00 pm</td>
<td><a href="#">A Fortunate Man</a> 162 min / p 94 Code FORT06</td>
<td></td>
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<tr>
<td>11:00 pm</td>
<td><a href="#">The Wild Fields</a> 78 min / p 169 Code FIEL06</td>
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</tbody>
</table>

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### Cleveland Museum of Natural History

**Today is sponsored by:**

#### [CLEVELAND MUSEUM OF ART GARTNER AUDITORIUM](#) see page 26

#### [CLEVELAND MUSEUM OF ART LECTURE HALL](#) see page 26

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### Tentative Schedule

- **Today's Schedule:**
  - **10:00 am:** [Joseph Pulitzer: Voice of the People](#) 130 min / p 116 Code PULT06
  - **11:00 am:** [Do No Harm](#) 85 min / p 85 Code HARM06
  - **10:00 pm:** [A Fortunate Man](#) 162 min / p 94 Code FORT06
  - **11:00 pm:** [The Wild Fields](#) 78 min / p 169 Code FIEL06

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### Upcoming Events

- **See page 26** for details on:
  - Cleveland Museum of Natural History
  - Cleveland Museum of Art Gartner Auditorium
  - Cleveland Museum of Art Lecture Hall
<table>
<thead>
<tr>
<th>Time</th>
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<td>THE TOMORROW MAN</td>
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<td>TMAN07</td>
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<td>RED</td>
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<td>99 min</td>
<td>BANK07</td>
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<td>LONG TIME COMING</td>
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<td>THE PUBLIC</td>
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<tr>
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<td>A FORTUNATE MAN</td>
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<td>2:25 pm</td>
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<td>119 min</td>
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Inside Lehman Brothers
Directed by Jennifer Deschamps
CANADA  2018
78 minutes

Sunday, March 31
9:30 PM  |  Code LEHM31
Monday, April 1
4:15 PM  |  Code LEHMO1
Tuesday, April 2
2:40 PM  |  Code LEHM02

It’s been over a decade since the Wall Street collapse of 2008, and we still don’t have all the information. Did insiders anticipate its arrival and, if so, why didn’t they do more to stop it? Jennifer Deschamps explores these questions and more in her eye-opening documentary, INSIDE LEHMAN BROTHERS. The film profiles several former Lehman employees who discuss the corruption and lies that went on within the company. At the crux of the matter: sub-prime mortgages were sold to people who clearly couldn’t afford them and, in some cases, records were intentionally fudged. These employees noticed the errors and warned their bosses, which could have prevented Lehman’s bankruptcy and the notorious market crash. Instead of being rewarded, they became targets as it was made crystal clear their whistleblowing was unwelcome and they should keep quiet. Female employees tearfully recall when they were sexually harassed. The threats became so bad, they actually feared for their lives. This starkly honest film gives viewers a deeper look into an unnecessary crisis that personally affected many. It also offers crucial warning signs to avoid a repeat disaster. — E.F.

Producers—Ina Fichman, Frédéric Lacroix  Cinematography—Pierre Taillez
Editing—Myriam Milent
Print Source—Intuitive Pictures / intuitivepictures.ca

The Interpreter
(Timocnik)
Directed by Martin Šulík
SLOVAKIA, CZECHIA, AUSTRIA  2018
113 minutes

Tuesday, April 2
2:20 PM  |  Code INTE02
Thursday, April 4
7:00 PM  |  Code INTE04

When 80-year-old Ali tracks down the SS officer who killed his Jewish parents during the war, he plans to take revenge. But when he knocks on the Nazi’s door, his 70-year-old son, Georg, who knows little of his father’s past, answers. From their first encounter, Ali and Georg couldn’t be more different. Besides their obviously dissimilar histories, Ali is timid and stiff, having spent most of his life in a monotonous and predictable fashion, while Georg is relaxed and outgoing, and seems to fully enjoy life. After getting off to a rough start, the two foils decide to travel together across Slovakia, following the notes in Georg’s father’s letters and retracing his steps during the war. A profound idea, pairing the grown child of a Nazi with the grown child of his victim for a spontaneous road trip, THE INTERPRETER is both powerfully poignant and playfully lighthearted... much like the characters themselves. As these two very different men begin to form a friendship throughout their journey, you’ll find yourself asking the question, if Ali and Georg can find common ground, can’t we all? (In English, German, and Slovak with subtitles) — G.S.

Producers—Martin Šulík, Rudolf Biermann, Bruno Wagner  Screenwriting—Martin Šulík, Marek Leščák  Cinematography—Martin Štěba  Editing—Olina Kaufmanová  Principal Cast—Peter Simonischek, Jiří Menzel, Zuzana Maurová, Anita Szvrcsek, Anna Rokovská
Print Source—Menemsha Films / menemshafilms.com
Jay Myself
Directed by Stephen Wilkes
USA 2018
78 minutes

Saturday, April 6
7:00 PM  |  Code JAYM06
Sunday, April 7
2:05 PM  |  Code JAYM07

What does it feel like to leave a space you’ve called home for a half-century? That’s the central premise of the quietly moving documentary JAY MYSELF, which follows legendary New York City photographer, Jay Maisel, as he moves out of the 35,000-square-foot, six-floor former bank he bought for a song and dance in 1966 and now is selling in the largest private real estate deal in New York City history. The packing process is arduous, since he spent decades amassing intriguing objects (e.g., mannequin hands and unopened rolls of film) that others might consider junk. But as movers slowly empty the Lower East Side building, Maisel starts reflecting on his thought-provoking philosophy toward art and photography—and his deep attachment to the space. “It is a refuge, and it is an obligation,” he says. “And it is a source and a drain for creative energy.” By the end, JAY MYSELF becomes more about coming to terms with the passage of time, while never losing sight of the beauty that exists in the mundane. —A.Z.

Producers—Bette Wilkes, Henry Jacobson, Emma Tammi  Cinematography—Stephen Wilkes, Jason Greene  Editing—Armando Croda, Daniel Haworth, Doug Blush  Print Source—Mind Hive Films / mindhivefilms.com

The DAVE and TERRI GUENTZLER Film

Sponsored by:

Media Partner:

Community Partners:

cleveland print room
TRANSFORMER STATION

Joseph Pulitzer: Voice of the People
Directed by Oren Rudavsky
USA 2018
85 minutes

Friday, April 5
5:45 PM  |  Code PULT05
At the Cleveland Museum of Art
(see p 26)

Saturday, April 6
11:10 AM  |  Code PULT06
w/FilmForum

Sunday, April 7
2:30 PM  |  Code PULT07

At the height of the Gilded Age, a period of time plagued by corruption and unethical business practices, Joseph Pulitzer was a champion of the working people and immigrants. Being an immigrant from humble roots himself, he used the success of his newspaper, The World, to give voice to the voiceless and to empower the disenfranchised. With his passion for democratic ideals, Pulitzer fought for the free press and essentially created the news as we know it today. The entire concept of reading the newspaper as a morning ritual was invented by Joseph Pulitzer. Though his list of accomplishments seems unending, Pulitzer was a complicated and imperfect man, known for his sharp temper, poor health, and long list of enemies and rivals. This film is narrated by Adam Driver and features Liev Schreiber as Joseph Pulitzer in re-enactments. With stories told by a variety of historians and experts, JOSEPH PULITZER: VOICE OF THE PEOPLE is a fascinating look into the life, accomplishments, and legacy of the man behind the Pulitzer Prize. —G.S.

Producers—Andrea Miller, Oren Rudavsky, Robert Seidman  Cinematography—Wolfgang Held, Paul Gibson, Oren Rudavsky  Editing—Ramon Rivera Moret  Print Source—Oren Rudavsky Productions / orenrudavskyproductions.com

This film is presented with the generous support of LYNN GOTTOB.

This film is presented with the generous support of JANE and ERIC BUDER SHAPIRO.

Media Partner:

Community Partners:
Jumpman
(Podbrosy)
Directed by Ivan I. Tverdovsky
RUSSIA, LITHUANIA, IRELAND, FRANCE 2018
86 minutes

Wednesday, April 3
5:00 PM | Code JUMP03

Friday, April 5
9:25 PM | Code JUMP05

Saturday, April 6
1:30 PM | Code JUMP06

Sixteen years ago Oksana put her infant son, Denis, in the baby box at a state orphanage. Now, after being denied visitation, she helps Denis escape from the institution. Denis is thrilled, believing it is maternal love motivating her. But Oksana needs him. The disease that caused her to abandon him now makes Denis useful. He has congenital analgesia, a complex condition that prevents him from feeling pain. Denis becomes the JUMP-MAN, flinging himself in front of targeted cars, blackmailling the drivers into huge cash payments to avoid prosecution. This cold and corrupt scheme winds through both the medical and law enforcement establishments, destroying lives. The money pours in and mother and son prosper. But Denis can only be used for so long. His increasing rebellion makes him expendable, even to his mother. Denis must now face the true nature of his filial bond and his growing sense of personal dignity, as well as discover the true meaning of home. JUMPMAN tosses itself at you with full impact. (In Russian with subtitles) — C.R.

Producers—Natalia Mokritskaya, Uliana Savelieva, Mila Rozanova, Mike Downey, Samantha Taylor, Ieva Norvielene, Guillaume de Seille Screenwriting—Ivan I. Tverdovsky Cinematography—Denis Alarcon-Ramirez Editing—Ivan I. Tverdovsky Principal Cast—Denis Vlasenko, Anna Slyu, Pavel Chirnarev, Olta Kutavicicurte, Alexandra Ursulyak
Print Source—New Europe Film Sales / neweuropefilmsales.com

Kate Nash: Underestimate the Girl
Directed by Amy Goldstein
USA 2018
89 minutes

Thursday, March 28
3:45 PM | Code KATE28

Friday, March 29
7:35 PM | Code KATE29

In 2007 British popstar Kate Nash rose to fast and short-lived international fame with her hit song Foundations. Not long after, she began to experiment with more unconventional songs, exploring artistic norms and boundaries. But instead of receiving continued success, she was quickly dropped from her record label. Twelve years after reaching number one on the UK charts, Kate Nash is out to reclaim and reinvent herself as an artist. With courage and vulnerability, she grapples with the changing world of music. The cut-throat industry has always been grueling, but with the streaming services and social media of today, making it as an artist has become even more difficult… especially when your manager is caught stealing all of your money. Ripe with failures, fears, and frustrations, KATE NASH: UNDERESTIMATE THE GIRL is not just a portrait documentary, but also an unflinching and personal look into the costs of fame and the exhaustive process of keeping it. — G.S.

Producers—Anouchka van Riel, Amy Goldstein Cinematography—Amy Goldstein, Mitch Arens, Lee Jones, Nick Kane Editing—Caitlin Dixon, Troy Takaki
Print Source—Span Productions / spanproductions.com

This film is dedicated to the beautiful, wise, fiercely independent spirit NIKKI DELAMOTTE.

Media Partner: Community Partner:
Keep an Eye Out
(Au poste!)
Directed by Quentin Dupieux
FRANCE 2018
73 minutes

Thursday, March 28
9:30 PM | Code KEEP28
Saturday, March 30
11:25 AM | Code KEEP30

It will be a long and very weird night in the interrogation room for Chief Inspector Buron and Mr. Fuguain. Fuguain found a corpse outside his apartment complex and is considered the prime suspect. When Buron is briefly called away, he appoints his one-eyed assistant, Phillipe, to guard the suspect. But Phillipe has an awful (and fatal) accident. Fearing he will be suspected of two deaths, Fuguain hides the corpse. Now, as the interrogation resumes, things go from merely strange to utterly bizarre. With the very darkest of humor, KEEP AN EYE OUT proudly disdains such tiresome plot devices as time, logic, reality, and, yes, even plot. As more evidence is revealed, Fuguain’s innocence looks increasingly doubtful, as does the competence and sanity of the police. You may begin to question yours. With a dead policeman in the closet and people inconveniently time-traveling, it all leads to an ending that might be called, with polite understatement, freaking surreal. These are the wonderful and twisted little gems you come here for. Bon appétit. *(In French with subtitles)—C.R.*

Kifaru
Directed by David Hambridge
KENYA, USA 2019
80 minutes

Thursday, March 28
6:50 PM | Code KIFA28
Friday, March 29
4:30 PM | Code KIFA29
Saturday, March 30
11:45 AM | Code KIFA30

Sudan, the last male northern white rhino existing in the world, doesn’t have much time. For his own safety, Sudan doesn’t roam free in the wild, given that his horns are worth more than gold in foreign markets, and poachers are the reason for his species’ devastating demise. Instead, Sudan receives around-the-clock care and protection at the Ol Pejeta Conservancy, a wildlife refuge in Kenya. James, JoJo, and Jacob, his three main caretakers who live on-site with him, have dedicated their lives to Sudan, along with the last two remaining females—Sudan’s daughter, Najin, and granddaughter, Fatu. Sadly, Sudan’s health is failing, and the men know it’s only a matter of time for their dear friend. A documentary that gives up-close access to one of Mother Nature’s most majestic creatures, KIFARU exposes an infuriating look at what extinction truly looks like at the hands of human greed. Unless science can pull off a miracle, we will soon bid a sorrowful farewell to the northern white rhino. *(In English and Swahili with subtitles)—A.B.*

Producer—Atelier de production Screenwriting—Quentin Dupieux Cinematography—Quentin Dupieux Editing—Quentin Dupieux Principal Cast—Berolf Poelvoorde, Grégoire Ludig
Print Source—WTFilms / wtfilms.fr

This film is presented with the generous support of SCOTT and KATE GAINES.

Producer—Andrew Harrison Brown, David Hambridge Cinematography—David Hambridge, Andrew Harrison Brown, Jesse Paddock Editing—Andrew Harrison Brown
Print Source—Ragtag Tribe Films / ragtagtribe.com

This film is presented with the generous support of PAM CERIO DESIGN.
### King Bibi

Directed by Dan Shadur  
**ISRAEL, USA 2018**  
87 minutes

**Monday, April 1**  
11:35 AM | Code KING01

**Tuesday, April 2**  
8:50 PM | Code KING02

**Wednesday, April 3**  
4:10 PM | Code KING03

Because his father’s right-wing views were condemned by the Israeli government, Benjamin “Bibi” Netanyahu was raised and educated in the United States. When his brother, Yoni, was killed in the Israeli raid on Entebbe in 1976, Bibi made studying and defeating terrorism his life’s mission. His knowledge and camera-ready personality won him favor in American political circles and the media, elements he quickly learned to influence. At the age of 35, he was appointed Israel’s ambassador to the U.N., before finally becoming the Prime Minister of Israel and a powerful world leader. **King Bibi** is an unsparring and unsettling documentary charting Netanyahu’s controversial and meteoric rise. Whether you regard Netanyahu as hero or villain, this fascinating film has much to teach about world politics, and it will resonate deeply with our own events in the United States. The world order is a marionette manipulated by a handful of individuals. Here is a chance to learn about one who, both deeply loved and passionately hated, has the power to pull the strings. *(In English and Hebrew with subtitles)* —C.R.

**Producer**—Liran Atzmor  
**Editing**—Neta Dvorkis, Dan Shadur  
**Print Source**—Go2Films / go2films.com

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### The Kleptocrats

Directed by Sam Hobkinson, Havana Marking  
**UNITED KINGDOM 2018**  
84 minutes

**Thursday, March 28**  
11:40 AM | Code KLEP28

**Friday, March 29**  
6:30 PM | Code KLEP29

**Sunday, March 31**  
9:20 AM | Code KLEP31

Red Granite Pictures, newcomers to the Hollywood scene in 2011, became the unlikely film company to finance Martin Scorsese’s “The Wolf of Wall Street.” Even for Hollywood standards, however, the exorbitant amounts of money flowing into the company to throw over-the-top, star-studded parties and purchase a number of high-end real estate properties were highly suspicious. Meanwhile, an ocean away, Malaysian Prime Minister Najib Razak had recently instituted a new fund called 1MDB—a large pool of taxpayer money designated to invest in the future of its country. Soon, reporters from *The New York Times*, *The Wall Street Journal*, and *The Hollywood Reporter* began following the money to find a mysterious link between Red Granite Pictures and 1MDB with Malaysian investor Jho Low at the center, orchestrating a multi-billion-dollar laundering scheme. Documenting one of the world’s largest cases of financial corruption, **The Kleptocrats** exposes the perfect irony of fraudulent financial backers attempting to live out their investments’ deceitful plot. *(In English and Malaysian with subtitles)* —A.B.

**Producer**—Mike Lerner  
**Cinematography**—Luciano Blotta, Phillip Stebbing  
**Editing**—Peter Norrey, John Clohessy  
**Print Source**—Dogwoof / dogwoof.com

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**Community Partner:**

![Society of Professional Journalists](https://www.spatialjournalism.com)
If Anne’s life were a film, it would be a sad one. Her film company, which produces gay porn, is devastated after several of its young actors are brutally murdered. She has broken up with her lover, Lois, who also edits the company’s films, and her drinking is escalating. Her disturbing response to these crises is to begin producing porn films that mirror the realities of the killings. Increasingly bizarre occurrences begin swirling about Anne, as does a mysterious black bird that precedes the murders and the appearance of the masked killer. Maybe Anne’s life is a film. The line between the celluloid and the certain is becoming terrifyingly blurred. Something unexplainable, perhaps unnatural, is tightening its grip. An ending of B-movie proportions may be facing Anne and everyone around her. K NIF E + H EART plays gleefully and stylishly with the borders of reality, mixing film genres in an erotic and violent brew. Remember: those horrors you’ve seen in films may be real and lurking in the row behind you. (In French with subtitles)—C.R.

Producer—Charles Gillibert Screenwriting—Yann Gonzalez, Cristiano Mangione Cinematography—Simon Beaufils Editing—Raphaël Lefèvre Principal Cast—Vanessa Paradis, Kate Moran, Nicolas Maury, Jonathan Genet
Print Source—Altered Innocence / alteredinnocence.com

Laila at the Bridge
Directed by Elizabeth Mirzaei, Gulistan Mirzaei
CANADA, AFGHANISTAN 2018
96 minutes

Monday, April 1
1:50 PM | Code LAIL01
Tuesday, April 2
6:50 PM | Code LAIL02
Wednesday, April 3
9:20 AM | Code LAIL03

Afghanistan has the highest rate of opioid addiction in the world. In Kabul there is an infamous bridge where the multitudes of addicts go to get their fix. Beneath the bridge, people gather in squalor with their needles and pipes. Above the bridge, passersby gather to watch the unfortunate souls below. Almost no one who stands atop the bridge ventures underneath... but Laila Haidari makes this journey every day. Known in Kabul as the “mother of addicts,” Laila has dedicated her life to helping the people under this bridge—gathering whomever will come with her and taking them to her recovery house to get clean, free of charge. With no government or international assistance, Laila works tirelessly to save as many as she can, facing head-on the enormous challenges before her. An inspiring and heart-wrenching documentary, LAILA AT THE BRIDGE is an incredible story of a woman who will stop at nothing to change her world. (In Dari and Pashto with subtitles)—G.S.

Producer—Ina Fichman Cinematography—Elizabeth Mirzaei Editing—Andrea Henriquez
Print Source—Taskovski Films / taskovskifilms.com

Community Partner:
Land of Glass
(Landet af glas)
Directed by Jeppe Vig Find, Marie Dalsgaard Rønn
DENMARK 2018
88 minutes

Thursday, March 28
11:55 AM | Code LAND28
Friday, March 29
4:50 PM | Code LAND29
Saturday, March 30
1:40 PM | Code LAND30

At the Near West Theatre (see p 24)

His dad’s demanding work schedule leaves 13-year-old Jas home alone for the weekend. Left to his own devices, Jas spends time in the massive, glass greenhouse in his backyard, letting his imagination flourish as it did when his mother was still alive. On one fateful day, Jas finds old, frail Alva and a young girl, Neia, hiding in his family’s barn. The pair come from the forest, but they are on the run from a dangerous threat and cannot return home. Curious about these peculiar strangers, Jas invites them inside for food, warmth, and safety from whom ever they say is after them. Much to his surprise, Jas soon discovers his new friends are actually elves who possess coveted Pearls with life-saving healing powers. Knowing these precious Pearls must be protected, Jas must do everything he can to save Alva and Neia from imminent danger. A family-friendly fantasy, LAND OF GLASS tells a tale of daring bravery, loyal friendship, and a quest to free the soul. (In Danish with subtitles) — A.B.

Leonard Soloway’s Broadway
Directed by Jeff Wolk
USA 2019
84 minutes

Friday, April 5
8:30 PM | Code LEON05
Saturday, April 6
1:15 PM | Code LEON06

What will you do at age 90? Leonard Soloway is bringing a show to Broadway. Admit it. You just thought, “Who is that?” We are glad you asked. So is he. Leonard Soloway is an authentic Broadway legend whose career includes over 100 shows, 62 Tony nominations, 40 Tony Awards, and 21 Drama Desk Awards. And he has worked with some of the greatest stars of the stage along the way. Born in Cleveland, Ohio, Soloway started his career at the Cleveland Play House. After moving to New York, he landed a few acting bits before finding his niche as a general manager and producer. Outspoken, humorous, and openly gay long before it was acceptable, Soloway became a force in the Broadway world with his dedication and boundless energy. LEONARD SOLOWAY’S BROADWAY is a warm and friendly documentary that (wisely) stands aside and lets this disarming gentleman tell his own story in his own way. Soloway is an elegant raconteur, so prepare for razzle-dazzle and backstage gossip delivered with enough charm to power a thousand opening nights. — C.R.
**Let Me Fall**  
*(Lof mer ad falla)*  
Directed by Baldvin Z  
ICELAND 2018  
136 minutes

Thursday, March 28  
8:10 PM | Code LETM28

Friday, March 29  
2:15 PM | Code LETM29

Saturday, March 30  
9:05 AM | Code LETM30

A disturbing cold open marks the beginning of a long, arduous road for teenagers Magnea and Stella. Fifteen-year-old Magnea, an otherwise good student with a supportive, stable homelife, dabbles in temptation and finds herself enamored of older, mischiefous Stella. Overshadowed by Stella’s persuasive influence of crime, partying, and a growing drug addiction, their friendship and budding romance fall victim to how they’ll get their next fix. Fast forward a few decades and the once-inseparable pair, though permanently linked, have followed very different paths. The out-of-sequence arrangement of *LET ME FALL* exposes snapshots of each woman’s life from adolescence through adulthood. Slowly revealing the twisted details of how they’ve led each other to the present day, the women’s dark, gritty pasts will inevitably determine their uncertain futures. Based on true events, the film visits the horrific places of an addict’s rock bottom, illustrates the heartbreaking impacts on an addict’s family, and divulges the ceaseless struggle one faces when trying to outrive their demons. *(In Icelandic with subtitles)* —A.B.

**Producers**—Júlíus Kemp, Ingvar Thordarson  
**Screenwriting**—Baldvin Z, Birgir Örn Steinarsson  
**Cinematography**—Jóhann Márí Johannsson  
**Editing**—Úlfur Teitur Traustason  
**Principal Cast**—Elin Sif Halladóttir, Eyrún Björk Jakobsdóttir, Kristín Thóra Haraldsdóttir, Lára Jóhanna Jónsdóttir

**Print Source**—Icelandic Film Centre / icelandicfilmcentre.is

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**Leto**  
Directed by Kirill Serebrennikov  
RUSSIA 2018  
126 minutes

Saturday, April 6  
6:45 PM | Code LETX06

Sunday, April 7  
11:05 AM | Code LETX07

Directed by controversial filmmaker Kirill Serebrennikov, known for his outspoken politics and criticism of the Russian government, *Leto* (Russian for “summer”) is an electrifying homage to the underground rock scene in 1980s Leningrad. Its characters are young and hungry for Western music in a country where listening to it can lead to arrest. At the Leningrad Rock Club, Soviet bands can play sanitized sets with approved lyrics to tamed crowds who aren’t allowed to dance, mosh, or even show excessive enthusiasm for the music. Serebrennikov’s impassioned film revolves around Mike, a major star in the scene who also grooms and records new artists. He’s recently discovered Viktor, whose band is sure to be the next big thing. Mike takes him under his wing, introducing him to Lou Reed and David Bowie, while prepping him for a make-or-break performance at the Leningrad Rock Club. But their budding friendship gets confusing when Mike’s wife develops her own feelings for Viktor. This bizarre love triangle will scratch at the fabric of their reckless and disaffected youth. Watching everything change around them, they’ll learn that, like summer, nothing lasts forever. *(In English and Russian with subtitles)* —E.F.

**Producers**—Ilya Stewart, Murad Osmann, Pavel Burya, Mikhail Finogenov  
**Screenwriting**—Michael Idov, Lily Idova, Kirill Serebrennikov  
**Cinematography**—Vladislav Opelianski  
**Editing**—Yuri Karsh  
**Principal Cast**—Roma Zver, Irina Starshenbaum, Teo Yoo, Filipp Avdeev, Evgeniy Serzin

**Print Source**—Gunpowder & Sky / gunpowdersky.com

Community Partner:
Life Without Basketball
Directed by Tim O'Donnell, Jon Mercer
USA 2018
89 minutes

Sunday, March 31
7:10 PM | Code LIFE31
Monday, April 1
4:45 PM | Code LIFE01

Bilqis Abdul-Qaadir grew up loving basketball. In high school she became the highest scorer in Massachusetts history. She then went on to play at the University of Memphis and Indiana State, where she gained notoriety as the first Division 1 player to wear hijab. This accolade sent her to the White House, where President Obama praised her for breaking barriers. But things changed when Abdul-Qaadir’s college career ended. As she looked to play professionally in Europe, she learned that the International Basketball Federation (FIBA) restricted players from wearing headgear. For the first time, she was forced to choose between her devout faith and the sport she cherished so much. But why should she have to? Abdul-Qaadir decided to challenge the rule, petitioning FIBA and creating an awareness campaign about discrimination in sports. LIFE WITHOUT BASKETBALL follows her as she awaits a ruling from FIBA. During this time, she begins coaching Muslim girls in an effort to encourage them to follow their dreams. This inspiring documentary is proof that one person can truly make a difference. —E.F.


Light in the Water
Directed by Lis Bartlett
USA 2018
75 minutes

Monday, April 1
7:30 PM | Code LIGH01
Tuesday, April 2
2:30 PM | Code LIGH02

Great waves can start with a little splash. Thirty-six years after its founding in 1982, ripples from West Hollywood Aquatics are still being felt across the social pond. Started by and for gay swimmers banned from their teams and forbidden to compete, the gay-only swim club took root alongside the first Gay Games held the same year. West Hollywood Aquatics registered as the first openly gay masters swim and water polo club. They formed a team and began training and sending athletes to the Games and swim meets, winning medals and setting world records along the way. Narrated by original members and featuring wonderful historic footage, LIGHT IN THE WATER is a documentary that puts your heart on jetskis. These brave and talented fish-out-of-water did more than shatter images of a “weak” community. They became warriors in the AIDS crisis and a vital force in the gay rights movement. Jump on in. Everyone is welcome. Your eyes may water a bit, but it won’t be because of the chlorine. —C.R.

Producers—Lis Bartlett, Nathan Santell, Patty Ivins-Specht  Cinematography—LaTerrain Officer-McIntosh  Editing—James Cude  Print Source—Lis Bartlett / lightinthewater.com

Sponsored by: Kiwanis  Community Partner: STONESTREET SPORTS CLEVELAND, OH | est. 2015

Cleveland Film Fest 123
The Little Comrade
(Seltsimees laps)
Directed by Moonika Siimets
ESTONIA 2018
98 minutes

Wednesday, April 3
11:30 AM | Code COMR03
Friday, April 5
7:20 PM | Code COMR05
Saturday, April 6
3:25 PM | Code COMR06

The luminous focal point of THE LITTLE COMRADE, a curious and innocent six-year-old girl named Leelo, is unwittingly caught in a political maelstrom. Living in Soviet Estonia during the height of Joseph Stalin’s reign, she suffers through the arrest of her schoolteacher mother, who’s falsely accused of being a traitor. Her dedicated father, Feliks, is also a teacher, as well as a decorated athlete forced to hide both his medals and disdain for the Communist regime. Yet his biggest priorities are mitigating Leelo’s anguish over her mom’s absence—and protecting her from the Soviets’ growing influence over their daily lives. But as THE LITTLE COMRADE grapples with the sinister ways loyalties (and morals) evolve under oppressive governments, it never loses sight of humanity’s resilience. Leelo in particular reacts to looming threats of deportation and her own emotional heartache in realistic and deeply moving ways that end up illustrating the restorative power of tenderness and compassion. *(In Estonian with subtitles) A.Z.*

Producer—Riina Sildos Screenwriting—Moonika Siimets Cinematography—Rein Kotov Editing—Tambet Tusa Principal Cast—Tambe Tuisk, Helena Maria Reisner, Yulia Aug, Eva Koldits, Liina Vahtrik, Juhan Ullfak, Lembit Peterson, Maria Klerskaja Print Source—Amrion / amrion.ue

Little Miss Dolittle
(Liliane Suswind)
Directed by Joachim Masannek
GERMANY 2018
101 minutes

Saturday, March 30
3:50 PM | Code DOOL30
Sunday, March 31
1:40 PM | Code DOOL31

What a gift to be able to talk to animals! But for 11-year-old Lilli, her four-legged friendships tend to get her and her family into too much trouble. After a messy mishap with a donkey and the mayor, the spunky, curly-haired redhead vows to her parents to keep her talent hidden and try to make some new, non-animal friends. On Lilli’s first day at her new school, the class travels to Paradise, a local zoo with an uncertain future. Tasked with helping reopen the zoo in a few short days, Lilli overhears from a worried piglet that animals keep mysteriously disappearing at night. Lilli confides in Jess, a classmate and nephew of the zoo’s eccentric owner, fearing the zoo’s most prized animal, Ronni, a new baby elephant, will be next. The pair must follow the clues—and their noses—to track down the infamous zoo thief once and for all. A spirited, colorful tale, LITTLE MISS DOLITTLE offers laughs and adventure fun for the whole family. *(Dubbed in English) A.B.*

Producers—Felix Zackor, Stefan Raiser, Maike Haas Screenwriting—Katrin Milhahn, Antonia Rothe-Liermann, Matthias Dinter, Beate Fraunholz, Betty Platz Cinematography—Richard van Oosterhout Principal Cast—Malu Leicher, Christoph Maria Herbst, Tom Beck, Aylin Tezel, Meret Becker, Peri Baumeister, Aaron Kissiov Print Source—Arri Media / arrimedia.de

Community Partner:
Long Time Coming: A 1955 Baseball Story
Directed by Jon Strong
USA 2018
88 minutes

Friday, April 5
6:15 PM | Code LONG05
Sunday, April 7
9:15 AM | Code LONG07

In 1955 the southern United States was divided by segregation and brimming with hatred and prejudice. Enter the Pensacola Jaycees All-Stars, the first African-American little league team in Florida. White parents didn’t want their kids playing against black kids, and they complained to league leaders. However, the league ruled in favor of the Jaycees: white teams either played them or forfeited. And forfeit is exactly what they did—every team, every game. So, by default, the Jaycees became district champions and headed to Orlando for the state tournament. Once again they met resistance. Despite approving players and parents, the coach for the opposing Orlando Kiwanis wouldn’t play the Jaycees and quit. Luckily, the assistant coach stepped up and made history. More than 60 years later, they’re reunited in LONG TIME COMING: A 1955 BASEBALL STORY—a compelling documentary highlighting the cultural significance of their matchup. Through gripping interviews, the film also reveals their varying perspectives on the racial turmoil of then and now. This impactful film is a sobering testament to how far we’ve come in America, but how far we still have to go. —E.F.

Producers—Ted Hadlock, John King, Tighe Arnold, James Spradlin Cinematography—Christopher S. Towle Editing—Jon Strong, Drew Tearpak Featuring—Hank Aaron, Carl Ripkin, Jr., Gary Sheffield, Davey Johnson, Andrew Young
Print Source—Strong Films / longtimecoming.film

Loopers: The Caddie’s Long Walk
Directed by Jason Baffa
USA 2019
80 minutes

Wednesday, April 3
7:00 PM | Code LOOP03
Thursday, April 4
5:20 PM | Code LOOP04
Friday, April 5
1:55 PM | Code LOOP05

The sport of golf began in Scotland in the 15th century and arrived in the U.S. in the late 1800s. Its popularity grew, and in the 1960s charismatic professional golfers such as Jack Nicklaus and Arnold Palmer expanded its audience. Today, Tiger Woods and other players are full-blown celebrities. But what about the mysterious people carrying their bags around the golf course? In LOOPERS: THE CADDIE’S LONG WALK, director Jason Baffa shifts the spotlight to these individuals. At one time, the prevailing expectation for caddies was this: show up, keep up, and shut up. However, this inspiring documentary paints a different picture of these essential, unsung heroes, who often act as advisors, counselors, and confidants. The job has become so vital to victory there are training programs to teach these skills. The film highlights one at Canterbury Golf Club in Beachwood, Ohio, led by renowned caddie master, Mike Kiely. Narrated by comedy legend (and former caddie) Bill Murray, LOOPERS is fun and light-hearted, using humor and charm to finally give caddies their day in the sun. —E.F.

Producers—David Brokwell, Clark Cunningham, Ward Clayton, Jim Packer, Chris Brown, Michael Murphy, David Gang, Mike Pope Cinematography—Jason Baffa Editing—Carl Cramer
Print Source—Caddy Doc, LLC

Sponsored by:

Community Partner:
Los Reyes
Directed by Bettina Perut, Iván Osnovikoff
CHILE 2018
78 minutes

Thursday, March 28
9:00 PM  |  Code REYE28
Friday, March 29
2:20 PM  |  Code REYE29

Every day, groups of teenagers meet to hang out, to gripe, and to skate at Los Reyes, the oldest skatepark in Santiago de Chile. Day in and day out, their skateboarding sessions are interrupted by Football and Chola, two stray dogs who send their balls into the skate pools and bark until one of their human friends retrieve them. As the canine keepers of Los Reyes, Football and Chola spend their days forcing the skaters into games of fetch, lounging in the shade, and barking at vehicles and passersby. A purely observational documentary, LOS REYES uses intimate shots of the harmonious animals, juxtaposed with disquieting voice-over from the gang of troubled teens who also inhabit the park. Astounding in its minimalism and microfocus, LOS REYES is a refreshingly simple documentary that captures the independent lives and big personalities of two Chilean street dogs and the skatepark they call home. Prepare to laugh, to cry, and to be moved by this exceptionally hypnotic and insightful film. (In Spanish with subtitles) —G.S.

Lucia’s Grace
(Troppa Grazia)
Directed by Gianni Zanasi
ITALY 2018
110 minutes

Saturday, March 30
4:25 PM  |  Code LUCA30
Sunday, March 31
8:45 PM  |  Code LUCA31

Lucia, a single mother with a complicated life, lands a surveying job for a huge development project. Her readings indicate potentially serious issues for the developers—data they want her to suppress. But a mysterious woman approaches her at the site, warning her not to let work begin. She claims to be the Virgin Mary and starts appearing at Lucia’s home and wherever else she goes. Of course, nobody else can see her, and Lucia feels she may be going mad. So she refuses the Virgin’s commands. But this is no misty apparition. This Virgin turns out to be one tough lady who will not be told no, resorting to physical coercion if needed. For Lucia to prove she’s sane and convince the developers a church must be built on the site instead, well, it may take a miracle. LUCIA’S GRACE explores the line between cynicism and spirituality with honesty, humor, and great warmth. In an age when we define wonder with smartphones and choose only facts we like, maybe divine intervention is just what we need. (In Italian with subtitles) —C.R.
The Magic Life of V
Directed by Tonislav Hristov
FINLAND, DENMARK, BULGARIA 2019
87 minutes

Wednesday, April 3
7:30 PM | Code LIFV03
Friday, April 5
1:50 PM | Code LIFV05

Haunted by the traumatic memories of her childhood, Veera escapes into the world of live action role-playing, or LARPing. At organized LARPing events, participants play fictional characters and immerse themselves into alternative worlds, such as Harry Potter Wizarding Schools and futuristic battle scenes with aliens and spacecrafts. When she’s LARPing, Veera becomes her alter-ego “V,” a persona she often feels more comfortable as. V is talkative, friendly, well-liked, and always happy...characteristics Veera is absent of in real life. When she’s at home as Veera, she spends most of her time caring for her mentally disabled brother, who often finds himself under the influence of their abusive and alcoholic father. Beautifully insightful, THE MAGIC LIFE OF V follows Veera (and V) as she works through the wounds of her past, gradually bringing her two personas closer to being one in the same. (In English with Finnish subtitles) —G.S.

Producers—Kaarle Aho, Kai Nordberg
Cinematography—Alexander Stanishev
Editing—Anne Jünemann, Tonislav Hristov
Print Source—Cinetic Media / cineticmedia.com

Man Made
Directed by T Cooper
USA 2018
99 minutes

Sunday, March 31
7:20 PM | Code MANM31
Monday, April 1
2:05 PM | Code MANM01

Welcome to the Trans FitCon Bodybuilding Competition, the only all-transgender bodybuilding contest in the world. This extraordinary documentary follows four brave and wonderful individuals as they prepare to compete at the event in Atlanta. They are from all across the nation (including Cleveland) and all walks of life. From homeless to married, from rich to poor, all are united in a single goal. Each is battling to craft a life and a body that walk in harmony. MAN MADE goes deep into the lives of these trans warriors, showing how spouses, partners, and parents deal with the issues of gender identity. No aspect of the physical or emotional trials and triumphs is hidden here. The film wraps you in its big, beautiful cinematic arms and holds you tight. For the participants at FitCon, competing is a transformational act of bravery. It is a profoundly moving experience for the viewer as well. Your muscles may not grow, but we guarantee your heart will. —C.R.

Producer—T Cooper
Cinematography—T Cooper
Editing—Charlene Fisk
Print Source—The Film Collaborative / thefilmcollaborative.org
Manufactured Landscapes
Directed by Jennifer Baichwal
CANADA 2006
86 minutes

Friday, March 29
5:00 PM | Code MANU29

As humanity’s industrial technology grows exponentially, we are constantly disrupting natural landscapes in pursuit of progress. The extent to which we have altered the Earth is astounding. But the harsh reality can be difficult to grasp without images, especially now that we are so often removed from the origins of our most prominent resources. Using a wide-lens approach, filmmaker Jennifer Baichwal teams up with world-renowned photographer, Edward Burtynsky, to capture heavily industrialized landscapes, and the people who inhabit them, from around the world. From shipyards in Bangladesh, to the rapidly growing neighborhoods of Shanghai, to small towns in China that have been completely contaminated by electronic waste, Baichwal and Burtynsky provoke new ways of thinking with the powerful images they present. As the first in Jennifer Baichwal’s trilogy of documentaries that explore humanity’s relationship with our planet, MANUFACTURED LANDSCAPES is the big zoom-out our society needs to get some perspective. —G.S.

Producers—Nick de Pencier, Daniel Iron, Jennifer Baichwal Cinematography—Peter Mettler Editing—Roland Schlimme
Print Source—Zeitgeist Films / zeitgeistfilms.com

The Map to Paradise
Directed by Danielle Ryan, James Sherwood
AUSTRALIA 2019
95 minutes

Thursday, March 28
11:50 AM | Code PARA28

Friday, March 29
3:25 PM | Code PARA29

At the Capitol Theatre (see p 24)

Sunday, March 31
6:30 PM | Code PARA31

Only 3.5% of Earth’s oceans are protected, compared to 15% of Earth’s land. While there is plenty of work to be done, there is much to be celebrated. A self-proclaimed “collection of sea tales,” THE MAP TO PARADISE follows dedicated marine biologists and conservationists on their quest to protect our world’s oceans. A refreshing documentary that highlights more successful progress than dire circumstances, the film travels to Apo Island in the Philippines, the Antarctic Peninsula, a small fishing village in Greece, the California coast, and Australia’s Great Barrier Reef to trace the history and evolution of the global movement to protect the sea. Scientists and activists all over the world aim to create more marine sanctuaries, teach future generations about the importance of conservation, and learn from each other’s lessons, legends, and methods to continue expanding protected areas of our oceans. Uplifting and inspiring, THE MAP TO PARADISE educates audiences on the challenges our waters and marine life face today, and the devoted, unified front of individuals fighting for them. —A.B.

Producer—Danielle Ryan Cinematography—James Sherwood
Print Source—The Film Collaborative / thefilmcollaborative.org

Sponsored by:
Meeting Gorbachev
Directed by Werner Herzog, André Singer
USA, UNITED KINGDOM, GERMANY  2018
90 minutes

Wednesday, April 3
8:25 PM  |  Code GORB03
Thursday, April 4
2:00 PM  |  Code GORB04

Acclaimed filmmaker Werner Herzog teams up once again with co-director André Singer for MEETING GORBACHEV, which serves as a Cold War history lesson and a warm, touching tribute to Mikhail Gorbachev, the former and final leader of the Soviet Union. The film is constructed from three intimate interviews between Herzog and a humble Gorbachev, as well as archival footage and reflections from well-respected politicians and talking heads who ponder his legacy. Gorbachev—now 87—makes for a fascinating and charismatic interview subject. And in today’s bitter political landscape, it’s refreshing to get insight from someone who devoted his time in politics to bringing people together. He was skilled in de-escalation and a champion of compromise, as evidenced by his part in the infamous fall of the Berlin Wall. The film is a celebration of Gorbachev’s many accomplishments, as well as an examination of his deepest regrets and personal struggles. Herzog’s highly engrossing documentary is certainly informative, but the most compelling component is how deep it takes us into the mind and heart of one of the 20th century’s most important leaders. (In English, Russian, and German with subtitles) —E.F.

Producers—Lucky Stipetic, Svetlana Palmer  Cinematography—Yuri Burak, Richard Blanshard  Editing—Michael Ellis  Print Source—The Orchard / theorchard.com

Mia and the White Lion
Directed by Gilles de Maistre
FRANCE  2018
98 minutes

Thursday, March 28
3:50 PM  |  Code LION28
Saturday, March 30
12:05 PM  |  Code LION30

Mia refuses to assimilate to her new home in South Africa. Her family recently moved from London to return to her father’s family farm of wild lions, where they dream of a profitable tourist attraction. When the loveable white lion cub, Charlie, is born, Mia slowly warms to him, keeping him as a close house pet. The two become inseparable, and as Charlie grows larger and more destructive, Mia is the only one who can keep him under control. Mia’s father insists Charlie will always have the instincts and demeanor of a wild animal, and it’s only a matter of time before he will become a danger to Mia. When Mia discovers the fate of the lions that leave their farm, there is nothing she won’t do to save her best friend. With support from the famous South African “Lion Whisperer,” Kevin Richardson, MIA AND THE WHITE LION shares a powerful message of the crucial importance of protecting these soon-to-be endangered species before it’s too late. —A.B.

Producers—Valentine Perrin, Jacques Perrin, Nicolas Elguez, Gilles de Maistre, Stéphane Simon, Catherine Camborde  Screenwriting—Prudence de Maistre, William Davies  Cinematography—Brendan Barnes  Editing—Julien Rey  Principal Cast—Mélanie Laurent, Daniah De Villiers, Langley Kirkwood, Ryan Mac Lennan  Print Source—Ledafilms Entertainment Group / ledafilms.com

Community
Partner:
In March 2015 the Taliban put out a call for filmmaker Hassan Fazili’s death. Seeking protection, Hassan, his wife, and his two young daughters escaped to Tajikistan. But after 14 months of denied asylum applications, the family was deported back to Afghanistan. Fleeing for their lives again, the Fazilis embarked on a 3,500 mile journey from Afghanistan to Europe…and they filmed the whole thing. Trekking through the woods, sleeping on the streets, border crossings, refugee camps, death threats, chaos, tears, laughter, frustration, hope—Hassan and his family captured it all on their mobile phones. The level of quality in the documentary born from this handheld footage is truly remarkable. An incredible firsthand account of refugees’ dangerous and exhaustive quest for safety, MIDNIGHT TRAVELER offers a crucial perspective to the Western world and tells a deeply empathetic story that should be seen and heard by everyone. *(In English, Pashto, and Farsi with subtitles)* —G.S.

Producers—Emelie Mahdavian, Su Kim Cinematography—Fatima Hussaini, Hassan Fazili, Nargis Fazili, Zahra Fazili Editing—Emelie Mahdavian
Print Source—The Film Collaborative / thefilmcollaborative.org

Constructing a comprehensive documentary on Miles Davis is an arduous task, but filmmaker Stanley Nelson pulls it off with MILES DAVIS: BIRTH OF THE COOL. The jazz icon’s career went through many transformations—from his early days with bebop to later experiments fusing jazz with rock, funk, and early electronic music. His life beyond the trumpet, which Nelson often focuses on, followed a similarly varied path. Unlike most African-Americans in the 1920s, Davis grew up wealthy, although it didn’t prevent him from experiencing the cruel scourge of racism. The film describes his famous trip to Paris, where he was elated to be treated as an intellectual equal. He was so depressed about returning to the racially tumultuous United States, it spawned a heroin addiction. His love life was complicated, too, as Davis admitted music came before everything and everyone in his life. Keeping balance, the film examines his darker side, including his brushes with domestic abuse. Nelson offers something for everyone here: die-hard fans will enjoy the never-before-seen photos and footage, while casual fans and newbies will get a crash course on everything Miles Davis. —E.F.

Producers—Stanley Nelson, Nicole London Editing—Lewis Erskine
Print Source—Cinetic Media / cinematicmedia.com
The Most Beautiful Couple
(Das schönste Paar)
Directed by Sven Taddicken
GERMANY, SPAIN  2018
97 minutes

Friday, April 5
4:10 PM  |  Code MOST05
Saturday, April 6
8:30 PM  |  Code MOST06

While on vacation, Liv and Malte make love on a quiet stretch of beach. They are watched by three young men who follow them to their room. Forcing their way in, they submit the couple to a brutal act of sexual violence and flee. With time and therapy, Liv and Malte seem to have buried the event and returned to some normalcy, resuming their careers and pushing onwards. Then one day Malte sees the young man who led the assault. Stunned, he follows him and immediately becomes obsessed with confronting him. A sudden passion for vengeance may shatter Liv and Malte’s newly constructed peace, only to reveal how fragile it actually is. THE MOST BEAUTIFUL COUPLE charts how their relationship alters in the aftermath of violent crime. Each sees a different path away from this new upheaval, though perhaps neither leads to redemption. This psychological thriller explores the choice between revenge and justice. Can the law truly fill the cracks their violent assaults have left, or is more violence their only road to peace? (In German with subtitles) — C.R.

Mosul
Directed by Daniel Gabriel
USA, IRAQ  2019
86 minutes

Friday, April 5
6:40 PM  |  Code MOSLO5
Saturday, April 6
2:15 PM  |  Code MOSLO6

In 2016 the Iraqi government led a military operation to reclaim the city of Mosul, which had been seized by ISIS two years prior. The bloody battle ended nine months later in victory for Iraq, but it came at a high cost. While the exact numbers are still unknown, the estimated death toll was somewhere around 10,000 people, with over 3,000 being civilians. At one point, ISIS began kidnapping innocent citizens, barbarically using them as human shields. Besides the loss of lives, the structural damage to the city was devastating. In director Dan Gabriel’s eye-opening documentary, MOSUL, viewers are given an unparalleled amount of access to the infamous conflict. The film is assembled from point-of-view combat footage and raw interviews taken by Iraqi journalist, Ali Maula, and his crew. Making the documentary wasn’t easy as the film-makers risked death, ducking sniper fire and carefully avoiding car bombs. Adding to the film’s authenticity is the fact that Gabriel did six tours in Iraq and Afghanistan. He and Maula’s personal experiences and vast knowledge of the region make this an important and in-depth documentary on the subject. (In English and Arabic with subtitles) — E.F.
**Mother’s Instinct**

*(Duelles)*

Directed by Olivier Masset-Depasse  
BELGIUM, FRANCE 2018  
97 minutes

**Thursday, March 28**  
1:50 PM | Code MOTH28

**Friday, March 29**  
9:35 PM | Code MOTH29

Alice and Céline seem to have the perfect lives. The women are best friends, their families live next door to each other in a beautiful suburban neighborhood, and their sons have grown up like brothers. Inseparable, the families do almost everything together. The boys have even created a secret passageway to connect their backyards, in case they weren’t close enough. But like most stories that begin with everyone happy… something inevitably goes wrong. After a terrible accident, the mothers’ harmonious relationship morphs into one of suspicion and blame. When Céline attempts to form a closer relationship with Alice’s son in the aftermath of the tragedy, Alice begins to suspect that Céline is not merely coping, but is out for revenge. Set in the 1960s, MOTHER’S INSTINCT is a captivating psychological thriller that will leave you guessing until the end. *(In French with subtitles)* — G.S.

**Producers**—Versus Production, Haut et Court  
**Screenwriting**—Olivier Masset-Depasse, Giordano Gederlini  
**Cinematography**—Hichame Alaoui  
**Editing**—Damien Keyoux  
**Principal Cast**—Veerle Baetens, Anne Coesens, Mehdi Nebbou, Arieh Worthalter, Jules Lefebvre, Luan Adam  
**Print Source**—Indie Sales / indiesales.eu

**Neon Heart**

Directed by Laurits Flensted-Jensen  
DENMARK 2018  
86 minutes

**Monday, April 1**  
9:20 PM | Code NEON01

**Tuesday, April 2**  
5:20 PM | Code NEON02

**Wednesday, April 3**  
9:30 PM | Code NEON03

Laura has just returned to Denmark after a short stint as a porn star in the U.S. Attempting to start over isn’t easy, as she finds herself constantly haunted by the pornographic videos and images of her that remain on the internet. Meanwhile, Laura’s ex, Niklas, is freshly out of rehab, trying to manage his drug addiction. Niklas’s teenage brother, Frederik, is also in a period of self-discovery, trying to create a macho image of himself among his peers and constantly finding himself in challenging situations of his own making. NEON HEART follows Laura, Niklas, and Frederik, each of whom find themselves on their own solitary journey as they attempt to piece their lives together. While each character only briefly intertwines with the others’ storylines, the parallels of these complicated characters dealing with the consequences of their actions make for a reflective and dynamic cinematic experience. *(In English and Danish with subtitles)* — G.S.

**Producer**—Julie Friis Valenciak  
**Screenwriting**—Laurits Flensted-Jensen  
**Cinematography**—Balthazar Hertel  
**Editing**—Frederik Strunk  
**Principal Cast**—Victoria Carmen Sonne, Niklas Herskind, Noah Skovgaard Skands, Kevin Lakomy, Christian Andersen Busk, Mikkel Haagerup Lund  
**Print Source**—Stray Dogs / straydogs.biz
New Homeland
Directed by Barbara Kopple
USA 2018
93 minutes

Saturday, March 30
4:50 PM | Code HLAN30

Sunday, March 31
9:10 AM | Code HLAN31

Monday, April 1
11:30 AM | Code HLNO1

The immigration debate in America has become a political game. Thankfully, there’s Canada, our friendly neighbors to the North, who welcomed 27,000 refugees (just 6,000 fewer than America) in 2017 alone, despite having a tenth of the U.S. population. Many of the refugees came from Syria and Iraq, and their journeys to safety were physically and mentally taxing. To tell the story of their experience, Academy Award®-winning director Barbara Kopple uses a unique and creative setting: summer camp. Located on a small island in the Canadian wilderness, Camp Pathfinder has given boys from Canada and the U.S. a place to belong for over a century. A few years ago, its director—saddened and disturbed by what he was seeing in the news—decided to give refugees the opportunity to attend the camp. Kopple’s film chronicles their stay, beautifully capturing the bonds of new friendship. But not all the boys are able to escape the mindset of war. The unfathomable horrors they’ve witnessed have stripped them of their innocence. Through the eyes of these youngsters, NEW HOMELAND documents the highs and lows of starting over. (In English and Arabic with subtitles) —E.F.

Nightmare Cinema
Directed by Alejandro Bruges, Ryuhei Kitamura, David Slade, Joe Dante, Mick Garris
USA 2018
118 minutes

Friday, March 29
11:35 PM | Code NIGH29

Saturday, March 30
2:20 PM | Code NIGH30

What is your worst nightmare? Being stalked by a deranged killer at a cabin in the woods? An alien spider invasion? A school full of demonically possessed girls? Plastic surgery hideously and malevolently gone wrong? All of these monstrous and bloody dreams are featured at the NIGHTMARE CINEMA. Under the evil management of The Projectionist (a creepy Mickey Rourke), this gory grind house lures patrons in by featuring their names on the marquee alongside the film’s title. Once inside, their deepest fears (or is it their inescapable futures?) are projected while they helplessly watch. The film’s five featured segments are wonderfully crafted by the hands of five different directors, each paying blood-drenched (and often witty) tribute to masters of horror cinema. References to classic films compete with flying body parts and arterial spurts for screen time, the results being a gruesome and nerve-shredding carnival ride through terror’s most revered cinematic themes. Queue up for your tickets, beloved horror fans, and pray your name isn’t on the marquee. —C.R.

This film is presented with the generous support of JAMES ANDERSON and DAVID WITTKOWSKY.
One Cut of the Dead
(Directly by Shinichiro Ueda)
USA 2018
96 minutes

Wednesday, April 3
1:55 PM  Code ONEC03

Saturday, April 6
11:30 PM  Code ONEC06

Director Higurashi—“fast, cheap, and average”—is shooting a zombie movie with an amateur crew at an abandoned building, where legend says human experiments were once conducted. When the crew is suddenly (though not so shockingly) attacked by real zombies, the director insists they keep filming. After a 37-minute blood-filled continuous take, this “film-within-a-film” takes an unexpected turn, ultimately becoming a hilarious satire on low-budget genre filmmaking. ONE CUT OF THE DEAD is simply the most original horror comedy out there. This hysterically clever and playful flick holds a couple of (very) wild cards, playing them at just the right moment. And precisely when you think you know where it’s headed, this fresh take on the classic zombie thriller plays its final card. Whether you are a devoted horror fan or not, this is one you do not want to miss. Who would have ever thought a zombie apocalypse could be so much fun? (In Japanese with subtitles) —C.R.

Producer—Koji Ichihashi  Screenwriting—Shinichiro Ueda  Cinematography—Takeshi Sone  Editing—Shinichiro Ueda  Principal Cast—Takayuki Hamatsu, Mao, Harumi Shuhama
Print Source—Third Window Films / thirdwindowfilms.com
One Day
(Egy Nap)
Directed by Zsófia Szilágyi
HUNGARY 2018
99 minutes

Tuesday, April 2
7:00 PM | Code ONED02
Friday, April 5
12:05 PM | Code ONED05
Saturday, April 6
5:35 PM | Code ONED06

Exhausting. Relentless. Unforgiving. In other words: motherhood. In a brutally honest snapshot of a day in the life of a mother, ONE DAY follows Anna in her seemingly mundane, yet wholly essential, series of daily to-dos to keep her family afloat. Struggling to keep her head above water as she juggles three kids, a career, unending household chores, and a distant husband, Anna’s aching reality is a rallying cry for busy moms everywhere. Tedious tasks of preparing meals, perpetually shoveling snow boots on tiny, unhelpful feet, school pick-ups and drop-offs, and keeping track of every last detail of her family’s lives leave Anna drained with scarce moments to call her own. While ONE DAY is the debut drama from director Zsófia Szilágyi, the film could easily pass for a documentary of underappreciated mothers living in every corner of the world. We’ve all met Anna, some of us are Anna, and ONE DAY gives us blatant proof we couldn’t do it without her. (In Hungarian with subtitles)—A.B.

Producers—Agi Pataki, Edina Kenesel
Screenwriting—Zsófia Szilágyi
Cinematography—Balázs Domokos
Editing—Máté Szőrőd
Principal Cast—Zsófia Szamosi, Leo Füredi
Print Source—Films Boutique / filmsboutique.com

One Last Deal
(Tuntematon mestari)
Directed by Klaus Hårö
FINLAND 2018
95 minutes

Friday, April 5
1:00 PM | Code ONEL05
Saturday, April 6
5:25 PM | Code ONEL06
Sunday, April 7
7:10 PM | Code ONEL07

Olavi, a seasoned fine arts dealer, has dedicated his life to his work, often at the expense of his family. With past-due bills, slow sales, and rising competition, Olavi is determined to make one final sale before officially closing his beloved shop. When he stumbles on a painting of an unknown man found at a local art auction with no signature of the artwork’s artist, Olavi bravely invests all he has, along with a few high-risk loans, to purchase the piece for his collection. With the help of his grandson, Otto, the two begin hours of tedious research and discover the painting was created by world-renowned Russian artist, Ilya Repin. The sale of the painting would guarantee a comfortable retirement. But as his relationship with his daughter and grandson are finally on the mend, Olavi’s adamant chase of the sale could be the ultimate deal-breaker. ONE LAST DEAL tells a story of what one man stands to gain—and lose—from his most prized possessions. (In Finnish with subtitles)—A.B.

Producers—Kai Nordberg, Kaarle Aho
Screenwriting—Anna Heinämäa
Cinematography—Tuomo Hutri
Editing—Benjamin Mercer
Principal Cast—Heikki Nousiainen, Amos Brotherus, Pirjo Lonka
Print Source—Level K / levelk.dk

Media Partner:

Community Partners:
After a shocking opening sequence, a strange and compelling series of tales is introduced. They are all of men, women, and children heading towards odd moments of crisis. We have Ela and Andrzej, on a flight when their talkative neighbor dies in the next seat. And then there is Milosz, a young man living with an animal-hoarding mother. His online gaming feud frighteningly spills into real life while he works at a huge wedding (the event itself about to collapse with a missing groom and an hysterical new bride). PANIC ATTACK is a masterful and original cinematic stew, tossing characters into its wickedly observant broth. The ingredients are stirred with brilliantly judged timing as the heat slowly and steadily increases. We soon begin to see how these seemingly random tales begin to connect in startling ways. Subtly seasoned with rich, dark humor and served by a superb cast, PANIC ATTACK is tense, clever, and moving. Keep calm and grip your seat. (In Polish with subtitles) — C.R.
Phoenix
Directed by Camilla Strøm Henriksen
NORWAY 2018
86 minutes

Thursday, April 4
9:20 AM  |  Code PHOE04
Friday, April 5
6:35 PM  |  Code PHOE05
Saturday, April 6
11:00 AM  |  Code PHOE06

Although Jill will turn only 14 in just a few days, she is the one holding her family together. Her mother, Astrid, spends her time sleeping off a drunken stupor or passionately creating works of art at the kitchen table or in her basement studio. When the prospect of a promising new job at an art museum falls in her lap, all Astrid needs to do is show up and the position is hers. A new beginning would bring much needed stability to the family, relieving Jill from shouldering all the responsibility of maintaining the household and looking out for her mother and younger brother, Bo. But when Jill learns her father, a traveling musician, is coming in town to celebrate her birthday, Astrid’s high spirits take a dangerous turn. PHOENIX, a story of an eerie secret and a young girl’s fierce protection over her crumbling homelife, depicts the grit of a child forced to grow up too soon. (In Norwegian with subtitles) — A.B.

Ploey: You Never Fly Alone
(Lói: Þú flýgur aldrei einn)
Directed by Arni Olafur Asgeirsson
ICELAND, BELGIUM 2018
83 minutes

Friday, April 5
4:30 PM  |  Code PLOE05
Saturday, April 6
12:50 PM  |  Code PLOE06
Sunday, April 7
9:45 AM  |  Code PLOE07

After the plovers arrive home safely from their southerly journey, a warm, spring day welcomes baby Ploey, the newest addition to the flock. What begins as an exciting day of flying school with his new crush, Ploeveria, Ploey’s first flight ends with a tragic rescue—one that leaves him feeling like he must never fly again. When fall arrives and Ploey is nowhere to be found, the flock begins their migration for warmer weather, leaving Ploey behind. Forced to endure the coming months alone, Ploey sets out on foot to reach the infamous Paradise Valley, a safe haven tucked high in the mountains for cowards too afraid to fly south for the winter. With the help of some unlikely friends, Ploey must learn to survive the treacherous blizzards and outsmart dangerous enemies with the hopes of seeing the love of his life again come spring. A family-friendly adventure with vivid animation, PLOEY: YOU NEVER FLY ALONE teaches us no matter how far our journey takes us, we never fly alone. (In English) — A.B.
Princess of the Row
Directed by Van Maximilian Carlson
USA 2018
85 minutes

Thursday, March 28
2:15 PM | Code PRIN28

Saturday, March 30
6:30 PM | Code PRIN30

Sunday, March 31
1:35 PM | Code PRIN31

While in Iraq, Sergeant Willis suffered a traumatic brain injury. Now enduring PTSD, he is homeless on L.A.’s infamous Skid Row. His 12-year-old daughter, Alicia, known as “Princess” to those on the Row, is always fleeing foster homes to be on the streets with her father. Princess is a gifted storyteller and mythweaver. In her tale, the Princess needs to rescue her Knight, escaping from the Row so they can recreate a family. With social services in pursuit, she flees the city with her father. But he is unable to care for her or himself and can turn dangerously violent in an instant. Determined to save the only family she has, Princess may need to rewrite her story in very difficult ways to ensure they both survive to the end. PRINCESS OF THE ROW, with an outstanding ensemble cast (including Martin Sheen) will capture your heart. Unflinching and emotional, this is a tale of the brutal streets, where monsters are real and the only true weapon is the love between father and daughter. —C.R.

Prosecuting Evil: The Extraordinary World of Ben Ferencz
Directed by Barry Avrich
CANADA 2018
82 minutes

Wednesday, April 3
6:15 PM | Code PROSO3

Thursday, April 4
12:00 Noon | Code PROSO4

Established to bring Nazi war criminals to justice for their crimes against humanity, the Nuremberg Trials were a series of international trials held between 1945 and 1949. Ben Ferencz, who will celebrate his 100th birthday in July of this year, is the last surviving Nuremberg Trial prosecutor. At the young age of 27, Ferencz fearlessly fought for justice and the rule of law in his role as chief prosecutor. The atrocities he witnessed firsthand while liberating concentration camps as a U.S. Soldier lit a fire within Ferencz that would burn for a lifetime. PROSECUTING EVIL: THE EXTRAORDINARY WORLD OF BEN FERENCZ is a documentary about an incredible man with an incredible goal: to eradicate the world not just of war crimes, but also of war completely. Since the trials, Ferencz has continued to dedicate his life to justice, peace, and the betterment of humanity. Most recently, Ferencz has become a leading advocate for the establishment of an International Criminal Court. Despite the dark topics discussed, this film has a surprisingly optimistic tone that will fill you with inspiration and hope for the future of mankind.—G.S.
The Providers
Directed by Laura Green, Anna Moot-Levin
USA 2018
85 minutes

Friday, April 5
4:25 PM | Code PRVD05
w/FilmForum

Saturday, April 6
3:00 PM | Code PRVD06

At the Cleveland Museum of Natural History (see p 26)

Sunday, April 7
9:10 AM | Code PRVD07

The El Centro medical system covers 22,000 square miles of northern New Mexico, a largely rural and critically underserved area. While providing care regardless of condition or ability to pay, the system itself is at risk. Employees leave continuously, opting for more profitable jobs, and funding for helping the sickest and most vulnerable is dwindling. Meet Matt, Chris, and Leslie. These doctors are devoted to this population, knowing how many lives illness, addiction, and neglect will claim without access to care. THE PROVIDERS focuses on the relationships with the doctors’ patients and their fight to keep the system together. THE PROVIDERS takes no political or judgmental stance. Its incredible power generates from its humanity. While only examining a piece of the healthcare puzzle, its truths are nonetheless vast. In an age conspicuously lacking in heroes, here are three. This stunning documentary makes us grateful they are out there. —C.R.

Producers—Laura Green, Anna Moot-Levin Cinematography—Laura Green, Anna Moot-Levin Editing—Chris Brown, Laura Green, Anna Moot-Levin
Print Source—Stray Pony Productions LLC / theprovidersdoc.com

The Pursuit
Directed by John Papola
USA 2018
76 minutes

Thursday, March 28
4:45 PM | Code PRST28
w/FilmForum

Friday, March 29
7:40 PM | Code PRST29

Sunday, March 31
9:30 AM | Code PRST31

Award-winning economist, Arthur Brooks, places himself at the intersection of culture and politics in THE PURSUIT, a thought-provoking documentary exploring our global economy and its impact on the citizens of the world. The film travels the globe seeking understanding of impoverished communities and their progress—or stagnation—as a result of capitalism, socialist ideals, and state-run welfare systems. While many immigrants to the United States and newly independent nations sought freedom from socialist governments to benefit from capitalism, the present-day political climate complicates both economies, leaving plenty of room for healthy discussion. Brooks visits the bustling streets of Mumbai, a once-thriving coal mining town in Kentucky, the presumably happiest nation of Denmark, a street rally in Barcelona, Spain, and an Indian monastery for a truly global view on these topics. Rather than embracing a definitive political stance, THE PURSUIT offers an opportunity for genuine conversation about individuals’ opinions, experiences, and views of the best ways we can all support each other—regardless of class or social status—in our pursuit of happiness. —A.B.

Print Source—Aspiration Entertainment / aspiration.is
Quiet Storm
Directed by Johnny Sweet
USA 2018
117 minutes

Thursday, March 28
8:00 PM | Code QUIE28
At the Near West Theatre
(see p 24)

Friday, March 29
1:50 PM | Code QUIE29

On November 19, 2004, the NBA's Indiana Pacers and Detroit Pistons played at the Palace in Detroit. With 45 seconds left, Pacer Ron Artest, already notorious for his volcanic temper, sparked an altercation that soon erupted into the stands and became the most shameful and violent incident in NBA history. QUIET STORM is the story of Ron Artest (aka Metta World Peace). Where most documentaries focus on a familiar arc of struggle and triumph, this film dares to go deeper. Beginning with Artest's childhood in New York's infamous Queensbridge projects, the film charts his development as a man and a basketball player. It also documents the rise of New York's crack epidemic and the vicious street culture that gripped the city. Artest not only needed to survive his neighborhood, but he also had to deal with a personal and family history of mental illness. Fearless and honest in its handling of difficult themes, QUIET STORM is presented with narrative force and the energy of a playoff game. It is a story you may have heard, but never like this. —C.R.

Producers—Johnny Sweet, Colleen Dominguez, Omar Michaud, Tom Friend
Cinematography—Jonathan Belinski, Mark James, Bryan Broussard
Editing—Jason Sanchez, Pier De Sanctis
Print Source—Johnny Sweet

Rafiki
Directed by Wanuri Kahiu
KENYA 2018
83 minutes

Wednesday, April 3
11:40 AM | Code RAFK03

Friday, April 5
8:45 PM | Code RAFK05
At the Cleveland Museum of Art
(see p 26)

Saturday, April 6
4:20 PM | Code RAFK06

Kena doesn't quite fit the mold of a typical Kenyan woman. She wears baseball caps, plays soccer, and is generally seen as “one of the the guys” by her friends. With no interest in becoming a housewife, Kena struggles to find belonging—until the day she crosses pathes with Ziki. With colorful dreadlocks, magenta lipstick, and dreams of traveling the world, Ziki stands out from the rest. Despite their fathers’ political rivalry, Ziki and Kena become close, breaking traditional gender roles and sharing their most authentic selves. As a forbidden romance blossoms between the two women, Kena and Ziki must hide their love from their families, friends, and community, or face devastating consequences. As gossip spreads and outside forces threaten to tear them apart, Kena and Ziki are faced with a horrible choice. A modern-day Romeo and Juliet, RAFIKI is a vibrant, beautiful, and moving tale of star-crossed love, its obstacles, and its rewards. (In English and Swahili with subtitles) —G.S.

Producer—Steven Markowitz Screenwriting—Wanuri Kahiu, Jenna Bass
Cinematography—Christopher Wessels Editing—Isabelle Dedieu Principal Cast—
Samantha Mugatsia, Sheila Munyiva, Jimmi Gathu, Nini Wacera
Print Source—Film Movement / filmmovement.com

Community Partners:
NAMI Greater Cleveland
MAGNOLIA Clubhouse
Human Rights Campaign
Wisdom
Ray & Liz
Directed by Richard Billingham
UNITED KINGDOM 2018
107 minutes

Monday, April 1
9:00 PM  |  Code RLIZ01
Thursday, April 4
1:55 PM  |  Code RLIZ04

In 1996 acclaimed British photographer Richard Billingham published a photobook spotlighting his parents, Ray and Liz, whose crippling depression and addictions made for a bleak childhood. Now Billingham has adapted their story to a narrative film, told in three parts. In part one, we see Ray and Liz in the present. They're separated and Ray's alcoholism has become unmanageable. The other parts are flashbacks to cataclysmic moments in their past. Poor parenting skills are on display when Liz goes shopping, leaving Richard's little brother alone with his unstable uncle. The scene ends with the toddler holding a knife, while his drunk uncle lays in a pool of vomit. There's dark humor in how it happened, but the dysfunction is jarring. In the last piece, the boys are a little older, fending for themselves as their parents sleep excessively. When the neglect is discovered by outsiders, the consequences are severe. Billingham's film memoir is dark and disturbing but encouraging in how he uses art to work through the trauma. RAY & LIZ explores how depression, and the vices that numb it, can tear a family apart yet create the emotional strength to overcome it. —E.F.

Producer~Jacqui Davies  Screenwriting~Richard Billingham  Cinematography~Daniel Landin  Editing~Tracy Granger  Principal Cast~Ella Smith, Justin Salinger, Patrick Romer, Deirdre Kelly, Tony Way  Print Source~KimStim / kimstim.com

The Real Thing
(Archi-faux)
Directed by Benoit Felici
FRANCE 2018
67 minutes

Wednesday, April 3
4:30 PM  |  Code THIN03
Thursday, April 4
4:45 PM  |  Code THIN04
Friday, April 5
8:35 PM  |  Code THIN05

As it turns out, the London Bridge isn't specific to London, an Eiffel Tower exists outside of Paris, pyramids can be found far from Egypt, and there is more than one Taj Mahal. In fact, replicas of famous landmarks around the world are more common than you might think. Traveling to China, India, and West Africa to capture these replicas, and to explore the motivations behind them, THE REAL THING brings forth questions of authenticity and originality. While some see these re-creations as a sign of harmonious integration of Eastern and Western cultures, others find them to be odd and distasteful. Either way, the juxtaposition of European architecture in the middle of Chinese cities makes for an alluring image. Beautifully bizarre and curiously captivating, THE REAL THING is a one-of-a-kind documentary about some surprisingly not-so-one-of-a-kind landmarks. (In Chinese, French, and Hindi with subtitles) —G.S.

Producers~Benjamin Landsberger, Olivier Mille  Cinematography~Bastian Esser  Editing~Sophie Brunet  Print Source~Artline Films / artlinefilms.com

Community Partner:

THE REAL THING is part of a multi-platform project that also includes the Perspectives VR experience, The Real Thing VR.
The Realm
(El Reino)
Directed by Rodrigo Sorogoyen
SPAIN 2018
123 minutes

Sunday, March 31
9:10 PM | Code RELM31

Monday, April 1
4:00 PM | Code RELMO1

Tuesday, April 2
11:40 AM | Code RELMO2

Regional vice secretary Manuel López-Vidal is a political up-and-comer in Spain who seems destined for great things. But when a member of his party’s inner circle becomes an informant and exposes long-standing corruption and fraud, López-Vidal’s life comes crashing down. Loyal allies protect their own self-interests and turn their backs on the once-respected leader as he absorbs the brunt of the criminal accusations and loses everything he cherishes, including his wife, Inés, and teenage daughter, Nati. As his trial looms and the walls start closing in, López-Vidal becomes increasingly desperate to bring the rest of his colleagues down. Yet his reckless behavior illustrates the high cost of both maintaining the status quo and exacting revenge on perceived enemies. THE REALM is a tense, mesmerizing political thriller, illuminating the dangers of mixing excessive hubris with unchecked power and underscoring how a lack of self-awareness can backfire in spectacular ways. (In Spanish with subtitles) —A.Z.

Producers—Gerardo Herrero, Mikel Lejarza, Mercedes Gamero
Screenwriting—Isabel Peña, Rodrigo Sorogoyen
Cinematography—Alex De Pablo
Editing—Alberto Del Campo
Principal Cast—Antonio de la Torre, Barbara Lennie
Print Source—Latido Films / latidofilms.com

Redemption
(Geula)
Directed by Joseph Madmony, Boaz Yehonatan Yacov
ISRAEL 2018
104 minutes

Tuesday, April 2
4:25 PM | Code REDE02

Wednesday, April 3
9:00 PM | Code REDE03

Menachem, a middle-aged widower, lives a devoutly religious life in Israel on meager wages as a grocery store clerk... but his life wasn’t always this way. Decades before, he was the lead singer in a successful Israeli rock band with a beautiful wife he loved deeply. Now, 15 years later, after his daughter Geuda (Hebrew for Redemption) is diagnosed with the same cancer that took his wife, Menachem must find a way to pay for the expensive treatments to save her life. In an attempt to make extra money, he reaches out to his old band mates, pitching the idea of getting the band back together to play at Jewish weddings. As in many bands, egos will clash and competing desires and priorities will create messy obstacles, but the journey may just lead Menachem and his friends to REDEMPTION in more ways than one. (In Hebrew with subtitles) —G.S.

Producers—Marek Rozenbaum, Michael Rozenbaum, Jonathan Rozenbaum
Screenwriting—Boaz Yehonatan Yacov, Joseph Madmony, Erez Kavel
Cinematography—Boaz Yehonatan Yacov
Editing—Ayala Bengad
Principal Cast—Moshe Folkenflik, Emily Granin, Yonatan Galila, Sivan Shitvi, Shahar Even-Tzur
Print Source—Menemsha Films / menemshafilms.com

Sponsored by:

Media Partner:

Community Partners:
Right to Harm
Directed by Matt Wechsler, Annie Speicher
USA 2019
82 minutes

Thursday, April 4
4:50 PM | Code RIGH04
w/FilmForum

Friday, April 5
6:15 PM | Code RIGH05

At the Cleveland Museum of Natural History
(see p 26)

Saturday, April 6
11:20 AM | Code RIGH06

Directed by the team that brought us “Sustainable,” an essential rumination on the future of agriculture, Matt Wechsler and Annie Speicher follow in that film’s footsteps with RIGHT TO HARM. This time around, they are pointing the camera at factory farming and the toll it’s had on our country’s most vulnerable citizens. They take on Concentrated Animal Feeding Operations (a.k.a. CAFOs), which are notorious for producing large amounts of untreated waste. Neighbors of these facilities have been subjected to a myriad of health issues, stemming from the harmful conditions there. This documentary chronicles the plight of five communities dealing with these extremely unfortunate circumstances. Their needs aren’t much; they’re basic necessities many of us take for granted, such as clean air and water. The lack of regulation and oversight into the offending companies is certainly discouraging. But instead of being apathetic, these brave citizens have decided to rise up and rally against the corporate behemoths who ignore their calls for change. It’s challenging to see the harm that’s been inflicted on them, but their inspiring resilience is beautifully captured in this exceptionally compelling film. —E.F.

Roll Red Roll
Directed by Nancy Schwartzman
USA 2018
80 minutes

Tuesday, April 2
7:15 PM | Code ROLL02
w/FilmForum

Wednesday, April 3
2:30 PM | Code ROLL03

In August 2012 true crime blogger, Alexandria Goddard, read a brief headline about two high school football players charged with sexual assault in Steubenville, Ohio. A former local, Goddard knew the city revered its high school football team, and her intuition suspected this story was bigger than the local news was reporting. After some in-depth social media sleuthing, Goddard untangled — and published — an elaborate web of time-stamped conversations, photos, and videos relating to the rape of a 16-year-old girl, flinging the story into the international spotlight. Immaculately polished and profoundly unsettling, ROLL RED ROLL documents the details of the incident as it unfolded and inevitably divided a city into victim blamers and individuals in support of the case’s Jane Doe. The film’s video footage of police interviews and conversations with Goddard, lead investigator Detective J.P. Rigaud, students, families, and local residents reveals the deep-seated differences society holds in regards to rape culture and to what lengths we will go to protect some at the expense of others. —A.B.

Producers—Nancy Schwartzman, Steven Lake, Jessica Devaney Cinematography—Matthew Bockelman Editing—Christopher White Print Source—Nancy Schwartzman / rollredrollfilm.com

Producers—Annie Speicher, Matt Wechsler Cinematography—Matt Wechsler Editing—Matt Wechsler Print Source—Hourglass Films / hourglassfilms.com

Sponsored by: Community Partners:

RUST BELT RIDERS

edible CLEVELAND

Cleveland Rape Crisis Center

CHAGRIN FILMFEST

Community Partners:

North Union Farmers Market

Sierra Club

www.clevelandfilm.org | 877.304.FILM
Savage
(Le Fauves)
Directed by Vincent Mariette
FRANCE 2018
84 minutes

Thursday, March 28
4:35 PM | Code SAV28
Saturday, March 30
3:50 PM | Code SAV30
Sunday, March 31
9:15 PM | Code SAV31

On a remote campsite in the south of France, rumors of a leopard on the loose abound. The leopard is said to live in a magical cave and hunt in the woods by night. Many shrug off these stories as pure myth. But as the bodies of dead animals begin to litter the campground and boys start to go missing, whispers of the leopard become louder. While others flee the camp in fear, Laura, a strange and observant teen, ventures into the woods to find out the truth of the leopard for herself... but Laura's curiosity might get her more than she bargained for. After becoming the last person seen with one of the missing boys, Laura finds herself the main suspect in his disappearance. Her search for the leopard becomes less about intrigue and more about survival. Featuring an outstanding performance by Lily-Rose Depp (daughter of Johnny Depp), SAVAGE is a fantastically twisted film packed with mystery, suspense, and secrets. (In French with subtitles) —G.S.

Producer—Amaury Ovise Screenwriting—Vincent Mariette, Marie Amachoukeli Cinematography—George Lechaptos Editing—Mathilde Van de Moortel Principal Cast—Lily-Rose Depp, Laurent Lafitte, Aloïse Sauvage, Camille Cottin, Saya Ksiri
Print Source—Elle Driver / elledriver.fr

School’s Out
(L’heure de la sortie)
Directed by Sébastien Marnier
FRANCE 2018
103 minutes

Wednesday, April 3
9:35 PM | Code SCHL03
Thursday, April 4
11:30 AM | Code SCHL04
Friday, April 5
11:35 PM | Code SCHL05

At St. Joseph Academy, after a professor has jumped from the window during class, Pierre is enlisted to substitute teach and help the students cope. The class contains a group of intellectually advanced students who, from the start, seem odd to Pierre. They are reviled by other students and seem coldly removed from everything. When their behavior becomes more disturbing, Pierre follows them and finds a cache of videos the children have made—horrifying images of tragedies, animal slaughter, and mankind’s violent cruelty. These children view the world as doomed. They are using their intellects to isolate and shield themselves from it. And most frightening of all, they seem to be planning something. SCHOOL’S OUT builds dread like a slowly boiling pot. Are these students evil? Worse, are they the inevitable product of a world we’ve let spin out of control? Will the answers drive Pierre to follow his colleague? It all leads to an unexpected and blood-chilling finale. Class is now terrifyingly in session. (In French with subtitles) —C.R.

Producer—Caroline Bonmarchand Screenwriting—Sébastien Marnier, Elise Griffon Cinematography—Romain Carcanade Editing—Isabelle Manquillet Principal Cast—Laurent Lafitte, Emmanuelle Bercof, Gringe, Gregory Montel, Pascal Gregory
Print Source—Celluloid Dreams / celluloid-dreams.com
**Scream, Queen! My Nightmare on Elm Street**  
Directed by Roman Chimienti, Tyler Jensen  
USA 2018  
95 minutes

**Friday, April 5**  
9:40 PM | Code SCRE05  
**Saturday, April 6**  
11:45 AM | Code SCRE06

What is the gayest film ever? “Rocky Horror Picture Show?”  
“Mommie Dearest?” How about “A Nightmare on Elm Street 2?”
Thirty-three years after its release, the horror sequel is still regarded as a gay camp classic, full of homophobic and homoerotic images. For one young actor, it was a true nightmare, effectively ending his film career. SCREAM, QUEEN! MY NIGHTMARE ON ELM STREET is a high-energy and thoughtful documentary that picks multiple fights and wins them all. It is the story of Mark Patton, the young gay star of the film. It is the tale of a homophobic and AIDS-phobic 1980s Hollywood. Finally, it is a look at the script of David Chaskin, who claimed there was no gay intent but blamed the film’s gayness on Mark. “Nightmare 2” labeled Mark as the new Scream Queen and forced him into Garbo-like exile. Mark is back now and ready to talk, big time. Full of wonderful film clips and celebrities, this is a defiant and triumphant story that nonetheless cautions today’s LGBTQ community that the nightmare isn’t over. —C.R.

Producers—Roman Chimienti, Mark Patton  
Cinematography—Amber Grey, Julian Bernstein, Mark Zemel, Tyler Jensen  
Editing—Tyler Jensen  
Print Source—1984 Publishing / 1984publishing.com

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**Screwball**  
Directed by Billy Corben  
USA 2018  
105 minutes

**Friday, March 29**  
7:10 PM | Code BALL29  
**Saturday, March 30**  
2:00 PM | Code BALL30

The steroid debacle in professional sports reached a fever pitch when George W. Bush addressed it in a speech in 2004. While many assumed doping was dead, “doctor” Tony Bosch did not. The quirky Miami native, who earned his physician’s degree in Belize because medical school was too hard in America, concocted a harebrained plan to skirt Major League Baseball’s strict drug testing policy. Using an anti-aging clinic as a front, Bosch—who was not licensed to practice in the States—began prescribing regimens of untraceable microdoses. One of his early clients was Manny Ramirez, whose success with Bosch piqued the interest of Alex Rodriguez. And that’s where things got crazy. You’ve probably heard about A-Rod’s charades in the news, but do you know the whole story? Told by Bosch and his ex-sidekick, Porter Fischer (with reenactments ingeniously performed by children), SCREWBALL is more true-crime dramedy than sports documentary. Fischer and Bosch are essentially the real life versions of the burglars in “Home Alone”—not remotely bright, but incredibly hilarious and entertaining in retelling the story of one of baseball’s biggest scandals. —E.F.

Producers—Alfred Spellman, Billy Corben  
Cinematography—B.J. Golnick  
Editing—David Cypkin  
Print Source—Greenwich Entertainment / greenwichentertainment.com
Screwdriver
(Mafak)
Directed by Bassam Jarbawi
PALESTINE, USA, QATAR 2018
108 minutes

Tuesday, April 2
7:20 PM  Code DRIV02

Thursday, April 4
11:40 AM  Code DRIV04

SCREWDRIVER is named for its opening scene, in which two Palestinian boys—Ziad and Ramzi—oddly form a bond after harming each other with tools. Fast forward ten years and the two are close friends, wowing the community with their basketball skills. One night after a game, Ramzi is shot and killed for no reason, a not-so-uncommon occurrence given the hostile environment in Palestine. Ziad and his friends are filled with anger and engage in an act of revenge that leads to a police chase. Authorities only manage to catch Ziad, and he refuses to snitch on his buddies. He spends 15 years in an Israeli prison, where he’s tortured and mistreated. When he’s finally released, he’s given a hero’s welcome in his hometown, but readjusting to life on the outside proves challenging. While the technology to communicate is now more convenient than ever, he finds it impossible to truly connect with anyone; he’s still isolated, regardless of whether or not he’s behind bars. This compelling character drama shines a light on the difficulties of reintegration. (In Arabic and Hebrew with subtitles) —E.F.

Producers—Shrihari Sathe, Yasmine Qaddumi, Bassam Jarbawi  Screenwriting—Bassam Jarbawi  Cinematography—David McFarland  Editing—Bassam Jarbawi, Christopher Radcliff  Principal Cast—Ziad Bakri, Areen Omari, Jameel Khoury, Yasmine Qaddumi, Mariam Basha, Amir Khoury  Print Source—Dialectic / dialectic.nyc

Sealed Lips
(UND DER ZUKUNFT ZUGEWANDT)
Directed by Bernd Böhlich
GERMANY 2018
104 minutes

Thursday, April 4
7:05 PM  Code SEAL04

Friday, April 5
2:15 PM  Code SEAL05

Saturday, April 6
11:50 AM  Code SEAL06

After spending years in a grueling labor camp in the Soviet Union, Antonia Berger and her daughter, Lydia, are finally home. It’s 1952 in East Germany, and the Communist Party has provided a warm welcome complete with medical care for Lydia, housing, and a stable job for Antonia as the new director at the community theater. These perks, of course, come at a price: they must promise to never speak of their time served as innocent German citizens for the sake of the Party’s future and reputation. A self-proclaimed Communist, Antonia feels betrayed by her own government, to which she remained fiercely loyal before the war began. As she settles into this new chapter of her life, the heinous truth of her years in the Gulag become increasingly difficult to suppress. Based on existing reports and conversations, SEALED LIPS unpacks the complexities of war and the deceitful measures those in power will take to preserve the “common good.” (In German with subtitles) —A.B.

Producers—Eva-Marie Martens, Alexander Martens  Screenwriting—Bernd Böhlich  Cinematography—Thomas Plenert  Editing—Gudrun Steinbrück  Principal Cast—Alexandra Maria Lara, Carlota von Falkenhayn, Robert Stadlober, Karoline Eichhorn, Barbara Schnitzler  Print Source—Pluto Film / plutofilm.de
Senior Escort Service
Directed by Shaina Feinberg
USA 2018
60 minutes

Wednesday, April 3
12:05 PM | Code SENR03

Friday, April 5
8:45 PM | Code SENR05

Saturday, April 6
9:30 AM | Code SENR06

Shaina's dad died six months ago, and she can't stop talking about it. Two years prior to his death, Shaina's dad asked her to create a web series called Senior Escort Service—one of platonic companionship and nothing more. Cutaways of his idea come to fruition throughout SENIOR ESCORT SERVICE, as a forty-something woman happily drives an elderly man around the city. The bulk of the film, however, focuses on Shaina's endearing, comedic grieving process as she plans a pilgrimage to her dad's grave site to sing him his favorite song. Along the way, she seeks comfort in dinner parties of friends reminiscing on ghostly encounters and symbolic dreams starring their deceased loved ones. This unofficial group therapy is only part of Shaina's gradual journey of learning to cope with her new life without her dad. Funny, quirky, and bittersweet, SENIOR ESCORT SERVICE speaks matter-of-factly of death and illustrates the many ways we grasp to make sense of it. —A.B.

Producers—Elisabeth Durkin, Chris Manley
Screenwriting—Shaina Feinberg
Cinematography—Zachary Smithers
Editing—Chris Manley
Principal Cast—Shaina Feinberg, Paul Feinberg, Mary Feinberg, Chris Manley, Jeff Seal, Chris Roberti, Mona Chalabi, Drea Campbell
Print Source—Shortbits Productions / shortbitsproductions.com

The Show’s the Thing: The Legendary Promoters of Rock
Directed by Molly Bernstein, Philip Dolin
USA 2018
97 minutes

Thursday, March 28
6:45 PM | Code SHOW28

Saturday, March 30
9:15 PM | Code SHOW30

You obviously need an awesome band to put on a great rock show. You also need a good venue, enthusiastic fans, a first-class sound system, and some eye-popping lighting. Concert promoters—the people who make this all happen—are the stars of this rock-doc. Before giant corporations gobbled up the touring industry, there was a group of passionate individuals who built it up from scratch. In rock's early days, the idea that fans would want to see a band play for hours was unheard of. The concert evolution is skillfully chronicled here, paying homage to such pioneers as Frank Barsalona, who created the modern touring network, and the regional players who kept it rolling—from Bill Graham in San Francisco, all the way to the Belkins in Cleveland. The film also features interviews with artists including Carlos Santana and Jon Bon Jovi, who recall the promoters who impacted their careers. THE SHOW’S THE THING: THE LEGENDARY PROMOTERS OF ROCK is upbeat and engrossing—a fun documentary about rock ’n’ roll’s unsung heroes. —E.F.

Producers—Molly Bernstein, Philip Dolin
Cinematography—Carlos Diaz-Munoz, Philip Dolin, Eddie Marritz, Ollie Verschoyle
Editing—Molly Bernstein
Print Source—Particle Productions / particleproductions.com

This film is presented with the generous support of
KEN ROBINSON.

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Community Partner:
Rock & Roll Hall of Fame
Nousha has a knack for sabotaging her romantic relationships. Her traditional Iranian parents insist she find a husband as soon as possible, perpetually setting her up with successful Iranian men who are anything but Nousha’s type. But when Nousha stumbles on an atypical match—the free-spirited, bisexual artist, Alex—she can only keep their fun-loving romance a secret for so long. With the pressure to get married and fulfill her parents’ dream of throwing an elaborate wedding celebration for their only daughter, Nousha begins questioning the whole institution of marriage and fears the differences between their opposing families may be too much to overcome. SIMPLE WEDDING, a hilarious, relatable romantic comedy, breathes fresh life into the genre with unexpected wit and a quirky, endearing love story that embraces the unavoidable oddities families bring to any relationship. Smart, original, and pleasingly entertaining, the film reminds us we can’t choose our family or whom we fall in love with, and that might not be so bad. (In English and Farsi with subtitles) — A.B.

Producers—Ray Moheet, Norm Aladjem, Sara Zandieh Screenwriting—Sara Zandieh, Stephanie Wu Cinematography—Ziv Berkovich Editing—Annie Guidice Principal Cast—Tara Grammy, Christopher O’Shea, Rita Wilson, Shohreh Aghdashloo, Maz Jobrani, Houssang Touzie, Peter Mackenzie, James Eckhouse, Rebecca Henderson, Aleque Reid, Jaleh Modjallal Print Source—Sara Zandieh

This film is presented with the generous support of DEBRA S. GOLD.

Charlotte is devastated when her boyfriend, Sam, breaks the news that he’s gay—and then breaks up with her. To ease her wounded heart, the spirited 17-year-old and her two friends, outspoken radical, Mégane, and reserved bookworm, Aube, get jobs at a toy store, where they’re surrounded by an abundance of cute, slightly older boys. Emboldened by the environment and her new-found single status, Charlotte hooks up with many of her co-workers. Unfortunately, what she perceives as sexual freedom is viewed far more negatively by everyone else. It’s at this point that SLUT IN A GOOD WAY morphs from a lighthearted teen drama into a movie pairing humor with insightful social commentary about relationships, abstinence, and gender differences. By the end, Charlotte’s slightly self-absorbed façade has crumbled into something resembling humility, as she realizes love and romance isn’t an either/or proposition. Gorgeously shot in black-and-white, SLUT IN A GOOD WAY is a smart and sassy movie overflowing with heart. (In French with subtitles) — A.Z.

Producers—Martin Paul-Hus, Brian Volk-Weiss, Griffin Gmelich, Anna Roberts Screenwriting—Catherine Léger Cinematography—Alexis Durand-Brault Editing—Louis-Philippe Rathé Principal Cast—Marguerite Bouchar, Rose Adam, Romane Denis Print Source—Anna Roberts / comedydynamics.com/slutinagoodway
**Sobibor**

Directed by Konstantin Khabenskiy  
RUSSIA, GERMANY, LITHUANIA, POLAND  2018  
110 minutes

**Thursday, March 28**  
8:50 PM  |  Code SOBR28

**Friday, March 29**  
11:10 AM  |  Code SOBR29

When Jewish people first arrived at the train station in the Sobibor Concentration Camp, they were met with fiddle players, warm welcomes, and friendly reassurances they would live and work in dignity. But the reality of what was waiting for them was an entirely different story. Violence, cruelty, and a terrifying lack of humanity would cause unimaginable suffering and loss. Those who survived would endure some of the worst treatment. Based on real events, SOBIBOR portrays the horrific atrocities that took place within one of the largest extermination camps in Poland, as well as the infamous uprising that followed, in which 600 prisoners made a massive escape attempt, killing 11 SS officers in the process. The revolt was led by Soviet officer Alexander Pechersky, who was being held in Sobibor as a prisoner of war. Although any acts of defiance were met with severe and often lethal punishments, enough resilience and hope remained to carry out an impossible plan.  
*(In Russian, German, and Polish with subtitles)*  
— G.S.

**Producers**—Elmira Aynulova, Sergei Bespalov, Gieb Fetisov, Anton Neichel, Ilya Vasiliev, Mariya Zhuromskaya  
**Screenwriting**—Anna Chernakova, Michael Edelstein, Ilya Vasiliev  
**Cinematography**—Ramunas Greicius  
**Editing**—Yuriy Troyanikin  
**Principal Cast**—Konstantin Khabenskiy, Christopher Lambert, Mariya Kochevnikova, Michaelina Olszanska, Philippe Reinhardt, Maximilian Diir

**Print Source**—Samuel Goldwyn Films / samuelgoldwynfilms.com

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**The Song of the Tree**

*(Darak Yry)*  
Directed by Aibek Dairymbekov  
KYRGYZSTAN  2018  
93 minutes

**Sunday, March 31**  
7:25 PM  |  Code SONG31

**Monday, April 1**  
1:55 PM  |  Code SONG01

A mother sings before a sacred tree, praying for fortune for her sons. The youngest, Esen, desires to prove himself and marry Begimai, daughter of the village's Lord. The Lord's chief guard, a scoundrel named Oguz, plots to disgrace Esen so he can marry Begimai himself. The plot succeeds but the lovers flee. They are captured and Esen is beaten and exiled. When the sacred tree is ordered to be cut down for firewood, darkness descends upon their village. While Esen falls under the rough guidance of a wandering hunter with much to teach, his village fills with fear, betrayal, and even murder. Can Esen become a warrior for good in time to save his people and marry the woman he loves? THE SONG OF THE TREE is a story old as time, made new by this remarkable telling. Magnificently filmed in Kyrgyzstan, the story sails along on luscious waves of color interspersed with musical numbers. The rich and exotic setting highlights the darkness and light of this folktale, delivering a treat for lovers of world cinema. *(In Kyrgyz with subtitles)*  
— C.R.

**Producers**—Tolkun Dairymbekova, Andrey Epifanov, Tanya Petrik  
**Screenwriting**—Aibek Dairymbekov, Sadyk Sher-Niyaz  
**Cinematography**—Akbolodov  
**Editing**—Eldiar Madakim, Olga Grinshpun  
**Principal Cast**—Temirlan Smanbekov, Omurbek Izrailov, Saltanat Bakaeva

**Print Source**—cinetrain / songoftree.com

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**Community Partners:**
**Sorry Angel**
(Plaire, aimer et courir vite)
Director: Christophe Honoré
FRANCE 2018
132 minutes

**Thursday, March 28**
8:45 PM | Code SORR28
**Saturday, March 30**
11:00 AM | Code SORR30

Jacques is 35, and the threads of his life are unraveling. His writing career is wobbling, he’s inconvenienced by having custody of his young son, Louis, finances are poor, and living with AIDS is becoming increasingly more challenging. To further complicate matters, while on a trip to Rennes he meets Arthur, a beautiful and much younger man newly acknowledging his sexuality. They quickly fall in love. Arthur is fascinated by Jacques while Jacques is concerned his illness may not allow him enough time to open himself up to happiness. Set in 1993 against the backdrop of the AIDS crisis in Paris, SORRY ANGEL is a compassionate and erotic meditation on the methods of survival we choose in times of crisis. Jacques knows his life is a muddle with limited time remaining to repair it. He must decide if Arthur will bring joy into his life, or if he is just another way to outrun mortality. SORRY ANGEL pulls you deeply into their heartbreaking and romantic tale as it wakes the angels in us all. (In French with subtitles) —C.R.

Producers—Philippe Martin, David Thion  
Screenwriting—Christophe Honoré  
Cinematography—Remy Chevrin  
Editing—Chantal Hymans  
Principal Cast—Vincent Lacoste, Pierre Deladonchamps, Denis Podalydès, Adèle Wismès  
Print Source—Strand Releasing / strandreleasing.com

**Soyalism**
Directed by Stefano Liberti, Enrico Parenti
ITALY 2018
65 minutes

**Tuesday, April 2**
2:05 PM | Code SOYA02
**Wednesday, April 3**
2:25 PM | Code SOYA03
**Thursday, April 4**
6:15 PM | Code SOYA04

What was once a thriving, profitable industry for small, independent hog farmers across the country, has now fallen victim to a corporate takeover. In the 1990s, 90% of hog farms disappeared in the U.S., succumbing to buyouts from American-made Smithfield Foods, whose industrialized factory systems replaced the family farmer. When Smithfield was acquired by WH Group of China, the ripple effects were felt worldwide. SOYALISM starts locally in North Carolina, where acres of lagoons full of hog waste threaten the community’s coastal water sources. South of the border, soybean plantations in Brazil replace family farms—and swaths of the Amazon Rainforest—to provide feed for the growing number of livestock. Across the ocean, even Mozambique, whose tropical climate is less-than-ideal for farming soybeans, joins the charge to fuel China’s growing consumption of meat products. An eye-opening documentary exposing the shocking global impacts of agribusiness and overpopulation, SOYALISM illustrates the detriment to local residents, communities, and our environment when corporate greed sits at the top of the food chain. (In English, Chinese, and Portuguese with subtitles) —A.B.

Producers—Stefano Liberti, Enrico Parenti  
Cinematography—Enrico Parenti  
Editing—Erika Manoni  
Print Source—Java Films / javafilms.tv

Community Partner:
Storm Boy
Directed by Shawn Seet
AUSTRALIA 2018
98 minutes

Friday, March 29
4:25 PM  |  Code STOR29
Saturday, March 30
2:25 PM  |  Code STOR30

Based on a 1966 novella, STORM BOY introduces us to Mike Kingley, a retired Australian property mogul. Mike's son-in-law, Malcolm, who is now in charge of the family business, is about to sell precious bushland to a mining company—a decision that's angered Mike's teenage activist granddaughter, Maddie. The area in question is where Mike grew up, living off the grid with his misanthropic father. With talk of the land being destroyed, Mike begins to have visions about his long forgotten childhood, which he recounts to a wonderstruck Maddie. Young Mike rescued and trained three orphaned pelicans, who amusingly exhibited humanlike behavior. His father eventually forced him to return them to the wild, but his loyal favorite, Mr. Percival, came back. His exhilarating adventures with this remarkable creature are spellbinding. For such an isolated child, the bird was a lifesaver—both figuratively and literally. Will Mike's memories of Mr. Percival inspire him to stop Malcolm? STORM BOY is really two simultaneous stories: the magical bond between a precocious boy and his sweet bird, and a pensive old man finally embracing his unique roots. —E.F.

Producers—Michael Boughen, Matthew Street  Screenwriting—Justin Monjo, Colin Thiele  Cinematography—Bruce Young  Editing—Denise Haratzis
Principal Cast—Jai Courtney, Geoffrey Rush, David Gulpilil, Finn Little, Erik Thomson, Luca Asta Sardelas, Morgana Davies, Trevor Jamieson
Print Source—Good Deed Entertainment / gooddeedentertainment.com

Starfish
Directed by A.T. White
USA, UNITED KINGDOM 2018
99 minutes

Friday, April 5
2:10 PM  |  Code STAR05
Saturday, April 6
7:35 PM  |  Code STAR06

Grief takes all forms, and for Aubrey Parker the debilitating process has only just begun. Her best friend, Grace, has just passed, and the pain feels insurmountable. After confining herself to Grace’s apartment, trapped in a haze of heartache, Aubrey begins communicating with a mysterious voice on the other end of a CB radio left on Grace’s nightstand. The radio’s powerful signal, she learns, is the only way to deter the horrific creature outside, who is relentlessly bashing itself against the apartment window. Aubrey fears this persistent beast and falls in and out of terrifying dreams, unable to separate her nightmares from reality. Stricken with immense sadness, Aubrey must find it within herself to search for a series of mix tapes Grace carefully left behind in order to save the world from this deadly threat. Set to an eclectic indie soundtrack, STARFISH portrays visceral emotion through dramatic imagery, providing a raw glimpse into the depths of grief and healing. —A.B.

**Stress**

Directed by Florian Baron  
GERMANY, USA 2018  
83 minutes

Tuesday, April 2  
8:55 PM | Code STRE02

Wednesday, April 3  
6:20 PM | Code STRE03

Thursday, April 4  
2:20 PM | Code STRE04

Four post-9/11 veterans are home in Pittsburgh attempting to settle into a new normal with active duty behind them. STRESS takes us to the working-class neighborhoods of the Steel City to document the lives of these brave men and women who saw a lifetime’s worth of combat fighting for our country in Afghanistan. With their backs to the camera or shown discreetly going about their day, each vet shares their commentary of what motivated them to join the service, the grueling experiences of war, and their longing to find a new purpose and identity as civilians. War has changed them forever. Yet perhaps the harder battlefield is back here at home, where they struggle to relate to loved ones, manage symptoms of PTSD, and assimilate to an otherwise safe environment that still keeps them in a dangerous state of high alert. Profoundly honest and conflicted, STRESS targets public perceptions of servicemen and women, an astounding veteran suicide rate, and the resilience of our vets in their fight to find peace. —A.B.

Producers—Florian Baron, Hubert Burkert  
Cinematography—Johannes Waltermann  
Editing—Clemens Walter  
Print Source—Machintosh Filmproduktion / florianbaron.com

**Styx**

Directed by Wolfgang Fischer  
GERMANY, AUSTRIA 2018  
94 minutes

Thursday, April 4  
9:30 PM | Code STYX04

Saturday, April 6  
2:35 PM | Code STYX06

Sunday, April 7  
4:45 PM | Code STYX07

Rieke, an experienced emergency doctor, embarks on a solo sailing journey from Gibraltar to Ascension Island, settled halfway between the distant coasts of Brazil and Africa. During quiet seas Rieke pores over detailed maps and guide books of the island’s fabricated jungle designed by Charles Darwin, emerging from the unforgiving waters of the Atlantic Ocean. After Mother Nature delivers a relentless storm, Rieke awakens in an exhausted stupor to find a large ship bobbing in the distance. The boat is unreachable by radio communication, but a closer look shows the stranded passengers on board are in real danger. Alone at sea, Rieke faces a life-or-death decision: await help that may never come, or trust her human instinct to try and save as many people as she can before it’s too late. An ominous ode to Darwin’s “survival of the fittest,” STYX dives into murky ethical waters that leave you gasping for your next breath. *(In English, German, and Swahili with subtitles)* —A.B.

Producers—Marcos Kantis, Martin Lehwald, Michal Pokorny  
Screenwriting—Wolfgang Fischer, Ika Künzel  
Cinematography—Benedict Neuenfels  
Editing—Monika Willi  
Principal Cast—Susanne Wolff, Gedion Oduor Wekesa  
Print Source—Film Movement / filmmovement.com

Sponsored by:

Thomas J. Coltman Foundation

Community Partner:

HandOn
The Sweet Requiem
(Kyoyang Ngarmo)
Directed by Ritu Sarin, Tenzing Sonam
INDIA, USA 2018
93 minutes

Thursday, March 28
6:00 PM | Code SWE28

Friday, March 29
12:00 Noon | Code SWE29

THE SWEET REQUIEM opens with a shocking scene: a traveler trudging through desolate, snow-covered mountains is shot and killed, stunning a young girl in the hiking party. Things don’t get clearer as the movie continues. Twenty-something Dolkar, an esthetician living in modern-day Delhi, shadows a mysterious Tibetan refugee, who keeps dialing a disconnected phone number. But through a combination of flashbacks and a contemporary narrative, the plot starts falling into place. Dolkar is also Tibetan, and she was the little girl caught in the gunfire, as her parents risked a harrowing Himalayan journey to give her a better life in India. The man she’s currently following is actually someone she encountered on that trip, which dredges up distressing memories. Actress Tenzin Dolker portrays Dolkar with nuance and grace, especially as these upsetting revelations accumulate and inflict more emotional anguish. But while THE SWEET REQUIEM illustrates how difficult it is to escape from the past, the film also underscores how cathartic it can be to embrace pain—and transform it into forgiveness. (In English and Tibetan with subtitles) —A.Z.

Producers—Ritu Sarin, Shrihari Sathe Screenwriting—Tenzing Sonam Cinematography—David McFarland Editing—Jabeen Merchant Principal Cast—Tenzin Dolker, Jampa Kalsang Print Source—Dialectic / dialectic.nyc

Teen Spirit
Directed by Max Minghella
UNITED KINGDOM 2018
92 minutes

Friday, April 5
9:20 PM | Code TEEN05

Saturday, April 6
4:10 PM | Code TEEN06

Seventeen-year-old Violet (Elle Fanning) almost always walks around her small town wearing headphones, drowning out her mundane life with pop songs and dreams of becoming a singer. As the daughter of Polish immigrants, including a strict and religious mother, Violet often feels isolated and outcasted by her peers. But when she enters a local singing competition, Violet’s shy exterior melts away, and she becomes a real star as soon as she steps onstage. With the help of Vlad, an ex-opera star and unlikely mentor, Violet may just become the new face of young talent in the UK. As each round of the competition gets more and more competitive, Violet must find her authenticity and let it shine through her performances. In TEEN SPIRIT, Elle Fanning is all grown up and has an incredible voice to show for it. An inspiring story set to an upbeat soundtrack, TEEN SPIRIT will have you dancing in your seat. (In English and Polish with subtitles) —G.S.

Producer—Fred Berger Screenwriting—Max Minghella Cinematography—Autumn Durald-Arkapaw Editing—Cam McLauchlin Principal Cast—Elle Fanning, Rebecca Hall, Zlatko Buric Print Source—Bleecker Street Media / bleeckerstreetmedia.com
**Them That Follow**

Directed by Britt Poulton, Dan Madison Savage  
USA  2019  
98 minutes

**Thursday, March 28**  
8:25 PM  |  Code THEM28

**Saturday, March 30**  
4:45 PM  |  Code THEM30

Tucked away in the mountains of Appalachia, Mara’s isolated community is completely centered around the church…the kind of fundamentalist church that involves speaking in tongues and handling venomous snakes during sermons. As the preacher’s daughter, Mara (Alice Englert) is seen as a prime example of purity in her religious society…but Mara has a secret that might tear her town apart. Though she’s committed to marrying a devout and well-respected Garrett, her heart lies with her childhood sweetheart, Augie (Thomas Mann), who has strayed from the church. Though Mara has always placed her faith in God’s plan, as her own life starts to unravel, she begins to question the morality of what she’s been taught. Featuring an incredible cast including Olivia Colman and Walton Goggins, with a surprisingly serious role played by Jim Gaffigan, THEM THAT FOLLOW is a captivating drama exploring blind faith and its dangerous consequences. —G.S.

**Producers**—Bradley Gallo, Michael A. Helfant, Gerard Butler, Alan Siegel, Danielle Robinson  
**Screenwriting**—Britt Poulton, Dan Madison Savage

**Cinematography**—Brett Jutkiewicz  
**Editing**—Joshua Raymond Lee  
**Principal Cast**—Olivia Colman, Kaitlyn Dever, Alice Englert, Jim Gaffigan, Walton Goggins, Thomas Mann

**Print Source**—The Orchard / theorchard.com

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**The Third Wife**

Directed by Ash Mayfair  
VIETNAM  2018  
94 minutes

**Tuesday, April 2**  
6:40 PM  |  Code THIR02

**Friday, April 5**  
3:45 PM  |  Code THIR05

**Saturday, April 6**  
10:30 AM  |  Code THIR06

Fourteen-year-old May has just become the third wife of a wealthy landowner, bringing much favor to her family. It is 19th century Vietnam and bearing children, preferably boys, remains the sole purpose of a woman of the era. Under the caring guidance of her two fellow mistresses, or sisters, May’s childhood is fast-tracked when she becomes pregnant. As she anxiously awaits the birth of her child with both joy and trepidation, May takes note of the world around her. Love and loss. Forbidden affairs. Entangled family boundaries. Suppressed desires in a culture where honor, above all else, defines your worth. Although May experiences blissful moments of happiness, she must consider if they are enough to outweigh her inevitable future and what it will mean for her baby. Set in the tranquil serenity of rural Vietnam, THE THIRD WIFE depicts the silent, painful sacrifices women make for the sake of their families’ patriarchal traditions. (In Vietnamese with subtitles) —A.B.

**Producers**—Trần Thị Bích Ngọc, Ash Mayfair  
**Screenwriting**—Ash Mayfair

**Cinematography**—Chananun Chotrungroj  
**Editing**—Julie Bésiau  
**Principal Cast**—Trần Như Tuyết, Mai Thu Huong, Nguyễn Phương Trà My, Nguyễn Nhữ Quỳnh, Lê Vũ Long

**Print Source**—Film Movement / filmmovement.com

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**Sponsored by:**

SAGINDIE

Be Independent. Act Professional.
This Changes Everything
Directed by Tom Donahue
USA 2018
97 minutes

Tuesday, April 2
2:35 PM | Code THIS02
Wednesday, April 3
7:20 PM | Code THIS03

Of the top 100 grossing films of 2017, 90% were directed by men. Of those films, male characters received twice as much screen time as female characters. These statistics are probably not surprising to any woman who has worked in the film industry; but for the rest of us, those are shocking numbers. So how did we get here? If women make up 50% of the human population, then why are we so underrepresented? Why aren’t our stories being told? Providing the answers to these questions and many more, THIS CHANGES EVERYTHING is an enlightening, highly informative, and deeply moving documentary about sex discrimination and the #MeToo Movement in Hollywood. Recognizing that sexual harassment and abuse are byproducts of employment inequality, several brave women are pushing back and uniting to say enough is enough. Subjects of the film include Gena Davis, Meryl Streep, Natalie Portman, Taraji P. Henson, Reese Witherspoon, and Cate Blanchett—just to name a few. And if these star appearances aren’t enough to grab your attention, the cold hard facts of gender discrimination will. —G.S.

Producers—Ilan Arboleda, Kerianne Flynn, Tom Donahue
Cinematography—Stefano Ferrari
Editing—Jasmin Way
Print Source—Good Deed Entertainment / gooddeedentertainment.com

To Kid or Not to Kid
Directed by Maxine Trump
USA 2018
76 minutes

Saturday, March 30
12:00 Noon | Code TOKD30
Sunday, March 31
4:50 PM | Code TOKD31

Maxine Trump spent her youth backpacking around the world, working jobs that allowed for travel and adventure and making films along the way. Now in her 40s, with her biological clock ticking, Maxine is turning the camera on herself to answer the age-old question, TO KID OR NOT TO KID… a query more and more women are considering in the modern age. In her profoundly intimate documentary, Maxine consults many women about this life-altering and highly personal decision; some who have kids, some who want kids, some who don’t want kids... even some who regretted having kids. Challenging societal norms, the raw honesty captured in this film helps dispel myths that women can’t be happy without children, or that there’s something wrong with a woman who chooses not to start a family. Will Maxine decide to procreate or will she “come out” to her family and friends as a woman who doesn’t want children? Find out in TO KID OR NOT TO KID. —G.S.

Producers—Maxine Trump, Josh Granger
Editing—Maxine Trump, Josh Granger
Print Source—Helpman Productions / tokidornottokid.com

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Bella in women
**The Tobacconist**
(Der Trafikant)
Directed by Nikolaus Leytner
AUSTRIA, GERMANY 2018
108 minutes

**Wednesday, April 3**
6:55 PM  |  Code T0BA03

**Thursday, April 4**
1:50 PM  |  Code T0BA04

When 17-year-old Franz is sent to Vienna to apprentice for a tobacconist, he has a lot to learn... not just about tobacco, but also about life in the big city and the transition from childhood to manhood. Franz is in luck after he meets Sigmund Freud (Bruno Ganz), a regular customer in the tobacco shop. And who better to help a boy on his life's journey? As Franz and Freud form a friendship, Freud gives the young man advice about women, heartbreak, psychology, and the vivid dreams that haunt Franz at night. But on the brink of the Nazis' arrival in Austria, with a rapidly changing political and social climate, the challenges Franz faces will become much bigger, and tremendously more dangerous. Based on the international bestseller by Robert Seethaler, THE TOBACCONIST is a beautiful and heart-breaking story of friendship, romance, resistance, and bravery. *(In German with subtitles)* —G.S.

**Producers**—Dieter Pochlatko, Jakob Pochlatko, Ralf Zimmermann  
**Screenwriting**—Klaus Richter, Nikolaus Leytner  
**Cinematography**—Hermann Bunzendorfer  
**Editing**—Bettina Mazakarin  
**Principal Cast**—Bruno Ganz, Johannes Krisch, Regina Fritsch, Emma Dragunova, Simon Morze  
**Print Source**—Menemsha Films / menemshafilms.com

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**Toman**
Directed by Ondřej Trojan
CZECHIA 2018
144 minutes

**Friday, April 5**
9:10 AM  |  Code T0MA05

**Sunday, April 7**
3:35 PM  |  Code T0MA07

The year is 1945 and World War II has just ended. Hundreds of thousands of Eastern European Jews who have survived the Holocaust are now refugees, flooding the borders of neighboring countries and often being turned away. At the same time, Zdeněk Toman, the son of a Hungarian Jewish family, is making a name for himself in national politics in Czechoslovakia. After working his way up as a bureaucrat for the Communist Party (through questionable means), he becomes head of the Czechoslovak Foreign Intelligence. With his power and influence, Toman would go on to create safe passage for more than 200,000 Jewish refugees through Czechoslovakia. TOMAN is a historical drama based on the real life of the “Czech Schindler,” an imperfect and complicated man who remains a controversial figure in his country’s history. Along with telling his story, TOMAN sheds light on a messy and often overlooked part of history: the years immediately following World War II and its lasting impacts on Europe and the world. *(In Czech with subtitles)* —G.S.

**Producer**—Ondřej Trojan  
**Screenwriting**—Zdenka Simandlova, Ondřej Trojan  
**Cinematography**—Tomáš Sykel  
**Editing**—Vladimír Barák  
**Principal Cast**—Jiří Macháček, Katerina Winterová, Kristýna Boková  
**Print Source**—Menemsha Films / menemshafilms.com

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Community Partner:  
**Czechoslovak Society of Arts and Sciences**
The Tomorrow Man
Directed by Noble Jones
USA 2018
94 minutes

Friday, April 5
7:10 PM | Code TMAN05

Sunday, April 7
2:25 PM | Code TMAN07

The end is near, and Ed is more than prepared. When not lecturing his son, Brian, about the obvious warning signs of the world’s looming demise, Ed keeps apprised of the evening news and imparts his wisdom on keen listeners in online chat rooms. During one of his daily visits to the local grocery store, where he steadily builds his inventory of batteries and canned tuna, Ed meets Ronnie, an endearing woman whom he is convinced is a fellow prepper. Although Ed and Ronnie both tend to keep to themselves, the pair hits it off and an affectionate romance begins. As the couple grows closer, they allow one another into their guarded lives, attempting to make room for love among their mounting collection of belongings. With impressive performances and undeniable chemistry between the film’s leads, John Lithgow and Blythe Danner, THE TOMORROW MAN illustrates a couple’s stronghold on sorrows of the past and worries of the future, which they must set aside to live for today. — A.B.

Producers—Luke Rivett, Nicolaas Bertelsen, James Schamus, Tony Lip
Screenwriting—Noble Jones
Cinematography—Noble Jones
Editing—Zimo Huang
Principal Cast—John Lithgow, Blythe Danner, Derek Cecil, Katie Aselton, Sophie Thatcher, Eve Harlow
Print Source—Bleecker Street Media / bleeckerstreetmedia.com

Too Late to Die Young
(Tarde Para Morir Joven)
Directed by Dominga Sotomayor
CHILE, BRAZIL, ARGENTINA, NETHERLANDS, QATAR 2018
110 minutes

Sunday, March 31
4:40 PM | Code TOOL31

Monday, April 1
7:00 PM | Code TOOL01

Set in Chile in the summer of 1990, TOO LATE TO DIE YOUNG follows three youths grappling with growing pains. Their parents are creative outcasts who have chosen to live off the grid in a hippie commune. The kids, however, aren’t thrilled with their parents’ choice to eschew electricity and other modern conveniences. Sofia is 16 and much more mature than her friend Lucas. While she’s desperately trying to earn the attention of an older man, Lucas is struggling to manage his own feelings for her. Sofia is becoming more restless by the day and is working on a plan to move to the city. There’s also Clara, who’s several years younger, new to the community, and heartbroken over the disappearance of her dog. Though the kids’ problems are different, there’s a shared experience in coming to terms with life’s disappointments. The unpleasant obstacles they face will remove the protective shroud of innocence from their childhood. Beautifully shot and impressively acted, Dominga Sotomayor’s film adeptly captures the intense disarray of adolescence. (In Spanish with subtitles) — E.F.

Producers—Omar Zúñiga, Sophie Mas, Daniel Pech
Screenwriting—Dominga Sotomayor
Cinematography—Inti Briones
Editing—Catalina Marin Duarte
Principal Cast—Demian Hernández, Antar Machado, Magdalena Tóthori, Matías Oviedo, Andrés Alliaga, Antonia Zegers
Print Source—KimStim / kimstim.com
Touch Me Not
Directed by Adina Pintilie
ROMANIA, GERMANY, CZECHIA, BULGARIA, FRANCE 2018
125 minutes

Tuesday, April 2
9:40 PM | Code TOUC02
Wednesday, April 3
4:15 PM | Code TOUC03

“Freedom is a hell of a quest,” says Laura to the omnipresent director who hovers throughout this film about a film. Dancing between fiction and documentary, TOUCH ME NOT is an intentionally provocative exploration of three people looking to shatter their personal barriers to intimacy and love. Laura is repulsed by touch and uses various ways to battle this, including a hermaphrodite prostitute, a call boy, and a primal scream therapist. Tomas works with Christian, a man with severe physical challenges who fearlessly seeks to celebrate his unique body while Tomas seems trapped within his more conventional one. Each of them is filmed with an extraordinary intimacy and detail that may discomfort some viewers. They speak openly to us of their journey, allowing us to share at very close proximity both their emotional and physical nakedness. TOUCH ME NOT eschews conventional taboos, inviting us into a controversial, powerful, and ultimately liberating look for self-acceptance and love. Explicit and startling, this is a truly unique cinematic experiment. (In English and German with subtitles) —C.R.

Producers—Bianca Oana, Philippe Avril, Adina Pintilie
Screenwriting—Bianca Oana, Philippe Avril, Adina Pintilie
Cinematography—George Chiper-Lillemark
Editing—Adina Pintilie
Print Source—Kino Lorber / kinolorber.com

The Tower
Directed by Mats Grorud
NORWAY, SWEDEN, FRANCE 2018
80 minutes

Sunday, March 31
4:00 PM | Code TOWE31
Monday, April 1
12:00 Noon | Code TOWE01
Tuesday, April 2
4:45 PM | Code TOWE02

Although bright, curious, 11-year-old Wardi enjoys life in the refugee camp—a place that has been home to three generations of her family before her—she knows little of her relatives’ past. On May 15, 1948, Wardi’s great-grandfather, Sidi, was among the two-thirds of Palestinians displaced from their homes as a result of al Nakba, or The Catastrophe, after the state of Israel was created. More than 70 years later, these families are still living as refugees all across the globe. After spending time with Wardi and her family in their camp in Lebanon, director Mats Grorud was inspired to share their remarkable stories in THE TOWER. A creative twist on a traditional documentary, the family’s memories and accounts of life in a refugee camp unfold with imaginative animation through the eyes of Wardi in the midst of her family’s tragic past and uncertain future. Powerful, eye-opening, and unforgettable, THE TOWER reveals the unbelievable resilience of a family and the unwavering hope of a child. (In English) —A.B.

Producers—Frode Søbstad, Patrice Nezan, Laurent Versini
Screenwriting—Mats Grorud, Trygve Allister Diesen, Ståle Stein Berg
Cinematography—Sara Sponga, Nadine Buss
Editing—Silje Nordseth, Carsten Meinich, Anders Bergland, Margrete Vilhjem
Print Source—Jour2fete / jour2fete.com
Transit

Directed by Christian Petzold
GERMANY, FRANCE  2018
101 minutes

Saturday, March 30
8:50 PM  |  Code TRAN30
Sunday, March 31
1:30 PM  |  Code TRAN31

When resourceful German refugee Georg acquires the correspondence and papers of a noted writer who committed suicide, he has no idea how complicated his life is about to become. Based on Anna Seghers’ 1942 novel, Transit, this suspense-filled film follows Georg as he escapes to Marseilles and takes on the author’s identity. As he dodges German troops sweeping into France, he crosses paths with a variety of elusive characters, including a deaf woman and her spirited son, Driss, a mercurial, mistrustful doctor panicked about the growing conflict, and the dead writer’s wife, Marie, a melodramatic figure whose intentions are never quite clear. Such ambiguity also permeates TRANSIT’s setting—although ostensibly about World War II-inspired events, the film possesses a modern sheen that adds intriguing depth—and plot twists that wrestle with the slippery nature of reality and personal ethics when survival is at stake. However, TRANSIT’s violent political backdrop is portrayed with gripping realism, lending tension and desperation to Georg’s encounters and eventual sacrifices. (In German and French with subtitles) —A.Z.


This film is presented in loving memory of JACK DOBBS.

Tre Maison Dasan

Directed by Denali Tiller
USA  2018
94 minutes

Saturday, March 30
1:50 PM  |  Code TREM30
Sunday, March 31
4:15 PM  |  Code TREM31

Tre, Maison, and Dasan are all very different from one another. Tre, 13, is a rebellious and defiant aspiring rapper. Maison, 11, is a precocious and energetic young man whose vocabulary far exceeds that of most preteens. And Dasan, six, is a sweet and tender-hearted boy who is often shy in front of the camera. What unites Tre, Maison, and Dasan is that each of them has a parent in prison… and they are not alone. Currently, one in 14 children in the United States have an incarcerated parent. Providing insight into the many childhoods marked by the criminal justice system, TRE MAISON DASAN follows the lives of these boys and explores the empty spaces that remain when a parent goes to prison. Both poignant and insightful with its fly-on-the-wall approach, this documentary shows that when mothers and fathers serve long sentences, it is not only the perpetrators who are punished. —G.S.

Producers—Rebecca Stern, Denali Tiller, Jon Gourlay  Cinematography—Jon Gourlay  Editing—Carlos Rojas  Print Source—Shine Global / shineglobal.org

Community Partner:

I RT
**The Troubleshooter**

(Roulez jeunesse)

Directed by Julien Guetta

FRANCE 2018

84 minutes

**Monday, April 1**

5:00 PM | Code TROU01

**Tuesday, April 2**

6:20 PM | Code TROU02

At 43 years old, Alex isn’t exactly a pillar of maturity. Despite denying he lives with his mom, he basically does—he lives in her storage shed. His mother also happens to be his boss, as he operates a tow truck for their family-owned auto repair shop. She had planned to pass the business to Alex, but as she nears retirement, she’s having second thoughts. “Responsible” isn’t a word his friends, family, or (especially) girlfriends would ever use to describe him. But a strange and unexpected twist of fate will offer him a chance to prove everyone wrong. After an awkward one-night stand, Alex wakes up to find his hookup has disappeared, leaving him alone with her three children, who seem unfazed. This isn’t the first time she’s abandoned them, but it could be the last. While sorting it out with authorities, Alex forms a bond with these dysfunctional, loveable kids, who face separation in a flawed foster care system. If ever there was a time for him to man up, this is it. THE TROUBLESHOOTER is a delightfully hilarious and incredibly touching comedy-adventure that will warm your hearts.

(In French with subtitles) — E.F.

**Producers**

~Toufik Ayadi, Christophe Barral, Edouard Weil

**Screenwriting**

~Julien Guetta, Dominique Vaumard

**Cinematography**

~Benjamin Roux

**Principal Cast**

~Eric Judor, Laure Calamy, Brigitte Roüen

**Print Source**

~Le Pacte / le-pacte.com

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**Trust Machine: The Story of Blockchain**

Directed by Alex Winter

USA 2018

84 minutes

**Monday, April 1**

6:45 PM | Code TRUS01

w/FilmForum

**Tuesday, April 2**

9:45 PM | Code TRUS02

You may have heard the term cryptocurrency by now, but unless you’re a techie, you might be wondering how it works or what it’s even for. You’re not alone. Luckily, TRUST MACHINE: THE STORY OF BLOCKCHAIN—narrated by award-winning actress Rosario Dawson—serves to sort through the confusion. This well-researched documentary chronicles the incredible rise of Bitcoin, an internet currency based on a concept known as a blockchain. Using cryptography, the information contained in records (a.k.a. “blocks”) is resistant from modification or hacking. Money isn’t the only thing this technology can be used for. The film profiles start-ups that are applying it to social causes, medical records, identification purposes, copyright claims, and even voting. While this all sounds very promising, there are still many skeptics. Some simply find it too complex and/or view it as a sly tool for criminals. Others could be rendered obsolete if blockchains replace existing infrastructure. Is the opposition for self-preservation, or are they right in characterizing cryptocurrency as an overhyped Ponzi scheme? Get the facts and decide for yourself after watching this compelling explanation of a misunderstood modern technology. — E.F.

**Producers**

~Kim Jackson, Geoffrey J Clark

**Cinematography**

~Anghel Deca

**Editing**

~Tim Strube

**Print Source**

~Breaker / breaker.io

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FreshWater

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**The Unthinkable**  
(Den blomster tid nu kommer)  
Directed by Crazy Pictures  
SWEDEN  2018  
129 minutes  

**Monday, April 1**  
11:25 AM  |  Code UNTK01

**Wednesday, April 3**  
1:35 PM  |  Code UNTK03

**Thursday, April 4**  
9:40 PM  |  Code UNTK04

When catastrophe strikes, life collapses quickly. As a child, Alex experiences his family’s collapse on Christmas Day when his father begins to collapse into paranoia and conspiracy theories. Years later, his country starts collapsing after a terrorist bombing, which kills his mother. Home for the funeral, Alex is about to confront personal demons when a series of terrifying attacks occur, and the government unravels as it becomes clear that Sweden is under military and chemical attack from an unknown enemy. Now Alex and his estranged father, along with their town, are fighting to survive. But against whom? THE UNTHINKABLE examines all levels of unimaginable crisis: the deeply personal, the communal, and the national. The horror begins to escalate and nobody knows why, making THE UNTHINKABLE one hell of an insane ride. It is a cinematic runaway train that covers dramatic miles of track, veering wildly in unexpected directions. Stylish and relentless, this is a nightmare look at what can happen in unstable times. Brace yourselves, film lovers, and make sure to stay out of the rain! *(In Swedish with subtitles)* —C.R.

**Producer**—Crazy Pictures  
**Screenwriting**—Crazy Pictures, Christoffer Nordenrot  
**Cinematography**—Crazy Pictures  
**Editing**—Crazy Pictures  
**Principal Cast**—Christoffer Nordenrot, Jesper Bankelius, Lisa Henni, Pia Halvorsen  
**Print Source**—Crazy Pictures / crazypictures.se

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**Very Senior—Attitude is Everything**  
(Gestorben wird Morgen)  
Directed by Susan Gluth  
GERMANY  2018  
75 minutes  

**Thursday, April 4**  
4:25 PM  |  Code VERY04

**Friday, April 5**  
11:40 AM  |  Code VERY05

**Saturday, April 6**  
12:40 PM  |  Code VERY06

Regardless of who or what you are, we all have one thing in common: we age. How we age is where the differences lie. Welcome to Sun City, Arizona, the first retirement community of its kind in the world for people 55 or older. There are golf courses, extra wide streets, and amenities all geared to an aging but active population. VERY SENIOR—ATTITUDE IS EVERYTHING introduces us to some of the residents. Unflinchingly staring mortality in the face, this group of men and women are mostly too busy living to be bothered much about dying. There are elaborate Broadway-style shows to produce, golf to play, sex to be had, and hobbies to pursue. There is even a senior punk band named One Foot In The Grave, whose members perform their hit, *Menopause*, for you. In short, this is the stuff of life. While the sad realities of aging are present here, so is an uplifting defiance towards them. This documentary is an eye-opener for those who foolishly think “old” means “over.” —C.R.

**Producer**—Susan Gluth  
**Cinematography**—Susan Gluth  
**Editing**—Xavier Box, Susan Gluth  
**Print Source**—Magnetfilm GmbH / magnetfilm.de

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**Village Rockstars**  
Directed by Rima Das  
**INDIA 2017**  
87 minutes  

**Saturday, April 6**  
12:35 PM | Code VILL06  

**Sunday, April 7**  
1:45 PM | Code VILL07  

Dhunu doesn’t behave like the other girls in her village. She climbs trees, runs barefoot, and hangs out with boys instead of girls… something that often gets her scolded by neighbors and elders. Unconcerned with her reputation, Dhunu continues to meet her friends each day after school. Together, they create fake instruments out of styrofoam and form their very own fantasy rock band. After seeing a comic strip portraying kids in a band with real instruments, Dhunu begins to dream of ditching the fantasy band to form a real band and starts working to save money for a guitar. But growing up in poverty in rural India poses big challenges when trying to assemble a rock band. Despite the obstacles, Dhunu forges ahead with optimism and resilience. Capturing the sweet innocence of childhood dreams, VILLAGE ROCKSTARS follows Dhunu’s journey in this tender coming-of-age story. Beautifully immersive, VILLAGE ROCKSTARS creates a world so authentic, it often feels like an observational documentary rather than a narrative film. *(In Assamese with subtitles)—G.S.*

India’s Best Foreign Language Oscar submission

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**Volcano**  
*(Vulkan)*  
Directed by Roman Bondarchuk  
**UKRAINE, GERMANY 2018**  
106 minutes  

**Monday, April 1**  
9:05 PM | Code VOLC01  

**Thursday, April 4**  
2:15 PM | Code VOLC04  

**Sunday, April 7**  
11:00 AM | Code VOLC07  

With a car full of disgruntled colleagues, Lucas travels through southern Ukraine on a mission for the OSCE (Organization for Security and Co-operation in Europe) and finds himself stranded on the rural backroads of Beryslaw. Thanks to some friendly strangers, he hitchhikes his way to find help, suspecting the police in these parts may be on the wrong side of the law. The way of life for his new companions, Vova (a middle-aged man with his sights set on a new metal detector), and his free-spirited daughter, Marushka, seems mundane yet carefree. With military tanks cruising the desolate land, days with Vova and Marushka become Lucas’s informal safety net. As he attempts to find help and return to his normal life, this new version of unofficial anarchy feels both chaotic and intriguing. As each quirky, dangerous turn of events unfolds, VOLCANO delivers unexpected themes of sullen contemplation, subtle romance, and a vague humor that erupt at just the right time. *(In English and Ukrainian with subtitles)—A.B.*

Producer—Olena Yershova  
Screenwriting—Alla Tyutyunnik, Roman Bondarchuk, Dar’ya Averchenko  
Cinematography—Vadim Ilkov  
Editing—Mykola Bazarkin, Heike Parplies  
Principal Cast—Serhiy Stapanovsky, Viktor Zhdanov, Krystyna Deilyk  
Print Source—Pluto Film / plutofilm.de  

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Sponsored by:  
Media Partner:  
Community Partners:  
HathawayBrown  
India  
Children’s Museum Cleveland  
Asian Cleveland
Waiting for the Punchline

Directed by Mat Hames
USA 2019
76 minutes

Saturday, April 6
9:00 PM | Code PUNC06
Sunday, April 7
12:00 Noon | Code PUNC07

Although nothing can seem more terrifying than comedy, Nick Scarpino, an established podcaster in San Francisco, is pursuing his dream of becoming a stand-up comedian. His goal, like that of other aspiring comics, is to land a spot at the Punchline, San Francisco’s oldest and most prestigious comedy club. The road there winds over years of seedy open-mike clubs, humiliating failures, sacrifices, and self doubt. WAITING FOR THE PUNCHLINE is an endearing and honest documentary of Nick’s journey. Nick is an affable guy who is willing to do whatever it takes to earn his audience’s love. Along the way we meet Nick’s fellow comics and watch them in performance, sharing their successes and failures. WAITING FOR THE PUNCHLINE is a rare look behind the curtain at the people who want to make us laugh and the personal cost and pain they bear to make strangers smile. These are lovable folk you’ll root for, even if you won’t always laugh at them, as they take on the serious task of being funny. —C.R.

Producers—Matt Hullum, Burnie Burns, Doreen Copeland, Hannah McCarthy, Beth Hames Cinematography—Brian Nelligan Editing—Dan Hirons, Joe Ash
Print Source—Rooster Teeth / roosterteeth.com

Walking On Water

Directed by Andrey Paounov
USA, ITALY 2018
100 minutes

Thursday, April 4
2:25 PM | Code WALW04
Saturday, April 6
12:25 PM | Code WALW06

In the 1970s, environmental artist, Christo, and his wife, Jeanne-Claude (both born on the same day in the same year), conceived a project called Floating Piers. For various reasons, the project never went forward. After Jeanne-Claude’s death in 2009, Christo decided to make their project a reality. He would craft a massive floating segmented bridge, covered in golden fabric, across Lake Iseo in Italy. For 16 days, people would connect profoundly with nature and have the experience of WALKING ON WATER. This documentary does far more than detail the intense mechanics and political maneuvering of bringing Christo’s vision into being. It is an unfiltered look into the soul of an artist whose passions are as elemental as the waters and weather that constantly challenge the project. As the opening day approaches, issues of crowd control, brutal storms, and inept politicians begin to pale next to the volcanic force that is Christo. WALKING ON WATER brilliantly captures this amazing creative feat and the extraordinary creative mind behind it. (In English and Italian with subtitles) —C.R.

Print Source—Kino Lorber / kinolorber.com
**Watermark**

Directed by Jennifer Baichwal, Edward Burtynsky  
CANADA  2013  
92 minutes

**Thursday, March 28**  
4:15 PM  |  Code WATE28

**Friday, March 29**  
12:10 PM  |  Code WATE29

Water. One of the most powerful forces of nature. Our most valuable resource. We need water. We are water. Since the birth of civilization, humans have harnessed water for our survival and benefit, but never before have we seen the natural flow of water disrupted on such a massive scale. Agriculture, industry, waste, depleted aquifers, and the redirection of vital rivers and streams have led to incredible changes in natural landscapes over time. With stunning cinematography, WATERMARK documents these changes, showing us we are no longer passive observers in nature, but rather the direct cause of drastic transformation in a relatively small amount of time. When one part of the water cycle is disrupted, there are enormous ripple effects... effects that eventually come back around to us. In their second film exploring the relationship between industrialized humanity and the Earth we call home, Jennifer Baichwal and Edward Burtynsky team up for another global expedition to bring powerful images into our collective consciousness. —G.S.

*Producer~Nicholas de Pencier  Cinematography~Nicholas de Pencier  Editing~Roland Schlimme  Print Source~E One / entonegroup.com*

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**Well Groomed**

Directed by Rebecca Stern  
USA  2019  
88 minutes

**Saturday, March 30**  
6:10 PM  |  Code WELL30

**Sunday, March 31**  
1:50 PM  |  Code WELL31

**Monday, April 1**  
11:50 AM  |  Code WELL01

If you have never seen a creative dog grooming competition, take everything you think you know about dog shows and turn it on its head. Picture dog fur dyed with every color under the sun and then transformed into mermaids, dinosaurs, Disney characters, and Johnny Depp’s face. It’s really something you have to see to believe. To creative groomers, dogs are not just companions, but works of art... expensive and all-consuming works of art. The time and money spent on these projects make creative grooming not just a hobby, but a lifestyle. WELL GROOMED is a documentary that follows four creative groomers through their triumphs and challenges on their journeys to the world’s largest grooming competition in Hershey, Pennsylvania. While at first you might be drawn to this movie out of sheer curiosity, by the end you will find yourself emotionally invested and rooting for your favorite underdog (no pun intended) to win first place. —G.S.

*Producers~Rebecca Stern, Justin Levy, Matthew M. Mills  Cinematography~Alexander Lewis  Editing~Katharina Stroh  Print Source~Cattle Rat Productions, Spacestation / wellgroomedfilm.com*

This film is presented in honor of LISA GOODMAN, with love from her sister, MARCIE GOODMAN.
Werewolf
(Wilkolak)
Directed by Adrian Panek
POLAND, GERMANY, NETHERLANDS 2018
88 minutes

Wednesday, April 3
9:00 PM | Code WERE03
Thursday, April 4
12:15 PM | Code WERE04

When the Russians liberate a concentration camp in 1945, the sole survivors are a group of children. Taken to an abandoned building deep in the forest, the children are left with few adults and even fewer provisions. The shelter soon becomes a different sort of prison. German guard dogs from the abandoned camps, mad with hunger, encircle the woods around them. The guardians are killed by the pack and the children are again alone, fighting for their lives. WEREWOLF is beautifully crafted to sustain a grim fairytale atmosphere of isolation and dread. It is a horror story in the purest sense, one in which the monsters are not necessarily what you think. Some prowl on four legs, others on two. Some are born in the hearts and minds of children who witness terrors nobody should see. WEREWOLF is a gruesome but hopeful fable for our times, in which we are reminded that the war between savagery and civilization is an endless one.

(In Polish and German with subtitles) —C.R.

Producers—Magdalena Kamińska, Agata Szymańska Screenwriting—Adrian Panek Cinematography—Dominik Danilczyzk Editing—Jarosław Kamiński Principal Cast—Kamil Polnisiak, Nicolas Przygodzka, Sonia Mietielica, Danuta Stenka
Print Source—Media Move / mediamove.pl

Westside vs. The World
Directed by Michael Fahey
USA 2019
95 minutes

Thursday, March 28
9:25 PM | Code WSID28
Friday, March 29
1:00 PM | Code WSID29

Located in Columbus, Ohio, Westside Barbell is a renowned workout club that focuses on powerlifting, a strength sport with three lifts: squat, bench press, and deadlift. To put it simply, these super-jacked individuals lift some insanely heavy weights. In fact, one Westsider had a combined record of 3,005 pounds. The owner of the invitation-only gym is Louie Simmons, a former champion lifter who rewrote the rules on weight training (today, his techniques are used in other professional and collegiate sports). Louie—now in his mid-60s—is notoriously rough. Under his roof, you’re either breaking records or you’re out. The environment is brutally cut-throat with less than stellar conditions as Westside has been housed in garages and rundown strip malls. Brawls and shouting matches are commonplace, with athletes literally working until (or while) they bleed. Louie is obviously doing something right. Many of the lifters consider him a father figure, and Westside consistently produces some of the best athletes in the sport. Narrated by Ron Perlman, WESTSIDE VS. THE WORLD is a fascinating, in-depth documentary about the intense, fiercely competitive world of powerlifting. —E.F.

Producer—Michael Fahey Editing—Michael Fahey
Print Source—Gravitas Ventures / westsidevstheworld.com

Sponsored by:
**What Doesn’t Kill Us**  
(*Was uns nicht umbringt*)  
Directed by Sandra Nettlebeck  
GERMANY 2018  
129 minutes

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**Tuesday, April 2**  
9:00 PM | Code WKIL02

**Wednesday, April 3**  
1:50 PM | Code WKIL03

Filtering in and out of Dr. Lang’s office is a lifetime of heartache and distress, all in a day’s work. With carefully crafted storylines of individuals attending therapy, WHAT DOESN'T KILL US portrays a trusted therapist and the stories of his roster of patients, their struggles gradually unfolding upon his office sofa. Dr. Lang spends his days empathizing with his patients as they deal with grief, the imminent death of loved ones, relationship issues, and struggles with self-worth. Many lean on him to make sense of their lives, including his ex-wife, an unexpected new love interest, and a seasoned undertaker with whom he shares the daily challenge of shouldering other people’s troubles for a living. But Dr. Lang, like his patients, daydreams of the connections he longs to make in his own life, masked by his front that he’s keeping it all together. While his issues often come second to everyone around him, Dr. Lang must learn to confide in others so he can truly help himself.  
*(In German with subtitles)* —A.B.

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**Producers**—Jochen Laube, Fabian Maubach, Julia Wagner  
**Screenwriting**—Sandra Nettlebeck  
**Cinematography**—Michael Bertl  
**Principal Cast**—Christian Berkel, Mark Waschke, Bjarne Mädel, Barbara Auer, Johanna ter Steege  
**Print Source**—Beta Cinema / betacinema.com

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**What She Said: The Art of Pauline Kael**  
Directed by Rob Garver  
USA 2018  
95 minutes

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**Tuesday, April 2**  
6:30 PM | Code SHES02

**Thursday, April 4**  
4:30 PM | Code SHES04

Pauline Kael grew up watching the bold and gloriously bitchy film goddesses of the 30s and 40s, absorbing the independent spirit of these remarkable women. She was not a rule-follower. From a nanny on Park Avenue to writing copy, Kael backed into film reviewing and criticism. She admitted she “could live without movies before she could live without books,” yet she became one of the most revered (and despised) forces in movies. After becoming the film critic for *The New Yorker*, Kael cemented her controversial influence, aggressively challenging the role of film criticism and even altering the course of cinema. She was a West Coast renegade assaulting the citadel of male New York critics. They hated her. She, in turn, hated academic reviewers and “unassailable” film classics, gleefully tossing verbal acid in the industry’s face. Rich in film clips and testimonials, with Sarah Jessica Parker as the voice of Pauline Kael, WHAT SHE SAID: THE ART OF PAULINE KAEL is a documentary as unsparing as Kael, in which she is adored as heroine and condemned as villain. She’d have loved the villain bits. —C.R.

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**Producers**—Rob Garver, Glen Zipper  
**Cinematography**—Vincent C. Ellis  
**Editing**—Rob Garver  
**Print Source**—Cinetic Media / cineticmedia.com

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Sponsored by:  
[Community Partner: Cuyahoga County Public Library]  
[NORTHERN TRUST]  
[CINEMATHEQUE]
**Wheels**

Directed by Paul Starkman  
USA 2018  
80 minutes

**Friday, March 29**  
5:30 PM | Code WHEE29

**Saturday, March 30**  
8:45 PM | Code WHEE30

**Monday, April 1**  
9:20 AM | Code WHEE01

*WHEELS* tells the story of Max, an ambitious teenager who dreams of being a big-time DJ. For now, he's stuck spinning at parties for local thugs. Staying focused on his own goals isn't easy when life's circumstances get in the way. His grandma is sick, so he dropped out of school to work full-time at the grocery store to support his family. When Monty, a popular DJ in the scene, praises Max's abilities, he starts saving cash for a pair of his own turntables. Monty's encouragement gives him hope that it's not just some pipe dream—he's got a real chance at making it. But once again, family issues arise when Max's brother returns home from prison after serving a three-year sentence for stealing cars. Max finds himself in a difficult position, unsure of who to trust. Is he obligated to his family, or is it time to put all of his energy and resources towards his passion? Backed by fresh beats, stylish black and white cinematography, and an impressive lead, *WHEELS* is a sincere and relatable tale of overcoming adversity. —E.F.

**Producers**—Jamin O'Brien, Patrick D. Gibbons, Paul Starkman, Neal Usatin, Cheryl Wayne, Ariel Boles  
**Screenwriting**—Paul Starkman  
**Cinematography**—Ariel Boles  
**Editing**—Neal Usatin  
**Principal Cast**—Arnstar, Shyrley Rodriguez, Joshua Boone  
**Print Source**—Brooklyn City Films /thewheelsfilm.com

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**When Lambs Become Lions**

Directed by Jon Kasbe  
USA 2018  
79 minutes

**Thursday, April 4**  
8:35 PM | Code LAMB04

**Friday, April 5**  
4:00 PM | Code LAMB05

WHEN LAMBS BECOME LIONS is an extremely up close and personal look into the contentious ivory trade. It follows a small-time Kenyan ivory dealer known simply as X, whose missions to procure elephant tusks have become increasingly difficult as police ramp up protective measures for wildlife. The mood of the people has changed too. Marches and parades in favor of stricter laws against poaching are more and more common. X's partner, Lukas, is the one who actually does the dirty deed, as X is uncomfortable with killing animals, despite the obvious irony in his choice of work. But for these men, selling ivory is a means to support their families. Environmental and ethical issues presented are weighed against the economic benefits. The film also follows Asan, a wildlife ranger who just happens to be X's cousin. The glaring conflict of interest creates discernable tension between them. As the ivory industry begins to burn, X must embrace change or go down in flames. Jon Kasbe's stirring documentary is dark and provocative, offering viewers an intimate glimpse into the ghastly phenomenon of poaching. (*In Swahili with subtitles*) —E.F.

**Producers**—Imbo Shim, Tom Yellin, Andrew Harrison Brown  
**Cinematography**—Jon Kasbe, Alex Pritz, David Bolen  
**Editing**—Frederick Shanahan, Jon Kasbe, Caitlyn Greene  
**Print Source**—Cinetic Media / cinematicmedia.com
**When Margaux Meets Margaux**
*La Belle et la Belle*
Directed by Sophie Fillières
FRANCE 2018
97 minutes

**Wednesday, April 3**
5:10 PM  |  Code GAUX03

**Thursday, April 4**
9:35 PM  |  Code GAUX04

Like many 25-year-olds, Margaux is a bit aimless. Unsure of her life’s purpose or what direction to take, she drifts apathetically between boyfriends and parties. After waking up in the bed of her most recent one-night stand and abruptly quitting her job, Margaux meets an older woman who seems oddly familiar. As they talk, the similarities between the two women become impossible to ignore, starting with their names. Despite bearing little physical resemblance to one another, Margaux and Margaux become convinced they are the same person, 20 years apart. Their relationship becomes even more complicated after young Margaux sleeps with older Margaux’s ex-boyfriend and finds herself in the middle of a love triangle... with herself. Both whimsical and complex, WHEN MARGAUX MEETS MARGAUX is like a *Twilight Zone* episode with a romantic comedy meet-cute. Are Margaux and Margaux really the same person? Or are all of the parallels between them merely coincidence? Suspend your disbelief about time and space, and you just may find out. *(In French with subtitles)* —G.S.

**Producer**—Christmas In July  
**Screenwriting**—Sophie Fillières  
**Cinematography**—Emmanuelle Collinot  
**Editing**—Valérie Loiseleux  
**Principal Cast**—Sandrine Kiberlain, Agathe Bonitzer, Melvil Poupaud  
**Print Source**—Indie Sales / indiesales.eu

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**While I Breathe, I Hope**
Directed by Emily Harrold
USA 2018
72 minutes

**Sunday, March 31**
6:35 PM  |  Code WHIL31

**Monday, April 1**
2:10 PM  |  Code WHIL01

On February 8, 1968, during a peaceful Civil Rights demonstration on South Carolina’s State College campus, three black students were killed and 28 were wounded by South Carolina Highway Patrol officers. Activist Cleveland Sellers was one of the survivors of this tragedy and the only person to be convicted and jailed in the aftermath of what came to be known as the Orangeburg Massacre. Fifty years later, Cleveland’s son, Bakari Sellers, continues the fight for equality. As a child of the Civil Rights Movement, Sellers stands for the same ideals his father did, and he uses his family’s history as inspiration to campaign for change. **WHILE I BREATHE, I HOPE** follows this young black democratic candidate on his race for lieutenant governor of South Carolina. An intimate portrait documentary, this film not only captures the vision, optimism, and vitality of Bakari Sellers, but also the physical and emotional toll of running a political campaign, especially in a state where deep-rooted racism still exists today. —G.S.

**Producers**—Diane Robertson, Lauren Franklin, Xuan Vu, Emily Harrold  
**Cinematography**—Alexander Hufschmid, Kyle Kelley, Kelly Creedon  
**Editing**—Xuan Vu  
**Print Source**—Lynnwood Pictures / bakarisellersdocumentary.com

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Media Partner:
**Wild**  
(Sauvage)
Directed by Camille Vidal-Naquet  
FRANCE 2018  
97 minutes

**Saturday, March 30**  
8:45 PM | Code WILD30

**Sunday, March 31**  
11:50 AM | Code WILD31

Like an animal in the woods, a young male prostitute roams the city. He hunts the streets and the public parks for men who are eager to pay for his beauty and his services. This gives him food and occasional shelter, as well as crack to provide oblivion. WILD reveals his days and nights with unflinching honesty and detachment. The explicit, sometimes brutal, sex is portrayed as naturally as the unexpected moments of tenderness and brotherhood with other prostitutes. But drugs and homelessness are taking their toll. WILD compels you with its edgy and stark realism. It takes us deep into a world of bleakness and beauty, of sudden violence and sudden compassion. Will the hope of love with a fellow hustler or the ethereal promises of a way out claim him before sickness does? Can love and redemption be found if he is unsure what they are or how to recognize them? In the end, is it what he truly wants? WILD has the stunning answers. *(In French with subtitles)* —C.R.

**The Wild Fields**  
(Dike pole)  
Directed by Yaroslav Lodygin  
UKRAINE, SWITZERLAND 2018  
118 minutes

**Saturday, April 6**  
10:55 AM | Code FIEL06

**Sunday, April 7**  
6:50 PM | Code FIEL07

Herman, a charismatic and carefree young man, is stuck in a meaningless job in the big city. After receiving a mysterious phone call, he is forced to return to his hometown in Donbass after his brother disappears, leaving no one to run their family-owned gas station. Up until this point he’s made it clear he has zero interest in running the business. His game plan: make an appearance, find an easy fix, and get back to his undemanding life. But when Herman arrives, he quickly learns the situation is a lot messier than he’d ever have imagined. It’s clear his brother’s decision to leave wasn’t just some whim—there’s a dangerous battle brewing in town, and his gas station is right at the heart of it. Herman must decide whether to run from his problems or stay and fight for what’s his. THE WILD FIELDS is a highly entertaining, action-adventure garnished with humor, romance, and a magnetic lead performance by Oleg Moskalenko. *(In Russian and Ukrainian with subtitles)* —E.F.
Wild Nights with Emily
Directed by Madeleine Olnek
USA  2018
84 minutes

Thursday, March 28
7:30 PM  |  Code EMIL28

Perceived wisdom tells us Emily Dickinson was a recluse, a spinster who rarely left home. Mabel Todd, who helped publish (and alter) the posthumous volumes of her poetry, helped craft that image while profiting from being the poet’s “advocate.” But Dickinson’s poems and letters reveal a much different story. WILD NIGHTS WITH EMILY, with Molly Shannon as Dickinson, tells this tale in an unexpected and gleefully madcap manner as a hilariously droll costume drama. Never crossing into slapstick, this subversive and razor sharp romp explores the ways we shape life’s challenges that take us out of our comfort zones. Using copious quotes from Dickinson’s poems and letters, WILD NIGHTS WITH EMILY details her lifelong affair with her sister-in-law, Susan. Playing with notions like lovers rubbing toes beneath the table, the real passion and pain of Dickinson’s life is never ignored. Instead, the passion becomes a bonfire the film dances and cavorts around with wicked originality and gloriously campy joy. Lit class was never this much fun. —C.R.


Winter Flies
(Všechno bude)
Directed by Olmo Omerzu
CZECHIA  2018
85 minutes

Thursday, April 4
4:55 PM  |  Code WINT04
Saturday, April 6
7:40 PM  |  Code WINT06
Sunday, April 7
9:05 AM  |  Code WINT07

When rebellious, angsty, and secretly sweet Mara decides to run away from home in a stolen Audi, his plans for a solo adventure are thwarted by Hedus, an overweight, clumsy younger boy who insists on joining him (in full camo gear). As the unlikely friends set out on a road trip across Czechia, their journey is anything but smooth. After a series of comically twisted events, their dreams of starting a new life are halted after Mara is picked up for driving underage. As Mara recounts his tale to a police officer, the audience glimpses the full story in pieces, quickly realizing what Mara discloses to the officer isn’t exactly the truth. Complete with a canine sidekick, a fantastic escape scene, and the cringeworthy sexual frustrations of teenage boys, WINTER FLIES is the wonderfully strange, oddly magical coming-of-age film you didn’t know you were waiting for. (In Czech with subtitles) —G.S.

Czechia’s Best Foreign Language Oscar submission

Producer—Jiří Konečný  Screenwriting—Petr Pýcha  Cinematography—Lukáš Milota  Editing—Jana Vlčková  Principal Cast—Tomáš Mrvik, Jan Frantiček Uher, Eliška Křenková, Lenka Vlasáková, Martin Pechlát  Print Source—Cercamon / cercamon.biz

Sponsored by:

Robin & Jon Outcalt Jr.
**The Witch Hunters**  
*(Zlogonje)*  
Directed by Rasko Miljkovic  
SERBIA, MACEDONIA 2018  
86 minutes

**Thursday, March 28**  
4:25 PM | Code HUNT28

**Friday, March 29**  
2:35 PM | Code HUNT29

**Saturday, March 30**  
6:35 PM | Code HUNT30

In his wildest dreams, ten-year-old Jovan embodies Shade, a powerful being with superhuman abilities, destined to save the world from evil. But outside his sketchbook and elaborate dioramas that sprawl across his bedroom, limitations and insecurities about his partial cerebral palsy leave Jovan feeling less than heroic. His gutsy new friend, Milica, gives him an unexpected sense of confidence when he agrees to accompany her on her quest to defeat her father’s girlfriend, an apparent witch whose spell is tearing Milica’s family apart. As the two hatch their master plan, a deep friendship develops—one that knows no bounds of loyalty and acceptance. Jovan and Milica join forces but must test their own limits of physical and emotional strength if they are to succeed in their daring mission. Funny, refreshing, and heartwarming, THE WITCH HUNTERS unmasks the power of a child’s inner superhero used to make sense of a complicated world and the friends brave enough to fight alongside them. *(In Serbian with subtitles)* —A.B.


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**The Witch: Part 1. The Subversion**  
*(Ma-nyeo)*  
Directed by Park Hoon-Jung  
SOUTH KOREA 2018  
125 minutes

**Friday, March 29**  
3:45 PM | Code SUBV29

**Saturday, March 30**  
11:30 PM | Code SUBV30

When a sinister research agency decides to eliminate its creation—a group of genetically engineered children with unusual skills—a telekinetic eight-year-old girl manages to escape. Found nearly dead, miles away by an older couple on their farm, the young girl, Ja-Yoon, is soon adopted into a new life where she’s able to hide from those who continue to search for her. Flash forward to Ja-Yoon as a young woman, with no memory of her past, as she enters a television talent contest in order to win money for her parents’ farm. But with her winnings comes an end to her anonymity, and the hunt is on once again as the agency sends out a group of Ja-Yoon’s altered and powerful peers to bring her back to the woman who created her. Has she lost her telekinetic abilities along with her memory, or will Ja-Yoon unleash those powers in time to defeat those responsible for making her this way? Suspenseful, violent, and oddly moving, THE WITCH: PART 1. THE SUBVERSION is a sci-fi thriller that twists and turns in shocking ways, leading up to an incredibly wild and gory climax. *(In English and Korean with subtitles)* —C.R.

Producer—Park Hoon-Jung  Screenwriting—Park Hoon-Jung  Cinematography—Kim Young-Ho, Lee Teo  Editing—Kim Chang-Ju  Principal Cast—Kim Da-Mi, Cho Min-Soo, Park Hee-Soon, Choi Woo-Shik  Print Source—Finecut / finetcut.co.kr

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This film is presented in loving memory of RICH PURGERT.

This film is presented with the generous support of LYNN MILLINER and MIKE FLUELLEN.
Witness Theater
Directed by Oren Rudavsky
USA 2018
75 minutes

Thursday, April 4
6:15 PM  |  Code WITN04

Friday, April 5
3:30 PM  |  Code WITN05

As the last generation of Holocaust survivors dwindles, it is now more important than ever to capture their stories and to prevent their memories from dying with them. The Witness Theater program in New York City has done just that. Over the course of a school year, eight Holocaust survivors and 16 high school seniors collaborated in telling these invaluable stories. The survivors entrusted their life experiences to the students, and together they created a theatrical production for the community, depicting the survivors’ lives and the suffering they endured at the hands of the Nazis. For many of these survivors, this is the first opportunity they’ve had to share their stories with the world. Allowing us all to be witnesses, WITNESS THEATER is multifaceted storytelling at its finest. Created with tenderness, honesty, and the healing that comes from being heard, WITNESS THEATER is a transformative process for all involved, viewers included. —G.S.

Producer—Oren Rudavsky  Editing—Zelda Greenstein
Print Source—Menemsha Films / menemshafilms.com

Witness Theater
Directed by Oren Rudavsky
USA 2018
75 minutes

Thursday, April 4
6:15 PM  |  Code WITN04

Friday, April 5
3:30 PM  |  Code WITN05

As the last generation of Holocaust survivors dwindles, it is now more important than ever to capture their stories and to prevent their memories from dying with them. The Witness Theater program in New York City has done just that. Over the course of a school year, eight Holocaust survivors and 16 high school seniors collaborated in telling these invaluable stories. The survivors entrusted their life experiences to the students, and together they created a theatrical production for the community, depicting the survivors’ lives and the suffering they endured at the hands of the Nazis. For many of these survivors, this is the first opportunity they’ve had to share their stories with the world. Allowing us all to be witnesses, WITNESS THEATER is multifaceted storytelling at its finest. Created with tenderness, honesty, and the healing that comes from being heard, WITNESS THEATER is a transformative process for all involved, viewers included. —G.S.

Producer—Oren Rudavsky  Editing—Zelda Greenstein
Print Source—Menemsha Films / menemshafilms.com

Witness Theater
Directed by Oren Rudavsky
USA 2018
75 minutes

Thursday, April 4
6:15 PM  |  Code WITN04

Friday, April 5
3:30 PM  |  Code WITN05

As the last generation of Holocaust survivors dwindles, it is now more important than ever to capture their stories and to prevent their memories from dying with them. The Witness Theater program in New York City has done just that. Over the course of a school year, eight Holocaust survivors and 16 high school seniors collaborated in telling these invaluable stories. The survivors entrusted their life experiences to the students, and together they created a theatrical production for the community, depicting the survivors’ lives and the suffering they endured at the hands of the Nazis. For many of these survivors, this is the first opportunity they’ve had to share their stories with the world. Allowing us all to be witnesses, WITNESS THEATER is multifaceted storytelling at its finest. Created with tenderness, honesty, and the healing that comes from being heard, WITNESS THEATER is a transformative process for all involved, viewers included. —G.S.

Producer—Oren Rudavsky  Editing—Zelda Greenstein
Print Source—Menemsha Films / menemshafilms.com

Producer—Dina Emam  Screenwriting—A.B. Shawky  Cinematography—Federico Cesca
Editing—Erin Greenwell  Principal Cast—Rady Gamal, Ahmed Abdelhafiz
Print Source—Strand Releasing / strandreleasing.com

Yomeddine
Directed by A.B. Shawky
EGYPT 2018
97 minutes

Wednesday, April 3
2:00 PM  |  Code YOME03

Thursday, April 4
6:40 PM  |  Code YOME04

Sensitive Beshay, who’s recovered from a childhood bout with leprosy but remains disfigured, decides to make a bold move after his wife dies. Grief-stricken and feeling isolated, he leaves the Egyptian leper colony where he’s lived for decades in search of his biological family. The trip is arduous: not only do his scarred face and hands draw mockery and discrimination, but he encounters robbers, extreme poverty, and near-starvation along the way. Beshay’s saving grace is his traveling companion, a spirited orphan boy named Obama, whose indefatigable spirit and resiliency buoy the pair despite their obstacles. The two travelers form an unshakable bond that eventually helps them discover the true meaning of home and unconditional love—even if neither is exactly what they expected. While Beshay’s loneliness can be wrenching, YOMEDDINE ultimately ends up as a meditation on acceptance and tolerance, and the ways even small kindnesses matter to people trying to find their emotional and physical equilibrium. (In Arabic with subtitles) —A.Z.

Egypt’s Best Foreign Language Oscar submission

Producer—Dina Emam  Screenwriting—A.B. Shawky  Cinematography—Federico Cesca
Editing—Erin Greenwell  Principal Cast—Rady Gamal, Ahmed Abdelhafiz
Print Source—Strand Releasing / strandreleasing.com

Producer—Dina Emam  Screenwriting—A.B. Shawky  Cinematography—Federico Cesca
Editing—Erin Greenwell  Principal Cast—Rady Gamal, Ahmed Abdelhafiz
Print Source—Strand Releasing / strandreleasing.com

Producer—Dina Emam  Screenwriting—A.B. Shawky  Cinematography—Federico Cesca
Editing—Erin Greenwell  Principal Cast—Rady Gamal, Ahmed Abdelhafiz
Print Source—Strand Releasing / strandreleasing.com
You Can Choose Your Family
Directed by Miranda Bailey
USA 2018
110 minutes

Saturday, March 30
9:30 PM | Code YOUC30

Sunday, March 31
3:55 PM | Code YOUC31

It’s 1992—the height of plaid, mom jeans, and teenage angst—and Philip Hansen can’t wait to graduate and move as far from home as possible. When his dad, Frank (played by comedian Jim Gaffigan), isn’t away on business in Japan, he’s busy belittling his son and controlling his every move. Philip never measures up to his dad’s expectations, especially when it comes to his ambitions of becoming a musician instead of following his dad into the ketchup business. Determined to live it up during his last spring break and escape his dad’s patronizing rules, Philip sneaks out of town only to discover an unexpected local (his dad) living another life with his secret second family. Feeling vengeful, Philip promises to keep his dad’s secret from both families in exchange for college tuition to a school across the country. But the elaborate lies may be too much for the father-son duo to control. A comedy at heart, plenty of entertaining drama unfolds when YOU CAN CHOOSE YOUR FAMILY rolls out some complicated family dynamics. —A.B.

Producers—Karen Kehela Sherwood, Amanda Marshall, Miranda Bailey
Screenwriting—Glen Lakin
Cinematography—Yaron Scharf
Editing—Jeffrey M. Werner

Principal Cast—Jim Gaffigan, Logan Miller, Anna Gunn, Samantha Mathis, Alex Karpovsky, Hayes MacArthur, Michelle Hurd
Print Source—Cold Iron Pictures / coldironpictures.com

Zoo
Directed by Antonio Steve Tublén
DENMARK, SWEDEN 2018
93 minutes

Friday, April 5
2:05 PM | Code ZOOX05

Saturday, April 6
11:25 PM | Code ZOOX06

The zombie apocalypse couldn’t have come at a worse time for John and Karen. Just as Karen is about to ask John for a divorce, all hell breaks loose. Not only are there flesh-eating zombies wandering the streets, but the unhappy couple is now stuck at home indefinitely while they wait to be rescued... and Karen forgot to go grocery shopping. But having all this time together gives the couple an opportunity to finally talk things out. And as the challenges before them become greater, this duo will prove to be a pretty good team. While the outside world continues to spiral out of control, John and Karen rekindle their romance as they stock up on weapons and supplies, and train to fight the undead. If they can survive it, the end of the world might be just what John and Karen need to fix their marriage. A highly entertaining hybrid of genres, ZOO is a romantic love story, quirky comedy, and gory horror movie all in one. —G.S.

Producer—Alexander Brøndsted
Screenwriting—Antonio Steve Tublén
Cinematography—Anna Patarakina
Editing—Antonio Steve Tublén
Principal Cast—Zoë Tapper, Ed Speleers, Antonia Campbell-Hughes, Jan Bijvoet, Lukas Loughran
Print Source—The Orchard / theorchard.com
The CIFF is programmed each year by extending invitations to feature films viewed by our programmers at other festivals. In addition, we accept submissions by filmmakers from around the world. This year filmmakers submitted 4,020 films, including 1,007 features (defined by a running time of 45 minutes or longer), 2,896 shorts (defined by a running time of less than 45 minutes), 79 web series, and 38 new media projects.

For CIFF43 an international Call-for-Entries platform was broadcast around the world between June and December 2018. We convened a volunteer-driven Selection Committee, consisting of 152 people who are representative of our audience. Three committee members reviewed each submitted film. The committee members scored the films based on specified criteria and on how the films might be received by our audience. The committee members also provided written evaluations, which are shared with filmmakers upon request after the Festival. Those short films with the highest scores were reviewed by a Programming Committee for final determination. Our programmers made the final decisions about feature films.

The CIFF is an Academy of Motion Picture Arts and Sciences qualifying festival. This means our award-winning films in the short categories of animation, documentary, and live action are sent along to the Academy Awards® for nomination consideration without the standard theatrical run, provided the films otherwise comply with Academy rules.

Our 35th CIFF award winner for Best Animated Short Film, THE FANTASTIC FLYING BOOKS OF MR. MORRIS LESSMORE, won the Academy Award® for that category in 2012.

Our 36th CIFF award winner for Best Live Action Short Film, CURFEW, won the Academy Award® for that category in 2013.

Our 39th CIFF award winner for Best Animated Short Film, BEAR STORY, won the Academy Award® for that category in 2016.

Our 42nd CIFF award winner for Best Documentary Short, PERIOD. END OF SENTENCE., won the Academy Award® for that category in 2019.

In addition, the Programmers’ Choice Award: In Celebration of the Life of Tony Oliverio will be presented. Sponsored by The Sloop Family, it will be accompanied by a $1,000 cash prize.
Jury Awards

Shorts Jury Awards Program

Sunday, April 7
11:40 AM  |  Code JURY07
Approximately 90 minutes
ONE SCREENING ONLY

Our three jurors select winners of the awards listed below. Many of the shorts are screened and the filmmakers are recognized during this special program. Each award is accompanied by a $1,000 cash prize.

Best Animated Short Award*
sponsored by Reminger Co., L.P.A.

Best Documentary Short Award*
sponsored by Jules and Fran Belkin

Best Live Action Short Award*
sponsored by Anne Bloomberg and Alan Gordon Lipson & Judy Harris

The Clover and Maggie Award:
In Celebration of Life
sponsored by Barbara Hawley and David Goodman

The Sammy Award for the Short Film with the Biggest Heart
sponsored by Marcie Goodman

The Spalding and Jackson Award:
In Celebration of Joy
sponsored by Marcie Goodman and John C. Williams

* These award winners will qualify for consideration in the short films competitions of the annual Academy Awards.*

C. Ellen Connally

C. Ellen Connally was a Judge of the Cleveland Municipal Court for 24 years. After retirement in 2004, she served as a Special Prosecutor for the City of Cleveland and Foreman of the Cuyahoga County Grand Jury. From 2010-2014 she was a member of the Cuyahoga County Council and served as its first President. Ellen has served as a Visiting and Adjunct Professor of Law at the University of Akron College of Law and is past President of the Board of Trustees of Bowling Green State University. She is the mother of one son, Seth (an Iraq War Veteran), and lives in the Shaker Square area of Cleveland with her rescue dog, Lucky, a Spaniel mix.

Bruce Drennan

Bruce Drennan has been a sportscaster on both radio and television for 40 years. Bruce was the color analyst for the Cleveland Indians from 1980-1982 and has done the play-by-play for the Cleveland Cavaliers. He has hosted his own TV talk show on TV-29 in Akron and was the morning drive anchor at WTAM, where he earned the award for Best Cleveland Sportscaster in 1997 and 1998. Bruce was inducted into the Radio/Television Broadcasters Hall of Fame in 1999. He then moved on to host morning drive talk sports on WKKN. In April 2007, Bruce joined SportsTime Ohio and currently hosts Drennan Live on the network.

Lisa Wong

Lisa Wong is the President of OCA—Asian Pacific American Advocates, Greater Cleveland Chapter, co-founder of the Cleveland Asian Festival, and recently elected Vice President of Communications for the national OCA—Asian Pacific American Advocates. Lisa has worked for the Cleveland Council on World Affairs, The Plain Dealer, The City of Cleveland Department of Public Health, and Minority Business Assistance Center at the Urban League of Greater Cleveland as a Consulting Business Advisor. She is a Cleveland native of Chinese descent and longtime community advocate who was named one of Cleveland’s 2017 Most Interesting People by Cleveland Magazine. In her spare time, Lisa enjoys working on film projects, both in front of and behind the scenes, from the Cleveland 48-hour film project to independent films to Hollywood productions, and performing on the OCA Cleveland Dragon Dance Team.
Program 1
97 minutes

Thursday, March 28
11:25 AM  |  Code SHRT28
Friday, March 29
2:05 PM  |  Code GRAM29

Blush
James Morosini, USA, 5 min.

Three Pages
Roger Gariépy, Canada, 15 min.

Lullaby Theories: Same Same But Different
Jonathan Lacocque & Clara Lehmann, USA, 2 min.

Slow Dance
Christian Zetterberg, Sweden, 6 min.

Chuchotage
Barnabás Tóth, Hungary, 16 min.

Something Like Home
Justin Merriman, USA, 37 min.

Program 2
94 minutes

Thursday, March 28
1:45 PM  |  Code PROG28
Friday, March 29
9:15 AM  |  Code SHRT29

Never Gonna Quit—Royal Teeth
Steve Voss, USA, 3 min.

War Paint
J.C. Doler & Taylor Bracewell, USA, 12 min.

Under Mom’s Skirt
Sarah Heitz de Chabaneix, France, 12 min.

Vaca
Marta Bayarri, Spain, 15 min.

2nd Class
Jimmy Olsson, Sweden, 14 min.

Fire in Cardboard City
Phil Brough, New Zealand, 9 min.

Unforgivable
Giosue Petrone, Rwanda, 29 min.

Program 3
95 minutes

Thursday, March 28
5:00 PM  |  Code GRAM28
Friday, March 29
11:30 AM  |  Code PROG29

Digital Age
Piripinghi, USA, 3 min.

Death Metal Grandma
Leah Galant, USA, 13 min.

Lunch Break
Tyler Smith, USA, 12 min.

Light Work
Scott Kawczynski, USA, 6 min.

A Monsoon Date
Tanuja Chandra, India, 21 min.

I Am Black & Beautiful
Hawanatu Bangura, Australia, 9 min.

Bertie
Garry Crystal, United Kingdom, 17 min.

With Thelma
Ann Sirot & Raphaël Balboni, Belgium, 14 min.
Program 4
97 minutes

Friday, March 29
4:35 PM  |  Code SHPR29
Saturday, March 30
5:30 PM  |  Code PROG30

Ian, a moving story
Abel Goldfarb, Argentina, 10 min.

Lockdown
Celine Held & Logan George, USA, 12 min.

Hash Key
Erwan Alepee, France, 3 min.

Before Dark
Aaron Smithson, USA, 12 min.

Vigil
Chris King, USA, 4 min.

Nefta Football Club
Yves Piat, France, 17 min.

Mr. Temple and the Tigerbelles
Tom Neff, USA, 39 min.

Program 5
96 minutes

Saturday, March 30
11:15 AM  |  Code SHRT30
Monday, April 1
9:30 PM  |  Code SHOR01

Beethoven’s Producer
Eliot Dickerhoof, USA, 4 min.

For Your Consideration
Patrick Green, USA, 19 min.

Queen for a Day
Savannah Rodgers, USA, 4 min.

Soggy Flakes
The Affolter Brothers, Canada, 6 min.

The Art of Saying Goodbye
Erika Sanz, USA/Spain, 15 min.

Love Is Never Wasted
Nathan Matanick, USA, 22 min.

Ramdam
Zangro, France, 26 min.

Program 6
94 minutes

Sunday, March 31
2:20 PM  |  Code SHRT31
Monday, April 1
11:45 AM  |  Code PROG01

Selfies
Claudius Gentinetta, Switzerland, 4 min.

Diwa
Bru Muller & Aina Dumlao, USA, 18 min.

Dreaming Whilst Black
Laura Seixas, United Kingdom, 9 min.

Don’t Call Me Beautiful
Jill Robinson, Australia, 10 min.

Too
Anastasia Lebedeva, USA, 5 min.

How to Swim
Noa Gusakov, Israel, 15 min.

Untitled Short Film About White People
Nicholas Colia, USA, 17 min.

Hidden Blueprints: The Story of Mikey
Jeremy Lee MacKenzie, USA, 16 min.
Program 7
96 minutes

Monday, April 1
9:15 AM  Code SHRT01
Tuesday, April 2
2:10 PM  Code GRAM02

The Elephant’s Song
Lynn Tomlinson, USA, 8 min.

The Double Date
Jamie Elman, Canada, 6 min.

Brotherhood
Meryam Joober, Canada/Tunisia/Qatar/Sweden, 25 min.

The Wild Drive Life
Rebecca Blumhagen, USA, 21 min.

All My Guardian Angels
Bernabé Rico, Spain, 15 min.

Valentino and the Prodigy
Matt Anderson, USA, 21 min.

Program 8
97 minutes

Monday, April 1
1:35 PM  Code GRAM01
Tuesday, April 2
9:15 AM  Code SHRT02

The Bird & the Whale
Carol Freeman, Ireland, 7 min.

My Grandfather’s Memory Book
Colin Levy, USA, 5 min.

Library of God
Stian Hafstad, Norway, 12 min.

Rà
Sophia Bösch, Germany/Sweden, 30 min.

Prince’s Tale
Jamie Miller, Canada, 16 min.

Career Day
Mika Tervonen, Finland, 8 min.

Souls of Totality
Richard Raymond, USA/United Kingdom, 19 min.

Program 9
94 minutes

Monday, April 1
4:25 PM  Code SHPR01
Tuesday, April 2
11:50 AM  Code PROG02

All This Love
Ben Adam-Harris, United Kingdom, 4 min.

Super Market
Rhonda Mitrani, USA, 13 min.

Blind Mice
Nicholas D’Agostino, USA, 9 min.

Stay Close
Luther Clement & Shuhan Fan, USA/China, 19 min.

First Disco
Helen M. O’Reilly, Ireland, 19 min.

Alternative Math
David Maddox, USA, 9 min.

Shakespeare in Tokyo
Genevieve Clay-Smith, Australia/Japan, 21 min.
Program 10
98 minutes

Tuesday, April 2
4:50 PM  |  Code SHPR02

Wednesday, April 3
2:15 PM  |  Code GRAM03

Relationship Deli
Ian Van der Werff, USA, 4 min.

La Noria
Carlos Baena, Spain, 12 min.

Dirty Words
Katrina Reschke, USA, 8 min.

After the Fire
Derek Knowles & Spencer Seibert, USA, 18 min.

Bumper
Nirina Ralanto, France, 19 min.

Unzipping
Lisa Edelstein, USA, 15 min.

Coda
Erika Davis-Marsh, USA, 22 min.

Program 11
96 minutes

Wednesday, April 3
9:15 AM  |  Code SHRT03

Thursday, April 4
2:10 PM  |  Code PROG04

Hello Jemima
Peter Baynton, USA/United Kingdom, 3 min.

Noble Sissie’s Syncopated Ragtime
Daniel Bernardi & David de Rozas, USA, 23 min.

Minstrel Vs Puppet
Marcus Aubin, USA, 7 min.

My Brother Jack: The Inheritance
Rebecca Blumhagen, USA 6 min.

My Grandpa is Hiding
Anne Huynh, France, 7 min.

Fast Horse
Alexandra Lazarowich, Canada, 13 min.

Mammoth
Ariel Heller, USA, 22 min.

Funky Butt
Jonnie Stapleton, USA, 15 min.

Program 12
96 minutes

Wednesday, April 3
12:00 Noon  |  Code PROG03

Thursday, April 4
4:15 PM  |  Code GRAM04

Lost & Found
Andrew Goldsmith & Bradley Slabe, Australia, 8 min.

Deviant
Benjamin Howard, USA, 10 min.

The Wind Phone
Kristen Gerweck, USA, 16 min.

Life in Miniature
Ellen Evans, United Kingdom, 5 min.

Birthplace
Sil van der Woerd & Jorik Dozy, Indonesia, 5 min.

Disfluency
Laura Holliday, USA, 11 min.

Spin
Marielle Woods, USA, 15 min.

Santuario
Pilar Timpane & Christine Delp, USA, 26 min.
Program 13  
97 minutes

Wednesday, April 3
9:10 PM  |  Code SHPR03
Friday, April 5
12:00 Noon |  Code SHRT05

But First...
Erin Brown Thomas & Mike Esperaza, USA, 5 min.

A Moment of Compassion
Brenda Goodman, USA, 13 min.

Eli
Colin Gerrard, United Kingdom, 11 min.

Sorry, Not Sorry
Monique Sorgen, USA, 8 min.

Layers
Scott Wiser, USA, 4 min.

My Paintbrush Bites
Joel Pincosy & Joe Egender, USA, 16 min.

Callback
Sabina Vajraca, USA, 18 min.

Are We Good Parents?
Bola Ogun, USA, 9 min.

One Cambodian Family Please for My Pleasure
A.M. Lukas, USA, 13 min.

Program 14  
96 minutes

Thursday, April 4
11:25 AM  |  Code SHRT04
Friday, April 5
5:35 PM  |  Code SHPR05

Boxes
Jeremy Borison, USA, 13 min.

Nursery Rhymes
Tom Noakes, Australia, 5 min.

Bogdan and Rose
Milena Dutkowska, Poland, 15 min.

A Day with You
Tara Atashgah, USA, 5 min.

Xin
Desha Dauchan, USA, 12 min.

One Small Step
Andrew Chesworth & Bobby Pontillas, China/USA, 8 min.

Footsteps of My Father
Paul Allman, USA, 38 min.

Program 15  
96 minutes

Friday, April 5
2:00 PM  |  Code PROG05
Saturday, April 6
11:25 AM  |  Code SHRT06

The Corner Store
Nicolas Beauchemin, Canada, 5 min.

Guaxuma
Nara Normande, France/Brazil, 14 min.

A Mythology of Pleasure
Lara Rodríguez Cruz & Jule Catinka Cramer, Germany/Spain, 6 min.

Jesse’s Girl
M. Keegan Uhl, USA, 16 min.

The Astronaut
Manuel Trotta, Venezuela, 18 min.

Pickle Man
Natasya Popov, USA, 16 min.

Skin
Guy Nativ, USA, 21 min.
After Hours Program 1
96 minutes

Friday, March 29
11:40 PM  |  Code AHS29
Saturday, March 30
9:10 AM  |  Code AFSH29

My Skin Is Grey
Mikhail Tot, USA, 8 min.

Hearth
Sophie B. Jacques, Canada, 10 min.

Propagation
Will Joines & Karrie Crouse, USA, 5 min.

No Going Back
Matias Vellutini, Brazil, 3 min.

Jameson
John Humber, USA, 11 min.

Fuck You
Anette Sidor, Sweden, 15 min.

Rain Catcher
Michele Fiascaris, United Kingdom, 16 min.

Pleased to Eat You
Adrian Hedgescock, United Kingdom, 7 min.

Mask of Sanity
Fran Casanova, Spain, 21 min.

After Hours Program 2
98 minutes

Saturday, March 30
11:35 PM  |  Code AHS30
Sunday, March 31
9:05 AM  |  Code AFSH31

Prey
Bill Whirity, USA, 5 min.

Descartes’ Silhouette
Lily Daroff, USA, 10 min.

The Replacement
Sean Miller, USA, 16 min.

Fears
Germán Sancho, Spain, 8 min.

Coyote
Lorenz Wunderle, Switzerland, 10 min.

Plastic Girls
Nils Clauss, South Korea, 7 min.

Reformed
Samantha Timms, Australia, 12 min.

Delivery
Joe Boothe, USA, 10 min.

To Catch a Fly
Sanne Kortooms, Netherlands, 20 min.

After Hours Program 3
95 minutes

Friday, April 5
11:45 PM  |  Code AHS05
Saturday, April 6
9:15 AM  |  Code AFSH06

Chichi
David Nessl, USA, 10 min.

When the Night Comes
Ryan Girard, USA, 16 min.

Pan
Anna Roller, Germany, 17 min.

Chowboys: An American Folktale
Astron-6, Canada, 9 min.

Occupant
Peter Criella, USA, 5 min.

The Applicant—Episode 1
Paul Connor & Josh Chesler, USA, 7 min.

Baghead
Alberto Corredor, United Kingdom, 15 min.

A Purgatory Story
Tom Albanese, USA, 16 min.
After Hours Program 4
95 minutes

Saturday, April 6
11:40 PM  Code AHS06
Sunday, April 7
9:25 AM  Code AFSH07

Bavure
Donato Sansone, France, 5 min.

Big Data L1zy
Brandon LaGanke & John Carlucci, USA, 10 min.

Piggy
Carlota Pereda, Spain, 14 min.

Deep Dish Apocalypse
David Codeglia, USA, 9 min.

Keep Quiet
Matthew P. Higgins, USA, 7 min.

Shinobi
Victor Velasco, USA, 6 min.

Watch Room
Noah Wagner, USA, 17 min.

Bite Size Horror
John William Ross, Michael Thelin, Jerome Sable, Chris Leone, Ben Franklin, Anthony Melton, Toby Meakins, Andrew Laurich, Rob Savage, Jack Bishop & Justin Nijm, USA, 21 min.

We Summoned a Demon
Chris McInroy, USA, 6 min.

Animation Program
88 minutes

Thursday, March 28
9:20 AM  Code ANIM28
Friday, March 29
8:25 PM  Code ANIM29

Game Changer
Aviv Mano, USA, 3 min.

Blind Mice
Nicholas D’Agostino, USA, 9 min.

My Grandpa is Hiding
Anne Huynh, France, 7 min.

Ian, a moving story
Abel Goldfarb, Argentina, 9 min.

Soggy Flakes
The Affolter Brothers, Canada, 6 min.

Raymonde or the Vertical Escape
Sarah Van Den Boom, France, 17 min.

Lost & Found
Andrew Goldsmith & Bradley Slabe, Australia, 8 min.

La Noria
Carlos Baena, Spain, 12 min.

Fire in Cardboard City
Phil Brough, New Zealand, 9 min.

One Small Step
Andrew Chesworth & Bobby Pontillas, China/USA, 8 min.

Comedy Program 1
94 minutes

Thursday, March 28
9:35 PM  Code COMS28
Sunday, March 31
4:20 PM  Code COMS31

How to Get Out of a Speeding Ticket
Timothy Hautekiet, USA, 4 min.

Fault
Eric Ian Goldberg, USA, 8 min.

Bertie
Garry Crystal, United Kingdom, 17 min.

Autoneurotic
Jamie Elman, Canada, 7 min.

Made Public
Foster Wilson, USA, 14 min.

Untitled Short Film About White People
Nicholas Colia, USA, 17 min.

The Corner Store
Nicolas Beauchemin, Canada, 5 min.

Delivery
Joe Booth, USA, 10 min.

Little Italy, LA-Members Only
Adriano Valentini, USA, 12 min.
Comedy Program 2
93 minutes

Saturday, March 30
8:30 PM | Code COMS30
At the Near West Theatre

Tuesday, April 2
7:10 PM | Code COMS02

Hash Key
Erwan Alepee, France, 3 min.

Career Day
Mika Tervonen, Finland, 8 min.

Under Mom’s Skirt
Sarah Heitz de Chabaneix, France, 12 min.

Hot Dads
Megan Brotherton, USA, 4 min.

Alternative Math
David Maddox, USA, 9 min.

Chuchotage
Barnabás Tóth, Hungary, 16 min.

The Double Date
Jamie Elman, Canada, 6 min.

Are We Good Parents?
Bola Ogun, USA, 9 min.

Ramdam
Zango, France, 26 min.

Comedy Program 3
93 minutes

Thursday, April 4
8:15 PM | Code COMS04
At the Cleveland Museum Natural History

Saturday, April 6
9:30 PM | Code COMS06

Relationship Deli
Ian Van der Werff, USA, 4 min.

Spin
Marielle Woods, USA, 15 min.

Porch Light
Julia Bergeron, Canada/USA, 9 min.

My Brother Jack: The Inheritance
Rebecca Blumhagen, USA, 6 min.

Condoms & Cherries
Monisha Dadlani, USA, 16 min.

Bogdan and Rose
Milena Dutkowska, Poland, 15 min.

Beethoven’s Producer
Eliot Dickerhoff, USA, 4 min.

Jesse’s Girl
M. Keegan Uhl, USA, 16 min.

Sorry, Not Sorry
Monique Sorgen, USA, 8 min.

Family Program 1
89 minutes

Saturday, March 30
11:00 AM | Code FAMS30
At the Near West Theatre

Sunday, March 31
11:35 AM | Code FAMS31

Lullaby Theories: Babies & Babies
Clara Lehmann & Jonathan Lacocque, USA, 3 min.

The Bicycle Thief
Kerry Skinner & Stewart Alexander, United Kingdom, 8 min.

When Jedi Practice
James P. Koorey, Jr., USA, 1 min.

Inclusion Makes the World More Vibrant
Genevieve Clay-Smith, Australia, 3 min.

Lost & Found
Andrew Goldsmith & Bradley Slabe, Australia, 8 min.

1-0
Nada El Azhary, United Arab Emirates, 10 min.

Summon a Fiend
Eleanor Cho, USA, 15 min.

Vs Santa
Rai Colomer & Aitor Herrero, Spain, 4 min.

Bullies
Daniel Bydlowski, USA, 28 min.

Fire in Cardboard City
Phil Brough, New Zealand, 9 min.
Family Program 2
81 minutes

Friday, April 5
1:15 PM  |  Code FAMS05

**At the Cleveland Museum of Natural History**

Saturday, April 6
1:50 PM  |  Code FAMS06

**Lullaby Theories: Same Same But Different**
Clara Lehmann & Jonathan Lacocque, USA, 2 min.

**A Modest Defeat**
David Barr, United Kingdom, 9 min.

**The Bird & the Whale**
Carol Freeman, Ireland, 7 min.

**Space Girls**
Carys Watford, United Kingdom, 10 min.

**Achoo**
Lucas Boutrot, Élise Carret, Maoris Creantor, Pierre Hubert, Camille Lacroix & Charlotte Perroux, France, 7 min.

**Shoebox**
Michael Killen, USA, 13 min.

**Rock Paper Scissors**
Brian Lawes, USA, 7 min.

**Riceballs**
Shingo Usami, Australia, 10 min.

**Game Changer**
Aviv Mano, USA, 3 min.

**Louder Than Words**
Rachel Larkin, Australia, 13 min.

Family Program 3
80 minutes

Wednesday, April 3
4:25 PM  |  Code FAMS03

**At the Cleveland Museum of Natural History**

Saturday, April 6
10:30 AM  |  Code FSHT06

**Lullaby Theories: Cereal Fluid**
Clara Lehmann & Jonathan Lacocque, USA, 3 min.

**Transmitter Receiver**
Vincent Wilson, Canada, 9 min.

**Sunup**
Lizzie Hopwood, USA, 4 min.

**Margaret & the Moon**
Trevor Morgan, USA, 12 min.

**Chemistry 101**
Mike Reft, USA, 10 min.

**Dream Homes According To Kids: Milo**
Rebecca Blumhagen, USA, 3 min.

**My Time**
Giulia Gandini, United Kingdom, 6 min.

**Ian, a moving story**
Abel Goldfarb, Argentina, 10 min.

**Funky Butt**
Jonnie Stapleton, USA, 15 min.

**One Small Step**
Andrew Chesworth & Bobby Pontillas, China/USA, 8 min.

Local Heroes Program 1
95 minutes

Thursday, March 28
7:15 PM  |  Code LSHH28

**Welcome to the Ball**
Adam Vincent Wright, USA, 5 min.

**Two for Twenty**
Conrad Faraj, USA, 8 min.

**Labyrinth**
Malen Cuturic, Colin Donovan, Andre Holland, Sam Marshall, Brendan Ours, Kyle Sminchak & James Welch, USA, 22 min.

**Chrysalis**
Nicole Klaymoon & Morgan Wise, USA, 5 min.

**Julie of the Jury**
Jessy Leigh, USA, 11 min.

**Out of the Garden**
Dylan Zsigray, Jack Bruncatelli, Nick Bunge, Zach Holly, Austin Jaks & Owen O’Donnell, USA, 7 min.

**The Cat**
Magdolin Turner, USA, 3 min.

**Paradox**
Antonio Harper, USA, 6 min.

**Down Again**
Nick Cavalier, USA, 28 min.
**Local Heroes Program 2**

97 minutes

**Thursday, April 4**
9:20 PM  |  Code LSH04

**But First...**
Erin Brown Thomas & Mike Esperaza, USA, 5 min.

**Inside Akron’s Tent City—Episode 1—A Different Kind of Shelter**
Kevin Naughton, USA, 7 min.

**Sangin**
Rick Page, USA, 20 min.

**Floyd**
Noah Cutwright, USA, 4 min.

**Getting in a Van Again**
Jonny Look, USA, 15 min.

**Station Hope: A Conversation**
Simone Barros, USA, 26 min.

**For My Crimes—Marissa Nadler**
Tyler Smith, USA, 4 min.

**Nance**
Anthony Bommarito, USA, 12 min.

**Relationship Deli**
Ian Van der Werff, USA, 4 min.

---

**Watch Out! Program 1**

97 minutes

**Friday, March 29**
8:30 PM  |  Code WOST29

**At the Near West Theatre**

**Sunday, March 31**
9:25 PM  |  Code WOST31

**Black Knuckle & Deputy Maltese**
Jason Phillips, USA, 15 min.

**Lockdown**
Celine Held & Logan George, USA, 12 min.

**Queen for a Day**
Savannah Rodgers, USA, 4 min.

**Manicure**
Arman Fayaz, Iran, 14 min.

**Queering—Episode 1**
Leticia De Bortoli Alves, USA, 8 min.

**A Monsoon Date**
Tanuja Chandra, India, 21 min.

**Beauty**
Christina Willings, Canada, 23 min.

---

**Watch Out! Program 2**

93 minutes

**Tuesday, April 2**
9:30 PM  |  Code WOST02

**Thursday, April 4**
6:25 PM  |  Code WOST04

**Blush**
James Morosini, USA, 5 min.

**Femme Queen Chronicles—Episode 1—The Clock**
Ahya Simone, USA, 11 min.

**Deviant**
Benjamin Howard, USA, 10 min.

**Boxes**
Jeremy Borison, USA, 13 min.

**Little Italy, LA—Date Night at Dicks**
Adriano Valentini, USA, 9 min.

**Masks**
Mahalijah Ayla O, USA, 22 min.

**With Thelma**
Ann Sirot & Raphaël Balboni, Belgium, 14 min.

**Are We Good Parents?**
Bola Ogun, USA, 9 min.
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Volunteers

Our endless thanks go to the more than 1,000 volunteers who tirelessly offer their services, skills, and smiles to WELCOME everyone to the CIFF. We couldn’t do it without you.

Ralph D. Howard, 1940-2012
One of our most beloved volunteers, Ralph D. Howard passed away on November 14, 2012. Ralph dedicated over a decade of service to the Festival, among countless other organizations throughout Cleveland. From his “Albert Einstein” hair to his emphatic fist thump when validating parking tickets, he is remembered by so many of the staff and patrons at the Festival. Ralph frequently carried a bag of photographs and memorabilia recalling the people and events that shaped his remarkable life; we feel honored to have been a part of it. In tribute to his memory, we are presenting the Ralph D. Howard Memorial Volunteer Award for the seventh year. This honor recognizes a CIFF volunteer who, like Ralph, continues to strive toward selflessness to the community.

Previous recipients of this award are:
2018 | Lil Routman
2017 | Ron Sommers
2016 | Mary Urban
2015 | Mario Pollard
2014 | Sandra Beasley
2013 | Vladimir Swirynsky

*Ex officio
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To Our Families and Friends:
We haven’t seen you in a while, but we think about you all the time. Thank you for being there for us even when we’re not there ourselves. Thank you for your patience and understanding and for your love and support. We miss you! We can’t wait to hear you say, “Welcome home!”

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<th>Category</th>
<th>Price</th>
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<tr>
<td>Members</td>
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<tr>
<td>Members (in-person w/current ID)</td>
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CLIFF43 Day Passes

CLIFF43 Day Passes are all-access passes good for one person on a specified day of the Festival. They include access to all CLIFF screenings, the Hospitality Headquarters, and free Tower City Center valet parking (when available) on the specified Festival Day.

**Weekday Day Passes (Monday-Thursday):**
- Members: $135 per day
- Non-Members: $150 per day

**Weekend Day Passes (Friday-Sunday):**
- Members: $180 per day
- Non-Members: $200 per day

Day Passes can be purchased leading up to and during the Festival online (clevelandfilm.org), over the phone (216.623.3456), or in-person during business hours at the Film Festival Box Office located in the lobby of Tower City Cinemas. Please note, the customer must specify the Festival day at the time of purchase.

Gift Certificates

Give the gift of film with a Cleveland International Film Festival Gift Certificate!

Gift certificates can be purchased year-round online (under the “Store” tab at www.clevelandfilm.org), by phone (216.623.3456), or in-person during business hours at the Film Festival Box Office (2510 Market Avenue, Cleveland, OH 44113), and during business hours at the Film Festival Box Office located in the lobby of Tower City Cinemas. They can be redeemed online, by phone, in-person, or by mail for tickets, merchandise, memberships, or Day Passes.

Opening Night Film and Reception

For more information on the CLIFF43 Opening Night Film and Reception, refer to page 58.

**Opening Night Film and Reception**
- Members: $200
- Non-Members: $225

Important

- No refunds except in the case of a cancelled screening. The last day for refunds is April 7, 2019.
- Exchanges, when possible, will be subject to a $4 processing fee per order.
- Tickets, vouchers, and passes cannot be re-sold under any circumstances. Violators will not be admitted to the Festival.
- Programs and schedules are subject to change without notice. The Film Festival reserves the right, in rare instances, to postpone, reschedule, or cancel any screening.
- No Tower City Cinemas or Cleveland Cinemas discount tickets, coupons, or passes will be accepted.
- See The Fine Print on page 16 for additional guidelines and restrictions.

Seating Policy at Tower City Cinemas

Passholders and ticket holders must arrive at least 20 minutes before the scheduled start of any screening for admission. However, early arrival does not guarantee admission. General admission seating for ticket holders, which is limited to approximately half of the theater, is available on a first-come, first-served basis. Passholder seating is also limited to approximately half of the theater, and is also available on a first-come, first-served basis. (Please note: at times, there are over 1,000 seats reserved for passholders, spread evenly across the theaters.) Theater personnel may refuse to permit late seating. Seat saving is not permitted. Seating policies are enforced at all CLIFF venues, although the number of available seats for ticket holders and passholders will vary based on the venue.

Sold Out? Nope—Just on Stand By!

A portion of the tickets to any screening are sold in advance so we can save room for our passholders. Therefore, even for crowded screenings, we can often accommodate many patrons just before show time. Numbered Stand By tickets are sold beginning one hour before show time, in the walkway outside the Cinemas’ lobby. (Be aware that a line sometimes forms earlier than this.) Then just before show time, Stand By ticket holders are admitted, in numerical order, on a space-available basis until the theater is full. Those who are not admitted receive a replacement voucher or cash refund. Cash or vouchers only; no checks or credit cards accepted.

How To Buy Tickets

**For Members only:** Tickets go on sale Friday, March 8, 2019 at 11:00 AM via all four options below.

**For the general public:** Tickets go on sale Friday, March 15, 2019 at 11:00 AM via all four options below.

NOTE: Orders received on or before March 18, 2019 will be mailed; otherwise, tickets will be held at Will Call (Duke Desk) outside the entrance to Tower City Cinemas and will be available for pick-up during the Festival, March 28-April 7, 2019. Please bring your credit card or other identification when picking up your order.

**1. Online Ticketing System**

Purchasing tickets is easy on our secure website, www.clevelandfilm.org. Use our online shopping cart to purchase all of your tickets at once.

A handling fee of $4 is added to each order.*

Please note: tickets are sold online until 12 Midnight on the day before the screening.

**2. Phone via 877.304.FILM (toll-free)**

Toll-free calls will be directed to the Film Festival Box Office. A handling fee of $4 is added to each order.*

Please note: tickets are sold over the phone until one hour before the screening.

**3. U.S. Mail**

Order forms can be found on page 203 of the CLIFF43 Program Guide.

A handling fee of $4 is added to each order.*

Orders should be mailed to the CLIFF business office (see address on page 203).

*Included on orders in which vouchers are redeemed.

**4. In-Person at the Film Festival Box Office**

Tower City Cinemas at Tower City Center
(230 W Huron Road, Cleveland, OH 44113)

For Members only

Store hours between March 8 and March 27 are as follows:
- Monday–Saturday, 11:00 AM – 7:00 PM
- Sunday, 12 Noon – 5:00 PM

For the general public

Store hours between March 15 and March 27 are as follows:
- Monday–Saturday, 11:00 AM – 7:00 PM
- Sunday, 12 Noon – 5:00 PM

Store hours between March 28 and April 7 are as follows:
- Sunday–Thursday, 8:30 AM – 10:00 PM*
- Friday–Saturday, 8:30 AM – 12 Midnight

No handling fees!

*The Box Office closes early on April 7, 2019

Hint: buy your tickets early or, better yet, become a passholder-level member to avoid Stand By!
Please mail ticket orders to this address

Cleveland International Film Festival
Business Office
2510 Market Avenue
Cleveland, OH 44113-3434

Name(s)
Address
City State Zip
E-mail Address

CIFF Membership #
Phone

Price Overview
(see page 202 for details)

Film Tickets
Members $14
Non-Members $16
Students/Seniors (65+), in-person and w/current ID only $14

CIFF43 Day Passes
Weekday Day Passes (Monday-Thursday)
Members @ $135 per day = $
Non-Members @ $150 per day = $

Weekend Day Passes (Friday-Sunday)
Members @ $180 per day = $
Non-Members @ $200 per day = $

Select Festival Day(s)

Opening Night (see page 58)
Members @ $200 = $
Non-Members @ $225 = $

CIFF Memberships
See page 19, visit www.clevelandfilm.org, or call 216.623.FILM, ext. 10 for details.
Film Buff @ $75 = $
Film Fanatic @ $175 = $
Director*
$550 (without an Opening Night Ticket) = $
$700 (with an Opening Night Ticket) = $
Executive Producer* @ $900 = $
Movie Mogul* @ $1,500 = $

Current students with a valid ID receive a $25 discount off any level of CIFF membership
*Includes Film Festival All-Access Pass

Question? Contact the Box Office
Call 877.304.3456
E-mail tickets@clevelemdfilm.org

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☐ Check (made payable to CIFF) enclosed
☐ Hold in Will Call
☐ Mail by March 18th

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$150,000 Challenge Match
In celebration of the 43rd Cleveland International Film Festival, we are presenting our annual Challenge Match. Our generous support provided by Cuyahoga Arts & Culture, which is funded by the residents of Cuyahoga County, must be matched annually. Your tax deductible contribution can ensure our success!

Questions? Contact the Box Office
Call 877.304.3456
E-mail tickets@clevelemdfilm.org

Cleveland International Film Festival Business Office 2510 Market Avenue Cleveland, OH 44113-3434

Please bring your credit card or other identification when picking up your order at Will Call (Duke Desk).
## Country List

<table>
<thead>
<tr>
<th>A, B</th>
<th>FILMS LISTED UNDER COUNTRY OF ORIGIN, PRODUCTION, SETTING, OR SUBJECT</th>
<th>NOTE: Feature Films are in ALL CAPS</th>
</tr>
</thead>
</table>
| **Chile** | **HELMET HEADS**  
**LOO REYES**  
**TOO LATE TO DIE YOUNG** | |
| **China** | **CHINA LOVE**  
**FIRST NIGHT NERVES**  
**One Small Step**  
**Stay Close** | |
| **Cuba** | **THE EXTRAORDINARY JOURNEY OF CELESTE GARCIA**  
**PAUSE** | |
| **Cyprus** | **DUKLA 61**  
**THE INTERPRETER**  
**TOUCH ME NOT**  
**WINTER FLIES** | |
| **Denmark** | **ANGELS ARE MADE OF LIGHT**  
**A FORTUNATE MAN**  
**HEARTBOUND**  
**LAND OF GLASS**  
**THE MAGIC LIFE OF V**  
**NEON HEART**  
**ZOO** | |
| **Egypt** | **MEDICINE**  
**Estonia**  
**THE LITTLE COMRADE** | |
| **Ethiopia** | **FIG TREE** | |
| **Finland** | **Career Day**  
**THE MAGIC LIFE OF V**  
**ONE LAST DEAL** | |
| **France** | **Achoo**  
**Bavure**  
**Bumper**  
**CLARIE DARLING**  
**CLOSE ENEMIES**  
**THE DAY I LOST MY SHADOW**  
**DIAMANTINO**  
**THE FACTORY**  
**A FAITHFUL MAN**  
**FIG TREE**  
**Guaxuma**  
**Hash Key**  
**HER JOB**  
**HOME GAMES**  
**I Saw the Future**  
**JUMP MAN**  
**KEEP AN EYE OUT**  
**KNIFE+HEART**  
**Life Underground**  
**MIA AND THE WHITE LION**  
**MOTHER'S INSTINCT**  
**My Grandpa is Hiding**  
**Neffa Football Club**  
**Ramadan**  
**Raymonde or the Vertical Escape**  
**THE REAL THING**  
**THE Real Thing VR SAVAGE**  
**SCHOOL'S OUT**  
**SORRY ANGEL**  
**TOUCH ME NOT**  
**THE TOWER**  
**TRANSIT**  
**THE TROUBLESHOOTER**  
**Under Mom's Skirt**  
**WHEN MARGAUX MEETS MARGAUX WILD** | |
| **Germany** | **100 THINGS**  
**AKASHA**  
**ANOTHER DAY OF LIFE**  
**AS GREEN AS IT GETS**  
**CRISTAL SWAN**  
**DAUGHTER OF MINE**  
**THE EXTRAORDINARY JOURNEY OF CELESTE GARCIA**  
**FIG TREE**  
**IN THE AISLES**  
**LITTLE MISS DOLITTLE**  
**MEETING GORBAChYEV**  
**THE MOST BEAUTIFUL COUPLE**  
**A Mythology of Pleasure**  
**Pan**  
**SEALED LIPS**  
**SIBOBIR**  
**STRESS**  
**STYX**  
**THE TOBACCONIST**  
**TOUCH ME NOT**  
**TRANSIT**  
**VERY SENIOR–ATTITUDE IS EVERYTHING**  
**VOLCANO**  
**WEREWOLF**  
**WHAT DOESN'T KILL US** | |
| **Greece** | **HER JOB**  
**PAUSE** | |
| **Hong Kong** | **A FAMILY TOUR**  
**FIRST NIGHT NERVES** | |
| **Hungary** | **BULBUL CAN SING**  
**A Monsoon Date**  
**THE SWEET REQUIEM**  
**VILLAGE ROCKSTARS** | |
| **Indonesia** | **Birthplace**  
**Iran**  
**3 FACES**  
**Manicure** | |
| **Ireland** | **Aurora**  
**The Bird & the Whale**  
**First Disco**  
**FLOAT LIKE A BUTTERFLY**  
**JUMP MAN** | |
| **Israel** | **THE DIVE**  
**FIG TREE**  
**How to Swim**  
**KING BIBI**  
**REDEMPTION** | |
| **Italy** | **DAUGHTER OF MINE**  
**DOG MAN**  
**LUCIA'S GRACE**  
**SOYALISM**  
**WALKING ON WATER** | |
| **Japan** | **ASAKO I & II**  
**ONE CUT OF THE DEAD**  
**Shakespeare in Tokyo** | |
| **Kenya** | **HER JOB**  
**RAFIKI** | |
| **Kyrgyzstan** | **THE SONG OF THE TREE** | |
| **Lithuania** | **JUMP MAN**  
**SIBOBIR** | |
| **Luxembourg** | **CALIFORNIA DREAMING** | |
| **Macedonia** | **THE WITCH HUNTERS** | |
| **Malaysia** | **A FAMILY TOUR** | |
| **Mexico** | **THE ACCUSED**  
**HEARTBOUND**  
**THE ACCUSED** | |
| **New Zealand** | **Fire in Cardboard City** | |
| **Norway** | **AN AFFAIR**  
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