44TH
CLEVELAND INTERNATIONAL FILM FESTIVAL
MARCH 25–APRIL 5, 2020
TOWER CITY CINEMAS
SEE BEYOND
2020 PROGRAM GUIDE
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.

(877) 554-5054
clevelandfoundation.org/give
Together, at CIFF44, we get to SEE BEYOND. This Festival’s theme is a nod to exploring new and different places, people, issues, and ideas. The remarkable stories told by our exceptionally talented filmmakers make this possible. With 207 feature films and 227 short films from over 80 countries in this year’s Festival, we will be challenged to see beyond where we don’t usually look and to see beyond what appears on the screen.

Once again, we will be able to experience our amazing films in numerous locations. For the third year in a row, Opening Night will be at Playhouse Square, which will become our permanent home in 2021! There will even be a free screening at Playhouse Square during the Festival, so you can check out our future. And most of the remainder of the Festival will take place at Tower City Cinemas, where we will celebrate 30 years that have included more than 7,000 films and over 1.6 million film fans!

On the weekends, we will see beyond Tower City Cinemas and offer additional programming in two arts districts: CIFF West (March 27–29) will take place at the Capitol Theatre and Near West Theatre in the Gordon Square Arts District; and, CIFF East (April 3–5) will happen at the Cedar Lee Theatre (our original home!) in the Cedar Lee District.

Once again, we will enthusiastically host over 400 guest filmmakers throughout the Festival, including CIFF alum Patrik-Ian Polk, our DREAM Catcher Program and Award recipient. We will have so many opportunities to interact with all of our guest filmmakers at Q&As and in our Chat Room, where post-film discussions will enable us to dig deeper and see beyond initial conversations.

In partnership with Tribeca Film Institute®, the IF/Then American Midwest Film Pitch will return to CIFF44 for the second year in a row. During the last weekend of the Festival, six finalist filmmaker teams will pitch their short documentaries as they see beyond their concepts to their final projects.

The Festival will, of course, continue to embrace our amazing nonprofit community through our 158 community partners, making it possible for us to see beyond our usual surroundings. Plus, if you are curious about virtual reality and other interactive media, Perspectives (our immersive storytelling exhibition space) will, for its fifth year, provide you with something new and different to see beyond—for free.

CIFF44 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. With your generosity, we hope to see beyond that number and exceed our goal.

Thank you,

Chris S.W. Blake
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 education, entertain, and celebrate an inclusive human experience.
The 44th Cleveland International Film Festival is made possible by the generosity of our sponsors and funders.

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CLEVELANDFILM.ORG
WE ARE PROUD TO SUPPORT THE 44TH CLEVELAND INTERNATIONAL FILM FESTIVAL.
**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 40 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](http://www.rideRTA.com/CIFF).

When traveling to the CIFF, 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](http://www.BikeCleveland.org).

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**AREA CONSTRUCTION!**

W. Prospect Ave. is restricted to **EASTBOUND ONLY** traffic. Use W. Huron Rd. and adjacent streets.

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For detailed information about parking, visit clevelandfilm.org/park.
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)
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?

**HOTEL PARTNERS**

**OFFICIAL HOTEL**

The Cleveland Hostel
2090 West 25th Street
Cleveland, OH 44113
216.394.0616
www.theclevelandhostel.com

Located just three blocks from the Cleveland International Film Festival, the Crowne Plaza Cleveland offers state-of-the-art accommodations and a central location for all guests attending CIFF. With our complimentary shuttle, you are mere minutes away from Tower City, and a short walk to Playhouse Square. Help us celebrate the Film Festival’s move to Playhouse Square by joining us with a complimentary champagne toast while enjoying dining options from the award-winning Ghost Light Restaurant and Lounge.

**CIFF Package:** $159 per night, complimentary champagne, two CIFF vouchers, in-room internet access.

**OFFICIAL JURY HOTEL**

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.

**OFFICIAL OPENING NIGHT HOTEL**

Crowne Plaza Cleveland at Playhouse Square
1260 Euclid Avenue
Cleveland, OH 44115
216.615.7500
www.crowneplaza.com/clvplayhousesq

Located in the heart of Playhouse Square, the Crowne Plaza Cleveland offers state-of-the-art accommodations and a central location for all guests attending CIFF. With our complimentary shuttle, you are mere minutes away from Tower City, and a short walk to Playhouse Square. Help us celebrate the Film Festival’s move to Playhouse Square by joining us with a complimentary champagne toast while enjoying dining options from the award-winning Ghost Light Restaurant and Lounge.

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**TOURISTS HOSTEL**

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. Passport Cafe is in the lobby featuring a coffee bar, pastries, beer, and wine. 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 CLEFILM20.

**Hilton Cleveland Downtown**

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 to 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:** Offering 20% discounted sleeping rooms during CIFF with overnight self-parking. Please enter FILM20 into the GROUP Code box when booking online or mention it to your guest services agent.

**The Ritz-Carlton, Cleveland**
1515 West 3rd Street
Cleveland, OH 44113
216.623.1300
www.ritzcarlton.com/cleveland
www.facebook.com/ritzcarltoncleveland

Located onsite at 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 Special Room Rate:** Starting from $289 per night, enjoy deluxe accommodations and two CIFF vouchers.

**Reservations:** Book your special rate by calling 216.623.1515. You can also visit ritzcarlton.com/cleveland and enter corporate code FOZ.

**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.

**Hilton Cleveland Downtown**
100 Lakeside Avenue East
Cleveland, OH 44114
216.433.5000
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 to 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.

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SHOPPING & FOOD

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

Featuring over 45 specialty shops, fine dining and casual eateries, a 10-screen cinema, two hotels, and indoor access to JACK Casino and Rocket Mortgage FieldHouse. Guest Services is located on Level 1 to the left of Foot Locker.

Tower City Center Retail & Food Court Hours:
Monday–Saturday .......... 10:00 AM–7:00 PM
Sunday ................... 12:00 NOON–5:00 PM

Family Friendly Shopping Hours begin at 2:30 PM daily. For complete information, visit www.towercitycenter.com/parental-involvement

OFFICIAL CRAFT BREWERY

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

Monday–Thursday........ 11:30 AM–10:00 PM
(Friday 12 Midnight)
Friday ................... 11:30 AM–12 Midnight
(Bar 1:00 AM)
Saturday ............... 11:00 AM–12 Midnight
(Bar 1:00 AM)
Sunday .................... 11:00 AM–4:00 PM
(Bar 5:00 PM)
Monday–Thursday....... Cellar Nights Happy Hour 4:00 PM–7:00 PM

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

OFFICIAL AIRLINE

United Airlines
United is proud to be the Official Airline of the Cleveland International Film Festival for the past 29 years.
www.united.com

OFFICIAL RESTAURANT

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

LUNCH
Monday–Friday .............. 11:30 AM–3:00 PM
DINNER
Monday–Thursday .......... 5:00 PM–10:30 PM
Friday & Saturday .......... 5:00 PM–11:30 PM
Sunday ...................... 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 VEHICLE

OFFICIAL BAR

Panini’s Bar & Grill
840 Huron Road East
Cleveland, OH 44115
216.522.1510
www.paninisgrill.com

Open 11:00 AM every day
Panini’s Gateway is downtown Cleveland’s famous sports bar located on the corner of East 9th Street and Huron Road. Serving Clevelanders for 25 years, Panini’s Gateway specialized in OVERSTUFFED sandwiches and pizza. Stop by before and after Festival screenings for a great meal and to watch the NCAA Basketball Tournament and other games.
We proudly support CIFF44 and the countless film maker artists showcased in the Festival year-after-year
This summer: live, eat, sleep, dream, and create films with the students and faculty of the School of Film & Media Arts!

The Odyssey Program is a 3-week immersive summer film camp for students ages:

13–14, 15–16, 17–18

This program is made possible by a generous gift from Lee and Ageleke Zapis.

Visit CSUOHIO.EDU/ODYSSEY for more information.
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 6–March 25
For General Public: March 13–March 25
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 26–APRIL 5)?
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: 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 show time 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 show time 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 40 minutes before show time of the theater where the film you will be attending is screening.

FIND OUT WHICH THEATER THE FILM IS BEING SHOWN IN?
Each screening at the Festival has a corresponding color-coded theater where the film will be shown 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 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 SPONSOR?
Patron Services: Located to the right of the Film Festival Box Office as you enter the Tower City Cinemas lobby.

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 6, 2020.

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: Located in the Walkway outside of Tower City Cinemas, to the left of the main entrance.
**HOURS OF OPERATION**

**BOX OFFICE**
March 6–25: For Members  
Monday–Saturday ... 11:00 AM–7:00 PM  
Sunday ............... 12 Noon–5:00 PM  
March 13–25: For the General Public  
Monday–Saturday ... 11:00 AM–7:00 PM  
Sunday ............... 12 Noon–5:00 PM  
March 26–April 5*: For Everyone  
Sunday–Thursday .... 8:30 AM–10:00 PM  
Friday–Saturday .... 8:30 AM–12 Midnight

**CHALLENGE MATCH**  
March 26–April 5*  
Sunday–Thursday .... 8:30 AM–10:00 PM  
Friday–Saturday .... 8:30 AM–12 Midnight

**GUEST RELATIONS (HHQ)**  
March 26–April 5*: 8:30 AM–10:00 PM

**HOSPITALITY HEADQUARTERS (HHQ)**  
March 26–April 5*.. 11:30 AM–10:00 PM

**MERCHANDISE STORE**  
March 26–April 5*.. 10:30 AM–10:00 PM

**PATRON SERVICES**  
March 26–April 5*  
Sunday–Thursday .... 8:30 AM–10:00 PM  
Friday–Saturday .... 8:30 AM–12 Midnight

**PERSPECTIVES**  
March 26–April 5*.. 11:00 AM–7:00 PM

**WILL CALL**  
March 26–April 5*  
Sunday–Thursday .... 8:30 AM–10:00 PM  
Friday–Saturday .... 8:30 AM–12 Midnight

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*Please note: all locations close early on April 5, 2020*
THE FINE PRINT

SEATING POLICY AT TOWER CITY CINEMAS*
- Passholders must arrive at least 40 minutes before the scheduled start of any screening for admission. However, early arrival does not guarantee admission.
- Ticket holders must arrive at least 20 minutes before the scheduled start of any screening for 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 all 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.

TICKETS & 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.

REFUND POLICY
Tickets cannot be refunded, except in the case of a cancelled screening. The last day for refunds is April 5, 2020. Exchanges, when possible, will be subject to a $4 processing fee per order. Unused tickets and vouchers cannot be refunded, exchanged, or donated to the Challenge Match.

PROGRAM
Visit 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.

AGE RESTRICTIONS
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.

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. Valid driver’s license or state ID required.

LOST & FOUND
We are not responsible for damaged, lost, or stolen items. The Film Festival Lost & Found, which is located at Patron Services in the lobby of Tower City Cinemas, ends with the Festival. All unclaimed items will be donated on April 6, 2020.

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 by security. 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.

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, but not limited to: guns, pocket knives, pepper spray/mace, fireworks, tasers)
- The use of cigarettes, e-cigs, or vaping devices

Failure to comply will result in immediate removal by security and notification of law enforcement.

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 in 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.
The **CIFF 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, screening team 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 CIFF 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

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**SHOW YOUR LOVE FOR CIFF BY TEXTING TO GIVE!**

Text **GIVE** to **216.465.6513** and follow the prompts!

Reply **YES** to donate $44, **NO** to enter another amount.

**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

The generous support provided by Cuyahoga Arts & Culture (CAC), 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 $1.9 million from CAC.

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

MAJOR INCOME SOURCES*

- Ticket Sales 18%
- Merchandise Sales 1%
- Entry Fees 5%
- Memberships 13%
- Government Grants 9%
- 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%

YEARLY OPERATING COSTS

$3,397,950 cash expenses
+ $1,335,522 in-kind donations

TOTAL
4,733,475
This Year

HOW CAN YOU HELP?

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

MARCH 26–APRIL 5
Monday–Friday 10:30 AM–10:00 PM
Saturday–Sunday 8:30 AM–10:00 PM
(Challenge Match closes early on April 5)

Or donate online 24/7 at clevelandfilm.org/support-us/donate

THANK YOU FOR YOUR GENEROSITY!
To join, visit clevelandfilm.org/membership or contact Membership Director, Debbie Marshall, at 216.623.3456 x10 or marshall@clevelandfilm.org.

## CIFF44 MEMBERSHIP BENEFITS

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Film Buff $75*</th>
<th>Film Fanatic $175*</th>
<th>Director $500*</th>
<th>Director+ $750*</th>
<th>Executive Producer $800*</th>
<th>Movie Mogul $1500*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Complimentary mailing of the CIFF44 Program Guide</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
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<tr>
<td>Advance CIFF44 ticket sales one week before public sales</td>
<td>★</td>
<td>★</td>
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<td>★</td>
</tr>
<tr>
<td>Discounts on CIFF44 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 CIFF44 Day Passes</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>
<td>★</td>
<td>★</td>
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<td>★</td>
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<tr>
<td>Invitation to the CIFF44 Preview Reception (RSVP required; space is limited and available on a first-come, first-served basis)</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
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<tr>
<td>$5 off coupon towards any purchase at the CIFF44 Merchandise Store</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</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>
<td>★</td>
<td>★</td>
<td>★</td>
<td>★</td>
</tr>
<tr>
<td>Six virtual vouchers credits exchangeable for six tickets to CIFF44 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 CIFF44 (no need to buy tickets!)</td>
<td>★</td>
<td></td>
<td>★</td>
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<tr>
<td>Access to the CIFF44 Hospitality Headquarters (with complimentary sips and snacks!)</td>
<td>★</td>
<td></td>
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</tr>
<tr>
<td>One CIFF44 Opening Night Film and Reception ticket (to be held at Playhouse Square)</td>
<td>★</td>
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<td>★</td>
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<tr>
<td>Free Tower City Center valet parking when available during CIFF44</td>
<td>★</td>
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</tbody>
</table>

*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.*
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- JazzFest Academy
- Photography
- Private Music Lessons
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- Vocal Arts

Performances
- Tri-C JazzFest Cleveland, June 25-27
- Tri-C Performing Arts Season, yearlong

Visit tri-c.edu/creativearts for more information.
MEMBER APPRECIATION DAY ON APRIL 2ND
Join us in thanking our members for their support on Member Appreciation Day! Current CIFF members are invited to stop by the Community Engagement Corner (across from Patron Services in the lobby of Tower City Cinemas) on Thursday, April 2nd from 10:00 AM until 9:00 PM to pick up a token of our appreciation. We will also be doing CIFF merchandise giveaways throughout the day to show our gratitude.

Members are also encouraged to participate in our Member Memories contest by submitting their favorite CIFF memory to memories@clevelandfilm.org by Thursday, March 26th for a chance to win two all-access passes to CIFF45 (April 7–18, 2021) at Playhouse Square. The winner will have their submission featured in that day’s edition of The Daily.

Sponsored by:

VOLUNTEER APPRECIATION DAY ON APRIL 3RD
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 3rd 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 #CIFF44!

Sponsored by:

THOMMY T-SHIRT DAY ON APRIL 4TH
The Film Festival’s tenth annual T-Shirt Day will take place on Saturday, April 4th. Wear a t-shirt (or sweatshirt) from any of the 44 CIFFs and enter a drawing at Patron Services to win two all-access passes to CIFF45 (April 7–18, 2021) at Playhouse Square. 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.

Sponsored by:

#CIFF44

Cleveland International Film Festival  CIFF  CleFilmFest  ClevelandFilm  ClevelandFilmFest  877.304.FILM (3456)
proud sponsors and creative partners to the CIFF. Congrats on your 44th year!

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filmmaking • cinematography • animation • motion design
Today is the day to inspire, delight and amaze.

We’re proud to support The Cleveland International Film Festival as it promotes artistically and culturally significant film arts through education and exhibition to enrich the life of the community.
The Cleveland International Film Festival will once again have residencies in area arts districts. For CIFF West, we will return to the Gordon Square Arts District in the Detroit Shoreway neighborhood during the first weekend of CIFF44. Then for CIFF East, we will head to our original home at the Cedar Lee Theatre in Cleveland Heights during the second weekend of CIFF.

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

CIFF WEST & CIFF EAST MARCH 27–29 GORDON SQUARE ARTS DISTRICT in Cleveland’s Detroit Shoreway Neighborhood

CIFF WEST VENUES

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

NEAR WEST THEATRE
6702 Detroit Avenue
Cleveland, OH 44102

LOCATED IN

GORDON SQUARE. arts district

CLEVELANDFILM.ORG
PLAN YOUR DAY FOR CIFF WEST

- 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 select lots and along the streets throughout the area.
- Visit our website for more information about CIFF West parking.

CIFF WEST BOX OFFICE & WILL CALL

Gordon Square Arcade—Atrium
6516 Detroit Avenue
Cleveland, OH 44102

HOURS

Friday, March 27: 5:15 PM–9:45 PM
Saturday, March 28: 12:00 NOON–9:45 PM
Sunday, March 29: 10:15 AM–8:00 PM

SCHEDULE: CIFF WEST

<table>
<thead>
<tr>
<th>FRIDAY, MARCH 27</th>
<th>SATURDAY, MARCH 28</th>
<th>SUNDAY, MARCH 29</th>
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<tbody>
<tr>
<td><strong>Capitol Theatre</strong></td>
<td><strong>Near West Theatre</strong></td>
<td><strong>Capitol Theatre</strong></td>
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<tr>
<td>11:00 AM</td>
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<tr>
<td>5:00 PM</td>
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<td>93 min/p 192</td>
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<td>6:00 PM</td>
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<tr>
<td>6:30 PM</td>
<td>Sell By</td>
<td>6:15 PM</td>
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<tr>
<td>7:00 PM</td>
<td>94 min/p 153</td>
<td>85 min/p 70</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>Code SEL127</td>
<td>Code AUGU29</td>
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<tr>
<td>9:00 PM</td>
<td>9:15 PM</td>
<td>9:00 PM</td>
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<tr>
<td>10:00 PM</td>
<td>Other Music</td>
<td>9:15 PM</td>
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<tr>
<td></td>
<td>85 min/p 142</td>
<td>97 min/p 142</td>
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<td>Code THE27</td>
<td>Code DAVID28</td>
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<tr>
<td>11:00 AM</td>
<td>11:45 AM</td>
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<tr>
<td>1:00 PM</td>
<td>Family Shorts Program 2</td>
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<td>2:00 PM</td>
<td>2:15 PM</td>
<td>Bring it Home</td>
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877.304.FILM (3456)
### CIFF EAST VENUE

**CEDAR LEE THEATRE**  
2163 Lee Road  
Cleveland Hts, OH 44118

**CIFF EAST BOX OFFICE & WILL CALL**  
Cedar Lee Theater—Front Lobby

**HOURS**  
Friday, April 3:  
5:30 PM–9:45 PM  
Saturday, April 4:  
12:15 PM–9:50 PM  
Sunday, April 5:  
10:15 AM–4:45 PM

### SCHEDULE: CIFF EAST

<table>
<thead>
<tr>
<th>Time</th>
<th>FRIDAY, APRIL 3</th>
<th>SATURDAY, APRIL 4</th>
<th>SUNDAY, APRIL 5</th>
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</thead>
<tbody>
<tr>
<td>11:00 AM</td>
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<tr>
<td>1:15 PM</td>
<td>Family Shorts Program 3 92 min/p 192 Code FAMS04</td>
<td>1:30 PM Forman vs. Forman 78 min/p 96 Code FORM04</td>
<td>1:45 PM The Crossing 90 min/p 85 Code CROS05</td>
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<td>2:00 PM</td>
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<td>3:00 PM</td>
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<tr>
<td>3:45 PM</td>
<td>Animated Shorts Program 93 min/p 189 Code ANIM04</td>
<td>4:00 PM Influence 106 min/p 121 Code INFL04</td>
<td>4:15 PM Breaking Bread 85 min/p 76 Code BREA05</td>
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<td>4:00 PM</td>
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<tr>
<td>6:45 PM</td>
<td>Martha: A Picture Story 84 min/p 132 Code MART03</td>
<td>6:30 PM Outlook Shorts Program 2 95 min/p 195 Code LOON03</td>
<td>6:45 PM The Humorist 101 min/p 118 Code HUMR04</td>
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<td>7:00 PM</td>
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<td>9:00 PM</td>
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<tr>
<td>9:15 PM</td>
<td>Comedy Shorts Program 3 94 min/p 191 Code COMS03</td>
<td>9:00 PM Beast Beast 85 min/p 71 Code BEAS03</td>
<td>9:05 PM Crescendo 106 min/p 84 Code CRES04</td>
</tr>
<tr>
<td>10:00 PM</td>
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</table>

### PLAN YOUR DAY FOR CIFF EAST

- The RTA 32 and 40 Bus Lines have stops at the corner of Cedar Road and Lee Road.
- Bike racks are located throughout the neighborhood.
- The City of Cleveland Heights has generously agreed to offer 24-hour free parking at the municipal parking deck, all metered spaces in Lots #5, #16, #17, and along Lee Road. This offer will remain in effect from Friday, April 3rd at 9:00 AM to Monday, April 6th at 9:00 AM.

### NEIGHBORHOOD PARTNERS

**FutureHeights**

**Heights Observer**

---

- Code MART03 84 min/p 132  
- Code LOON03 95 min/p 195  
- Code ANIM04 93 min/p 189  
- Code FAMS04 92 min/p 192  
- Code FORM04 78 min/p 96  
- Code INFL04 106 min/p 121  
- Code BREA05 85 min/p 76  
- Code HUMR04 101 min/p 118  
- Code BEAS03 85 min/p 71  
- Code CRES04 106 min/p 84  
- Code LOVED04 95 min/p 130
THE RICK WHITBECK EVENING AT THE CEDAR LEE THEATRE

SATURDAY, APRIL 4

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 screening.

6:30 PM
SEARCHING FOR MR. RUGOFF
Directed by Ira Deutchman
USA • 2019
94 minutes • Code SEAR04
(see p 153)

WITH GENEROUS SUPPORT FROM:

CIFF WEST & CIFF EAST FAQS

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

Tickets can be purchased in advance (beginning March 6th for CIFF members and March 13th for the general public), online (clevelandfilm.org), by phone (877.304.3456), or in-person at the Film Festival Box Office at Tower City Cinemas. Day of show tickets, when available, can be purchased on-site at each venue’s Box Office beginning one hour prior to the start of the first screening.

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

If you have not received your tickets in the mail (orders placed after March 16th are held in Will Call) or picked them up from Will Call at Tower City Cinemas in advance, Will Call for CIFF West and CIFF East will open one hour prior to the start of the first screening at each venue’s CIFF Box Office.

CIFF West and CIFF East screenings are presented with generous support from:
Case Western Reserve University encourages our students to think beyond the possible and is proud to support the Cleveland International Film Festival as it inspires film aficionados from around the world to See Beyond.
SEE BEYOND at Perspectives! We’re delighted to present the fifth anniversary 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 26th–Saturday, April 4th
11:00 AM to 7:00 PM
Sunday, April 5th
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.
12 SECONDS OF GUNFIRE
Created by: Suzette Moyer, Seth Blanchard
Based on an unforgettable front-page article in The Washington Post, a powerful animated VR experience that recounts what happened to Jacob Hall and Ava Olsen, who were first-graders at a South Carolina elementary school when a 14-year-old boy opened fire on their school playground.

THE 100%—MAGGIE’S STORY
Created by: Steven-Charles Jaffe, Hernan Barangan, Brandon Zamel, Andrew Cochrane
In connection with the CIFF43 feature film, “Cancer Rebellion,” this immersive VR experience follows Maggie Kudirka, a professional ballerina whose love of dance helped her regain her strength after being diagnosed with stage 4 breast cancer.

ARIP! 
Created by: Dmitri Voloshin
An animated VR story about an astronaut whose childhood dreams of flying become a reality.

BOOPER GET HOME!
Created by: Fletcher Studios
A VR game created by a local artist and based on the drawings of a six-year-old child on the autism spectrum, with a focus on exploration, solving puzzles, and helping people.

BONFIRE
Created by: Eric Darnell
As Space Scout 817, you are on a mission to discover a new home for the human race. When tragedy strikes and you crash on an unknown planet, you have only your robot sidekick, Debbie, and the light of your makeshift bonfire to guide you, in the latest animated VR experience from the award-winning Baobab Studios.

CODE OF FREEDOM 1991
Created by: Andrius Lekavicius
Using archival material and an animated environment based on real events, this VR experience puts you in the shoes of a journalist in the middle of the tragic events of January 13, 1991—when Lithuania’s resistance to Soviet occupation turned violent.

EVEREST
Created by: Jonathan Griffith
Follow Sherpa Tenji as he attempts to climb Mount Everest without the use of bottled oxygen, a feat that only 175 people have done before, in this thrilling VR experience.

FERENJ: A GRAPHIC MEMOIR IN VR
Created by: Ainslee A. Robson
Float through the creator’s childhood memories of growing up as a mixed race Ethiopian-American in the heart of Cleveland’s St. Clair-Superior neighborhood, while attending predominantly white suburban schools, in this artistic VR experience.
HOMINIDAE
Created by: Brian Andrews
This futuristic, yet emotional, VR experience is set in a world of X-ray visibility and wild anatomical re-imagination, where creatures have evolved in surprising ways.

IT WAS THERE
Created by: Min-gi Jo
A boy wakes up in a strange bed and finds himself caught in a murderous dream-like loop between past and present in this chilling horror VR experience.

WALK IN MY SHOES
Created by: Tyler Huysen
A package of VR experiences that lets you walk in the shoes of minorities—enduring racism, sexism, homophobia, and classism firsthand—while humanizing the experience of prejudice.

WELCOME TO THE FAMILY
Created by: Dave Dorsey
Nothing is easy when the McWiffle Family gets involved. Young Brandon’s attempts at wooing his childhood crush are thwarted at every turn with a little help from his highly eclectic and disaster-prone family in this episodic VR comedy.

BROTHERS ACROSS BORDERS
Created by: Mikkel Keldorf
An interactive documentary film that puts you in charge of the decisions of a young Syrian refugee named Ismael, whose mission is to reunite his family members who’ve been split up across multiple countries.

CAPTURING REALITY
Created by: Pepita Ferrari
An interactive journey into documentary filmmaking with some of the world’s top directors. Navigate clips from nearly 80 hours of footage with master filmmakers from around the world by choosing topics, themes, or your favorite director.

UN/TIED SHOES
Created by: Evie Ruddy, Tracey Lebedovich
Presented as an online shoe company, this interactive website is actually a first-person account of self-actualization in disguise. Follow along on the story of Evie, who never quite felt like a girl or a boy. Using the online shopping experience, Evie’s story underscores the hardships many non-binary and transgender people face when trying to reflect their gender identity in their outward appearance, and calls into question the deep-rooted social codes that determine who can wear what in our society.
CLEVELAND’S ORIGINAL CRAFT BREWERY

WINNER BEST BEER IN THE COOLER

“DORTMUNDER GOLD SHINES AS HOMETOWN HERO.”
- Cleveland Bartender

“BEYOND DELICIOUS!”
- Our Employee-Owners

“BEYOND REFRESHING!”
- Our Friends

133 WORLD BEER CHAMPIONSHIPS

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GREATLAKESBREWING.COM
Scene. Heard.

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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 28 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 166 students helped select the FilmSlam program, which consists of documentaries, narratives, and short films. This selection process engaged 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.

All films are linked to curriculum strands. Study guides (including an introduction to media literacy) are available at clevelandfilm.org/festival/special-programs/filmslam. 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. Perspectives, the CIFFs free interactive/immersive exhibition/expo/experience (pages 31–33), is available during FilmSlam for student groups. Reservations are required.

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.
Film can introduce us to other cultures and ways of life, address local, national, and global issues, and illustrate ways in which communities are working together and helping one another. Film can affect change by challenging audiences and transforming viewers. The educational capacity of film is limitless.

Focus 2020 is a new program that delves into a selected topic. At CIFF44 that topic is racial equity. The intended impact of the program is to present the work of outstanding filmmakers to educate our audience and community about structural racism and the importance of working toward racial equity.

Four feature films and one shorts program will be included in Focus 2020: Racial Equity.

Moderated conversations with guests will follow screenings of feature films and selected shorts.

We look forward to your participation in Focus 2020: Racial Equity.

DOPE IS DEATH
Directed by Mia Donovan
CANADA • 2020 • 78 minutes
see p 90

SINCE I BEEN DOWN
Directed by Gilda Sheppard
USA • 2020 • 105 minutes
see p 155

THEY AIN’T READY FOR ME
Directed by Brad Rothschild
USA • 2020 • 87 minutes
see p 164

WE ARE THE RADICAL MONARCHS
Directed by Linda Goldstein Knowlton
USA • 2019 • 97 minutes
see p 169
This film will also be included in our FilmSlam Educational Program.

FOCUS 2020: RACIAL EQUITY SHORTS PROGRAM
see p 193

Presented with support from:
A round of applause for the Cleveland International Film Festival. And everyone in your audience.

Film illuminates the human experience. It connects us to each other, brings us closer, and reminds us of the incredible heights we’re capable of reaching. So from all of us at Huntington, a big thank you to the Cleveland International Film Festival for reminding us how brightly we all can shine.
Patients helped

ONE HUNDRED SEVENTY MILLION times through CoverMyMeds

As one of the fastest growing healthcare IT companies in the U.S., CoverMyMeds is transforming healthcare 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!
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We are honored and proud to support the

CLEVELAND INTERNATIONAL FILM FESTIVAL

26351 Curtiss-Wright Pkwy, Richmond Heights, Ohio 44143  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 missions 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 168 Community Partners for CIFF44 as of February 14, 2020:

- ACLU of Ohio
- Adoption Network Cleveland
- AIDS Taskforce of Greater Cleveland
- Alzheimer’s Association—Cleveland Area Chapter
- America SCORES Cleveland
- American Outlaws Cleveland
- Anisfield-Wolf Book Awards
- Anti-Defamation League
- APOLLO’S FIRE! The Cleveland Baroque Orchestra
- The Association of African American Cultural Gardens
- Beat the Streets Cleveland
- Benjamin Rose Institute on Aging
- Bike Cleveland
- BorderLight International Theatre + Fringe Festival
- Brite Winter
- British American Chamber of Commerce Ohio
- Business Volunteers Unlimited
- C.A.M.E.O. (Cleveland American Middle East Organization)
- Center for Arts-Inspired Learning
- Chagrin Documentary Film Festival
- The Children’s Museum of Cleveland
- The City Club of Cleveland
- CLE Game Group
- Cleveland Arts Education Consortium
- Cleveland Asian Festival
- Cleveland Chapter of the Association of Health Care Journalists
- Cleveland Comedy Festival
- Cleveland Council on World Affairs
- Cleveland Hiking Club
- Cleveland Jobs with Justice
- Cleveland Kids’ Book Bank
- Cleveland Leadership Center
- Cleveland Memorial Society
- Cleveland Museum of Art
- The Cleveland Orchestra
- Cleveland Peace Action
- Cleveland Play House
- Cleveland Print Room
- Cleveland Rape Crisis Center
- Cleveland VOTES
- Cleveland-Bратислава Sister Cities
- CLEVR Community
- College Now Greater Cleveland
- Column & Stripe: The Young Friends of the Cleveland Museum of Art
- Comité Mexicano de Cleveland
- Community Assessment & Treatment Services (CATS)
- Congregation Shaarey Tikvah
- Conservancy for Cuyahoga Valley National Park
- Consulate General of Argentina in Chicago
- Consulate General of the Republic of Slovenia
- Consulate of Sweden, Cleveland, Ohio
- Contemporary Youth Orchestra
- Cornerstone of Hope
- Countryside
- Courage to Caregivers
- Cuyahoga River Restoration
- CWRU/UH AIDS Clinical Trials Unit
- Czechoslovak Society of Arts and Sciences
- DANCECleveland
- Delta Sigma Theta Sorority, Incorporated, Greater Cleveland Alumnae Chapter
- The Diversity Center of Northeast Ohio
- Domestic Violence and Child Advocacy Center
- Drink Local. Drink Tap.
- Empowering and Strengthening Ohio’s People (ESOP)
- Engage Cleveland
- Equality Ohio
- FRONT International
- Gardening in the District Nonprofit
- The Gathering Place
- Global Cleveland
- Graffiti HeArt
- Great Lakes Science Center
- Great Lakes Theater
- Greater Cleveland Film Commission
- Greater Cleveland Food Bank
- Greater Cleveland Interfaith Alliance
- Greater Cleveland Urban Film Festival
- Heights Arts
- Heights Libraries/FRIENDS of the Heights Libraries
- Heights Youth Theatre
- Honorary Consulate of Romania in Ohio
- Honorary General Consul of the Republic of Lithuania
- Hudson Library & Historical Society
- Human Rights Campaign
- ICA-Art Conservation
- International Women’s Air and Space Museum
- InterReligious Task Force on Central America and Colombia
- IPM
- Jack and Jill of America, Incorporated, Akron Chapter
- Jack and Jill of America, Incorporated, Cleveland Chapter
- Julia de Burgos Cultural Arts Center
- Karamu House
- Kol Israel Foundation
- Lake Erie Ink: A Writing Space for Youth
- LATINa, Inc.
- LatinUs Theater Company
- League of Women Voters Greater Cleveland
- The League of Women Voters of the Akron Area
- The Legal Aid Society of Cleveland
- LGBTQ Community Center of Greater Cleveland
- The Links, Incorporated, Cleveland Chapter
- The Literary Cooperative
- Literary Cleveland
- Maltz Museum of Jewish Heritage
- mamafilmCLE
- Mandel JCC’s Cleveland Jewish FilmFest
- Margie’s Hope
- MotivAsianS for Cleveland
- msCa Cleveland
- NARAL Pro-Choice Ohio Foundation
- Nature Center at Shaker Lakes
- Near West Theatre
- The Nightlight Cinema
- Nobel Monitor Lodge 130—VASA Club
- North Coast Men’s Chorus
- North Eastern Ohio Education Association
- North Union Farmers Market
- Northeast Ohio Consortium for Middle East Studies (NOCMES)
- Northeast Ohio Sierra Club
- OCA Greater Cleveland—Asian Pacific American Advocates
- Ohio Colombian Foundation
- Ohio Fair Trade Network
- Ohio Transformation Fund
- ORMCAO—Ohio Regional Music Arts and Cultural Outreach
- Our Lady of the Wayside
- PFLAG Cleveland
- Piano Cleveland
- Planned Parenthood of Greater Ohio
- Playhouse Square
- Plexus LGBTQ & Allied Chamber of Commerce
- Polish-American Cultural Center
- Positive Education Program
- The Press Club of Cleveland
- Progressive Arts Alliance
- Recovery Resources
- Refugee Services Collaborative of Greater Cleveland
- Rocky River Public Library
- Ronald McDonald House of Cleveland, Inc.
- Roots of American Music
- Seeds of Literacy
- Slovenian National Home on Saint Clair Avenue
- Society of Professional Journalists, Cleveland Pro Chapter
- St. Gregory of Narek Armenian Church
- Stand Tall Academies, Inc.
- Stocker Arts Center
- Swedish American Chamber of Commerce – Ohio Chapter
- Swedish Cultural Society
- Tannme
- Towards Employment
- TransOhio
- Tri-C Jazz Fest
- Twelve Literary Arts
- Ukrainian Museum-Archives
- US Together, Inc.
- Verb Ballets
- West Side Catholic Center
- Western Cuyahoga Audubon Society
- Western Reserve Area Agency on Aging
- Western Reserve Land Conservancy
- Westlake Porter Public Library
- WH2
- Windsong, Cleveland’s Feminist Chorus
- Wright State University Alumni Association
- The 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 CIFF45 in 2021.
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.

Because we like to spread the love and accolades (and cash!) to as many films and filmmakers as possible, a film can only win one award. Each cash prize is awarded to the winning film’s director. Seven of our shorts awards and three of our feature awards are determined by jurors. One shorts award is selected by our programmers. All other awards are decided by audience vote.

For a list of previous competition and award winners, please visit: clevelandfilm.org/archive/winners.

2020 AWARDS ARTIST

Karen Bender is an ever-evolving and self-taught artist who was born and raised in Cleveland, Ohio. After a seven-year hiatus in the Arizona desert, Karen returned home and started a business focusing on string art—both modern and traditional designs.

Pieces range from classic pattern work to UFOs, luchador masks, and band logos (Bauhaus, Guided By Voices, Germs, and Devo). Karen began experimenting with textiles and infused her love of the Southwest with recycled sari silk and upcycled pillowcases to create whimsical dreamcatchers and wall hangings. Textiles for her dreamcatchers are dyed involving both conventional dyes and household items such as tea, spices, berries, and vegetables. Reusing templates, recycling materials, and reducing waste are an important part of her creation process, as well as using cruelty-free options. Karen continues to dabble in mediums that are classic and familiar, while creating patterns that are fresh and inspired by her time in industrial Cleveland and the scenic Southwest.

Previous awards artists include:

- Anna Arnold
- Mark Brabant
- Kate Budd
- Chelsey Cain
- Trevor Cain
- Ron Copeland
- Scott Goess
- Hildur Jonsson
- Michael Loderstedt
- Shannon Okey
- Alexander Pakis
- Ben Parsons
- Angelica Pozo
- Eric Rippert
- Beth Ryan
- John Ryan
- Mark Smith
- Kate Snow
- Barney Taxel
- Mark Yasenchack
Thirty 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 18th Central and Eastern European Competition. And, for the eighth year, we are deeply honored to showcase this competition in loving memory of George Gund III with the support of an endowment from The George Gund Foundation. As determined by our jury, the winner of this competition will be announced at our Closing Night Ceremony and receive a $10,000 cash prize.

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

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<td>TRUTH AND JUSTICE</td>
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OUR ESTEEMED JURORS FOR CIFF44

Ryan Keating-Lambert is a screen studies and journalism student from Australia, who's been working as a film journalist and blogger in Prague, Czechia for the last ten years. He primarily writes for his blog, Movie Barf, regularly attends screenings and festivals, and has a fierce passion for European cinema and horror. On top of that, he regularly presents and organizes screenings and debates of foreign films at the new Edison Filmhub in downtown Prague. He also recently published his first short film screenplay in the international literary journal, armorolla, and will start a podcast later this year called Kino Vino, focusing exclusively on the faces of the Czech film industry.

Dagmar Raudam was born in Estonia. She worked in The Estonian National Drama Theatre for 17 years as the sound master and project manager. She obtained her bachelor degree in Foreign Relations and worked in The Estonian Foreign Ministry for several years, during which time she was also posted in Georgia, Tbilisi, where she was responsible for cultural affairs. She is the author of several books: bestseller My Georgia (2010), Catwalk (2014), and My New York (2016). She has also been a co-writer for the Estonian TV show, Mägede Varjud (2013), translated an Italian play to Estonian for the theater, and written several screenplays and numerous film reviews to different outlets. Ten years ago she joined Black Nights Film Festival in Tallinn, Estonia as a programmer and the head of the film guests department.

Daniel Vadocky has a degree in Philosophy from the University of Trnava and in Film Studies from the Academy of Performing Arts in Bratislava. He has lectured on philosophy and aesthetics and has published articles on world cinema, film history, and theory in various magazines and newspapers. He is a Programmer of the short film competitive and non-competitive feature film section, “American Indies,” at the Art Film Fest in Slovakia. Daniel worked as Head of Sales at The National Film Archive in Prague and has been a member of international juries in Tallinn, Budapest, Uppsala, and Malmö, among others. Currently, he works as a Sales and Festival Agent for Negativ Film Productions.

With generous support from:

THE GEORGE GUND FOUNDATION

877.304.FILM (3456)
The Nesnadny + Schwartz Portrait Documentary Competition is dedicated to the life and work of our longtime board member and friend, Mark Schwartz (1956–2014).

For more than 15 years, N+S has sponsored the CIFF Documentary Competition. Four years ago, we focused more exclusively on portrait documentaries. Like Mark himself, the subjects in these documentaries are determined, dedicated, and daring. The same qualities define the best of what art can achieve in all mediums, including graphic design.

The films are artistic and passionate, telling stories with insight, power, and revelation. Never a man to back down from controversy, this genre of filmmaking epitomizes the way Mark led his life and ran his design firm. Since his death, the firm has continued to honor his vision. Their work is big and bold, grounded in logic, and informed by research.

Portrait documentaries in competition that are screening in the Festival will be viewed by our panel of jurors throughout the week. As determined by our jury, the winner of this competition will be announced at our Closing Night Ceremony and receive a $10,000 cash prize.

Included in this year's Nesnadny + Schwartz Portrait Documentary Competition:

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<tr>
<td>BULLY. COWARD. VICTIM.</td>
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<td>SEARCHING FOR MR. RUGOFF</td>
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OUR ESTEEMED JURORS FOR CIFF44

Mara Bresnahan currently serves as the Accessibility Consultant for the Netflix documentary, "Crip Camp," (Sundance 2020 Audience Award) and was the Festival Director for the Boston ReelAbilities Disability Film Festival from 2015-2019. In addition, she is the Artist Programs Manager for Camden International Film Festival and Short Documentary Programmer for the Brooklyn Film Festival. She has served as a documentary feature juror for IFFBoston and was a lead programmer for the 2018 Hot Springs Documentary Film Festival. An avid fan and creator of nonfiction storytelling, she is in post-production on the documentary, "Vulterville," and the podcast, The Hardest Thing.

Lela Meadow-Connor was a founder of the Tallgrass Film Festival and served in leadership roles within that organization for 15 years. She has worked as a consultant for the Woods Hole Film Festival and the Bentonville Film Festival for the last three years and has served as the Executive Director of the Film Festival Alliance (FFA), a non-profit networking and professionals organization for film festivals and the people who run them. In 2019 Lela began her own award-winning screening series, mamafilm, that unites nurturers of all kinds, ignites conversation, reflects upon our shared human experience, and supports the work of creators who are also nurturers and caregivers.

Greg Sorvig leads the artistic vision and film programming department for Heartland Film and its Academy Award®-qualifying Indy Shorts International Film Festival and Heartland International Film Festival events in Indianapolis. Greg is also a member of the Tribeca Film Festival shorts screening team and recently served as an Arts Works II 2019 grants panelist for the National Endowment of the Arts.
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 fifth New Direction Competition. Screening within this competition are films created by emerging filmmakers who 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. As determined by our jury, the winner of this competition will be announced at our Closing Night Ceremony and receive a $10,000 cash prize.

Included in this year’s New Direction Competition:

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Dominic Davis is the Senior Programmer at Rooftop Films, the country’s largest outdoor showcase for independent cinema. Dominic has a degree in mass media studies and political science from the University of Kentucky. In 2011 he took a job with the film office of the Sundance Film Festival, where he discovered film programming as a profession. He has previously programmed films for the American Museum of Natural History and the Tribeca Film Festival, served on grant juries for Catapult Film Fund and Creative Capital, and served on advisory panels and film juries across the globe. When not watching movies, he goes on very long runs.

Lauren Jane Holland is an executive in scripted television at Creative Artists Agency. Lauren began her career working on Capitol Hill and subsequently in higher education policy. Concurrently, Lauren started working with BlackStar Film Festival, first managing corporate partnerships and then programming. She was also a programmer for Outfest 2019. She is a fellow of the third annual Industry Academy at Film Society of Lincoln Center. And she is a proud graduate of Howard University.

RJ Millard has worked in the entertainment industry for over 25 years. He currently runs his own marketing, publicity, and sales agency, Obscured Pictures. Clients include Bleecker Street, Amazon Studios, Focus Features, IMAX, Roadside Attractions, A24, IFC Films, and Broad Green Pictures. He has overseen campaigns for top filmmakers from Steven Soderbergh ("The Laundromat") to Jim Jarmusch ("Dead Don’t Die"). And he has run awards campaigns for multiple Academy Award®-nominated films. He previously held top positions at Focus Features, Samuel Goldwyn Films/Roadside Attractions, and the Sundance Film Festival.

With generous support from:

covermymeds®

877.304.FILM (3456)
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 in 2005.

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. Our Standing Up Competition includes “films with a conscience.” 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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With generous support from:

GEORGE GUND FOUNDATION

CLEVELANDFILM.ORG
Audiences at the CIFF love documentaries.

Over the past several years, almost half of the feature films we have presented have been documentaries, which 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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With generous support from: Tom & Anita Cook and Anne E. Bloomberg

AMERICAN INDEPENDENTS COMPETITION

With big dreams and small budgets, these films represent the finest in contemporary American independent cinema.

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 American Independents Competition:

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<td>MY NAME IS SARA</td>
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<td>SELL BY</td>
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<td>THE TOLL</td>
<td>165</td>
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</table>

With generous support from: Mike and Nicki Cancelliere
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 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 seventh 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:

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<td>AND WE GO GREEN</td>
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<tr>
<td>THE STORY OF PLASTIC</td>
<td>160</td>
</tr>
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</table>

With generous support from:

CLEVELANDFILM.ORG
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 third 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>BINTI</td>
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<td>BIRTHDAY</td>
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<td>A BROTHER’S LOVE</td>
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<td>A BUMP ALONG THE WAY</td>
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<td>CALL MOM!</td>
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<td>THE CHAMPION</td>
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<td>CLEO</td>
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With generous support from: Tom Piraino and Barbara McWilliams

Films sponsored by: Ursuline College

877.304.FILM (3456)
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, 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 Local Heroes Competition:

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<tr>
<th>FILM TITLE</th>
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<td>HEROINOHIO</td>
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With generous support from: Lauren Rich Fine

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 seventh year in a row, we’re happy to showcase these films as we continue the Music Movies Competition, which is comprised of documentaries and narratives. 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 Music Movies Competition:

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<td>WHITE RIOT</td>
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<td>ZAPPA</td>
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</table>

With generous support from: Jules and Fran Belkin

CLEVELANDFILM.ORG
We are thrilled to once again celebrate female filmmakers at the CIFF.

In an industry historically dominated by men, we are honored to showcase these women filmmakers—who make up 39% of our feature filmmakers—and the empowered female perspectives they provide within their films. Based on audience vote, the winning director of this award will be announced at our Closing Night Ceremony and receive a $10,000 cash prize.

Eligible films for this year's ReelWomenDirect Award:

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<td>THE BAREFOOT EMPEROR</td>
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<td>BORN TO BE</td>
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<td>BOYS STATE</td>
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<tr>
<td>BREAKING BREAD</td>
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<td>A BROTHER'S LOVE</td>
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<td>THE STORY OF ROY COHN</td>
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<td>A BUMP ALONG THE WAY</td>
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<td>CALL MOM!</td>
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<td>CHICHINETTE:</td>
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<td>THE CROSSING</td>
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<td>DESERT ONE</td>
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<td>THE DILEMMA OF DESIRE</td>
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<td>HEAVY CRAVING</td>
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With generous support from: Deborah Bachman Ratner
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 (1923–2013), joins us in celebrating the 33rd year of this renowned award. Based on audience vote, the winner of this award will be announced at our Closing Night Ceremony and receive a $15,000 cash prize.

### MOST RECENT WINNERS

#### 2019 : CIFF43
**Roxanne T. Mueller Audience Choice Award for Best Film:**

**PRINCESS OF THE ROW**

Directed by Van Maximilian Carlson  
USA

Please visit clevelandfilm.org/archive/winners to see a full list of past recipients.

Sponsored by:

Callahan Foundation
In addition to the main Festival program, there are special film sections that add interest and diversity to the overall Festival and help attendees navigate the offerings.

### 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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<td>Dope Is Death</td>
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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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<td>Detention</td>
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<td>Free Country</td>
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<td>A Good Woman Is Hard To Find</td>
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<td>Leap of Faith: William Friedkin On The Exorcist</td>
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### Checks and Balances

These compelling documentaries examine the prevailing threat to democracy around the world.

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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.

![Lina from Lima](image)

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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.

![Jacob, Mimmi and the Talking Dogs](image)

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*We recommend these films for the little ones

---

### FILM IS ART

Focusing on topics including photography, painting, illustration, fashion, and theater, these films explore artists and the artistic process. Some of these films also highlight animation—an art form in and of itself.

![Our Time Machine](image)

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### Cinema en Español sponsored by:

![Dollar Bank](image)

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### Family Films sponsored by:

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- JACOB, MIMMI AND THE TALKING DOGS
- 2040
- ANBESSA
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- MARONA’S FANTASTIC TALE
- WE ARE THE RADICAL MONARCHS
- THE WISHMAS TREE

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CINEMA EN ESPAÑOL sponsored by:

- FILM IS ART
- FAMILY FILMS
- CLEVELAND FILM.ORG
JEWSH & ISRAELI VISIONS

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

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Jewish & Israeli Visions sponsored by:

Rochelle and Harley Gross

OUTLOOK

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

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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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**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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**WOMEN OF THE WORLD**

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

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**Voices of the Arab World sponsored by:**
Dr. Mousab and Mrs. Mary Tabbaa and Family

**Women of the World sponsored by:**
Coastal Group
TO OUR AUDIENCE—

Thank you for 30 AMAZING YEARS at Tower City!

WE CAN’T WAIT TO SEE YOU AT

PLAYHOUSE SQUARE!

CIFF45
APRIL 7–18, 2021
DReam Catcher is the Cleveland International Film Festival’s program and award established in 2019 to honor the life and memory of David K. Ream (1949–2017), a beloved CIFF trustee.

DReam Catcher will celebrate LGBTQ artists through the recognition of an LGBTQ filmmaker at each Festival. The CIFF is thrilled to recognize pioneering LGBTQ filmmaker, Patrik-Ian Polk, as its second DReam Catcher program participant and award recipient.

Patrik-Ian Polk is an award-winning writer-director-producer-composer known for his films and TV series exploring the black LGBTQ experience. He's often referred to as the “Father of Black Gay Cinema,” having created the groundbreaking, first-of-its-kind, gay black series, Noah’s Arc, in 2005 for MTV/Logo.

He most recently served as Co-Executive Producer and writer of STARZ’ summer 2020 drama series, P-Valley, and the 2019 series finale of BET’s Being Mary Jane, starring Gabrielle Union and Michael Ealy, for which Patrik has received two NAACP Image Award 2020 nominations. His feature film credits include: “Blackbird” (2015), starring Oscar®-winner Mo’Nique; “The Skinny” (2012), starring Jussie Smollett; and the award-winning “Noah’s Arc: Jumping the Broom” (2009). Patrik’s feature directorial debut, “Punks,” premiered at the 2000 Sundance Film Festival, won the Best Independent Feature Film Award at the 24th Cleveland International Film Festival in 2000, and will have a 20th anniversary screening at this year’s CIFF as part of the DReam Catcher program.

Patrik will spend his time in Cleveland meeting with organizations in Northeast Ohio whose missions support the LGBTQ community. He will also meet with LGBTQ and film school student groups. The DReam Catcher Award will be presented to Patrik as part of the CIFF44 Closing Night Ceremony on Sunday April 5, 2020.

IF/THEN

In collaboration with Tribeca Film Institute (TFI), CIFF44 is thrilled to be hosting the 2020 IF/Then Shorts American Midwest 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 5, 2020 during the final weekend of CIFF44. The winner will be announced that evening during the CIFF44 Closing Night Ceremony.

The winning project will receive up to $25,000 in production support from TFI, as well as a post-finishing prize package provided by Bruton/Stroube Studios.

In addition, the winning project 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 in partnership with, and supported by, the John D. and Catherine T. MacArthur Foundation.
We are so excited to make Playhouse Square the Cleveland International Film Festival’s permanent home beginning with CIFF45 in 2021! Please join us in experiencing our future.

**FREE SCREENING**
at CIFF’S Future Home!

**TUESDAY, MARCH 31**

**ON BROADWAY**
Directed by Oren Jacoby
USA • 2019 • 85 minutes

The shimmering lights of Broadway have long symbolized success in show business. Each year, top-tier Broadway shows attract millions of people from all over the world. But the history of Broadway isn’t all glitz and glamour. In fact, Times Square used to be one of the most dangerous areas in New York City, riddled with violent crime, mob activity, and prostitution. Through the decades, Broadway has undergone multiple transformations, not only on its streets, but also in the types of performances that have taken place within its theaters. As our society changes, Broadway continues to change with it, forever creating new and exciting ways to tell the greatest stories. Highlighting some of Broadway’s most groundbreaking shows, including *A Chorus Line*, *Cats*, *Rent*, and *Hamilton*, **ON BROADWAY** is the perfect film for theater lovers everywhere. A star-studded documentary featuring interviews with Hugh Jackman, Helen Mirren, Ian McKellen, and more, **ON BROADWAY** is a cinematic love letter to the theater. — G.S.

**LOCATION**
Connor Palace at Playhouse Square
1615 Euclid Avenue
Cleveland, OH 44115

**PARKING**
Parking is available for a fee at the Playhouse Square Parking Garage at 1450 Chester Avenue. The garage offers an enclosed walkway to the theatre. Other garages and lots are located throughout the Playhouse Square district. Visit playhousesquare.org and click on Plan Your Visit for details.

**RIDE RTA TO PLAYHOUSE SQUARE**
The RTA HealthLine runs 24 hours a day along Euclid Avenue. CIFF patrons can pick up the HealthLine at the Public Square Station. The HealthLine stops at E. 13th Street near Connor Palace.

**WALK TO PLAYHOUSE SQUARE**
The distance from Public Square to Playhouse Square is 0.8 miles or about 1,700 steps!

**WITH GENEROUS SUPPORT FROM**

PRODUCER(S)—Oren Jacoby, Holly Siegel
CINEMATOGRAPHY—Bob Richman, Buddy Squires, Tom Hurwitz
EDITING—Ted Raviv, Abhay Sofsky, Steven Wechsler
CONTACT—Storyville Films

877.304.FILM (3456)
Wednesday, March 25

OPENING NIGHT

Celebrate the Opening Night Film and Reception in the KeyBank State Theatre!

2020: CIFF44

Opening Night Film:

MILITARY WIVES

Directed by Peter Cattaneo

UNITED KINGDOM • 2019 • 113 minutes

Wednesday, March 25

7:00 PM • Code WIVE25

While their husbands are deployed in Afghanistan, the military wives on the base search desperately for ways to distract themselves. Every time a phone rings or a doorbell buzzes, their anxious minds assume the worst. After their knitting club crumbles when the women realize that none of them actually know how to knit, they take a stab at forming a choir. Between a lack of organization, conflicting leadership styles, and tone-deaf choir members, the group gets off to a rough start. But through hard work and perseverance, the choir soon evolves into more than just a coping mechanism. Once the women find their voices and hidden talents, they are able to create something truly beautiful and unique. Through laughter, tears, and music, the military wives hold each other up during hardship and loss. Based on the true story of what came to be the global phenomenon of these choirs, MILITARY WIVES is a feel-good film about hope, strength, and coming together. — G.S.

PRODUCER(S)—Ben Pugh, Rory Aitken, Piers Tempest
SCREENWRITING—Rosanne Flynn, Rachel Tunnard
CINEMATOGRAPHY—Hubert Taczanowski
EDITING—Anne Sopel
PRINCIPAL CAST—Kristin Scott Thomas, Sharon Horgan, Jason Flemyng
CONTACT—Bleecker Street

TICKET INFORMATION

pages 210–212

CIFF members at the Movie Mogul, Executive Producer, and Director+ levels are invited to join us for Opening Night as part of their memberships.

For others who would like to join us, Opening Night Film and Reception tickets can be purchased:

$200 CIFF Members
$225 Non-Members

CLEVELANDFILM.ORG
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.

2020 : CIFF44
Closing Night Film:
DREAM HORSE
Directed by Euros Lyn
UNITED KINGDOM • 2020 • 102 minutes

Sunday, April 5
7:00 PM • Code DREA05

Working two dead-end jobs and barely getting by, Jan Vokes (Toni Collette) is desperate for a way out. Between bartending and cleaning at a grocery store, Jan spends her days dreaming of a fresh start. Waiting just around the corner, this fresh start is about to take an unconventional form. After overhearing a man in a local pub (Damian Lewis) brag about his glory days as a racehorse syndicate, Jan gets the idea to breed a racehorse of her own. Despite having no experience in the world of racing horses, Jan recruits a group of local investors to share in her new dream. Naming the horse “Dream Alliance” after their grassroots organization, the group quickly gets to work making their dreams a reality. Together, they raise the money to care for, train, and send Dream Alliance to races, eventually making their way to the national championship. Battling injuries, roadblocks, and naysayers, Jan, Dream Alliance, and the rest of their rag-tag team will prove everyone wrong on their way to victory. Based on an incredible true story of an underdog racehorse in Wales, and the small town behind him, DREAM HORSE is a feel good film about triumph against all odds. — G.S.

PRODUCER(S)~Katherine Butler, Tracy O’Riordan
SCREENWRITING~Neil McKay
CINEMATOGRAPHY~Erik Alexander Wilson
EDITING~Jamie Pearson
PRINCIPAL CAST~Toni Collette, Damian Lewis, Joanna Page, Owen Teale
CONTACT~Bleecker Street

These CIFF44 award winners will be announced:
Ad Hoc Docs Competition Award
American Independents Competition Award
Dream Catcher Award
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 Award
Global Health Competition Award
Greg Gund Memorial Standing Up Competition Award
IF/Then Shorts American Midwest Pitch Award
International Narrative Competition Award
Local Heroes Competition Award
Music Movies Competition Award
Nesnady + Schwartz Portrait Documentary Competition
May the Schwartz Be with You Award
New Direction Competition
Perspectives Award for Immersive Storytelling
ReelWomenDirect Award for Excellence in Directing by a Woman
Roxanne T. Mueller Audience Choice Award for Best Film

With generous support from:
Each screening at the Festival has a corresponding color-coded theater where the film will be shown at Tower City Cinemas. See the colored bars next to the screening dates to identify which theater the film will be screened in.

Please note: The screenings highlighted in yellow take place off-site.

9TO5: THE STORY OF A MOVEMENT
Directed by Julia Reichert, Steven Bognar
USA • 2020 • 86 minutes

WEDNESDAY, APRIL 1
7:05 PM • Code NINE01

THURSDAY, APRIL 2
2:05 PM • Code NINE02

When women entered the workforce in the 1960s, most of the available jobs were secretarial. Instead of being seen by their bosses as a vital part of the office, many secretaries were regarded as glorified servants for the men who did the “real work.” Fed up with unfair treatment and discrimination, working women all over the United States banded together to demand respect and improved working conditions. Together, they formed 9to5, a working women’s advocacy organization (with big roots in Cleveland!). 9to5 was at the forefront of the women’s movement, tackling everything from equal pay to sexual harassment. When Jane Fonda and Dolly Parton created the popular “9to5” song and movie, which was inspired by the organization, the movement took off in a way no one could have dreamed in the beginning. After decades of success, as society and technology shifted workplace culture, 9to5 eventually disbanded, but its impact lives on today. An inspiring and enlightening documentary, 9TO5: THE STORY OF A MOVEMENT demonstrates the powerful changes that can happen when women come together and fight for their rights. — G.S.

Julia Reichert and Steven Bognar won the 2020 Oscar® for Documentary (Feature) for their work on AMERICAN FACTORY (CIFF43).

SPONSOR(S):
COMMUNITY PARTNER(S):

CLEVELANDFILM.ORG
14 DAYS, 12 NIGHTS
(14 Jours, 12 Nuits)
Directed by Jean-Philippe Duval
CANADA, VIETNAM • 2019 • 99 minutes

A year after the death of her adopted daughter, Clara, Isabelle embarks on an emotional journey to find closure, traveling back to the Vietnamese orphanage from where she adopted Clara 17 years before. At the orphanage, Isabelle is presented with information about Clara’s birth mother for the first time, and she decides to find her. After discovering Clara’s birth mother is a French-speaking tour guide, Isabelle books a two-week tour with her across the Vietnamese countryside, without disclosing their true connection. Still wrought with grief, Isabelle is desperate to hold onto Clara’s spirit by experiencing her homeland and her birth mother. As the days pass and the women get closer, secrets from their pasts slowly come to light. Set against the backdrop of the breathtaking Vietnamese landscape, 14 DAYS, 12 NIGHTS is a beautiful story of loss, healing, and forgiveness. (In French and Vietnamese with subtitles) — G.S.

COMMUNITY PARTNER(S):
ADOPTION NETWORK
THE CHILD FAMILY CONNECTION
Advocate • Educator • Support

PRODUCER(S)
Antonello Cozzolino

SCREENWRITING
Marie Vien

CINEMATOGRAPHY
Yves Bélanger

EDITING
Myriam Poirier

PRINCIPAL CAST
Anne Dorval
Léanna Chea
François Papineau
Laurence Barrette

CONTACT
WaZabi Films

2040
Directed by Damon Gameau
AUSTRALIA • 2019 • 92 minutes

What might the world look like in 2040? According to most research, with our current CO2 output, not great. But here’s a different question: What if we fully embraced and implemented all of the best environmental solutions already available to us? Then what might the world look like in 20 years? In an effort to answer the second question, film director Damon Gameau sets out on an international journey to find the world’s best technology for a more sustainable future with his young daughter in mind. On his many stops around the globe (including one in Oberlin, Ohio!), Gameau meets with a variety of experts to discuss topics ranging from transportation to agriculture to ocean regeneration, proving that we already have everything we need to improve the planet. All we have to do now is invest in and spread these systems into mainstream culture. 2040 is not your typical environmental documentary. With its refreshingly imaginative and hopeful message, you might actually leave the theater feeling better than you did going in. — G.S.

COMMUNITY PARTNER(S):
NATURE CENTER AT SHAKER LAKES
Conservancy • Sanctuary • Inspiration

SPONSOR(S):
RUST BELT RIDE

MEDIA PARTNER(S):

CONTACT
877.304.FILM (3456)
ADAM
Directed by Maryam Touzani
MOROCCO, FRANCE • 2019 • 98 minutes

TUESDAY, MARCH 31
9:00 PM • Code ADAM31
WEDNESDAY, APRIL 1
4:20 PM • Code ADAM01

Samia’s status as an unwed, pregnant woman makes her a social pariah. As she searches the streets for work and a place to sleep, she is faced with continuous rejection. Taking pity on the young mother-to-be, Alba, a widow who runs the local bakery, begrudgingly allows Samia to sleep on her couch “just for one night.” But after Samia proves herself to be an asset in Alba’s bakery, Alba’s rough exterior softens, and her invitation to Samia is extended. As time passes, it becomes clear that Samia isn’t the only one in need of help, and that Samia may have come into Alba’s life at the perfect time. Alba, who is still deeply suffering from the loss of her husband, slowly begins to embrace life again as the women listen to music, dance, and laugh… things Alba hasn’t done since her husband passed. But as Samia’s due date draws nearer, the question of what will happen after her baby is born hangs heavy over their joy. A beautiful and moving work of art, ADAM is a story of struggle and healing, capturing the transformations that take place when we open our doors to others. (In Arabic with subtitles) — G.S.

AGGIE
Directed by Catherine Gund
USA • 2019 • 91 minutes

FRIDAY, MARCH 27
7:15 PM • Code AGGX27
SATURDAY, MARCH 28
1:50 PM • Code AGGX28

Agnes “Aggie” Gund has one of the most vast and impressive contemporary art collections in the world… but her art might not be the most impressive thing about her. Aggie has used her status in the art world to influence incredible social change. Not only has Aggie spent her entire career in the arts highlighting female artists and artists of color, she has also dedicated herself to supporting arts education and social justice projects of all kinds. In 2017 she created one of her biggest projects yet: the Art for Justice Fund in an effort to fight mass incarceration. For someone with so many great accomplishments, Aggie is authentically humble and seems to put everyone around her at ease. It should be no surprise she was born and raised in Cleveland! An intimate documentary directed by her daughter, AGGIE not only captures Agnes Gund’s impressive status as an art collector, but also tells the story of her incredible philanthropic work and the lasting impact she has had on so many. — G.S.
When Blind Melon frontman, Shannon Hoon, overdosed in 1995, just months after the release of the band’s second album, he left behind an extensive archive of video diaries filmed between 1990 to the day of his death. Hoon began recording his daily life on an Hi8 camcorder before the formation of Blind Melon, tracing their subsequent rise to fame as they graced Rolling Stone Magazine’s cover and took the stage at Woodstock ’94 with only one album to their name. While 90s nostalgia grows increasingly popular in the 21st century, the home movies manage to capture an authentic snapshot of the era. Thanks to Hoon’s meticulous self-documentation, ALL I CAN SAY is unique in its ability to present the late singer’s story as autobiography. Stating he’d love to work in the film industry, Hoon’s presence as a posthumous director is felt throughout as he decides what’s worth filming, drawing focus to his family, creative process, struggles with addiction, and the draining nature of fame in this bittersweet portrait of not just the musician, but also the man. — D.O.

AMUNDSEN is an historical adventure film that recounts the journeys of famed Norwegian explorer, Roald Amundsen. A great arctic explorer, he was the first man to reach both the North and South Poles. The film details his life and the relationship he had with his brother, Leon, who financed and organized most of his expeditions. As children, both became fascinated with exploring the unknown regions of the world. However, Roald was particularly called to mapping the hidden world, especially the North Pole. His first attempt was postponed after two explorers claimed to have reached the North Pole. Instead, he began painstakingly planning an expedition to the unreached South Pole. The journey quickly developed into a race against British explorer, Robert Scott, to be first—and Roald proved victorious. Roald’s successful expedition to the South Pole distinguished him as an eternal Norwegian hero. Based on a true story, the film is an inspiring profile of a researcher driven to reveal the geographical mysteries of our world. (In English and Norwegian with subtitles) — R.R.
Ethiopia’s largest city, Addis Ababa, is growing at a rapid pace. As the city limits expand, farmers who have built their humble communities in the surrounding rural areas are being forced to leave their homes. New apartment buildings continuously encroach on farmlands, and the sounds of construction fill the air. Caught in the middle of this massive transition is ten-year-old Asalif, who lives with his mother in the outskirts of the city. Each day the curious and precocious Asalif ventures out to explore his surroundings, trying to make sense of the changing landscape and the anxiety growing throughout his village. Helpless against the large forces that threaten to displace his family, Asalif creates a fantasy in which he becomes “Anbessa” (lion in Amharic), the strong king of the jungle who has the power to fight off not only hyenas, but also the city itself. A poetic and moving documentary, ANBESSA captures the plight of those left behind by progress through the eyes of an imaginative young boy. (In Amharic with subtitles) — G.S.

From producer Leonardo DiCaprio, strap in for the thrilling high-speed rush that is AND WE GO GREEN. Covering the genesis of Formula E circuit racing—inspired by Formula One, but instead using eco-friendly electric cars—the film zooms through a complete ten-city season in this increasingly popular international sport. And it’s easy to see why fans follow the league, as it’s shown to be an intensely competitive, technologically innovative, and highly glamorous sport that fuses a passion for race car driving with a bold nod toward environmentalism and the future. Adding to the excitement, this switch over to electric cars has revealed a tricky set of unforeseen challenges and particulars for the drivers and manufacturers in what is a new frontier for race car driving. Fusing behind-the-scenes dramas with breakneck racing footage, this dynamic sports documentary drops the viewer into a narrative that quickly becomes too involving to look away. Slick and precise, this finely crafted technical marvel is an exhilarating introduction to the sterling world of Formula E. — R.J.T.
The Antenna
Directed by Orçun Behram
Turkey • 2019 • 115 minutes

Friday, April 3
11:20 PM • Code ANTE03

Sunday, April 5
4:15 PM • Code ANTE05

Mehmet, a sheepish man who loves silence, serves as the superintendent to a crumbling apartment complex in a dystopian Turkey. One day he sees a government worker, who is installing the new state-run satellite on the roof, fall to his death. Then there’s the black sludge oozing from a tenant’s shower tiles. Coincidentally (or not so), these ominous events coincide with the kickoff of the new state telecommunication network, broadcasting government bulletins directly into homes, with plans to run 24/7. While the bulletins promise fundamental change for Turkish society, Mehmet must find the source of the black sludge, now seeping into other units and bringing chaos in its wake. The more Mehmet begrudgingly searches, the more of an infernal nightmare the complex and its tenants become. Full of ASMR-inducing sound and Cronenbergian imagery, THE ANTENNA is a unique horror/sci-fi parable cautioning against the vicious rise of modern censorship. (In Turkish with subtitles) — D.O.

Producer(S)
Orçun Behram
Müge Özen

Screenwriting
Orçun Behram

Cinematography
Engin Özkaya

Editing
Burç Alatas

Principal Cast
Ihsan Önal
Gül Arıcı
Levent Uysal
İslı Zeynep
Murat Sağlam
Elif Çakman
Mert Toprak Yadigar
Eda Özel
Enis Yıldız

Contact
Dark Star Pictures

The Archivettes
Directed by Megan Rossman
USA • 2019 • 61 minutes

Sunday, March 29
6:45 PM • Code ARCH29

Monday, March 30
5:00 PM • Code ARCH30

When Ellie Conant passed away at the age of 36 after a long battle with lymphoma, her partner and her friends in the lesbian community wanted a way to share her story with others. Luckily, they knew the perfect place to do just that: The Lesbian Herstory Archives. Located in Brooklyn, New York, The Lesbian Herstory Archives is the world’s largest collection of materials and stories by and about lesbians. For more than 40 years, the archives have documented the often untold history of the lesbian community, while providing an opportunity for multiple generations of women to share their stories. Now that the co-founders of the archives are in their mid-70s, they are in the process of passing the torch. By adding more recent stories such as Ellie’s into the archives, this entirely volunteer-run organization hopes to create a space for future generations to connect and to learn for years to come. Informative, uplifting, and inspirational, THE ARCHIVETTES documents the creation and growth of the Herstory Archives, and the impact these important resources have had on the lesbian community. — G.S.

Producer(S)
Megan Rossman

Cinematography
Megan Rossman

Editing
Megan Rossman

Contact
Women Make Movies

Community Partner(S):
THE ARCTIC CAMELS
(Kamel)
Directed by Karl Emil Rikardsen
NORWAY • 2019 • 75 minutes

THURSDAY, MARCH 26
5:15 PM • Code ARCT26
SUNDAY, MARCH 29
4:40 PM • Code ARCT29
TUESDAY, MARCH 31
11:50 AM • Code ARCT31

When Torarin and his sister, Svalin, asked their parents for a horse to ride, their dad had something else in mind... camels. After shipping two Bactrian camels to their home in Akkarfjord, Norway, Torarin’s family embarks on an unforgettable journey in an effort to train the camels for riding. Bor and Bestla, the only camels north of the Arctic Circle, love their new family and make themselves at home in Akkarfjord. But when training Bor and Bestla becomes harder than they thought, Torarin and his family set off to Mongolia to work with a renowned camel trainer. Although the Mongolian training methods originally clash with the gentle way Torarin wants his camels to be treated, the trainers and the family are able to find a method that works for everyone. While the process is not always easy, it’s an incredible learning experience for everyone involved, including the viewers. Quirky and captivating, THE ARCTIC CAMELS is a unique documentary adventure the whole family can enjoy. (In Norwegian with subtitles) — G.S.

SPONSOR(S):

COMMUNITY PARTNER(S):

THE ART OF WAITING
(Besorot Tovot)
Directed by Erez Tadmor
ISRAEL • 2019 • 90 minutes

THURSDAY, MARCH 26
9:20 AM • Code WAIT26
SATURDAY, MARCH 28
9:35 PM • Code WAIT28
SUNDAY, MARCH 29
4:35 PM • Code WAIT29

Nine years. That’s how long a friendly stranger at the fertility clinic said he and his wife have been undergoing thus-far unsuccessful fertility treatments. This comes as a bit of a blow to Liran, at the clinic for initial tests himself, as he and his wife, Tali, struggle to conceive. While the two are hopeful, it’s hard not to imagine years of hospital visits as Tali must endure daily hormone injections and weekly checkups—and that’s just the beginning. As successful 30-somethings with a stable marriage, home, and jobs, Tali and Liran didn’t expect to have this much trouble getting pregnant. Pressured on all sides from their parents, co-workers, doctors, and each other, trying to grow their family might just be what tears it apart. Approaching the delicate subject of infertility with deliberate nuance, this Israeli drama highlights issues of ingrained medical sexism and familial double standards, while keeping the desperate couple’s emotional journey at its core. Nothing can be taken for granted, which is something Tali and Liran learn as they do their best to secure their family’s future and survive THE ART OF WAITING. (In Hebrew with subtitles) — D.O.

SPONSOR(S):

COMMUNITY PARTNER(S):
ASSASSINS
Directed by Ryan White
USA • 2019 • 104 minutes

ASSASSINS
Directed by Ryan White
USA • 2019 • 104 minutes

FRIEDAY, APRIL 3
7:10 PM • Code ASSA03
SATURDAY, APRIL 4
2:10 PM • Code ASSA04

The mysterious murder of North Korean royal family member, Kim Jong-nam, in Malaysia sparks a captivating global investigation. At the center of the story, two women are on trial for the murder. Are the women ruthless assassins or political pawns in a twisted game? The investigation goes far beyond the headlines, probing further into each woman’s upbringing, one in rural Indonesia and one in Vietnam, and, ultimately, what led them to participate in an alleged prank show that ended with Kim Jong-nam dead. ASSASSINS questions every angle of this murder case, from human trafficking, to high-level political espionage, to the inner dynamics of the North Korean royal family. A suspenseful, heart-wrenching exploration of a vital story of the moment, and equal parts rigorous investigation and empathetic portrait, ASSASSINS shines a light on the global ramifications of this case and the life at stake for two young women in a dangerous plot. 

ASSHOLES: A THEORY
Directed by John Walker
CANADA • 2019 • 81 minutes

SATURDAY, APRIL 4
9:45 PM • Code ASSX04
SUNDAY, APRIL 5
2:00 PM • Code ASSX05

ASSHOLES: A THEORY
Directed by John Walker
CANADA • 2019 • 81 minutes

ASSHOLES: A THEORY
Directed by John Walker
CANADA • 2019 • 81 minutes

PRODUCER(S)
Jessica Hargrave
Ryan White

PRODUCER(S)
John Walker
Ann Bernier
Annette Clarke

CINEMATOGRAPHY
John Benam

CINEMATOGRAPHY
Paul McCurdy

EDITING
Helen Kearns

EDITING
Jeff Warren

CONTACT
Magnolia Pictures

CONTACT
National Film Board of Canada

This film is anonymously presented in honor of YOU KNOW WHO YOU ARE
After graduating from secondary school, Carlos and his friends prepare for a relaxing and carefree summer by the sea. But the collapse of the Soviet Union does not make for a relaxing and carefree summer when you’re growing up in Cuba. Set in the summer of 1994 in the midst of Cuba’s “Special Period,” AUGUST is a coming-of-age film that captures the country’s economic crisis through the perspective of a teenage boy. While Carlos manages the regular obstacles of adolescence, such as discovering sexuality, falling in love, and experiencing loss for the first time, life as he knows it is rapidly dissolving around him. As the situation in Cuba becomes more desperate, an increasing number of friends and neighbors attempt to escape to the shores of Florida… a journey not everyone will survive. Stuck between the dangerous unknown of leaving and the hopeless uncertainty of staying, Carlos must find his own way. (In Spanish with subtitles) — G.S.
Iya, also known as BEANPOLE for her exceptionally tall stature, is a young nurse in a somber Leningrad at the close of World War II. Although the fighting has stopped, life among the ruins is persistently challenging. Iya spends her days looking after returning injured soldiers—some missing limbs, others completely paralyzed—and her evenings being an affectionate and patient caretaker to a three-year-old boy, Pashka. Coming out of the war with PTSD, Iya suffers from uncontrollable dissociative fits that leave her frozen in place, struggling to breathe, which shockingly causes the accidental death of the young boy. Still reeling from this tragedy, Iya reconnects with her wartime comrade, Masha. The two women share an unusual but close bond; Iya is awkward and shy with a sensitive heart, while Masha brings unbridled confidence. Together they support each other through encounters with men who have lost all sense of morality. The bleak shadow of war hangs over the city, making peacetime a feeble refuge from everyday horrors. Although an austere tale of rebuilding from the ashes, BEANPOLE is also one of vibrant color and finding the courage to live. *(In Russian with subtitles)* — D.O.

Russia’s Best International Feature Film Oscar® Submission

In a small southern town, the lives of three young people intertwine as they come to terms with their developing identities. Krista is a theater kid with an infectious grin, eager to pour her heart out on stage. When she meets new kid, Nito—skateboarding extraordinaire with a penchant for petty theft—the two hit it off right away, growing increasingly close as they goof off and collaborate on creative projects. Meanwhile, Krista’s gun-obsessed neighbor, Adam, dives deeper into his Prime Shooter video blog, shutting himself off from the outside world. As the three teens search for themselves (sometimes in all the wrong places), they cross paths—ultimately colliding in a way none of them could predict. Building on his award-winning short, “Krista,” Danny Madden catches lightning in a bottle, filling this dark coming-of-age drama to the brim with fresh, frenetic energy. BEAST BEAST captures what it’s like to grow up in the present moment of social media and public unrest, tainted with violence and confusion alike, while its vivacious performances and camerawork are steeped in the excitement, anxiety, passion, and rage of a new generation. — D.O.

**BEANPOLE**
Directed by Kantemir Balagov
RUSSIA • 2019 • 137 minutes

SATURDAY, APRIL 4
8:50 PM • Code BEAN04

SUNDAY, APRIL 5
3:50 PM • Code BEAN05

**BEAST BEAST**
Directed by Danny Madden
USA • 2020 • 85 minutes

THURSDAY, APRIL 2
7:20 PM • Code BEAS02

FRIDAY, APRIL 3
(CEDAR LEE THEATRE see p 28–29)
9:00 PM • Code BEAS03

SATURDAY, APRIL 4
2:20 PM • Code BEAS04
BEATS
Directed by Brian Welsh
UNITED KINGDOM • 2019 • 101 minutes

The perfectly titled BEATS is a propulsive, surging, coming-of-age look at the lives of two frustrated teenage boys in 1990s Scotland. When conservative law passes the Criminal Justice and Public Order Bill, rave culture becomes outlawed and pushed deeper into the underground. Growing up in a dull working class suburb, best friends, Johnno and Spanner, decide to have one last hurrah and journey to a secret illegal rave as a final send off before Johnno’s family moves him away. Shot in vivid black and white, the film follows the boys’ youthful shenanigans as they meet up with a motley crew of older kids who help them reach the party and procure the necessary drugs. Featuring a transcendent, jaw-dropping, psychedelic rave centerpiece sequence, the film is an ode to a bygone era and offers a portrait of the UK, rich with nostalgia and detail. Ultimately a look at a deeply loving, platonic male friendship, the film is surprisingly moving and gentle. But when all cylinders are firing, this party film is an effusive, joyful, exuberant rush of blood to the head. (In Scottish English with subtitles) — R.J.T.

BELLBIRD
Directed by Hamish Bennett
NEW ZEALAND • 2019 • 96 minutes

Unfolding in the rustic pastures of New Zealand’s Northland, BELLBIRD delicately follows the complex relationship dynamics between a gruff and taciturn dairy farmer and his more mild-mannered son, both of whom are shaken by the sudden loss of the family’s beloved matriarch. This sensitive and tender film captures the rich regional texture of this rural farmland community and the particular ways in which these working-class men find themselves unable to deal with the grief thrust upon them. Slowly over time, father and son work toward better communication with, and understanding of, one another during an undeniably difficult time in their lives. Infused with as much joy and gentility as it is with pathos, this warmly funny film moves with the serene calm of the changing seasons and captures the poignant beauty of the cycle of life. Its array of gorgeous rolling landscapes and stirring musical compositions make this a beautifully polished hidden gem well worth discovering. — R.J.T.
THE BEST OF DORIEN B.
Directed by Anke Blondé
BELGIUM, NETHERLANDS • 2019 • 106 minutes

FRIDAY, APRIL 3
11:35 AM • Code BEST03
SATURDAY, APRIL 4
6:25 PM • Code BEST04
SUNDAY, APRIL 5
9:10 AM • Code BEST05

Dorien is your typical working-mother-wonder-woman. Along with running her household and caring for her husband and two sons, Dorien heads her own veterinary practice. When she isn’t cleaning cat teeth or performing surgeries on dogs, she’s making meals, taking her kids to school, and cleaning up after them. Just when it seems that Dorien can’t juggle anything more… the “you know what” hits the fan. After her doctor discovers a lump in her breast during a routine mammogram, Dorien’s parents announce their separation due to her mother’s affair. And if that’s not bad enough, Dorien soon begins to question her own marriage after finding her husband in a compromising position with a coworker. Surprisingly, this series of unfortunate events may be just what Dorien needs to take her out of her routine and back into her life. Charming and insightful, THE BEST OF DORIEN B. is a well-crafted dramedy of a woman keeping it all together against the odds. (In Dutch with subtitles) — G.S.

COMMUNITY PARTNER(S):

PRODUCER(S)
Dries Phlypo
Jean-Claude Van Rijckeghem
Marleen Slot
SCREENWRITING
Anke Blondé
Jean-Claude Van Rijckeghem
CINEMATOGRAPHY
David Williamson
EDITING
Axel Skovdal Roelofs
PRINCIPAL CAST
Kim Snauwaert
Jelle De Beule
Katelijne Verbeke
Dirk Van Dijck
CONTACT
Be For Films

BEYOND THE HORIZON
(Le Milieu De L’Horizon)
Directed by Delphine Lehericey
SWITZERLAND, BELGIUM • 2019 • 90 minutes

MONDAY, MARCH 30
8:10 PM • Code BYND30
TUESDAY, MARCH 31
4:35 PM • Code BYND31

In the summer of 1976, sweltering heat plagues rural Romandy, Switzerland, where 13-year-old Gus lives on his family farm. While his father desperately awaits a delivery of water from the army, Gus begrudgingly helps dispose of the family’s dead chickens—the remains of their primary source of income—and wrangles the old horse, Bagatelle. To let off steam, Gus rides his bike into town to take a peek at nudie magazines, but he cannot avoid the stench of death surrounding him and his family. When seemingly carefree Cécile, a new friend of Gus’s mother, arrives, she brings life to their family dinners, sharing anecdotes about seeing a film called “Jaws” and catching the only European performance by the band, The Ramones. But not everyone in the family is as smitten with Cécile as Gus’s mom. In this searing family drama and coming-of-age film by director Delphine Lehericey, literal and metaphorical decay lurks BEYOND THE HORIZON. (In French with subtitles) — E.B.

PRODUCER(S)
Elena Tatti
Thierry Spicher
Elodie Brunner
Sébastien Delloye
SCREENWRITING
Joanne Giger
Delphine Lehericey
CINEMATOGRAPHY
Christophe Beaucarne
EDITING
Emilie Morier
PRINCIPAL CAST
Luc Bruchez
Laetitia Casta
Thibault Evrard
Clémence Poesy
Fred Holzer
Patrick Descamps
Lisa Harder
Sasha Gravat Harsch
CONTACT
Be For Films

COMMUNITY PARTNER(S):

THE GATHERING PLACE
FRENCH FILM INSTITUTE
BINTI
Directed by Frederike Migom
BELGIUM, NETHERLANDS • 2019 • 90 minutes

SATURDAY, APRIL 4
1:35 PM • Code BINT04
SUNDAY, APRIL 5
5:00 PM • Code BINT05

Binti and Elias couldn’t be more different. Twelve-year-old Binti is a fast-talking, self-assured tween who dreams of becoming a famous vlogger, while 11-year-old Elias is a sweet, soft-spoken nature-lover whose sole mission is to save the okapis (an endangered Congolese giraffe). After a chance meeting in the woods, the unlikely pair discover they may be the answer to each other’s problems. Born in the Congo, Binti has been living with her father illegally in Belgium since she was a baby. She’s been searching for a woman to marry her father to allow them to stay in the country. Meanwhile, Elias has been living alone with his mother in the wake of his parents’ divorce. To Elias’s dismay, an obnoxious neighbor has begun to move in on his single mother, and Elias is not having it. Can Binti and Elias bring their parents together to save their families and the okapis simultaneously? You’ll have to watch to find out. A playful and adventurous family film that promotes acceptance, inclusion, and saving the okapis, BINTI will keep you equally inspired and entertained from start to finish. (In Dutch and French with subtitles) — G.S.

COMMUNITY PARTNER(S):

PRODUCER(S)
Katleen Goossens

SCREENWRITING
Frederike Migom

CINEMATOGRAPHY
Joachim Philippe

EDITING
Clemence Samson

PRINCIPAL CAST
Bebel Tshiani Baloji
Mo Bakker
Joke Devynck
Baloji

CONTACT
LevelK

BIRTHDAY
(Saeng-il)
Directed by Lee Jong-un
SOUTH KOREA • 2019 • 119 minutes

MONDAY, MARCH 30
8:15 PM • Code BIRT30
TUESDAY, MARCH 31
1:35 PM • Code BIRT31

Jung-il left Korea in search of work to support his family, leaving behind a wife, son, and daughter. Eight years later, he returns to a daughter who doesn’t recognize him, a distant wife, and a deceased son. Their son died tragically in an accident that claimed the lives of his entire class. As Jung-il’s son’s birthday approaches, the strain on the couple’s relationship is exacerbated since they disagree on how to honor his memory. The director of the community bereavement center suggests organizing a public celebration for family, friends, and schoolmates. His wife prefers to grieve in solitude, but Jung-il sees an opportunity for communal support and restoration. BIRTHDAY is the story of an estranged husband and father fighting desperately to make amends and repair his family. It portrays grief’s impact on a population and its varied expressions. While grief can divide, separate, and alienate, it can also spark a resilience and fortitude to keep one’s family together and build a stronger community. (In Korean with subtitles) — R.R.

COMMUNITY PARTNER(S):

PRODUCER(S)
Lee Joon-dong
Lee Dongha
Lee Chang-dong

SCREENWRITING
Lee Jong-un

CINEMATOGRAPHY
Cha Yong-kyu

EDITING
Shin Min-kyung

PRINCIPAL CAST
Sul Kyung-gu
Jeon Do-yeon

CONTACT
Contents Panda
**BORN TO BE**
Directed by Tania Cypriano
USA • 2019 • 93 minutes

In 2016, New York became the ninth state to require insurance companies to cover gender affirming surgeries. But the demand for these surgeries far exceeds the doctors who agree to perform them. As the number of patients in search of safe and innovative trans medicine grows, Dr. Jess Ting is one dedicated professional who has stepped up to the task. Dr. Ting, along with his committed team of experts, are at the forefront of transgender surgery, creating new procedures and inventive pathways for their patients to find happiness and to become their true selves. Following Dr. Ting and a diverse handful of his many patients, BORN TO BE is an up-close and personal look at the struggles and triumphs of modern trans surgery. While not all trans people opt for gender affirming surgeries, this documentary offers an eye-opening and compassionate lens into the journey of those who do... many of whom have suffered greatly in the process of seeking their truth. *(In English and Mandarin with subtitles)* — G.S.

**SPONSOR(S):**

**COMMUNITY PARTNER(S):**

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**BOY MEETS GUN**
Directed by Joost van Hezik
NETHERLANDS • 2019 • 84 minutes

Maarten Moreau isn’t sure if he exists. Or rather, he’s so bored with his life that it feels as if he doesn’t. An evolutionary philosophy professor with a wife, kids, and a submissive attitude, he craves something—anything—to shock his life into a new direction. When he gets caught in a violent robbery, the murder weapon accidentally ends up in Maarten’s hands. He could take it to the police, but when BOY MEETS GUN, the firearm’s seductive energy wins the professor over. Now a gun owner who’s looked death in the face, Maarten is a changed man. Making a complete 180, he goes from meek to macho. A protector of the weak. Destroyer of exploiters. Or at least that’s what his precious piece tells him while police and the gun’s original owner close in on his secret. Is Maarten in over his head or a vigilante savior? Darkly comedic and full of rising tension, this Dutch debut feature employs a blossoming romance between boy and gun to examine the alluring nature of power, violence, and their potentially deadly mix with unbridled masculinity. *(In English and Dutch with subtitles)* — D.O.

**PRODUCER(S)**
Pieter Kuijpers
Sander van Meurs
Iris Otten
Layla Meijman

**SCREENWRITING**
Willem Bosboch

**CINEMATOGRAPHY**
Joris Kerbosch

**EDITING**
Xander Nijsten

**PRINCIPAL CAST**
Eelco Smits
Victor Ijdens
Mara van Vlijmen

**CONTACT**
Media Luna New Films

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877.304.FILM (3456)
BOYS STATE
Directed by Jesse Moss, Amanda McBaine
USA • 2020 • 109 minutes

Strap up your saddle and get ready for a wild ride. BOYS STATE is a political coming-of-age story, examining the health of American democracy through an unusual experiment: a thousand 17-year-old boys from across the state of Texas gather together to build a representative government from the ground up. High-minded ideals collide with low-down dirty tricks as four boys of diverse backgrounds and political views navigate the challenges of organizing political parties, shaping consensus, and campaigning for the highest office at Texas Boys State—governor. Documenting impeachment threats, dramatic debates, underdog victories, and even nefarious internet memes, filmmakers Jesse Moss and Amanda McBaine, chart the dramatic twists and turns of these intersecting stories to reveal profound truths about our political choices and civic obligations and to remind us, ultimately, that democracy is not a spectator sport. With cunning insight that will have audiences buzzing, BOYS STATE holds a mirror up to our divided country. This is a film for the ages in every sense of the term.
— Sundance Film Festival

SATURDAY, APRIL 4
3:50 PM • Code BOYS04
SUNDAY, APRIL 5
7:05 PM • Code BOYS05

PRODUCER(S)
Amanda McBaine
Jesse Moss

CINEMATOGRAPHY
Thorsten Thielow

EDITING
Jeff Gilbert

CONTACT
A24

BREAKING BREAD
Directed by Beth Elise Hawk
USA, ISRAEL • 2020 • 85 minutes

The city of Haifa has long served as a model of coexistence in Israel, where diverse populations of Arabs and Jews have lived, worked, and eaten together for generations. A prime example of Haifa’s cultural harmony is seen in its A-Sham Food Festival. Founded by Dr. Nof Atamna-Ismaeel, the first Muslim Arab to win Israel’s MasterChef, the festival pairs Arab and Jewish chefs to collaborate on delectable dishes. As the chefs work side-by-side to transform and preserve traditional recipes, they draw tens of thousands of food lovers into the city. A delightful and inspiring documentary, BREAKING BREAD follows the chefs of A-Sham through their unique culinary journeys as they celebrate their respective cultural heritages and their passion for food. A breath of fresh air, BREAKING BREAD intimately captures the magic that happens when we focus on what brings us together, rather than our differences. At the A-Sham Food Festival, there is no room for religion or politics in the kitchen. (In English and Hebrew with subtitles) — G.S.

THURSDAY, APRIL 2
6:20 PM • Code BREA02
FRIDAY, APRIL 3
1:45 PM • Code BREA03
SUNDAY, APRIL 5
(CEDAR LEE THEATRE see p 28–29)
4:15 PM • Code BREA05

PRODUCER(S)
Beth Elise Hawk

CINEMATOGRAPHY
Ofer Ben Yehuda

EDITING
Jonty Fine

CONTACT
Gemini Girls Productions

This film is presented with the generous support of
LYNN GOTTLOB

SPONSOR(S):  MEDIA PARTNER(S)

zhug
Jewish Studies
a fork in the road
edible Cleveland
In November 2018, General Motors announced plant closures in Ohio, Michigan, and Maryland. The proposed restructuring to become more competitive would result in thousands of layoffs. While GM ran a PR campaign to justify its decisions, GM employees and their families were left with lots of questions. Would their plants be closed? Should they request transfers? What would happen to their pensions and benefits? Putting a face to the sensationalized media, this documentary introduces us to employees of the Lordstown, Ohio plant, including Tiffany King, who is a 23-year employee hoping to earn her pension. If she takes a transfer, she’ll leave her husband and home baking business. And Richard Marsh is deciding if he should uproot his special needs daughter, while married couple, Tom and Tiffany Davis, have to determine if they should live separately to maintain both their jobs. BRING IT HOME gives a voice to those impacted by plant closures. It is an intimate examination of how closures fracture families, strain marriages, and change the face of communities. — R.R.

2019 IF/Then Shorts American Midwest Pitch Finalist

Sophia, 35 and pregnant, has spent the last eight years completing her Ph.D. in political philosophy. Now, with no job prospects, very few transferable skills, and a sizable sum of student debt, she is forced to move in with her brother, Karim. But she isn’t complaining. The siblings, raised by progressive and amicably divorced parents, are practically inseparable. Sophia and Karim share a snarky sense of humor and enjoy pondering important life questions—like whether they would rather swim in a tub of worms or in their own vomit. When Sophia brings Karim with her to an abortion clinic, he ends up asking out Sophia’s doe-eyed doctor, Éloise. Suddenly smitten, Karim has a lot less time to fritter away with Sophia. And Éloise’s cloyingly sweet demeanor is hardly Sophia’s cup of tea. In writer-director Monia Chokri’s offbeat comedy, Sophia must finally take responsibility for herself when she can no longer rely solely on A BROTHER’S LOVE. (In French with subtitles) — E.B.
BULLY. COWARD. VICTIM. THE STORY OF ROY COHN
Directed by Ivy Meeropol
USA • 2019 • 98 minutes

SUNDAY, MARCH 29
5:40 PM • Code BULL29
MONDAY, MARCH 30
1:45 PM • Code BULL30

In 1951 Julius and Ethel Rosenberg, who were convicted of sharing nuclear weapons technologies with the Soviets, were put to death by electrocution. The man largely responsible for their execution was Roy Cohn, a 24-year-old prosecutor for the U.S. Department of Justice. Cohn would go on to be one of the most infamous prosecutors in the United States. From working as Joseph McCarthy’s right-hand man, to serving as Donald Trump’s personal lawyer, Cohn earned himself quite a reputation. Through the years, Cohn has been called a lot of things: a hypocrite, a snake, amoral, the personification of evil... but Cohn’s story is much more complex than his public persona. Despite his conservative political views and hostile public stance on gay rights, Cohn himself was a closeted homosexual who eventually died from AIDS. Directed by the granddaughter of Julius and Ethel Rosenberg, BULLY. COWARD. VICTIM. THE STORY OF ROY COHN is an in-depth documentary on the rise and fall of Roy Cohn. — G.S.
CALL MOM!
(Ring Mamma!)
Directed by Lisa Aschan
SWEDEN • 2019 • 100 minutes

THURSDAY, MARCH 26
11:20 AM • Code CALL26
SATURDAY, MARCH 28
9:15 PM • Code CALL28
SUNDAY, MARCH 29
9:10 AM • Code CALL29

Niki might be 35, but she lives as if she’s ten years younger—and that means engaging in continuous spats with her mother. Niki works as an elementary PE teacher and has quite the boisterous sex life (including an affair with her boss... and her masseuse). Her mother, Sofia, is soft-spoken and unable to sit still or look someone in the eye, so she obsessively cleans to avoid both. Stuck in an emotional deadlock, Niki and Sofia simply cannot communicate. Each privately seeks a stronger relationship with the other, but their inability to admit how they feel creates an endless cycle of misunderstanding. Closely guarded secrets ultimately will force Niki and Sofia to confront their emotions as well as each other. Humor and sensitivity go hand-in-hand as Niki navigates old relationships from a new perspective. Tackling a familiar struggle between parent and child with a poignant and playful script, this Swedish family dramedy will have you rushing out of the theater to CALL MOM! (In Swedish with subtitles) — D.O.

COMMUNITY PARTNER(S):
CONSULATE OF SWEDEN
CLEVELAND

CAPITAL IN THE TWENTY-FIRST CENTURY
Directed by Justin Pemberton
NEW ZEALAND • 2020 • 103 minutes

THURSDAY, MARCH 26
1:45 PM • Code CAPT26
SATURDAY, MARCH 28
7:20 PM • Code CAPT28

Based on the wildly popular No. 1 New York Times bestseller by Thomas Piketty of the same name, CAPITAL IN THE TWENTY-FIRST CENTURY guides audiences through the fascinating and controversial history of global wealth disparity across the decades. This ambitious documentary takes insightful interviews with some of the world’s leading economics experts and fuses them with vibrant images ripped from pop culture history to create a dazzling and eye-opening portrait of how money makes the world move. More timely now than ever, the film traces the internal structures that perpetuate the extreme concentration of wealth among the 1%, offering a highly critical eye toward these broken systems, while thankfully suggesting key ideas toward potentially revolutionary taxation policies that could change everything. Exhaustively researched, this expansive and vital can’t-miss film illuminates the shocking truths of these urgent financial inequalities in a manner that is widely accessible, thoroughly engaging, and visually sublime. (In English and French with subtitles) — R.J.T.

This film is presented with the generous support of
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COMMUNITY PARTNER(S):
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877.304.FILM (3456)
THE CAPOTE TAPES
Directed by Ebs Burnough
UNITED KINGDOM • 2019 • 95 minutes

THURSDAY, APRIL 2
6:25 PM • Code TAPE02
SATURDAY, APRIL 4
11:20 AM • Code TAPE04

Arguably one of the most infamous and recognizable writers of the 20th century, American author, Truman Capote, presents a controversial legacy that is deepened and enriched in this unfiltered documentary snapshot. The film offers one of the most in-depth looks yet at this glamorous and complex celebrity figure by uncovering startling, never-before-heard interviews with Capote’s closest friends and enemies conducted after his death. THE CAPOTE TAPES paints a hypnotic, highly engaging, and often quite uproarious collage of the famed writer with stories coming from a gallery of New York mid-century high society icons and legends. The film traces his difficult childhood upbringing in the Deep South, through his massive literary successes, such as Breakfast at Tiffany’s and In Cold Blood. Finally, we look into his later years when he is plagued by alcoholism and settles into his role as a camp fixture on late-night talk shows, never to finish another novel again. THE CAPOTE TAPES is ultimately a sobering examination of one gay man’s voracious hunger for acceptance, praise, and love—long before the world was ready for him. — R.J.T.

PRODUCER(S)
Ebs Burnough
Lawrence Elman
Holly Whiston
Zara Akester

CINEMATOGRAPHY
Antonio Rossi

EDITING
Allen Charlton
David Charap

CONTACT
Greenwich Entertainment

THE CHAMPION
(II Campione)
Directed by Leonardo D’Agostini
ITALY • 2019 • 106 minutes

FRIDAY, APRIL 3
9:15 PM • Code CHAM03
SATURDAY, APRIL 4
4:30 PM • Code CHAM04

Set in the glittering arena of world-class, ultra wealthy, Italian professional footballers, THE CHAMPION follows the tempestuous celebrity life of Christian, a gifted and charismatic lead player whose latest public controversy is causing quite a stir in the international sports press. Determined to whip his star player into shape, the stern president of the team forces Christian to work with a tutor and pass his high school exams, or he’s out of the league. Enter Valerio, a solitary academic whose private, more serious-minded disposition clashes with Christian’s childish antics. Can this unlikely duo actually work together? Written with an effortless balance of humor and pathos, this sterling debut feature strikes gold with its two perfectly cast lead actors who together form a highly watchable, unexpected cinematic pairing. Unforgettably moving, this slick and glossy sports film transcends the genre, managing to deftly explore themes of fatherhood, friendship, and betrayal. (In Italian with subtitles) — R.J.T.

PRODUCER(S)
Matteo Rovere

SCREENWRITING
Giulia Steigerwalt
Antonella Lattanzi
Leonardo D’Agostini

CINEMATOGRAPHY
Michele Paradisi

EDITING
Gianni Vezzosi

PRINCIPAL CAST
Stefano Accorsi
Andrea Carpenzano
Mario Sgueglia
Ludovica Martino
Gabriel Montesi
Giorgio Ridarelli
Mariano Coletti

CONTACT
True Colours G.F.
As a young Jewish woman growing up in France, Marte Cohn never dreamed she would one day become a celebrated hero in the French Army. But Marte’s life was forever changed when the Nazis came to power during World War II. From the beginning, Marte chose courage over fear, fighting against the Occupation in every way she could. Not only was Marte part of the French Resistance and a nurse in the Red Cross during the war, she also crossed enemy lines as a spy, providing the allies with critical information that led to their victory. For years after the war, Marte never spoke of her experience. But once she realized the importance of sharing her history, she began to do just that. Now, at the age of 96, Marte has dedicated herself to bearing witness as a Holocaust survivor and as a former spy. Though she has faced unimaginable loss and hardship, Marte’s enthusiasm and zest for life is contagious, and she lights up the screen with her palpable joy and wisdom. An inspirational and life-affirming documentary, CHICHINETTE: THE ACCIDENTAL SPY follows Marte on her exhaustive schedule as she travels the world telling her incredible story. (In English and French with subtitles) — G.S.
Six months after surviving the car accident that killed her parents, Cleo is only just beginning to feel like herself again. The 17-year-old—who now lives with her grandmother along with her seven-year-old brother, Bruno—is ready to revisit her favorite haunt, Club 7, for drinking and dancing with friends. For the first time, she seems to find an escape from her sorrow. So when a mysterious loner named Leos rescues her from a bar fight, Cleo doesn’t tell him about her parents. She merely mentions that she hates cars when he reveals he is an auto mechanic. Although Leos is over ten years older than Cleo, the two become friends, and, perhaps naively, Cleo hopes the relationship will become romantic. But the brooding Leos, who curiously doesn’t carry a cell phone, is dealing with his own troubled past. Eva Cools’ CLEO is a gripping exploration of grief and guilt accentuated by powerful piano concertos by Russian composer Rachmaninoff. (In Dutch and French with subtitles) — E.B.
THE CONDUCTOR
(De Dirigent)
Directed by Maria Peters
NETHERLANDS • 2019 • 139 minutes

ANTONIA is a terrible usher. Much to the frustration of her bosses at the concert hall, Antonia is constantly giving more attention to the musicians on stage than she is to the guests in the audience. But this 24-year-old woman has bigger dreams than seating concert attendees in the correct seats. Antonia wants to be a conductor. Unfortunately, for society in the 1920s, the idea of a woman leading an orchestra is laughable, at best. Although the odds are stacked against her, Antonia is determined to see herself on stage, and she will stop at nothing until she achieves her goals. Through her incredible journey, Antonia is faced with a multitude of obstacles, mostly in the form of powerful men who refuse to take her seriously… including the man she loves. But her sweet revenge will be in proving them all wrong. Based on the true story of Antonia Brico, the first woman to conduct the Berlin Philharmonic Orchestra, THE CONDUCTOR is a beautiful story of resilience and perseverance. Far ahead of her time, Antonia Brico will inspire women everywhere to chase their dreams fearlessly. (In English, Dutch, and German with subtitles) — G.S.

CORPUS CHRISTI
(Boże Ciało)
Directed by Jan Komasa
POLAND, FRANCE • 2019 • 116 minutes

While serving time for second-degree murder in a juvenile detention center, Daniel finds God. Unfortunately, his newfound dream of becoming a priest is thwarted by his criminal record. When he’s released on parole, instead of entering the priesthood, Daniel finds work with other parolees at a sawmill in a small town. Though his new job is on the other side of the country, he quickly realizes that no matter where he goes, people will always see him as a convict. Instead of sticking with his true identity, Daniel passes himself off as a priest and takes the place of the elderly local vicar who is in poor health. It doesn’t take long for his surprisingly effective charade to take on a life of its own. While giving masses, hearing confessions, and giving last rites, Daniel’s unconventional methods transform him into a true leader in a religious community in deep need of healing. But despite all of his good deeds, Daniel’s violent past isn’t far behind him, threatening to destroy his new life. Inspired by real events, CORPUS CHRISTI is a powerful story that explores faith, love, redemption, and belonging. (In Polish with subtitles) — G.S.

Best International Feature Film Oscar® Nominee

PRODUCER(S)
Aneta Hickinbotham
Leszek Bodzak
SCREENWRITING
Mateusz Pacewicz
CINEMATOGRAPHY
Piotr Sobocinski, Jr.
EDITING
Przemyslaw Chruscielewski
PRINCIPAL CAST
Bartosz Bielenia
Eliza Rycembel
Aleksandra Konieczna
Tomasz Ziżtek
Łukasz Simlat
CONTACT
Film Movement

SPONSOR(S):
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877.304.FILM (3456)
Married couple, Inga and Reynir, own an Icelandic dairy farm on the brink of bankruptcy. Most of their debt is to the community cooperative that controls their manufacturing supplies and their milk’s distribution to customers. Inga is tired of the co-op monopoly, but Reynir insists it’s in their best interest to remain loyal to the co-op. He discourages her from purchasing cheaper supplies from outside businesses. Inga reluctantly complies. That is, until Reynir dies under mysterious circumstances and she learns he was a co-op informant, coerced to reveal members purchasing outside the cooperative, who would then be blacklisted. An enraged Inga exposes their mafia-style practices on the internet, igniting a chain of events with momentous consequences. Soon, she has a reporter on her doorstep, a divided community at her back, and co-op leadership taking notice. THE COUNTY is an edge-of-your-seat thriller of a one-woman resistance against a perverted organization that’s forgotten its founding principles. Fueled by rage, grief, and the need for justice, Inga works selflessly to expose the corruption that caused her husband’s death. (In Icelandic with subtitles) — R.R.

PRODUCER(S)
Grímar Jónsson

SCREENWRITING
Grímur Hákonarson

CINEMATOGRAPHY
Mart Taniel

EDITING
Kristján Lodmúri

PRINCIPAL CAST
Arndís Hrönn Egilsdóttir
Sveinn Ólafur Gunnarsson
Sigurður Sigurjónsson
Hinrik Ólafsson
Hannes Óli Ágústsson
Edda Björg Eyjólfsdóttir

CONTACT
New Europe Film Sales

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SPONSOR(S):

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COMMUNITY PARTNER(S):

This film is presented with the generous support of AGELEKE and LEE ZAPIS

CONTACT
Menemsha Films

Peace talks between Israel and Palestine are set to take place in just seven weeks, and maestro Eduard Sporck has agreed to conduct a concert at that time as a symbolic gesture of goodwill. Eager for the chance to work with the renowned conductor, up-and-coming Israeli and Palestinian performers show up in droves to audition. Among the select few who make the cut are violinist, Layla, and clarinetist, Omar, of the West Bank, along with violinist, Ron, and French horn player, Shira, of Israel. For three weeks leading up to the concert, the orchestra will rehearse in the picturesque Alps of South Tyrol. Still, despite landing the opportunity of a lifetime, the ensemble of long-standing political rivals is hardly harmonious. Eduard must find a way to bring about peace within the orchestra before the musicians can provide any hope for reconciliation between the two states. Dror Zahavi’s CRESCENDO makes a strong case for the hashtag that opens the film: #MakeMusicNotWar. (In English, Hebrew, Arabic, and German with subtitles) — E.B.
Gerda is a ten-year-old Norwegian girl with a very big imagination. With her apron-cape and a wooden sword, Gerda spends her days acting out the adventures of Porthos and “The Three Musketeers,” annoying her brother Otto in the process. But when her parents are arrested by German soldiers for hiding Jewish children, Gerda embarks on her own heroic adventure—not as Porthos, but as herself. With her parents gone, it is up to Gerda to help young Sarah and Daniel hide from the Nazis and escape into unoccupied Sweden. Otto, who has been misled into sympathizing with the Nazis, begrudgingly joins his sister on her quest to save their new friends and proves himself to be a hero in his own right. As the four children journey across the Norwegian wilderness, they face many dangers along the way. But when they stick together, they discover they can overcome them all. An incredible story of friendship, bravery, and doing what’s right, THE CROSSING is a compelling film the whole family can enjoy. (In Norwegian with subtitles) — G.S.

THE CROSSING
(Flukten Over Grensen)
Directed by Johanne Helgeland
NORWAY • 2019 • 90 minutes

Wednesday, April 1
7:00 PM • Code CROS01

Sunday, April 5
(CEDAR LEE THEATRE see p 28–29)
1:45 PM • Code CROS05

The Gifford Pinchot in Washington is one of the largest National Forests in the United States. Due to its dense forests and lack of roads, the Gifford Pinchot has been nicknamed “The Dark Divide.” This largely untouched land is home to many rare species, including the Northern Spotted Owl, several unusual butterflies… and potentially Sasquatch. When lepidopterist, Robert Pyle (David Cross), receives a Guggenheim grant for a 30-day expedition across The Dark Divide, he discovers much more than butterflies along the way. Still grieving from the loss of his wife, Pyle throws himself into his ambitious trek against the advice of locals and seasoned hikers, finding himself on an unforgettable adventure. Based on real events documented in Robert Pyle’s book, Where Bigfoot Walks: Crossing the Dark Divide, THE DARK DIVIDE recounts Pyle’s daring solo journey and wildlife encounters. A charming, heartfelt, and unusual story, THE DARK DIVIDE will open viewers to a whole new world of possibilities. — G.S.

THE DARK DIVIDE
Directed by Tom Putnam
USA • 2020 • 105 minutes

Saturday, March 28
8:30 PM • Code DARK28

Sunday, March 29
3:50 PM • Code DARK29
DAVID FOSTER: OFF THE RECORD
Directed by Barry Avrich
CANADA • 2019 • 97 minutes

FRIDAY, MARCH 27
5:00 PM • Code DAVID27
SATURDAY, MARCH 28
(CAPITOL THEATRE see p 26–27)
6:15 PM • Code DAVID28

David Foster is a man of many hats. As a musician, songwriter, arranger, and producer, he has had more success in the music industry than most. His 47 Grammy nominations and 16 wins position him as one of the greatest music producers that has ever lived. This documentary profiles his 30-year career and captures Foster as he prepares for his next great venture—Broadway. The setting presents a new set of challenges as Foster finds the collaborative process starkly different from the independent process of producing. Still, he won’t leave New York City until one of his productions is on a Broadway marquee. In DAVID FOSTER: OFF THE RECORD, you’ll meet the musical genius behind classics such as After the Love Has Gone, I Have Nothing, and All By Myself. Listen to interviews of living legends, including Quincy Jones, Barbra Streisand, Celine Dion, and more. Journey into the mind of this prolific producer as he tries his hand at Broadway, determined to have another hit and immortalize himself in EGOT history. — R.R.

THE DEEPER YOU DIG
Directed by Toby Poser, John Adams
USA • 2019 • 96 minutes

FRIDAY, MARCH 27
11:35 PM • Code DEEP27
SATURDAY, MARCH 28
12:00 NOON • Code DEEP28

It was a dark, snowy night in the Catskill Mountains, and she shouldn’t have been sled-ding near the road. At least that’s what Kurt tells himself after accidentally running over his 14-year-old neighbor, Echo. In a panic, he decides he has no choice but to dispose of her body. While police insist the teen is a runaway, Echo’s ghost torments her killer with bloody hallucinations and a healthy dose of teenage attitude. Unbeknownst to Kurt, Echo’s mother, Ivy, is a medium who reads tarot and might even (for the right price) contact dead relatives for grieving customers. Equipped with a mother’s intuition and insight from beyond the veil, Ivy inches closer to unearthing her neighbor’s terrible secret. Written, directed, acted, shot, scored, edited, and produced by a family of three—mother, father, and teen daughter—this paranormal gem is a genuine family affair. THE DEEPER YOU DIG is true micro-budget horror, taking what would be a simple ghost story and flipping it on its head with sheer creative ingenuity, resulting in an eerie, yet touching, tale of guilt, grief, and familial bonds stronger than death. — D.O.

SPONSOR(S):

PRODUCER(S)
Randy Lennox
Barry Avrich
Caitlin Cheddie

CINEMATOGRAPHY
Ken Ng

EDITING
Eugene Weis

FEATURING
David Foster
Quincy Jones
Barbra Streisand
Celine Dion
Lionel Richie
Michael Bublé
Josh Groban
Katharine McPhee

CONTACT
Melbar Entertainment Group

COMMUNITY PARTNER(S)

THE DEEPER YOU DIG
Directed by Toby Poser, John Adams
USA • 2019 • 96 minutes

FRIDAY, MARCH 27
11:35 PM • Code DEEP27
SATURDAY, MARCH 28
12:00 NOON • Code DEEP28

It was a dark, snowy night in the Catskill Mountains, and she shouldn’t have been sled-ding near the road. At least that’s what Kurt tells himself after accidentally running over his 14-year-old neighbor, Echo. In a panic, he decides he has no choice but to dispose of her body. While police insist the teen is a runaway, Echo’s ghost torments her killer with bloody hallucinations and a healthy dose of teenage attitude. Unbeknownst to Kurt, Echo’s mother, Ivy, is a medium who reads tarot and might even (for the right price) contact dead relatives for grieving customers. Equipped with a mother’s intuition and insight from beyond the veil, Ivy inches closer to unearthing her neighbor’s terrible secret. Written, directed, acted, shot, scored, edited, and produced by a family of three—mother, father, and teen daughter—this paranormal gem is a genuine family affair. THE DEEPER YOU DIG is true micro-budget horror, taking what would be a simple ghost story and flipping it on its head with sheer creative ingenuity, resulting in an eerie, yet touching, tale of guilt, grief, and familial bonds stronger than death. — D.O.

PRODUCER(S)
Toby Poser

SCREENWRITING
Toby Poser
John Adams

CINEMATOGRAPHY
Zelda Adams
John Adams

EDITING
John Adams

PRINCIPAL CAST
John Adams
Toby Poser
Zelda Adams

CONTACT
Dark Sky Films

CONTACT
Dark Sky Films
DEERSKIN
(Le Daim)
Directed by Quentin Dupieux
FRANCE • 2019 • 77 minutes

FRIDAY, MARCH 27
4:20 PM • Code DEER27
SATURDAY, MARCH 28
11:35 PM • Code DEER28

Georges threw his corduroy jacket in the toilet where it belonged. After all, that tired green thing couldn’t hold a candle to his newly acquired deerskin jacket—100% deerskin to be exact. With fringe. From Italy. Recently dumped and now impeccably dressed, Georges starts driving aimlessly. As just a man and his jacket, he finds himself in a provincial town, out of money and pretending to be a filmmaker on a solo shoot. Frequenting the local bar at night, Georges meets Denise, a bartender and wannabe editor, who agrees to help him with his so-called film. As Georges’ obsession grows, the jacket develops a voice of its own, confessing that it has but one dream: to be the only jacket in the world. Lucky for the jacket, Georges wants to be the only man in the world wearing one—and he has a plan to make that happen. “Rubber” (CIFF35) director Quentin Dupieux returns with twisted delight as DEERSKIN latches onto the absurd and wraps it in suede. Georges is out to make one killer fashion statement. (In French with subtitles) — D.O.

SPONSOR(S):

DESERT ONE
Directed by Barbara Kopple
USA • 2019 • 108 minutes

WEDNESDAY, APRIL 1
6:50 PM • Code DESE01
THURSDAY, APRIL 2
11:20 AM • Code DESE02
FRIDAY, APRIL 3
9:20 AM • Code DESE03

On November 4, 1979, relations between Iran and the U.S. were forever changed as Iranian student revolutionaries seized the U.S. Embassy in Tehran. They took 52 American Embassy staff members—diplomats and American citizens—hostage. The crisis also led to the Delta Force rescue mission that was an infamous failure. Barbara Kopple, two-time Oscar® winner (“Harlan County USA” and “American Dream”), takes us deep into the crisis with a 360-degree examination of the botched operation that marred the Jimmy Carter presidency. Kopple gives us an in-depth look into the political environment that led to the Iranian hostage crisis, which captured the attention of the American nation. The documentary has unprecedented access, including interviews with the former hostages, members of the task force, Iranian student revolutionaries, and former President Jimmy Carter. Leveraging first-hand accounts, previously unreleased recordings, and animated re-enactments, DESERT ONE provides a thorough explanation of what went wrong. (In English and Farsi with subtitles) — R.R.

SPONSOR(S):

COMMUNITY PARTNER(S):

Patrick Michauder
“For subverting the government, the sentence is death.” Harsh threats blare over the loudspeaker as students make their way to Greenwood High School. Over a decade into Taiwan’s White Terror period, martial law continues to rule the daily lives of citizens. Students watch as their teachers, parents, and peers are arrested, sacks thrown over their heads, never to be seen again. Despite the hefty risks, school counselor Mr. Zhang runs an underground book club for dissident students including Wei, the club’s defacto leader. If providing illegal literature wasn’t dangerous enough, Mr. Zhang is also romantically involved with top student, Fang. One fateful night, Wei and Fang suddenly wake to find themselves trapped in the empty hallways of their school, now in ruins and overrun with violent faceless demons. And where has Mr. Zhang disappeared to? As the two search for answers and a way out, mysteries are unraveled, revealing a truth they may not be ready for. Based on the indie survival video game of the same name, DETENTION utilizes atmospheric horror and its unique game-like structure to engulf viewers in a tragic nightmare that reflects upon the power of public memory in the face of a seldom discussed authoritarian past. *(In Mandarin with subtitles)* — D.O.

**PRODUCER(S)**
Lee Lieh
Aileen Li

**SCREENWRITING**
John Hsu
Fu Kai-Ling
Chien Shih-Keng

**CINEMATOGRAPHY**
Chou Yi-Hsien

**EDITING**
Shieh Meng-Ju

**PRINCIPAL CAST**
Gingle Wang
Fu Meng-Po
Tseng Jing-Hua

**CONTACT**
Mandarin Vision

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Can you say the word “clitoris” without blushing? Draw the clt in its entirety? If not, maybe it’s time to brush up on your “Cliteracy.” But don’t worry—THE DILEMMA OF DESIRE is here to satisfy your needs. This documentary on the gendered politics of female sexual desire follows women from the everyday to the expert as personal interviews with scientists, strippers, poets, concept artists, and sex toy designers paint a broad portrait of empowerment with no one-size-fits-all solution. Despite different experiences, each subject strives to reclaim control of her body and sexuality on her own terms. But while the process of unlearning the stigma and shame associated with sexual desire continues, so does a repressive patriarchal culture. As long as women’s libidos are labeled as taboo—never to be discussed or depicted—the bedroom will remain unequal territory. And how far into women’s lives does that territory extend? Timely and brimming with passion, THE DILEMMA OF DESIRE seeks to tear down a hypocritical system that constantly sexualizes women while denying them sexual agency one anatomically correct clitoris at a time. — D.O.

**PRODUCER(S)**
Maria Finitzo
Cynthia Kane
Diane Quon

**CINEMATOGRAPHY**
Hillary Bachhelder
Bing Liu
Adam Singer
Keith Walker

**EDITING**
Liz Kaar

**CONTACT**
The Film Collaborative

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This film is presented with the generous support of
LYNN MILLINER and MIKE FLUELLEN

CLEVELANDFILM.ORG
DISCLOSURE:
TRANS LIVES ON SCREEN
Directed by Sam Feder
USA • 2020 • 105 minutes

A groundbreaking achievement, DISCLOSURE: TRANS LIVES ON SCREEN examines the complicated history of transgender representation in film and television, probing the earliest days of black-and-white silent cinema up to the very edge of the current moment. In this involving deep dive, the film untangles Hollywood’s complex relationship to trans identities. When movies and TV shows are often the only point of reference for seeing trans life depicted anywhere, the ways in which these stories are told become paramount. More often than not, Hollywood comes up short, exposing a larger societal misunderstanding of transgender people and frequently depicting them in a dehumanizing or comic fashion. This documentary reframes the way we look at some of the most famous trans-themed films, such as “Boys Don’t Cry,” “Dog Day Afternoon,” and “The Crying Game.” The film cedes the floor to leading trans thinkers and creatives to share their own personal relationships and frustrations with these stories. DISCLOSURE: TRANS LIVES ON SCREEN is an eye-opening, moving, and revolutionary work of deep empathy and profound learning that should not be missed. — R.J.T.

COMMUNITY PARTNER(S):

PRODUCER(S)
Amy Scholder
Sam Feder
CINEMATOGRAPHY
Ava Benjamin Shorr
EDITING
Stacy Goldate
CONTACT
The Film Collaborative

DISCO
Directed by Jorunn Myklebust Syversen
NORWAY • 2019 • 93 minutes

On the surface, 19-year-old Mirjam lives a seemingly perfect, downright enviable life. She’s confident, gorgeous, and popular. She’s a renowned world-champion dancer. And she’s the stepdaughter of an evangelical leader who runs a hip, wildly successful youth church called The Freedom. Her life is a portrait of pious Scandinavian perfection. That is until one day when she takes a stumble during a dance competition. This seemingly small misstep ricochets throughout her entire existence and mystically begins a period of dramatic change and emotional turmoil in her life. She starts to question her identity, her family, and, most of all, her faith. Desperate for guidance, she doubles down and joins an intensely conservative religious congregation that pushes her to the very edge. This mesmerizing, haunting film punctures Mirjam’s fragile reality and then lures the audience into an elusive, shape-shifting cinematic experience that is beguiling and deeply unnerving. Rapturous, exquisite cinematography complements a raw lead performance, making DISCO a glittering, provocative fever dream unlike anything you’ve ever seen. (In English and Norwegian with subtitles) — R.J.T.

CONTACT
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Mina Nybakke
PRINCIPAL CAST
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Nicolai Cleve Broch
Kjærsti Odden Skjeldal
Andrea Brain Hovig
Espen Klouman Heiner
Fredericke Rustad Hellerud
Terje Syversen
When Kaajal moves from rural India to live with her best friend/cousin, Dolly, in New Delhi, she can't wait to live out her dreams in the big city. But things don't go according to plan. When Dolly's husband starts making sexual advances towards Kaajal, she is desperate to leave their house. To make ends meet, Kaajal accepts a job with the Red Rose Romance Company as a virtual companion to lonely men over the phone. After a rough start, Kaajal (who goes by Kitty at Red Rose) begins to thrive in her new role, and she quickly becomes a client favorite. But when Kaajal starts to develop real feelings for one of her regulars, things get complicated. On top of everything, Kaajal must deal with the stigma associated with her companion job, as well as harsh judgement and criticism from Dolly. But Dolly has a secret or two of her own that she's been keeping from Kaajal. And when everything shakes out, the two women may find they have more in common than they originally thought. Tackling the culturally taboo issues of female sexuality and empowerment with humor and satire, DOLLY KITTY AND THOSE TWINKLING STARS is a highly entertaining, feel-good feminist comedy. (In English and Hindi with subtitles) — G.S.
DRUNK BUS
Directed by Brandon Laganke, John Carlucci
USA • 2019 • 100 minutes

Michael’s having a hard time moving on after his high-school-turned-college girlfriend dumped him and headed to New York. Despite graduating, he remains on campus as the late night shuttle driver. Carting wasted students from their dorms to parties and back again—praying he won’t have to clean up after anyone—Michael refers to his shift as the “drunk bus.” While his photojournalism degree collects dust, the days run together in a monotonous and lonely loop—until he meets Pineapple, that is. Pineapple, a hulking punk and proud Samoan with face tattoos, is assigned as bus security when Michael is bullied by belligerent frat boys. The disparate pair become fast friends as Pineapple tries to give Michael the kick in the ass he needs to quit driving in circles. In an attempt to break up the insipid drive, the two make increasingly poor, but exciting, decisions. A charming coming-of-age comedy, DRUNK BUS understands the uncertainty of second adolescence and that, in order to head in a different direction, sometimes you have to make a wrong turn. — D.O.

SPONSOR(S):

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Taylor Levy
PRINCIPAL CAST
Charlie Tahan
Kara Hayward
Pineapple Tangaroa
Tonatiuh
Zach Cherry
CONTACT
Rob Fleming

THE EARTH IS BLUE AS AN ORANGE
Directed by Iryna Tsilyk
UKRAINE, LITHUANIA • 2020 • 74 minutes

Since attending a filmmaking camp with her younger sister, teenager Mira has set her sights on becoming a cinematographer. Now, with the help of her mother, three siblings, grandmother, and aunt, she is making a film about her home in the war-torn region of Ukraine that borders Russia. Named after a line of poetry by the French surrealist Paul Éluard, Iryna Tsilyk’s documentary, THE EARTH IS BLUE AS AN ORANGE, follows the family as they recreate and relive the horrors of the past five years, all while explosions continue to loom in the surrounding areas. Between scenes of the family’s emotional filmmaking process, Tsilyk interweaves fleeting moments of beauty and bliss, from the picturesque Ukrainian hillside, to Mira’s high school graduation, to her acceptance to film school. As Mira’s film nears completion, Tsilyk’s documentary powerfully illustrates the cathartic potential of collaborative art in coping with the harrowing experiences of war. (In Russian and Ukrainian with subtitles) — E.B.

COMMUNITY PARTNER(S):

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Український Музей-Архів

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877.304.FILM (3456)
EDWARD
Directed by Thop Nazareno
PHILIPPINES • 2019 • 83 minutes

TUESDAY, MARCH 31
8:55 PM • Code EDWA31
WEDNESDAY, APRIL 1
4:40 PM • Code EDWA01

Despite being stuck for weeks in a public hospital with his ailing father, Edward is surprisingly lighthearted. A rambunctious teenager, Edward spends the majority of his days running around the hospital with his friend, wreaking havoc on the other patients and nurses, and taking tasteless bets on which patients will live or die. But Edward soon finds a new way to pass his time when he meets Jane Doe, an accident victim recovering in the hospital, who completely wins his heart. Edward’s connection with Agnes (formerly Jane Doe), changes him for the better. Having neglected his bedridden father for the majority of their stay in the hospital, Edward finally takes the responsibility of caring for his dad, whose health has continued to decline. A fresh coming-of-age film that balances comedy and tragedy, EDWARD is a complex story about facing life’s challenges and growing in the process. (In Tagalog with subtitles) — G.S.

COMMUNITY PARTNER(S):

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Ferdinand Lapuz
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Thop Nazareno
Denise O’Hara
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Jr Cabrera
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Ella Cruz
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Ignatius Films

ELEPHANT REFUGEES
Directed by Louise Hogarth
BOTSWANA, USA • 2020 • 81 minutes

THURSDAY, APRIL 2
6:30 PM • Code ELEP02
SATURDAY, APRIL 4
11:30 AM • Code ELEP04

When Botswana banned elephant poaching in 2014, something incredible happened: the news of the safe haven spread among herds, prompting a mass elephant migration into Botswana from neighboring countries. Now, with nearly 60% of the world’s elephants residing in Botswana, the ecosystem is buckling under the pressure of supporting them. Climate change and unprecedented drought have created a water crisis for the masses of elephant refugees. After a long and tiring journey in search of safety, many elephants end up at the Möller family’s bush lodge, Elephant Sands, in desperate need of water. From the frontlines of the climate crisis, the Möller family struggles to provide water to as many as 500 elephants a day. When the elephants don’t get what they need, they often break into the lodge bathrooms, turning on the faucets with their trunks and drinking out of the sinks and toilets. The Möller’s dedication to aiding the elephants is strong. But with dwindling resources, they can only do so much. An unflinching look at the elephant migration crisis in Botswana, ELEPHANT REFUGEES documents the tragic and complex realities of unintended consequences. — G.S.

PRODUCER(S)
Louise Hogarth
Lynn Webb
CINEMATOGRAPHY
Alistair Lyne
EDITING
Mario Del Bello
Huikai Cu
CONTACT
Dream Out Loud Productions

This film is presented with the generous support of
WILLIAM PLESEC and SUSAN STECHSCHULTE

COMMUNITY PARTNER(S):
THE END OF LOVE
Directed by Keren Ben Rafael
FRANCE • 2019 • 90 minutes

MONDAY, MARCH 30
6:40 PM • Code ENDL30
TUESDAY, MARCH 31
4:40 PM • Code ENDL31

When Yuval has to leave his wife, Julie, and their new baby in Paris to renew his visa in Tel Aviv, the couple decides they will video chat every day to keep their connection alive. At first, distance does seem to make the heart grow fonder. Julie excitedly integrates Yuval into every part of her daily routine, while Yuval serenades Julie with his guitar and showers her with sweet words. But as time passes and Yuval’s visa process is continuously delayed, their daily playful chats devolve into miscommunications, tense arguments, and, eventually, unanswered calls. Made up entirely of Skype interactions between the couple, THE END OF LOVE creatively showcases the classic story of romantic disillusionment through a modern medium. Undeniably realistic, this film is sure to strike a chord with anyone who’s been in a long-distance relationship. Will Yuval’s and Julie’s marriage survive the strain of separation or will it truly be THE END OF LOVE? (In French and Hebrew with subtitles) — G.S.

END OF SENTENCE
Directed by Eflar Adalsteins
ICELAND, IRELAND, USA • 2019 • 96 minutes

FRIDAY, APRIL 3
4:10 PM • Code ENDS03
SATURDAY, APRIL 4
9:35 PM • Code ENDS04

Starring acclaimed actors John Hawkes and Logan Lerman, this gentle and heartfelt road trip movie traverses the rocky emotional terrain of an estranged father and son working their way through grief and years of personal resentment. After the death of their respective wife and mother, they set out to fulfill a final wish of having her ashes spread out over a remote lake in rural Ireland. A story of reconciliation and healing, the film’s sensitive screenplay creates space for the two leads to deliver richly layered performances that beautifully echo one another and examine the ways in which trauma can be passed down from generation to generation. Gorgeously photographed, the film is a love letter to rolling hills and lush valleys of The Emerald Isle and offers a picturesque landscape that beautifully accents the aching family drama at its center. END OF SENTENCE quietly weaves a subtle narrative using elements of humor, love, and loss to create a universal portrait of the human experience. — R.J.T.
FANDANGO AT THE WALL
Directed by Varda Bar-Kar
USA, MEXICO • 2019 • 93 minutes

SATURDAY, MARCH 28
6:50 PM • Code FAND28

SUNDAY, MARCH 29
(CAPITOL THEATRE see p 26–27)
11:45 AM • Code FAND29

FANDANGO AT THE WALL follows Arturo O’Farril, Afro-Latin Jazz Orchestra founder and director, and Kabir Sehgal, best-selling author, as they prepare to record a live album at the U.S.-Mexico border wall. The project is inspired by the annual Fandango Fronterizo Festival, which unites people on both sides of the Tijuana-San Diego border. This Fandango, a gathering of Son Jarocho music and dance, is a 300-year-old folk music tradition. Before recording, festival organizer, Jorge Francis-Mc Castillo, takes O’Farril and Sehgal on a tour of Veracruz, Mexico, where this music combination of indigenous, Spanish, and African traditions originated. As they travel the Veracruz coast, they meet legendary San Jarocho musicians and artisans and recruit participants for the upcoming festival. Their travels cumulate to the annual celebration, promoting peace and celebrating unity. From executive producers, Quincy Jones, Andrew Young, Carlos Santana, and Kabir Sehgal, the film introduces the beautiful music of the region through intimate interviews and captivating concert footage. FANDANGO AT THE WALL is a powerful reminder of music’s ability to bridge cultural barriers. (In English and Spanish with subtitles) — R.R.

THE FATHER
Directed by Kristina Grozeva, Petar Valchanov
BULGARIA, GREECE • 2019 • 87 minutes

THURSDAY, APRIL 2
8:30 PM • Code FATH02

FRIDAY, APRIL 3
1:40 PM • Code FATH03

After the unexpected death of his mother, Pavel arrives in his hometown to help his father, Vasil, bury her body. Their father-son relationship has been strained for years, and Pavel struggles to connect with Vasil, who seems to be losing touch with reality in his deep state of grief. After a neighbor claims to have received a call from the dead woman’s cell phone, Vasil becomes convinced that his late wife is trying to reach him from beyond the grave, and he goes to great lengths to receive her message. After paying psychics who claim they can contact her, and sleeping naked outside in an attempt to speak with her, Vasil seems to be going off the deep end. While Pavel tries to talk sense into his father, Vasil continues to spiral out of control, becoming more erratic and unpredictable by the moment. Struggling to keep his father sane, Pavel may come to find that Vasil’s breakdown is what finally brings them together. Sprinkled with dry humor and absurdities, THE FATHER is a layered dramedy about grief and healing that is as poignant as it is funny. (In Bulgarian with subtitles) — G.S.
If you’ve been online in the past decade, you’ve probably come across a little green frog named Pepe. Although the sad, big-eyed cartoon swept across social media as a viral reaction image, his humble origins are in indie cartoonist, Matt Furie’s, comic Boy’s Club. What started as an innocent meme grew into something far more nefarious than Furie could have ever expected. During the lead up to the 2016 election, Pepe was appropriated as a white nationalist symbol of the far right. Furie’s creation took on a new, extreme life of its own as it became a deity to those spouting racist and anti-semitic views online. When both Hillary Clinton and the Anti-Defamation League declared Pepe a hate symbol, Furie knew he had to find a way to regain control of his now-infamous art. Pepe’s transformation from silly to sordid represents a larger ongoing battle against the dark online forces shaping our society in surprising ways. Tracing Furie’s fight for reclamation, FEELS GOOD MAN is a cautionary documentary for a post-modern age in which authorship and meaning are constantly challenged by the memeification of our culture and politics. — D.O.

For 100 years the American Civil Liberties Union (ACLU) has defended the rights and freedoms guaranteed by the United States Constitution… rights that have been increasingly under attack in this divisive political climate. Since Donald Trump took office in 2017, the ACLU has brought 147 (and counting) lawsuits against his administration, fighting everything from the ban on transgendered people in the military to immigrant family separation at the border. At the same time, the ACLU has stood up for the rights of alt-right and white supremacist groups to demonstrate and to speak freely. No matter who you are or what you stand for in this country, the ACLU will protect your civil liberties. This unwavering stance has caused some serious backlash from both sides of the aisle. Nevertheless, this dedicated group of lawyers continues to work tirelessly to ensure constitutional freedom for everyone, making huge personal sacrifices in the process. Following a handful of these unsung heroes, THE FIGHT captures some of the ACLU’s biggest recent trials through their victories and defeats. Produced by Kerry Washington, this incredibly moving documentary sheds a critical light on the people who have suffered most under recent legislation and on the lawyers who have worked hard to make their voices heard. (In English and Spanish with subtitles) — G.S.
THE FLYING CIRCUS
(Cirku Fluturues)
Directed by Fatos Berisha
KOSOVO, ALBANIA, NORTH MACEDONIA • 2019 • 115 minutes

FRIDAY, APRIL 3
3:50 PM • Code FLYN03
SATURDAY, APRIL 4
1:30 PM • Code FLYN04
SUNDAY, APRIL 5
6:45 PM • Code FLYN05

At the dawn of the Kosovo War, a group of four local theater actors find that their upcoming adaptation of Monty Python’s *The Flying Circus* has been indefinitely shut down by authorities in Serbia. As fate would have it, the show is serendipitously invited to a theater festival in neighboring Albania. While an exciting proposition, traveling to the festival would require crossing the Balkan borders, which during this uneasy time is a highly risky and illegal endeavor. However, when the actors get word that Monty Python’s own famed Michael Palin will be in attendance, the trip becomes too irresistible and the troupe decides to try their luck. Based on a true story as lived by the filmmaker himself, THE FLYING CIRCUS is a bonkers road movie that is still very much rooted in a harrowing political reality. With its ensemble of four charismatic performers, the feature effortlessly balances tones of comedy, suspense, and real danger with a pliable ease. In the end, the film stands high as a symbol for the infallible idea that art will endure—even in the most trying of times. *(In Albanian with subtitles)* — R.J.T.

PRODUCER(S)
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Fatos Berisha
CINEMATOGRAPHY
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EDITING
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PRINCIPAL CAST
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COMMUNITY PARTNER(S):

FORMAN VS. FORMAN
Directed by Helena Třeštíková, Jakub Hejna
CZECHIA, FRANCE • 2019 • 78 minutes

FRIDAY, APRIL 3
12:00 NOON • Code FORM03
SATURDAY, APRIL 4
(CEDAR LEE THEATRE see p 28–29)
1:30 PM • Code FORM04
SUNDAY, APRIL 5
5:15 PM • Code FORM05

The mercurial spirit and robust creative life of the late filmmaker, Miloš Forman, takes center stage in this expansive documentary tribute. Culled from decades worth of behind-the-scenes archival footage, youthful interviews, and personal home video, the film traces Forman’s difficult early childhood in Czechoslovakia, reckoning with the loss of his parents in concentration camps and hiding himself from Nazis, to his teenage discovery of the craft of filmmaking. Known for his iconic Oscar®-winning work (including “One Flew Over The Cuckoo’s Nest” and “Amadeus”) each major touchstone in his lauded and varied career, which was often plagued with creative strife and political struggle, is lovingly visited in the film. A vibrant and captivating artistic presence, Forman himself often narrates the film, offering further access to the idiosyncratic delights and complex human interior of a titan of world cinema. FORMAN VS. FORMAN is essential viewing for any cineaste looking to bask in the glory of a truly great and deeply missed auteur. *(In English, Czech, and French with subtitles)* — R.J.T.

PRODUCER(S)
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Christine Camdessus
Alena Müllerová
Madeleine Avramoussis
CINEMATOGRAPHY
David Cysar
EDITING
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CONTACT
Negativ Film Productions

COMMUNITY PARTNER(S):
GREAT LAKES THEATER
BorderLight

This film is presented in honor of CIFF founder,
JONATHAN R. FORMAN,
with love from David Wittkowsky and Marcie Goodman

COMMUNITY PARTNER(S):
CZECHOSLOVAK SOCIETY OF ARTS AND SCIENCES
FREE COUNTRY
(Freies Land)
Directed by Christian Alvart
GERMANY • 2019 • 127 minutes

THURSDAY, MARCH 26
4:00 PM • Code FREC26
FRIDAY, MARCH 27
9:10 PM • Code FREC27
SATURDAY, MARCH 28
4:40 PM • Code FREC28

In East Germany 1992, after the fall of the Berlin Wall, the residual effects of the old regime are still reverberating loudly. In the piercing FREE COUNTRY, police investigators, Markus and Patrick, are assigned to a rural locale to look into a mysterious case involving the disappearance of two teenage sisters, who are just 15 and 16 years old. Some locals assert they simply ran away, fleeing their small town for more in life, while others believe something darker has occurred—but what? As the police team probes deeper into this beguiling case, they're met with a taciturn community often unwilling to say much of anything at all. With pointedly different approaches to their work, and coming from opposite sides of the newly unified nation, the antagonistic investigators struggle to make sense of this elusive and terrifying case. Immaculately photographed and carefully directed, this pot boiler of a police procedural keeps one guessing until the very end. (In German with subtitles) — R.J.T.

FREELAND
Directed by Kate McLean, Mario Furloni
USA • 2020 • 80 minutes

SATURDAY, APRIL 4
9:20 PM • Code FLAN04
SUNDAY, APRIL 5
12:00 NOON • Code FLAN05

For over 30 years, Devi has run a thriving (illegal) pot farm in Humboldt County, California. Through her work, Devi has surrounded herself with community and nature, creating memories and lasting friendships. Breezy and laid back, Devi’s approach to life has fostered a peaceful atmosphere that permeates her little oasis in the mountains. But after state legalization, everything is about to change for the veteran grower. Amid government crackdowns on illegal pot farms, Devi is bombarded with massive fines and penalties that threaten to dismantle everything she has worked for. As colleagues, distributors, and eventually her own employees abandon her in search of legitimate suppliers, Devi finds herself alone, unable to compete with the legal market. As her outside world crumbles, Devi’s emotions begin to spiral, eventually becoming more than she can bear. A captivating slow burn, FREELAND follows Devi through desperation and chaos as she struggles to adapt to the new regulated business of legalization. Shining light on a largely unseen world of unintended consequences, FREELAND is a poignant and thought-provoking story. — G.S.
THE FRIEND
Directed by Gabriela Cowperthwaite
USA • 2019 • 124 minutes

When Nicole (Dakota Johnson) is diagnosed with an aggressive form of cancer, her husband, Matthew (Casey Affleck), struggles to cope. Between caring for their daughters, getting Nicole to her appointments, and dealing with the emotional toll of her disease, Matthew is barely getting by. While other friends and family offer to help, the couple’s friend, Dane (Jason Segel), goes above and beyond, moving in with them for months to help with daily tasks… even at the expense of his own relationship and career. As Nicole’s cancer spreads, many friends slowly drop off, but Dane remains a constant source of support and laughter through their darkest days.

A deeply moving and sympathetic reflection of real life, THE FRIEND takes viewers through the highs and lows of Matt’s and Nicole’s marriage before and after Nicole’s diagnosis—and highlights their long and loyal friendship with Dane, who selflessly supports them through the end. Based on the award-winning article the real Matthew Teague wrote for Esquire Magazine in 2016, THE FRIEND captures the complex realities of sickness, friendship, and love. — G.S.

GHOST TROPIC
Directed by Bas Devos
BELGIUM • 2019 • 85 minutes

After working a late shift at her cleaning job, Khadija falls asleep on the last subway home. When she wakes up at the end of an empty line, she begins her long journey back, down the quiet nocturnal streets of Brussels. Though she meets a variety of strangers along the way, including a homeless man, a gas station clerk, and her own daughter, Khadija spends most of the night in silent solitude, observing her surroundings. As Khadija’s odyssey unfolds, more of her character is revealed to the audience in a slow drip. Beautifully minimalistic, GHOST TROPIC’s unhurried pace allows the viewer to enter an almost meditative state. Both the commitment to realism and attention to detail are a breath of fresh air, and they make for a profoundly compelling viewing experience. Highlighting the unobserved beauty in a city after hours, GHOST TROPIC is poetry on film. (In French with subtitles) — G.S.

SPONSOR(S):

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CONTACT
Cinema Guild

CELVILLEFILM.ORG
A GIRL FROM MOGADISHU
Directed by Mary McGuckian
IRELAND, BELGIUM, MOROCCO • 2019 • 112 minutes

THURSDAY, MARCH 26
2:05 PM • Code GIRL26
FRIDAY, MARCH 27
8:30 PM • Code GIRL27
SATURDAY, MARCH 28
4:35 PM • Code GIRL28

Ninety-eight percent of women in Somalia have undergone cutting, commonly known as female genital mutilation. At the age of eight, Ifrah Ahmed is held down by her grandmother while a doctor conducts a medical procedure to remove her clitoris without anesthetics. At age 15, she is married off to a 50-year-old who abuses her. Thankfully, she is able to eventually escape. However, Ifrah is still not safe in war-torn Somalia. She endures a gang-rape by local soldiers and flees the country by being smuggled into Ireland, where she seeks asylum. There, Ifrah makes it her mission to give a voice to the women subjected to this damaging cultural tradition and end its practice. Ifrah wants the world to know that it’s not a Muslim tradition to be condoned in the name of religion; it is mutilation and a human rights violation affecting 140 million women worldwide. A GIRL FROM MOGADISHU is a gripping and inspiring recount of how a teen from Somalia’s capital went from a scared, voiceless girl to a world-renowned activist. (In English and Somali with subtitles) — R.R.

COMMUNITY PARTNER(S):

GOLDA
Directed by Sagi Bornstein, Udi Nir, Shani Rozanes
ISRAEL • 2019 • 85 minutes

WEDNESDAY, APRIL 1
7:10 PM • Code GOLD01
THURSDAY, APRIL 2
1:40 PM • Code GOLD02
SUNDAY, APRIL 5
11:00 AM • Code GOLD05

As a young woman, Golda Mier was warned by her father not to be too ambitious because “men don’t like smart girls.” She went on to disregard his advice completely. Often referred to as the “only man” in Ben Gurion’s cabinet, Golda had a long and influential political career in Israel. In 1969, at the age of 71, Golda became the first and only woman to serve as Israeli Prime Minister. The five years of Golda’s reign were far from peaceful as she led Israel through the War of Attrition, the rise of the Israeli Black Panther movement, and the violent escalation between the Israelis and Palestinians. She also saw her nation through one of its most catastrophic events, the infamous Yom Kippur War of 1973, which would bring about Golda’s political demise and forever taint her legacy. But the full story of Golda Mier is far more complex than the story of one war. Featuring never-before-seen footage of the former prime minister, GOLDA aims to capture this controversial historical figure from all angles. Whether you love her or hate her, you’ll find that Golda Mier was a force to be reckoned with. (In English and Hebrew with subtitles) — G.S.

COMMUNITY PARTNER(S):

CONTACT
Go2Films

PRODUCER(S)
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Udi Nir
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COMMUNITY PARTNER(S):

MALTZ
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OF JEWISH
HERITAGE
The Museum of Jewish History & Tolerance

877.304.FILM (3456)
THE GOOD INTENTIONS
(Las Buenas Intenciones)
Directed by Ana García Blaya
ARGENTINA • 2019 • 86 minutes

SUNDAY, MARCH 29
2:30 PM • Code GOOD29
MONDAY, MARCH 30
6:10 PM • Code GOOD30

At nine years old, Amanda is already more mature than her father, Gustavo. During their weekends together, it is Amanda who makes sure her younger siblings are clothed and fed, while Gustavo takes a more casual approach to parenthood. But despite his unconventional lifestyle and inability to provide for them financially, Gustavo is genuinely a good father who loves his children. And through scenes of his kids singing rock songs in the car, laughing with his friends, and helping out at his record store, it’s clear they love Gustavo, too. But everything is about to change. Looking for more economic stability, Amanda’s mother decides to move to Paraguay with her new husband and plans to take Amanda and her siblings with her. Not wanting to lose his children, Gustavo struggles to provide a place for them to stay with him in Argentina. A semi-autobiographical portrait of the director’s childhood, THE GOOD INTENTIONS is a charming and nostalgic picture of family, adversity, and love. (In Spanish with subtitles) — G.S.

A GOOD WOMAN IS HARD TO FIND
Directed by Abner Pastoll
UNITED KINGDOM, BELGIUM, IRELAND • 2019 • 97 minutes

SATURDAY, APRIL 4
11:30 PM • Code GWOM04
SUNDAY, APRIL 5
12:20 PM • Code GWOM05

Sarah is a soft-spoken, widowed, single mother of two with a tendency to let others walk all over her. When the police tell her to stop pestering them about her husband’s unsolved murder, she does. Visibly exhausted and struggling, as well as desperate to help her son who hasn’t spoken since witnessing his father’s stabbing, she takes the bitter judgement of others without much pushback. One fateful night, Tito—a drug dealer on the run from the local kingpin—decides to hide himself and his stash in Sarah’s home, offering her a cut of his stolen goods. Although she could use the extra money, she worries about her family’s safety and stability. It’s only when Tito threatens violence that Sarah is forced to confront the harsh underworld of her Northern Ireland town. What begins as a domestic drama, A GOOD WOMAN IS HARD TO FIND swiftly transforms into an exuberant, yet gritty, crime thriller that pushes a mother on her last nerve to take matters into her own hands—even if that means dirtying them in the process. — D.O.
THE GREAT GREEN WALL
Directed by Jared P. Scott
UNITED KINGDOM • 2019 • 93 minutes

SUNDAY, MARCH 29
1:40 PM • Code GREA29
MONDAY, MARCH 30
8:55 PM • Code GREA30
TUESDAY, MARCH 31
4:30 PM • Code GREA31

Africa’s Sahel region is on the front lines of climate change. Increasing drought and desertification have led to resource scarcity, conflict, and diaspora. Two-thirds of the landscape are now severely degraded... but not all hope is lost. In 2007, nations of the Sahel banded together to create a visionary plan of action called The Great Green Wall, a massive wall of trees across the entire continent, in an effort to restore the land and create a future for Sahel communities. If completed, it will be the largest living structure on Earth and a new world wonder. But as the effects of the changing climate continue to impact the Sahel, there is still work to be done to see this vision through. A captivating and uplifting documentary, THE GREAT GREEN WALL takes us on a journey through the Sahel with musician/activist Inna Modja as she talks with the people about hardship, resilience, and creating the African Dream. (In English, French, Bamara, Tigrigna, and Hausa with subtitles) — G.S.

COMMUNITY PARTNER(S):

PRODUCER(S)
Sarah MacDonald
Jared P. Scott
Nick North
Charly W. Feldman

CINEMATOGRAPHY
Tim Cragg
EDITING
Pilar Rico
CONTACT
WaZabi Films

HALF-SISTER
(Polsestra)
Directed by Damjan Kozole
SLOVENIA, NORTH MACEDONIA, SERBIA • 2019 • 105 minutes

WEDNESDAY, APRIL 1
4:00 PM • Code HALF01
THURSDAY, APRIL 2
6:15 PM • Code HALF02
FRIDAY, APRIL 3
11:15 AM • Code HALF03

Irena and Neža are estranged half-sisters. They were never given the opportunity to bond because Irena’s father left her and her mother to pursue the relationship that produced Neža. Now an adult, Irena lives in Ljubljana—far from her childhood home and distant memories of her long-lost sister. But Irena’s pending divorce forces her home, seeking financial assistance. While visiting, Irena learns her sister is moving to Ljubljana to continue her studies and will stay in an apartment funded by their father. Irena sees an opportunity and proposes the two live together. Neža is hesitant but agrees after learning she has lost her scholarship and will need help paying utilities. The sisters enter the situation reluctantly but soon face challenging life circumstances that force them to repair their strained relationship. As they forge ahead and become more dependent on each other, they must reevaluate their relationship and repair emotional childhood wounds. HALF-SISTER follows two sisters working to overcome mistrust and form a healthy sibling bond as they face the world together. (In Slovenian with subtitles) — R.R.

COMMUNITY PARTNER(S):

PRODUCER(S)
Danijel Hočevar
SCREENWRITING
Damjan Kozole
Urša Menart
Ognjen Svilicić
CINEMATOGRAPHY
Miladin Čolaković
EDITING
Jurij Moškon
Atanas Georgiev
PRINCIPAL CAST
Urša Menart
Liza Marijina
Jurij Drevenšek
Peter Musevski
Anja Novak
Damjana Černe
Labina Mitevska
Urška Hiebenc
CONTACT
Slovenian Film Centre
Before Beavis and Butt-Head, Spongebob, and the “adult” animation craze, there was a furious little chihuahua and his “EEDIOT” cat. Ren & Stimpy burst onto the cartoon scene in 1991 with gross-out gags, double entendres, and lots of emotional instability. Nickelodeon’s cat-dog duo quickly reached cult status, as did their explosive creator, John K, whose dramatic departure from the show after just two seasons spawned a mythology of its own. With interviews from countless collaborators—including Bob Camp, Vanessa Coffey, Chris Reccardi, and even Mr. K himself—the documentary delves into the tumultuous environment that produced the often controversial episodes. Drawing John K’s personal history of misconduct into the story, Ren & Stimpy is placed right at the precipice of our current cancel culture. Does the wrongdoing of one erase the influence and creative efforts of many? HAPPY HAPPY JOY JOY—THE REN & STIMPY STORY is both a celebration and reconstruction of Ren & Stimpy’s deserved place in cartoon history. — D.O.
HEARTS AND BONES
Directed by Ben Lawrence
AUSTRALIA • 2019 • 111 minutes

MONDAY, MARCH 30
6:15 PM • Code HEAR30
TUESDAY, MARCH 31
11:25 AM • Code HEAR31

Dan Fisher and Sebastian Ahmed have witnessed events far too horrific to share with their respective families. An Australian war photographer, Dan has devoted his life to capturing tragic moments in footage that he hopes will someday effect positive change in the world. Still, despite panic attacks and night terrors, he can't bear to tell his partner, Josie, everything he's seen. Meanwhile, Sebastian, who immigrated to Sydney from South Sudan, lost his entire family in a brutal massacre, but hasn't mentioned a word of them to his current wife, Anishka. Upon hearing that Dan's photographs—including those taken in South Sudan—will be displayed in an upcoming exhibition, Sebastian tracks Dan down to convince the renowned photographer to present a more positive depiction of Africa. Although Dan refuses Sebastian's request, the two soon become friends, forcing them to confront pasts they'd rather forget. Ben Lawrence's debut feature, HEARTS AND BONES, is a powerful portrayal of the tensions between documenting history and preserving memory. — E.B.

PRODUCER(S)
Matt Reeder
SCREENWRITING
Beatrix Christian
Ben Lawrence
CINEMATOGRAPHY
Hugh Miller
EDITING
Philip Horn
PRINCIPAL CAST
Hugo Weaving
Andrew Luri
Hayley McElhinney
Bolude Watson
CONTACT
Visit Films

HEAVY CRAVING
(Da E)
Directed by Pei-Ju Hsieh
TAIWAN • 2019 • 90 minutes

THURSDAY, APRIL 2
4:10 PM • Code CRAV02
FRIDAY, APRIL 3
6:35 PM • Code CRAV03
SATURDAY, APRIL 4
1:20 PM • Code CRAV04

It’s Ying-Juan Jiang’s 30th birthday. Instead of spending the day with friends, she celebrates by drinking alone and eating take-out on a park bench. Her humiliation is amplified when a group of teens mocks her for being overweight. In Ying-Juan’s Chinese city, obesity is uncommon, and she is openly criticized. The stigma is so strong that it’s the reason she isn’t head chef at the private school her mother founded and manages. Her mother refuses to allow someone of her stature to plan the menu and demands Ying-Juan complete a weight loss program. Ying-Juan acquiesces, but the program proves more concerned with hocking products than supporting its clients. When Ying-Juan’s desperate attempts at weight loss don’t work, her actions become extreme. Her only solace is found in a ragtag group of friends comprised of a cross-dressing young boy and a package delivery driver struggling to maintain his own extreme weight loss. HEAVY CRAVING is a portrait of three individuals desperate to fit in, even at the cost of their true selves. (In Mandarin with subtitles) — R.R.

PRODUCER(S)
Jing Wang
E.N. Lee
SCREENWRITING
Pei-Ju Hsieh
CINEMATOGRAPHY
Hao-Jan Chang
EDITING
Yi-Fei Tang
PRINCIPAL CAST
Tsai Jia-Yin
Samantha Ko
Yao Chang
Chang En-Wei
William Hsieh
Lene Lai
CONTACT
Rediance Films

COMMUNITY PARTNER(S):
ClevelandAsianFestival.org
HEROIC LOSERS
(La Odisea de los Giles)
Directed by Sebastian Borensztein
ARGENTINA, SPAIN • 2019 • 117 minutes

THURSDAY, MARCH 26
4:30 PM • Code LOSE26
SATURDAY, MARCH 28
9:15 AM • Code LOSE28
SUNDAY, MARCH 29
8:00 PM • Code LOSE29

Fermín and his wife, Lidia, have a dream to revive their sleepy town and bring back economic growth. Looking to purchase an abandoned grain silo and create an agricultural cooperative, they begin to recruit locals to invest in their vision. With the help of friends and neighbors, Fermín and Lidia raise more than half of the $300,000 demanded from the property owner. While at first they decide to keep the money in a safe deposit box, the bank manager convinces Fermín to put their savings into the bank. And then the economy collapses the next morning. While Fermín and his investors struggle to recover from their financial loss and unbelievably bad timing, they learn that, the night before the collapse, a man named Manzi withdrew all the cash in the bank, including the co-op's savings, and that his stolen fortune is hidden in an underground safe in the countryside. Determined to take back what's theirs, Fermín and his crew of investors create an elaborate plan to steal back the money and divide it amongst themselves. Captivating, thrilling, and at times hilarious, HEROIC LOSERS is a thoroughly enjoyable heist film. Think “Ocean’s Eleven” set in the 2001 Argentinian financial crisis. (In Spanish with subtitles) — G.S.

Argentina’s Best International Feature Film Oscar® Submission

PRODUCER(S)
Hugo Sigman
Ricardo Darín
Matías Mosteirín
Chino Darín
Federico Posternak
Leticia Cristi
Fernando Bovaira
Simón de Santiago

SCREENWRITING
Sebastian Borensztein
Eduardo Sacheri

CINEMATOGRAPHY
Rodrigo Pulpeiro

EDITING
Alejandro Carrillo Penovi

PRINCIPAL CAST
Ricardo Darín
Luis Brandon
Chino Darín
Verónica Llinás
Daniel Aráoz

CONTACT
Film Factory

HEROINOHIO
Directed by Jordan C. Terrell
USA • 2019 • 67 minutes

SATURDAY, MARCH 28
4:15 PM • Code HERO28
SUNDAY, MARCH 29
8:10 PM • Code HERO29

In the three years it took to film the documentary, HEROINOHIO, 185,000 Americans died from drug overdoses. Springfield, Ohio is at the heart of this opioid crisis. Drug use is so prevalent in Springfield that none are left unscathed. Mike and Chuck Rollins are brothers, friends, and former drug addicts working to reverse this trend. They understand firsthand the challenges and vulnerability of addicts newly released from treatment centers. The probability of relapse is high when addicts return to drug-ravaged neighborhoods, and many Springfield communities are riddled with abandoned homes being used as drug dens. Through their nonprofit, Gemini Reliance, the Rollins brothers purchase dilapidated houses and rehab them to create safe, sober, and structured living arrangements for addicts in recovery. The program proves effective. But despite their success, sobriety remains an onerous endeavor for the siblings. Disaster strikes and life tests their commitment to recovery. What begins as a profile of two brothers, morphs into a detailed journal of one man’s struggle and the mighty stronghold of addiction. — R.R.

PRODUCER(S)
Susan Willis

CINEMATOGRAPHY
Jordan C. Terrell

EDITING
Jamie Connors

CONTACT
Jordan C. Terrell

Sponsor(S):

Community Partner(S):

CLEVELANDFILM.ORG

Consulate General of the Argentine Republic
Chicago - United States of America
Ministry of Foreign Affairs and Worship

Recovery Resources
Supports in Health,addiction in Hepe...
Anja and Tomas have been a couple for almost 20 years. Anja, a choreographer, and Tomas, a theater director, live fast-paced lives that make it challenging to maintain their large blended family of five children. The brunt of the responsibility falls to the stoic and fastidious Anja. But when she returns home after successfully completing her first production abroad, she visits the doctor complaining of headaches and vision impairment. An MRI reveals an incurable brain tumor, most likely spread from lung cancer thought to be in remission as of the previous year. While incurable, an operation may extend her life. Set between Christmas and New Year’s, HOPE profiles the short time that Anja and Tomas have to cope with the news and prepare for her operation. Though the recent diagnosis reveals cracks in their neglected relationship and the diminishing opportunity to improve it, faced with a certain and bitter end they seize their chance to start anew. A story of a distant couple rediscovering love and sustaining each other’s hope, this subtle yet affecting drama prompts us to remember what is most important. *(In Norwegian and Swedish with subtitles)* — R.R.
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<tr>
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<th>Code</th>
<th>Duration</th>
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<td>124 min/p</td>
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<td>I Am Not Alone</td>
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<td>114 min/p</td>
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<td>Hiroshima</td>
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<td>70 min/p</td>
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<td>The Arctic Camels</td>
<td>BROT26</td>
<td>107 min/p</td>
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<td>Heroinohio</td>
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**Comedy Shorts Program 1**

- **9:00 AM**: Sisterhood
- **10:00 AM**: A Problem's a Problem
- **11:00 AM**: Our Time Machine
- **12 NOON**: Someone, Somewhere
- **1:00 PM**: The Lovers
- **2:00 PM**: The Masturbator
- **3:00 PM**: Deeper You Dig
- **4:00 PM**: Skin Deep
- **5:00 PM**: This Is Not a Movie
- **6:00 PM**: The Dilemma of Desire
- **7:00 PM**: The Dilemma of Desire
- **8:00 PM**: The Dilemma of Desire
- **9:00 PM**: The Dilemma of Desire
- **10:00 PM**: The Dilemma of Desire
- **11:00 PM**: The Dilemma of Desire
- **12 MID**: The Dilemma of Desire
- **1:00 AM**: The Dilemma of Desire

**Family Shorts Program 1**

- **9:00 AM**: My Darling Vivian
- **10:00 AM**: The Toll
- **11:00 AM**: A Mother's Love
- **12 NOON**: Brother's Love
- **1:00 PM**: The Radicals of Desire
- **2:00 PM**: The Radicals of Desire
- **3:00 PM**: The Radicals of Desire
- **4:00 PM**: The Radicals of Desire
- **5:00 PM**: The Radicals of Desire
- **6:00 PM**: The Radicals of Desire
- **7:00 PM**: The Radicals of Desire
- **8:00 PM**: The Radicals of Desire
- **9:00 PM**: The Radicals of Desire
- **10:00 PM**: The Radicals of Desire
- **11:00 PM**: The Radicals of Desire
- **12 MID**: The Radicals of Desire
- **1:00 AM**: The Radicals of Desire

**NEIGHBORHOOD SCREENINGS**

- **9:00 AM**: NEAR WEST THEATRE
- **10:00 AM**: NEAR WEST THEATRE
- **11:00 AM**: NEAR WEST THEATRE
- **12 NOON**: NEAR WEST THEATRE
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- **11:00 PM**: NEAR WEST THEATRE
- **12 MID**: NEAR WEST THEATRE
- **1:00 AM**: NEAR WEST THEATRE

**CAPITOL THEATRE**

- **9:00 AM**: NEAR WEST THEATRE
- **10:00 AM**: NEAR WEST THEATRE
- **11:00 AM**: NEAR WEST THEATRE
- **12 NOON**: NEAR WEST THEATRE
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**SCREENINGS**

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- **10:00 PM**: NEAR WEST THEATRE
- **11:00 PM**: NEAR WEST THEATRE
- **12 MID**: NEAR WEST THEATRE
- **1:00 AM**: NEAR WEST THEATRE
### MONDAY, MARCH 30

**Schedule:**
- Code ONCE 30
- Code SHPG 30
- Code DOPE 30
- Code DISX 30
- Dope Is Death
- Code BORN 30
- 102 min/p 158
- The 95 min/p 183
- 2:15 PM 119 min/p 74
- 1:50 PM
- Code AMUN 30
- Code ONCE 30
- Code JACB 30
- Code FROZ 30
- Birthday The Wall
- 11:50 AM
- Code ANBE 30
- Code PROG 30
- 95 min/p 183
- Code ANBE 30
- 9:15 AM
- 11:20 AM
- Code FROZ 30
- Code VON 30
- Code WIL 30
- Code WIL 30
- Code BULL 30
- Code BARE 30
- Code HEAR 30
- 101 min/p 144
- Code CLEX 30
- Code GOOD 30
- Code CHIC 30
- Code SHIP 26
- 84 min/p 118
- 8:15 PM
- 9:00 AM 10:00 AM 11:00 AM 12:00 AM 1:00 PM 2:00 PM 3:00 PM 4:00 PM 5:00 PM 6:00 PM 7:00 PM 8:00 PM 9:00 PM 10:00 PM 11:00 PM

**Details:**
- Code GRAM 30
- 105 min/p 122
- 83 min/p 157
- 134 min/p 125
- Some Kind 4:45 PM
- Code WIL 30
- 101 min/p 144
- Code TRAN 30
- Code BROT 26
- Code BULL 30
- Code BARE 30
- Code HEAR 30
- 101 min/p 144
- 84 min/p 174
- 107 min/p 117
- Just 6.5
- Some Kind 107 min/p 117
- Just 6.5
- Code GRAM 30
- 105 min/p 122
- 83 min/p 157
- 134 min/p 125
- Code GRAM 30
- 105 min/p 166
- Code TRAN 30
- Code BROT 26
- Code BULL 30
- Code BARE 30
- Code HEAR 30
- 101 min/p 144
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<tr>
<td>9:00 AM</td>
<td>The Perfect Love: South Africa</td>
<td>105 min</td>
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<td>10:00 AM</td>
<td>The Pink Panther: The Original Classic Series</td>
<td>105 min</td>
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<tr>
<td>11:00 AM</td>
<td>It's Not the End of the World: The Great Green Festival</td>
<td>119 min</td>
<td></td>
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<tr>
<td>12:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
<td></td>
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<tr>
<td>1:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
<td></td>
</tr>
<tr>
<td>2:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
<td></td>
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<td>3:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
<td></td>
</tr>
<tr>
<td>4:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
<td></td>
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<tr>
<td>5:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
<td></td>
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<tr>
<td>6:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
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<td>7:00 PM</td>
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<tr>
<td>9:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
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<td>10:00 PM</td>
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<td>11:00 PM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
<td></td>
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<tr>
<td>12:00 AM</td>
<td>The Great Gatsby: The Original Classic Series</td>
<td>119 min</td>
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</table>

**Note:** The table above is a simplified version of the original image's content. It includes screenings from 9:00 AM to 11:00 PM on TUESDAY, MARCH 31.
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<tr>
<th>Time</th>
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<th>Duration</th>
<th>Code</th>
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<tr>
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<td>The Relativity Code</td>
<td>102 min</td>
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<td>9:00 AM</td>
<td>Thousand Cuts</td>
<td>112 min</td>
<td>SHRT01</td>
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<tr>
<td>10:00 AM</td>
<td>Shorts Program 1</td>
<td>83 min</td>
<td>THOU01</td>
</tr>
<tr>
<td>10:00 AM</td>
<td>Shorts Program 2</td>
<td>90 min</td>
<td>DESE01</td>
</tr>
<tr>
<td>11:00 AM</td>
<td>And We Go Green</td>
<td>96 min</td>
<td>HALF01</td>
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<tr>
<td>11:00 AM</td>
<td>Emperor and We Go Green</td>
<td>101 min</td>
<td>HUMR01</td>
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<td>11:30 AM</td>
<td>Golda</td>
<td>90 min</td>
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<tr>
<td>2:00 PM</td>
<td>Shorts Program 3</td>
<td>83 min</td>
<td>CROS01</td>
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<td>2:00 PM</td>
<td>Shorts Program 4</td>
<td>90 min</td>
<td>CROS01</td>
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<td>4:00 PM</td>
<td>Shorts Program 5</td>
<td>83 min</td>
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<td>7:00 PM</td>
<td>Shorts Program 6</td>
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<tr>
<td>9:00 PM</td>
<td>Shorts Program 7</td>
<td>83 min</td>
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*WEDNESDAY APRIL 1, 2020*

*THURSDAY MARCH 26, 2020*
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<thead>
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<th>Duration</th>
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<td>116 min/p</td>
<td>PURPLE</td>
<td>PUSH02</td>
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<tr>
<td>10:15 AM</td>
<td>Code White</td>
<td>117 min/p</td>
<td>BLUE</td>
<td>CRES02</td>
</tr>
<tr>
<td>11:30 AM</td>
<td>Code Green</td>
<td>118 min/p</td>
<td>GREEN</td>
<td>STOR02</td>
</tr>
<tr>
<td>12:45 AM</td>
<td>Code Scarlet</td>
<td>119 min/p</td>
<td>BROWN</td>
<td>DESE02</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>Code Brown</td>
<td>120 min/p</td>
<td>RED</td>
<td>BREA02</td>
</tr>
<tr>
<td>4:15 PM</td>
<td>Code Yellow</td>
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<td>ORANGE</td>
<td>INAW02</td>
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<td>6:30 PM</td>
<td>Code Black</td>
<td>122 min/p</td>
<td>GREY</td>
<td>PMPY02</td>
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<tr>
<td>8:45 PM</td>
<td>Code Purple</td>
<td>123 min/p</td>
<td>YELLOW</td>
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<td>11:00 PM</td>
<td>Code Pink</td>
<td>124 min/p</td>
<td>PINK</td>
<td>PUSH02</td>
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*Disclosure: Trans Lives on Screen*

*Number of screenings: 24*
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<td>9:15 AM</td>
<td></td>
<td><em>Money Machine</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>11:35 PM</td>
<td></td>
<td><em>Code SPIN03</em></td>
<td>83 min</td>
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<tr>
<td>10:00 AM</td>
<td></td>
<td><em>Heavy Craving</em></td>
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<tr>
<td>11:40 AM</td>
<td></td>
<td><em>Code NOMA03</em></td>
<td>106 min</td>
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<tr>
<td>10:15 AM</td>
<td></td>
<td><em>Code DESE03</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>11:45 AM</td>
<td></td>
<td><em>Softie</em></td>
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<tr>
<td>3:00 PM</td>
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<td><em>Code BOYM03</em></td>
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<tr>
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<td><em>Code ONEL03</em></td>
<td>94 min</td>
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<tr>
<td>6:25 PM</td>
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<td><em>Wyrm</em></td>
<td>94 min</td>
<td>$123</td>
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<td><em>Code SPIN03</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>12:30 AM</td>
<td></td>
<td><em>Code NOMA03</em></td>
<td>94 min</td>
<td>$185</td>
</tr>
<tr>
<td>2:00 PM</td>
<td></td>
<td><em>Code NOMA03</em></td>
<td>94 min</td>
<td>$185</td>
</tr>
<tr>
<td>9:00 PM</td>
<td></td>
<td><em>Flying Circus</em></td>
<td>94 min</td>
<td>$185</td>
</tr>
<tr>
<td>11:00 PM</td>
<td></td>
<td><em>The Assassins</em></td>
<td>94 min</td>
<td>$185</td>
</tr>
<tr>
<td>1:00 AM</td>
<td></td>
<td><em>Local Heroes Shorts Program 1</em></td>
<td>94 min</td>
<td>$185</td>
</tr>
<tr>
<td>3:00 AM</td>
<td></td>
<td><em>Outlook Shorts Program 2</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>5:00 AM</td>
<td></td>
<td><em>Fires in the Carse</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>7:00 AM</td>
<td></td>
<td><em>Hiroshima</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>9:00 AM</td>
<td></td>
<td><em>Code SPIN03</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>11:00 AM</td>
<td></td>
<td><em>The End of Sentence</em></td>
<td>94 min</td>
<td>$185</td>
</tr>
<tr>
<td>1:00 PM</td>
<td></td>
<td><em>Code DESE03</em></td>
<td>94 min</td>
<td>$185</td>
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<tr>
<td>3:00 PM</td>
<td></td>
<td><em>Outlook Shorts Program 2</em></td>
<td>94 min</td>
<td>$185</td>
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</table>
### Shorts Program 1
- **9:00 AM**: He Dreams of Being a Fisherman 8:45 min/p 98 (Code: HDBF04)
- **9:15 AM**: The Capitola Tapes 10:25 min/p 143 (Code: TCTP06)
- **10:15 AM**: Corpus Christi 9:45 min/p 126 (Code: CORP04)
- **11:15 AM**: One Life Lost 9:00 min/p 149 (Code: OLLL04)
- **1:15 PM**: Wyrm 9:00 min/p 148 (Code: WYRM04)
- **11:20 AM**: Elephant’s Fantasia 8:15 min/p 127 (Code: EFFT04)
- **11:30 AM**: The Killing of the Holy Girl 9:15 min/p 133 (Code: TKHG04)
- **12:25 PM**: The Animators 9:45 min/p 126 (Code: TAAN04)
- **1:25 PM**: The Flying Circus 9:45 min/p 126 (Code: TFCL04)
- **2:00 PM**: Animas 8:15 min/p 127 (Code: ANMA04)
- **2:20 PM**: Rock ‘n’ Roll in the County 9:45 min/p 126 (Code: RRCT04)

### Shorts Program 2
- **9:10 AM**: Martha: A Return 9:45 min/p 133 (Code: MARR04)
- **10:10 AM**: Bellbird 7:20 min/p 131 (Code: BELB04)
- **11:10 AM**: On the Roof 8:15 min/p 127 (Code: OTRF04)
- **12:10 PM**: One Life Lost 9:00 min/p 149 (Code: OLLL04)
- **1:10 PM**: Welcome to Bed 8:15 min/p 127 (Code: WTB04)
- **2:10 PM**: The Best of Domenico B. 8:15 min/p 127 (Code: TBB04)
- **3:10 PM**: The Weather Tail 8:15 min/p 127 (Code: TWTT04)
- **4:10 PM**: The Conductor 9:45 min/p 126 (Code: TCNO04)
- **5:10 PM**: The Conductor 9:45 min/p 126 (Code: TCNO04)
- **6:10 PM**: The Conductor 9:45 min/p 126 (Code: TCNO04)
- **7:10 PM**: Straight Up 7:20 min/p 131 (Code: SU04)

### Shorts Program 3
- **9:05 AM**: Conductor 9:45 min/p 126 (Code: TCNO04)
- **10:05 AM**: The Weather Tail 8:15 min/p 127 (Code: TWTT04)
- **11:05 AM**: End of Sentence 8:15 min/p 127 (Code: EOS04)
- **12:05 PM**: The Weather Tail 8:15 min/p 127 (Code: TWTT04)
- **1:05 PM**: Conductor 9:45 min/p 126 (Code: TCNO04)

### Shorts Program 4
- **9:15 AM**: After Hours 9:45 min/p 126 (Code: AHO04)
- **10:15 AM**: Nina Wu with a Cold 8:15 min/p 127 (Code: NWAC04)
- **11:15 AM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
- **12:15 PM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
- **1:15 PM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
- **2:15 PM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
- **3:15 PM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
- **4:15 PM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
- **5:15 PM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
- **6:15 PM**: A Good Woman is Hard to Find 9:45 min/p 126 (Code: AGWI04)
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<th>Title</th>
<th>Duration</th>
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<tr>
<td>9:00 AM</td>
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<td>Boy Meets Gun</td>
<td>87 min/p</td>
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<tr>
<td>9:15 AM</td>
<td></td>
<td>Good Woman Is</td>
<td>90 min/p</td>
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<tr>
<td>10:00 AM</td>
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<td>Lovers</td>
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<td>10:15 AM</td>
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<td>The Boys</td>
<td>93 min/p</td>
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<td>The Forman vs. Forman</td>
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<td>11:15 AM</td>
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<td>The Wishmas Tree</td>
<td>90 min/p</td>
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<td>12:00 NOON</td>
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<td>Beanpole</td>
<td>58 min/p</td>
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<tr>
<td>12:15 PM</td>
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<td>Rock 'n' Roll Fantasy Camp</td>
<td>84 min/p</td>
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<tr>
<td>1:00 PM</td>
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<td>The Arctic Camels</td>
<td>85 min/p</td>
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<td>The Antarctics</td>
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<td>2:50 PM</td>
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<td>Shorts Audience Choice Awards</td>
<td>87 min/p</td>
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<td>3:15 PM</td>
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<td>The Conductor</td>
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</tr>
<tr>
<td>4:35 PM</td>
<td></td>
<td>The Counterman</td>
<td>106 min/p</td>
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HOUSE OF CARDIN
Directed by P. David Ebersole, Todd Hughes
USA, FRANCE • 2019 • 97 minutes

THURSDAY, MARCH 26
8:45 PM • Code HOUS26
FRIDAY, MARCH 27
4:30 PM • Code HOUS27

Take a look into the glittering, rarefied world of revolutionary high fashion couturier and ready-to-wear designer, the one and only Pierre Cardin. This authorized documentary charts his unprecedented ascendence as a fashion pioneer in mid-century Paris—whether challenging popular silhouettes, introducing bold new aesthetics to the runway, or presenting the market with a highly sought-after brand that set the bar for what a fashion house is capable of doing. The film attempts to unfurl the richly layered, enigmatic character of Cardin, a famously private and elusive figure who was an undeniable genius. With access to years of stunning personal archives, vintage reels of staggering collections through the decades, and insightful interviews with luminaries including Naomi Campbell and Jean Paul Gaultier, HOUSE OF CARDIN honors the remarkable achievements of an icon in the world of fashion, weaving together a dazzling cinematic tapestry only appropriate for a true living legend. (In English, French, Italian, Chinese, and Japanese with subtitles) — R.J.T.

PRODUCER(S)
P. David Ebersole
Todd Hughes
Cori Coppola
CINEMATOGRAPHY
Laurent King
EDITING
Mel Mel Sukekawa-Mooring
Brad Comfort
CONTACT
Utopia Distribution

HUMAN NATURE
Directed by Adam Bolt
USA • 2019 • 107 minutes

SUNDAY, MARCH 29
3:30 PM • Code HUMA29
MONDAY, MARCH 30
8:40 PM • Code HUMA30

What if before birth you could change the color of your child’s eyes, increase their IQ, or eliminate a genetic disorder? Would you do it? Recent scientific advancements in gene therapy are making this question less and less hypothetical. This research is about more than designer babies. It has practical and honorable applications. Treating David Sanchez, a young man we meet with sickle cell anemia, is an example. His genetic disorder results in moon-shaped cells that don’t oxygenate properly. The condition dramatically cuts the life expectancy of people infected. In the U.S.A., those with sickle cell anemia have an age expectancy in their early to mid-40s. In Africa, life expectancy is only five to eight years. Engineering DNA could allow scientists to eliminate the disorder, but at what cost? Are there other consequences that could occur when scientists modify our human nature? This documentary explores that question by interviewing scientists and researchers in the field. HUMAN NATURE also provides a voice to those living with debilitating genetic disorders and their families. — R.R.

PRODUCER(S)
Adam Bolt
Meredith DeSalazar
Sarah Goodwin
Elliot Kirschner
CINEMATOGRAPHY
Derek Reich
EDITING
Regina Sobel
Steve Tyler
CONTACT
Greenwich Entertainment

SPONSOR(S):

MEDIA PARTNER(S):

COMMUNITY PARTNER(S):
THE HUMORIST
Directed by Michael Idov
RUSSIA, LATVIA, CZECHIA • 2019 • 101 minutes

WEDNESDAY, APRIL 1
11:45 AM • Code HUMR01

THURSDAY, APRIL 2
4:00 PM • Code HUMR02

SATURDAY, APRIL 4
(CEDAR LEE THEATRE see p 28–29)
6:45 PM • Code HUMR04

Boris Arkadiev is a stand-up sensation in the Soviet Union. Everywhere he goes, adoring fans flock to the comedian asking him to do his signature (government approved) acts. A favorite of the KGB, Boris is carted from venue to venue, with no say over where or when he will perform. From cosmonaut emergencies, to KGB birthday parties, to elite bath houses, Boris must play the humorist everywhere he goes, whether he likes it or not. Physically and mentally exhausted from the prison of his success and fed up with Soviet censorship, Boris slowly begins to unravel, taking increasingly big risks during his performances. As he rebels against the U.S.S.R. with new Americanized insult humor, Boris pushes the boundaries of acceptable stand-up... eventually finding himself in dangerous territory. A slick satirical comedy, THE HUMORIST explores the conflicting forces of government, humor, and willpower under Communist rule. (In Russian with subtitles) — G.S.

COMMUNITY PARTNER(S):

HUNGRY TO LEARN
Directed by Geeta Gandbhir
USA • 2019 • 84 minutes

SUNDAY, MARCH 29
1:20 PM • Code HUNG29

MONDAY, MARCH 30
7:00 PM • Code HUNG30

As the price of tuition and the cost of living continue to rise, getting a higher education is becoming more and more expensive for Americans. So expensive, in fact, a growing number of students find themselves going hungry and homeless in pursuit of a degree. Many endure their struggle in silence, thinking they are the only ones left to choose between classes, books, and daily meals. But, unfortunately, this situation is much more common than we’d like to believe. With the average student graduating with around $37,000 in debt, affordable education is clearly an enormous problem for families and individuals nationwide. Documenting the experiences of four college students as they battle food insecurity and poverty, HUNGRY TO LEARN opens the conversation around the price of education, and those suffering under the current system, in the wealthiest country in the world. — G.S.

SPONSOR(S):

COMMUNITY PARTNER(S):

CLEVELANDFILM.ORG
I AM NOT ALONE
Directed by Garin Hovannisian
ARMENIA, USA • 2019 • 90 minutes

By March of 2018, Serzh Sargsyan had already served the maximum two terms as President of Armenia. After changing the constitution to give himself even more power, Sargsyan was set to continue his third term as Prime Minister. With full backing from Armenia’s Republican Party and little public outcry, it seemed as though the transition from President to Prime Minister would be an easy one for Sargsyan. But one man, Nikol Pashinyan, wouldn’t take this abuse of power lying down. As a member of parliament and a former journalist, Pashinyan had dedicated his entire career to exposing corruption in the government. In an attempt to block Sargsyan’s illegal third term, Pashinyan would take his opposition even further by leading a two-week march across Armenia to Yerevan’s Liberty Square and demanding that Sargsyan step down. As Plan A, Plan B, and Plan C fall through, Pashinyan must think on his feet to prevent Sargsyan from taking power. While there are many twists and turns along the way, perhaps the most surprising aspect of this protest is… that it worked. Profoundly inspiring and incredibly moving, I AM NOT ALONE is a documentary that captures Nikol Pashinyan’s uncompromising dedication to democracy and the power of peaceful protest. — G.S.

PRODUCER(S)
Eric Esrailian
Alec Mouhibian
Tatevik Manoukyan
Garin Hovannisian

CINEMATOGRAPHY
Vahe Terteryan

EDITING
Barry Poitiermann

CONTACT
Avalanche Entertainment

COMMUNITY PARTNER(S):

I WILL MAKE YOU MINE
Directed by Lynn Chen
USA • 2020 • 81 minutes

Letting go is hard when you’re young. Letting go when you’re older is… still hard. A standalone sequel to past CIFF favorites “Surrogate Valentine” (CIFF 35) and “Daylight Savings” (CIFF 36), I WILL MAKE YOU MINE reintroduces audiences to protagonist Goh Nakamura (as himself) and his past loves, Rachel (played by director Lynn Chen), Yea-Ming, and Erika. Reaching towards the future with one foot firmly planted in the past, each woman wrestles with her personal history with Goh in the context of their current midlife crises. Rachel craves affection, Yea-Ming is stuck in a creative rut, and Erika needs a new start. Goh, once an aspiring indie musician with a voice like honey, now swears off music and works a day job. Old friends and lovers reconnect as they search for reassurance, but will nostalgia get the best of them? Sweet, funny, and sprinkled with moving original songs from Goh, this black and white lo-fi rom-com gives characters once labeled “love interests” the chance to grow into their own. — D.O.

PRODUCER(S)
Dave Boyle
Mye Hoang
Cathy Shim
Emily Ting

SCREENWRITING
Lynn Chen

CINEMATOGRAPHY
Bill Otto
Carl Nenzén Lovén

EDITING
Abe Forman-Greenwald

PRINCIPAL CAST
Lynn Chen
Yea-Ming Chen
Ayako Fujitani
Goh Nakamura
Joy Osmanski
Mike Faiola
Tamlyn Tomita
Ayami Riley Tomine

CONTACT
Gray Hat

877.304.FILM (3456)
Childhood friends, Patricia Pérez Fernández and Heidi Hassan, grew up in Cuba, later studying at the International School of Cinema together. With plans to make films and grow old with one another, the two felt inseparable in their inevitable life plans. As it became clear the opportunity-filled Cuba they had been promised as children was not a reality, the two ended up fleeing to Europe, though not with one another. Heidi left first, settling in Switzerland. After holding out for change that didn’t come, Patricia eventually fled to Spain. The women—now 40—begin to approach one another through a series of frank video letters after not speaking for close to two decades. Through their individual styles, they describe feelings of alienation and homesickness, lack of creative fulfillment, and the love they have found while apart. Despite distance, time, and broken dreams (their illegal status prevented them from working in film), Patricia and Heidi demonstrate endless passion for their craft and a drive to reconnect. Through the dynamic editing of their fearlessly vulnerable video diaries, IN A WHISPER is a deeply personal, poetic documentary that seamlessly knits together the parallel stories of two estranged migrants’ spiritual displacement and rekindling friendship. (In Spanish and French with subtitles) — D.O.

IN THE TRAP
Directed by Alessio Liguori
ITALY • 2019 • 94 minutes

THURSDAY, MARCH 26
11:45 AM • Code TRAP26
SATURDAY, MARCH 28
11:30 PM • Code TRAP28
SUNDAY, MARCH 29
4:30 PM • Code TRAP29

IN THE TRAP is the kind of horror film that grabs you right out the gate and doesn’t let go. After a violent encounter with a demon mars Philip’s childhood, his already devout mother only intensifies her praying and assures her son that doing the same will keep the evil spirits at bay. Now an adult—still living and working as a proofreader in his late mother’s apartment—Philip’s social circle remains small. He leaves his home only to see Catherine, his doting girlfriend, and Father Andrew, his unofficial guardian and priest. Although it’s been years since Philip has felt a shadowy presence, his paranoia sets in as signs point to the demon’s return. As the oppressive walls of his apartment close in, the spirit continues to torment Philip, driving him to live as a prisoner in his own home. Terrified to leave, Philip prays constantly; but evil lurks just outside his window. Tight cinematography turns a home into an atmospheric labyrinth, while a mix of ardent faith, mental illness, and toxic masculinity lead to frightening consequences in this claustrophobic thriller. — D.O.
Covering the worldwide impact of geopolitical spin-doctors—namely Britain’s Tim Bell—INFLUENCE is an alarmingly pertinent documentary about the current “post-truth” era. Bell’s rise and fall as a global influencer is traced from his start as an ad man, to serving as a prominent advisor to Margaret Thatcher, through the eventual collapse of his controversial multinational reputation management company, Bell Pottinger (BP), in 2017. Although a self-proclaimed conservative, Bell will play for any side with enough power and a nice paycheck. With his associates, Bell has glossed over the public impressions of countless violent dictators, corrupt corporations, and desperate politicians by weaponizing communications to change behaviors as well as minds. When it was revealed that BP had run a campaign to spark racial division in South Africa as a distraction from encroaching corporate interests, the global Bell Pottinger found itself in a PR nightmare from which it couldn’t recover. This fascinating piece of investigative journalism employs interviews with BP’s allies, rivals, and Lord Bell himself to expose the ominous tactics used to shape international narratives and democracies in our age of INFLUENCE. (In English and Spanish with subtitles) — D.O.
Janot Reichenbach felt a deep connection to Léon Blum immediately upon seeing him. The Jewish-French socialist politician and three-time Prime Minister captured her heart at the young age of 16. Life circumstances keep them from marrying, but when they can finally be together, Janot isn’t dissuaded by the dangerous political climate of World War II. It’s 1940 and the French government has fallen to Germany. While Janot’s friends and family are fleeing the country, she is desperate to follow Blum into the unknown. Janot courageously stays in France to be by Blum’s side as he’s imprisoned and faces gratuitous charges by the Vichy government. Janot is determined their love can see them through anything and resolves to maintain her loyalty until the very end. The historical drama, AN IRREPRESSIBLE WOMAN, showcases the unwavering courage and resilience of the wives and loved ones of war prisoners who chose to remain in France despite the uncertainty of war. (In French with subtitles) — R.R.

With a face and cinematic style often compared to the great Buster Keaton, Palestinian award-winning filmmaker, Elia Suleiman (“Divine Intervention”), returns after a decade with the poignant and off-beat comedy, IT MUST BE HEAVEN. Playing himself, Elia wanders from his home in Nazareth to Paris, then to New York City and back again. He serves as the mostly silent, straight-faced narrator through whom we view increasingly absurd—and sometimes dark—vignettes of idiosyncratic characters in each city. Elia quietly searches for home and identity in each interaction, but he remains an outsider looking in. The surreal and painfully normal blend serves as a reminder that the latter is highly subjective. Through Elia’s observational journey, the world simultaneously shrinks and expands, highlighting shared patterns as well as cultural disparities. A charming portrait of Palestinian identity in a global context, Suleiman reflects upon concepts of homeland, nationality, and exile with his emblematic whimsy and wide-eyed wonder. (In English, French, Arabic, Spanish, and Hebrew with subtitles) — D.O.

Palestine’s Best International Feature Film Oscar® Submission

COMMUNITY PARTNER(S):
JACOB, MIMMI AND THE TALKING DOGS
(Jēkabs, Mimmi un Runājošie suņi)
Directed by Edmunds Jansons
LATIVA, POLAND • 2019 • 72 minutes

SUNDAY, MARCH 29
11:50 AM • Code JACB29
MONDAY, MARCH 30
4:25 PM • Code JACB30
WEDNESDAY, APRIL 1
12:15 PM • Code JACB01

Jacob isn’t happy to be spending part of his summer in the historical Maskachka suburb with his “know-it-all” cousin Mimmi and Uncle Eagle. His dad ignores his protests since Jacob needs somewhere to stay while his dad travels. The transition from bustling city life to the calm suburbs is difficult. Jacob quickly butts heads with Mimmi and finds his uncle’s parenting style strange. Nevertheless, when Jacob learns Mimmi’s favorite park will be demolished to build a skyscraper, he agrees to help his cousin develop a plan to stop the construction. Aided by a band of talking dogs led by a pup named Boss, Jacob and Mimmi take on the corporate conglomerate threatening the town’s quaint way of life. JACOB, MIMMI AND THE TALKING DOGS is a light-hearted animated adventure film that proves anyone can make a positive impact on their community if they are willing to work hard and are open to a little creativity. (Dubbed in English) — R.R.

PRODUCER(S)
Sabine Andersone
Jakub Karwowski

SCREENWRITING
Liga Gaisa
Edmunds Jansons

EDITING
Edmunds Jansons
Michal Poddebniaik

CONTACT
New Europe Film Sales

SPONSOR(S): COMMUNITY PARTNER(S):

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JAY SEBRING… CUTTING TO THE TRUTH
Directed by Anthony DiMaria
USA • 2019 • 94 minutes

THURSDAY, APRIL 2
8:40 PM • Code JAYS02
FRIDAY, APRIL 3
2:05 PM • Code JAYS03

Credited as having single-handedly defined male hairstyle trends and aesthetics for the 1960s, the craft and legacy of Jay Sebring somehow remains mostly unknown and largely forgotten by the general public. Having revolutionized the market for men’s haircuts, Sebring went on to become the mastermind behind some of the most iconic men’s hairstyling of the era, including Steve McQueen, Bruce Lee, Paul Newman, Warren Beatty, and Frank Sinatra. His untimely and horrific murder by the Manson family, alongside close friend Sharon Tate, has relegated him to a mere footnote in tabloids. This new documentary is a vibrantly detailed portrait of Los Angeles through the 60s, with a rich and dynamic personal archive that brings its subject to vivid life. Assembled by his nephew, Anthony DiMaria, and narrated by an array of friends and family who knew him best, JAY SEBRING… CUTTING TO THE TRUTH finally paints the story of the man’s life in full and reasserts his rightful place in Hollywood history. — R.J.T.

PRODUCER(S)
Anthony DiMaria
Johnny Bishop
Chad Layne

CINEMATOGRAPHY
Johnny Bishop

EDITING
Johnny Bishop

CONTACT
Noor Ahmed
Reder & Feig LLP

877.304.FILM (3456)
JEUNE JULIETTE
Directed by Anne Émond
CANADA • 2019 • 93 minutes

THURSDAY, MARCH 26
5:00 PM • Code JEUN26
SATURDAY, MARCH 28
1:25 PM • Code JEUN28
SUNDAY, MARCH 29
8:30 PM • Code JEUN29

Juliette does not fit in with the high school crowd. Overweight, precocious, and awkward, she’s bullied and outcasted relentlessly by her peers. Juliette’s only refuge is in her best friend, Léanne, and in her own daydreams. Looking for a way out, Juliette dreams of escaping her small town to live with her estranged mother in New York… and when she’s not dreaming of moving to New York, she’s dreaming about her brother’s steamy best friend, Liam. Although Liam is older and cooler (in a high school stoner way), Juliette is convinced they have a special connection. But when her romantic plans for their future go off the rails, Juliette finds the strength within herself to rise above it. As she blossoms and embraces herself fully for the first time, Juliette will show everyone what she’s truly made of. Engaging, funny, and sincere, while featuring an array of hilarious characters, JEUNE JULIETTE has all the makings of a classic coming-of-age dramedy. It is a feel-good film through and through. (In French with subtitles) — G.S.

PRODUCER(S)
Sylvain Corbeil
SCREENWRITING
Anne Émond
CINEMATOGRAPHY
Olivier Gossot
EDITING
Alexandre Leblanc
PRINCIPAL CAST
Alexane Jamieson
Léanne Désilets
Antoine Desrochers
CONTACT
Films Boutique

JUMBO
Directed by Zoé Wittock
FRANCE, LUXEMBOURG, BELGIUM • 2019 • 93 minutes

FRIDAY, APRIL 3
5:15 PM • Code SPIN03
SATURDAY, APRIL 4
4:50 PM • Code SPIN04
SUNDAY, APRIL 5
7:10 PM • Code SPIN05

Do inanimate objects have souls? Jeanne seems to think so. For this shy and awkward young woman, the company of bright lights and metal pieces has always been more comforting than the company of people. In the solitude of her room, Jeanne constantly crafts miniature amusement park rides in honor of the grandiose machines she finds so alluring. Jeanne’s relationship with these glittering attractions has always felt special… but one ride in particular is about to change everything. After she starts working as a janitor in a real amusement park, Jeanne finds herself falling in love with Jumbo, the park’s new Tilt-A-Whirl… and the feelings appear to be mutual. As the intensity of their bond grows, Jeanne’s romantic after hours visits with the machine become increasingly passionate. Desperate for acceptance and understanding, Jeanne reveals her deep-rooted feelings for Jumbo to her mother, who finds her daughter’s consuming obsession intolerable. Is the love between Jeanne and Jumbo real or the reflection of a deeply disturbed mind? Inspired by real events, JUMBO is a mesmerizing love story that is as sympathetic as it is strange. Beautifully bizarre, JUMBO is an affecting combination of fantasy, humor, romance, and heartbreak. Keep your hands and feet inside the vehicle at all times, because you’re in for a wild ride. (In French with subtitles) — G.S.

PRODUCER(S)
Anaïs Bertrand
Annabella Nezri
Gilles Chanial
SCREENWRITING
Zoé Wittock
PRINCIPAL CAST
Noémie Merlant
Emmanuelle Bercot
Sam Louwyck
CONTACT
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CLEVELANDFILM.ORG
JUST 6.5
(Metri Shesh-o Nim)
Directed by Saeed Roustaie
IRAN • 2019 • 134 minutes

MONDAY, MARCH 30
9:00 PM • Code JUST30
TUESDAY, MARCH 31
11:15 AM • Code JUST31

Already a box office megahit in its native Iran, this powerful police potboiler takes the genre to an anxiety-inducing, heart-racing new high. Curiously titled JUST 6.5, the film gets its name from the shockingly outsized population of drug users in the country—6.5 million. It’s an epidemic corroding an entire nation, pushing the police force to its absolute edge. No one knows this war more intensely than Samad (played by “A Separation’s” Payman Maadi), the chief detective on the force who is a furious, unpredictable hothead of a leader often behaving in morally questionable and downright terrifying fashions. After a year of hunting, they finally target the elusive drug lord, Naser Khakzad—a family man with his own caged intensity and writhing interior. Reveling in the film’s layered complexity, neither man is quite good or bad, and the director positions the viewer headlong into each character’s suffocating, brutal psyche. Full of twists and unexpected revelations, the JUST 6.5 is an exhilarating, propulsive big-screen experience not to be missed. (In Farsi with subtitles) — R.J.T.

THE KILLING OF TWO LOVERS
Directed by Robert Machoian
USA • 2019 • 84 minutes

FRIDAY, APRIL 3
7:25 PM • Code KILL03
SATURDAY, APRIL 4
12:15 PM • Code KILL04
SUNDAY, APRIL 5
3:15 PM • Code KILL05

THE KILLING OF TWO LOVERS is a different kind of marriage story. Set against the backdrop of a sprawling rural town in Utah, David grapples with his recent separation from his wife, Nikki—and subsequently their four children—leading him to move back in with his aging father. Having been together since high school, the couple agrees to see other people during their trial period apart. But it becomes an obviously one-sided arrangement as only Nikki begins a new relationship. David plays by his wife’s rules, hoping this will keep his family together, although he can’t stop his volatile jealousy as the two struggle to communicate. Dwarfed by the vast and desolate landscape around him, David’s increasingly emotional and impulsive reactions to his wife’s apathy are accented by a rumbling, cacophonous soundtrack. This bare bones indie drama takes an intimate, yet unsentimental, approach to marital issues that are just as complex as they are everyday, serving as an honest snapshot of familial loyalty, masculinity, and simultaneous feelings of love and distance. — D.O.
**KUESSIPAN**

Directed by Myriam Verreault  
CANADA • 2019 • 117 minutes

THURSDAY, MARCH 26  
11:15 AM • Code KUES26

FRIDAY, MARCH 27  
6:05 PM • Code KUES27

SATURDAY, MARCH 28  
9:00 AM • Code KUES28

Mikuan and Shaniss have been best friends—practically sisters—since they were little girls, growing up on an Innu reserve near northeastern Quebec. While their lives have been intimately intertwined, they have also been drastically different. For instance, after Mikuan brought Shaniss along on her family’s fishing trip, Shaniss asked Mikuan to help move her intoxicated mother from the kitchen floor to the bedroom. Still, the two promise to never be apart and, so far, have kept their word. Now, at 16, Shaniss has a baby with her abusive boyfriend. And Mikuan, taking her first writing workshop outside the reserve, has met a cute Quebecois boy named Francis. Can Mikuan and Shaniss’s friendship sustain the tensions between their close-knit, albeit troubled, community and the prospects of life outside the reserve? Myriam Verreault’s KUESSIPAN—based on Naomi Fontaine’s novel of the same name (meaning “It’s your turn” in Innu)—is a heartrending portrait of the Innu people and a relatable depiction of two teens on the verge of adulthood. (*In French and Innu with subtitles*) — E.B.

**LAPSIS**

Directed by Noah Hutton  
USA • 2020 • 107 minutes

THURSDAY, MARCH 26  
9:15 PM • Code LAPS26

FRIDAY, MARCH 27  
1:50 PM • Code LAPS27

SATURDAY, MARCH 28  
9:05 AM • Code LAPS28

Set in a present-day alternate reality, a new and revolutionary form of the internet is booming, resulting in a plethora of gig-economy jobs that see its new hires laying out miles and miles of network cables in remote parts of the world. Desperate to cash in on this thrilling new venture, small-time hustler, Ray Tincelli, snags a spot in this growing market in hopes of better supporting himself and his very sick younger brother. But not everything is as it seems. When Ray sets out to begin cabbling a remote forest, he encounters a shifty culture of AI robots, cablers, and intensely hostile, suspicious workers. This completely singular sci-fi adventure builds a unique fictional world that looks at the unnerving intersection of technology, class, and wealth with a startling specificity and perceptive eye. Simultaneously hilarious and bizarre, LAPSIS is a feature film unlike anything you’ve ever quite seen before and perhaps nods to a future that might very well not be that far off. — R.J.T.
LARA
Directed by Jan-Ole Gerster
GERMANY • 2019 • 98 minutes

FRIDAY, MARCH 27
1:35 PM • Code LARA27
SATURDAY, MARCH 28
6:30 PM • Code LARA28

Lara is a complicated person. Throughout her life she has managed to push everyone away, including colleagues, friends, and family. On her 60th birthday, Lara finds herself completely alone, buying up the remaining tickets to her son’s upcoming concert and handing them out to strangers. A renowned concert pianist, Lara’s son, Viktor, is widely known as a musical genius. The debut of his first original orchestral composition is expected to be the biggest moment of his career. And Lara, who has spent the majority of her life preparing her son for greatness, is determined to attend (even if the rest of her family prefers she stays away). As Viktor’s highly anticipated performance draws near, Lara’s emotions begin to spiral. Confronted with the old wounds of her own professional failures, Lara tears into Viktor’s confidence just hours before his show, and her harsh criticism threatens to derail everything he has worked so hard to achieve. Following a day in the life of a troubled and tumultuous character, LARA is a layered drama filled with music, emotion, and regret. (In German with subtitles) — G.S.

THE LAST RIGHT
Directed by Aoife Crehan
UNITED KINGDOM, IRELAND • 2019 • 107 minutes

THURSDAY, MARCH 26
11:50 AM • Code LAST26
SATURDAY, MARCH 28
6:00 PM • Code LAST28
SUNDAY, MARCH 29
11:05 AM • Code LAST29

On a flight from New York to Ireland for his mother’s funeral, Daniel (Michiel Huisman) talks briefly with an elderly man seated next to him on the plane. When the plane lands and the man is discovered to have died en route, Daniel is shocked to find that he has been listed as the dead man’s next of kin. Now, on top of dealing with his own mother’s death and strained family relationships, Daniel is charged with bringing the body of a stranger from West Cork to Rathlin Island for burial. Along for the ride is Daniel’s autistic brother, Louis, and an eccentric young mortician, Mary. As sparks fly between Daniel and Mary, and tensions rise between Daniel and Louis, the legality of the corpse transportation is called into question, and the cops, led by Detective Crowley (Colm Meaney), are quickly on their trail… making for a road trip no one will soon forget. An accidental Bonnie and Clyde adventure, THE LAST RIGHT is a charming dramedy filled with mishaps, romance, and family secrets. — G.S.
William Friedkin’s “The Exorcist,” still as shocking and effective today as it was in 1973, has been endlessly picked apart—quite literally frame by frame—for decades. Its mythos almost as legendary as the film itself, it may seem as though there’s nothing left to say on the matter. But one voice has been largely overshadowed by stories of on-set curses and fainting audiences: Friedkin himself. Through a six-day, one-on-one dialogue with Friedkin, aptly modeled after the famed Hitchcock/Truffaut interview, Alexandre O. Philippe, the filmmaker’s filmmaker, returns with his unique cinema essay, LEAP OF FAITH: WILLIAM FRIEDKIN ON THE EXORCIST.

Utilizing Friedkin as a singular talking-head, the rhapsodic, spiritual documentary gives the auteur space to dig into his wealth of influences, filmmaking philosophies, and specifically the difficult—and often instinctual—production choices he had to make while adapting William Peter Blatty’s novel. A master of his craft, Friedkin is entertaining, eloquent, and never the cynic; his creative vulnerability propels the conversation forward, leading to honest reflections on fate, faith, and artistic vision. Together, Philippe and Friedkin transport viewers to cinephile heaven. — D.O.

The electrifying dance style known as “jooking”—a bouncing, bucking, fleet-footed technique coming out of the underground hip-hop scene of 1980s Memphis—is captured in this dizzying love letter to the dance sensation. At its center is jooking superstar, Lil’ Buck, a gifted and pioneering street performer who shot to worldwide fame when a viral video of him dancing alongside cellist Yo-Yo Ma’s rendition of Camille Saint-Saëns’ The Swan hit the internet to an enraptured global audience. LIL’ BUCK: REAL SWAN is an ode to his smooth signature style of seamlessly folding classical ballet technique into a more homestyle bucking energy. The story burrows into the impressive discipline and singular skillset that made him into a renowned icon today. Equally a portrait of Memphis itself, the film beautifully photographs the city’s distinctive character, offering an intimate look at the locations and neighborhoods where jook culture was born. This documentary, which is a soaring new work deeply rooted in a tactile sense of history and place, serves as a breathtaking introduction to the captivating talents of Lil’ Buck himself. — R.J.T.
LINA FROM LIMA
(Lina de Lima)
Directed by María Paz González
CHILE, ARGENTINA, PERU • 2019 • 83 minutes

WEDNESDAY, APRIL 1
6:45 PM • Code LINA01
THURSDAY, APRIL 2
11:35 AM • Code LINA02
FRIDAY, APRIL 3
2:10 PM • Code LINA03

Lina—an immigrant from Lima—works in Chile for a wealthy family in order to send money to her own in Peru. While her ex-husband has begun a new family, her teen son, Junior, is more interested in his phone than holding a conversation. Although distance has strained her relationship with Junior, Lina looks forward to her trip home for the holidays. During the day she works hard overseeing the construction of her employer’s new pool and tending to their daughter; at night she secretly hosts a string of lovers at their currently empty home. In reality she’s scrubbing messes and saving every dollar. But Lina’s inner life is a vivid musical, complete with flashy costume changes, shirtless men, and characters bursting into lively pop songs. LINA FROM LIMA approaches the day-in-a-life narrative with daydreams in mind, the mundane sprinkled with elaborate musical numbers, making Lina the glowing star of her own show. *(In Spanish, Quechua, and Haitian Creole with subtitles) — D.O.*

LITIGANTE
Directed by Franco Lolli
FRANCE, COLOMBIA • 2019 • 95 minutes

MONDAY, MARCH 30
1:55 PM • Code LITG30
TUESDAY, MARCH 31
7:15 PM • Code LITG31

Overworked, single mother, Silvia Paz, often feels as though the weight of the world is on her shoulders. At home she deals with a terminally ill mother who refuses treatment and a sister who doesn’t equally bear the burden of responsibilities, plus a son newly misbehaving in school. At work she’s under investigation for the misappropriation of public funds due to no fault of her own. However, despite working hard to defend the actions of her department, her loyalty is questioned continuously by a manager who pits her commitment to her family against work obligations. To boot, a budding romantic relationship only puts more constraints on the limited time she has for family. Silvia lives in a world of constant uncertainty as she questions her success as a mother, daughter, and working professional. No matter how hard she tries, she cannot help feeling like she’s falling short. LITIGANTE is a film in which protagonist Silvia Paz asks the age-old question, “Can you have it all, and at what cost?” *(In Spanish with subtitles) — R.R.*

This film is presented with the generous support of la familia WATILO BLAKE

SPONSOR(S):

877.304.FILM (3456)
LOVE TYPE D
Directed by Sasha Collington
UNITED KINGDOM • 2019 • 96 minutes

WEDNESDAY, APRIL 1
2:05 PM • Code LOVE01
FRIDAY, APRIL 3
4:30 PM • Code LOVE03
SATURDAY, APRIL 4
(CEDAR LEE THEATRE see p 28–29)
9:20 PM • Code LOVE04

Frankie has been dumped 11 times in a row. When Thomas, the love of her life, sends his kid brother, Wilbur, to break up with Frankie on his behalf, that makes 12. Seeking an explanation for her cursed love life, she is informed by Wilbur of a new genetic discovery: LOVE TYPE D, or the “loser in love” gene. Upon further research, Frankie learns that everyone is either lucky in love (a “dumper”) or genetically predisposed to romantic misfortune (a “dumpee”). After testing positive for the type D gene—and with only hobbies and celibacy as suggested therapy—Frankie rounds up her fellow dumpee coworkers to assess their newfound medical situation. Do they give up? What’s the point of dating if they already know how things will end? With no cure in sight, Frankie is determined to alter her genetic pattern with a plan that will (hopefully) change her romantic future. LOVE TYPE D is an unconventional rom com fit for a world fascinated by both genetic testing and finding “the one.” — D.O.

COMMUNITY PARTNER(S):
Engage Cleveland

LUNANA: A YAK IN THE CLASSROOM
Directed by Pawo Choyning Dorji
BHUTAN • 2019 • 109 minutes

FRIDAY, APRIL 3
1:55 PM • Code LUNA03
SATURDAY, APRIL 4
6:20 PM • Code LUNA04
SUNDAY, APRIL 5
9:15 AM • Code LUNA05

Filled with restlessness and dissatisfaction, Ugyen has big dreams of moving from Bhutan to Australia to pursue a career in singing. The only obstacle in the way of Ugyen’s ambitions is his teaching contract with the Bhutanese government. With just one year left in his agreement, Ugyen is sent to teach at a school in the village of Lunana, which is not only the most remote school in Bhutan, but also possibly the most remote school in the world. After a multi-day trek entirely uphill, Ugyen finally arrives in the small village, homesick and resentful of his mandatory job. But once Ugyen sees how grateful the people of Lunana are to have a teacher, and how eager the children are to learn, he begins to have a change of heart. Not only does Ugyen dedicate himself as a teacher in the community, he also experiences the opportunity to unplug and connect with his cultural roots and traditions—something he hasn’t been able to do in his big city life. A beautiful story of growth, grounding, and transformation, LUNANA: A YAK IN THE CLASSROOM follows Ugyen on his journey to find fulfillment. (In Bhutanese with subtitles) — G.S.

COMMUNITY PARTNER(S):
This film is presented with the generous support of NANCE HIKES and MICHAEL MELAMPY

ClevelandFilm.org
LA MAMI
Directed by Laura Herrero Garvin
SPAIN, MEXICO • 2019 • 82 minutes

MONDAY, MARCH 30
2:15 PM • Code MAMX30
TUESDAY, MARCH 31
9:15 PM • Code MAMX31

At the Barba Azul nightclub in Mexico City, Doña Olga, a.k.a. “La Mami,” begins her shift with a prayer for her coworkers. Then she takes her seat in the corner of the women’s dressing room as a bevy of the club’s hostesses meticulously apply makeup and get ready for the night. Portioning sheets of toilet paper to distribute in exchange for tips, Mami quietly listens as the women chat about their lives. One hostess receives a phone call from her boyfriend, whom she describes as her “ticket out of poverty,” and claims she’s at work in a nursing home. Another seeks Mami’s guidance on the proper way to drink tequila. The new, apprehensive hostess, “Priscilla,” née Carmen from Tijuana, explains that she’s working to pay off her son’s hospital bills. The nights are long for the hostesses, tasked with dancing and drinking with the men in the club. Laura Herrero Garvin’s documentary, LA MAMI, endears viewers to the title character and these oft-overlooked women of her prayers. (In Spanish with subtitles) — E.B.

COMMUNITY PARTNER(S):

MARONA’S FANTASTIC TALE
(L’extraordinaire voyage de Marona)
Directed by Anca Damian
FRANCE, ROMANIA, BELGIUM • 2019 • 92 minutes

FRIDAY, APRIL 3
5:10 PM • Code TALE03
SATURDAY, APRIL 4
4:10 PM • Code TALE04
SUNDAY, APRIL 5
11:15 AM • Code TALE05

For a dog, Marona has lived a very full life. She’s been known by multiple names under numerous owners, each of whom she’s loved unconditionally. She’s lived the life of a stray, a street performer, a guard dog, and a loyal family companion. Marona’s story begins at the end, when after an accident, she takes a moment to tell her story; a story filled with beauty, adventure, hardship, and love. The viewers are transported from the end to the beginning when, after being abandoned in Paris as a puppy, Marona is scooped up by an acrobat who shows her the city and teaches her how to dream. From there, Marona will embark on a journey to find happiness and belonging in a film all ages are sure to enjoy. Featuring a mesmerizing expressionistic animation style, MARONA’S FANTASTIC TALE weaves together the life story of a sweet little dog with a very big heart. (In French with subtitles) — G.S.

COMMUNITY PARTNER(S):
MARTHA: A PICTURE STORY
Directed by Selina Miles
AUSTRALIA, USA, GERMANY, BRAZIL • 2019 • 84 minutes

FRIDAY, APRIL 3
(CEDAR LEE THEATRE see p 28–29)
6:45 PM • Code MART03

SATURDAY, APRIL 4
3:40 PM • Code MART04

SUNDAY, APRIL 5
9:00 AM • Code MART05

In the 1970s, New York City declared a war on graffiti, labeling it filthy vandalism indicative of a growing crime problem. While tagged subway cars were scrubbed and walls painted over, Martha Cooper, a burgeoning street photographer, was preserving the often temporary artform. With nothing more than her camera, Marty walked the New York streets in search of compelling subjects. Rather than focusing on dilapidation, she was drawn to vibrant creative communities, from graffiti artists to breakdancers, making spaces their own. Initially an outsider, Marty was not only accepted, but eventually reached icon status within the street art community through her book, *Subway Art* (1984), which preserved long-gone images for future generations of artists. A prolific yet underappreciated photographer, Marty—now 75—must navigate the global street art phenomenon she helped launch, which has been changed forever by social media and gentrification. MARTHA: A PICTURE STORY documents both the mythology and philosophy of the woman who captured and created the street artists’ bible.  
(In English, German, and Portuguese with subtitles) — D.O.

MATTHIAS AND MAXIME
(Matthias et Maxime)
Directed by Xavier Dolan
CANADA • 2019 • 119 minutes

FRIDAY, APRIL 3
8:15 PM • Code MATTO3

SATURDAY, APRIL 4
4:45 PM • Code MATTO4

Long-time friends, Matthias and Maxime, are on very separate paths. Matthias is climbing the ladder at his Montréal-based law firm, while Maxime is planning a fresh start in Australia, fed up with caring for his abusive and ailing mother, who is suffering with addiction. Despite differences in lifestyle and income, their tight group of guy friends meet up often to party and hang out. But after being coerced into acting in a student film, everything gets much more complicated for Matthias and Maxime. While filming, the two friends engage in a scripted kiss that deeply affects them both. As the rest of the group laughs off the kiss as part of a silly art project, Matthias and Maxime’s unexpected attraction to one another leads to a roller coaster of emotions on both sides. A complex drama sprinkled with humor, MATTHIAS AND MAXIME explores sexuality, friendship, and suppressed desires. *(In English and French with subtitles)* — G.S.

This film is presented in loving memory of ARJEYE LACEY

SPONSOR(S): MATTHIAS AND MAXIME
MEDIA PARTNER(S): WaZabi Films
COMMUNITY PARTNER(S):
In 2015 composer Max Richter released his landmark piece, \textit{Sleep}, first premiering the eight-hour lullaby on BBC 3’s radio station and setting the Guinness World Record for the longest live broadcast of a single piece of music in the process. But perhaps Richter’s most memorable accomplishments were the sensational live \textit{Sleep} performances he gave in sold-out venues around the world. What made these concerts so groundbreaking wasn’t just the length of continuous music, but also the physical concept. Instead of sitting in chairs or on lawns, the audiences were provided cots and beds and encouraged to sleep during his performances, allowing for an immersive musical journey. Following Richter through his creative process, and exploring how this visionary concept was brought to life, \textit{MAX RICHTER’S SLEEP} documents the composer’s creation from dream to reality. Featuring the soul-soothing music from his incredible live performances, \textit{MAX RICHTER’S SLEEP} is more than a film. Much like the orchestral masterpiece, it’s an immersive experience. — G.S.

\textbf{COMMUNITY PARTNER(S):}

\textbf{PRODUCER(S)}
Julie Jakobek
Yulia Mahr
Oualid Mouaness
Stefan Demetriou

\textbf{CINEMATOGRAPHY}
Elisha Christan

\textbf{EDITING}
Dom Whitworth
Michael Carter
Matt Cronin

\textbf{CONTACT}
Eagle Rock Films

\textbf{MOFFIE}

Directed by Oliver Hermanus
SOUTH AFRICA, UNITED KINGDOM • 2019 • 103 minutes

Set in 1981 South Africa, \textit{MOFFIE} takes its title from the vicious, anti-gay Afrikaans slur flung liberally in this bracing Apartheid-era military drama. An unflinching camera hovers closely to the inscrutable face of Nicholas van der Swart—a young, deeply-closeted conscript doing his compulsory two-year service—who receives cold advice from a fellow comrade: “Do whatever you can to stay invisible.” Masterfully directed, the filmmaking is muscular and dynamic, with furious testosterone coursing through its tense veins, amassing itself into a brute look at institutionalized homophobia and psychological violence. An undeniably claustrophobic experience, the film still manages to elegantly reveal small, fleeting moments of beauty and silent romance through its exceptional technical achievement and the tender, aching performance at its heart. Although set nearly 40 years in the past, the story’s incisive look at toxic masculinity and systemic oppression still rings true today. \textit{MOFFIE} zeroes in on these timely themes and fearlessly confronts them with rage and courage. (In English and Afrikaans with subtitles) — R.J.T.
Sergio is a newly minted spy at the age of 83. After responding to an ad in the paper seeking octogenarians with a flair for technology, he is hired by private detective, Rómulo Aitken, to be his undercover eyes and ears in a Chilean retirement home. As a mole, the recently widowed Sergio is to investigate claims of elder abuse made by Rómulo’s client, the invisible daughter of a resident. Like any good noir, there are layers to the rouse: while Sergio delivers daily reports and video intelligence—filmed, of course, with hidden camera glasses—the film crew has already convinced the home they are shooting a documentary on its inhabitants. Although he’s no James Bond, Sergio is a sweet and inquisitive man, making him popular among his peers. It seems his ability to listen might be more useful than his passable surveillance skills. Rómulo struggles to make Sergio prioritize his mission, as Sergio becomes entrenched in the community around him. Part stylishly shot espionage film, part touching observational documentary, THE MOLE AGENT is a bittersweet genre-bender through which a disparate group of forgotten souls come to life when a certain spy offers an empathetic ear. (In Spanish with subtitles) — D.O.

On October 1, 2017, Stephen Paddock opened fire on a crowd of more than 22,000 concertgoers from his hotel room at Mandalay Bay in Las Vegas. In a matter of minutes, Paddock killed 58 people and wounded more than 400. It was the largest mass shooting in the history of the United States. Yet, just a couple of years later, Vegas seems to have forgotten it completely. Needless to say, mass shootings are not good for business, and it didn’t take long for the Vegas money machine to get to work making this one disappear. In the aftermath of remarketing Las Vegas as a safe destination for tourists, many questionable practices were put into place—one of the most shocking being filing a lawsuit against the victims of this devastating tragedy. On top of that, despite the popular #VegasStrong movement and nationwide fundraising, there’s still a huge question of where all that money went. An enthralling documentary about the dark side of the Las Vegas economy, MONEY MACHINE exposes Sin City’s darkest secrets... including its culpability in this country’s deadliest shooting. — G.S.
MOTHERLAND
(Gimtine)
Directed by Tomas Vengris
LITHUANIA, LATVIA, GERMANY, GREECE • 2019 • 96 minutes

It’s 1992 and Lithuania is once again an independent state after the fall of the Soviet Union. Viktorija, who has lived in the United States for nearly 20 years, returns to her Lithuanian homeland after a devastating divorce with Kovas’ father. Driven by the dreams of her childhood, Viktorija hopes to start a new life in the house she was born in, recruiting her old friend (and old flame), Romas, to help her reclaim her family’s land. But once they arrive at the property, Viktorija realizes her childhood home is now occupied by a poor Russian family who have no plans of leaving. Distraught, Viktorija asks Romas and his influential friends for help. However, as their plan to take back the house unfolds, Viktorija may find she has turned to the wrong men. Exploring identity, roots, and nostalgia, MOTHERLAND is a captivating drama told through the eyes of young Kovas. Although Lithuanian blood also runs through his veins, American-born Kovas finds himself an outsider to his mother’s story, quietly observing whispered conversations behind closed doors and putting the pieces together on his own. (In English, Lithuanian, and Russian with subtitles) — G.S.

PRODUCER(S)
Uljana Kim

SCREENWRITING
Tomas Vengris

CINEMATOGRAPHY
Audrius Kemežys

EDITING
Gintare Sokelytė
Tomas Vengris

PRINCIPAL CAST
Matas Metlevski
Severija Janušauskaitė
Darius Gumauskas
Barbora Bareikytė

CONTACT
Alpha Violet

SPONSOR(S):
COMMUNITY PARTNER(S):

ALGIS SIRVAITIS
Attorney at Law

MURMUR
Directed by Heather Young
CANADA • 2019 • 85 minutes

Alcohol dependent, estranged from her family, and in poor health, Donna is living an isolated and joyless life. After she is caught drinking and driving, Donna is sentenced to a reform program. As part of her treatment, she begins to work at an animal shelter where she finds purpose in her monotonous tasks of cleaning cages and mopping floors. In the animals, Donna discovers the unwavering love and affection that have been missing in her life. These emotions are amplified when she adopts a terminally ill dog named Charlie to save him from being euthanized. Donna obsessively takes on more and more ill animals until her compulsive behavior is identified as endangering her recovery. Donna has to decide if she should relinquish this new found purpose in her life or continue doing what she deems best. MURMUR is a stoic work of docufiction profiling a troubled woman from an impartial perspective. The film reveals the truth of Donna’s experience in the small moments that define a life. — R.R.

PRODUCER(S)
Martha Cooley
Heather Young

SCREENWRITING
Heather Young

CINEMATOGRAPHY
Jeff Wheaton

EDITING
Heather Young

PRINCIPAL CAST
Shan MacDonald

CONTACT
House Plant Films

SPONSOR(S):
When Vivian Liberto first met Johnny Cash, he was a handsome, young Air Force cadet. While he was stationed in Germany, they wrote each other thousands of love letters, fantasizing about starting a family and a life together. When he returned, their dreams came true. Vivian and Johnny quickly got married, and a pregnancy followed right away. But what started as a beautiful romance would end in tragic heartbreak. As their young family grew, so did Johnny Cash’s fame, bringing along obstacles neither of them could have foreseen. While he was off on tour for long periods of time, Vivian was often left behind to raise their four daughters on her own. Vivian was never prepared for the level of notoriety that came with being the wife of Johnny Cash. Between the distance, the drug use, and the rumors of Cash’s affair with June Carter, Vivian eventually filed for divorce, largely erasing herself from Cash’s history. But Vivian’s story is worth telling. A documentary exploring the unknown story of Vivian Liberto, MY DARLING VIVIAN is a fascinating look at the first woman behind the man. — G.S.
MY POLISH HONEYMOON
Directed by Élise Otzenberger
FRANCE • 2019 • 88 minutes

THURSDAY, APRIL 2
8:35 PM • Code MOON02

SUNDAY, APRIL 5
(CEDAR LEE THEATRE see p 28–29)
11:30 AM • Code MOON05

Adam and Anna are young newlyweds who decide to take a sojourn away from their charming Parisian lifestyle to connect with their ancestral roots in Poland. Incidentally, being new parents, this adventure is also their long-delayed honeymoon and an opportunity for them to grow closer to one another as they tap into their respective Polish heritage. This classic fish-out-of-water tale naturally finds its well-meaning protagonist couple at hilarious and feuding odds with one another when it becomes apparent they have quite different goals for this trip. Part European travelogue, part classic French romantic comedy, this under-the-radar delight is full of surprises along the way, including a very pointed examination of what it means to be Jewish in Europe in the 21st century. Moreover, this wild romp, which is chock full of charming shenanigans and warm humor, is a welcome comic salve that goes down smooth and sweet. (In English, French, and Polish with subtitles) — R.J.T.

This film is presented with the support of the PESSES/MEISEL FAMILIES in loving memory of BARBARA and STANLEY MEISEL

NAIL IN THE COFFIN: THE FALL AND RISE OF VAMPIRO
Directed by Michael Paszt
CANADA • 2019 • 88 minutes

FRIDAY, APRIL 3
9:20 PM • Code NAIL03

SUNDAY, APRIL 5
1:00 PM • Code NAIL05

Ian Richard Hodgkinson is a single dad doing his best to raise his 17-year-old daughter, Dasha, in Thunder Bay, Ontario. But to his adoring fans, he’s Vampiro—the ghost-faced, rock ‘n’ roll professional wrestling legend. Vampiro Canadiense remains one of Mexico’s most iconic lucha libre wrestlers decades later. Now in his 50s, Hodgkinson can’t seem to quit the business he claims to hate. Though exhausted after sustaining years of severe injuries, something keeps pulling Vampiro back into the ring. More involved in AAA lucha libre than ever, Hodgkinson wears many hats behind the scenes in addition to still fighting as Vampiro. While splitting his time between Canada and Mexico, he struggles to maintain both his relationship with Dasha and his own health, after years of physical injuries and drug addiction. How much longer can Vampiro sustain a lifestyle that may just kill him? Through intimate interviews with Dasha and Hodgkinson, his life outside the ring becomes the heart of the narrative. NAIL IN THE COFFIN: THE FALL AND RISE OF VAMPIRO approaches the wrestling documentary from behind the mask, revealing a man willing to sacrifice everything for his daughter—even if that means stepping into the ring one last time. (In English and Spanish with subtitles) — D.O.
NEVER TOO LATE: THE DOC Severinsen STORY
Directed by Kevin S. Bright, Jeff Consiglio
USA • 2020 • 85 minutes

Saturdays, March 28
6:20 PM • Code NEVR28
Sundays, March 29
12:10 PM • Code NEVR29
Mondays, March 30
2:00 PM • Code NEVR30

In NEVER TOO LATE: THE Doc Severinsen STORY, legendary trumpet player and entertainer, Doc Severinsen, is still kicking at the age of 92. Bandleader on The Tonight Show Starring Johnny Carson from 1967-1992, Severinsen defined the role for his future late night contemporaries. With his flashy outfits, charismatic stage presence, and exemplary musicianship, Severinsen became a household name and perfect foil to Johnny. After departing from The Tonight Show, Severinsen didn’t stop. In fact, “retirement” is not in his vocabulary. Continuously touring, teaching, and conducting, he has remained impressively active for decades. When Questlove, current Tonight Show bandleader, learned he would be playing alongside one of his heroes, he admitted he expected to meet a slow-moving senior. But Doc Severinsen is not your average nonagenarian. With a strenuous workout regimen and packed schedule, it’s clear that Severinsen lives his life for the trumpet—even if it hasn’t always meshed well with his private life. Following Severinsen’s rise to fame, multiple marriages, and life at 92, this heartwarming documentary is a worthy tribute to a man who has proven that age is just a number and it’s never too late to keep moving forward. — D.O.

NINA WU
Directed by Midi Z
Taiwan, Malaysia, Myanmar • 2019 • 103 minutes

Thursdays, April 2
1:50 PM • Code NINA02
Saturdays, April 4
11:20 PM • Code NINA04

NINA WU, a young struggling actress, left her rural town’s small theater company to pursue a film acting career in Taipei. After eight years of commercial and extra work, she finally lands a breakout leading role that—while complex and sure to garner awards attention—requires her to perform nude in graphic sex scenes. Nina accepts the role despite her discomfort. But from the casting couch to the press tour, the misogyny and abuse within the film industry become increasingly evident. Bullied on set and desperately lonely in her own home, Nina starts to crack under stress. Lines between her reality, the film, and dreams blur as she grows increasingly paranoid, haunted by the image of a familiar woman with a menacing smile. Co-written and inspired by the experiences of its lead actress, NINA WU is a psychological thriller ready to tackle the post-Weinstein era with fervor. Through raw performances and an unflinching camera, a history of exploitation bubbles to the surface, eventually boiling over in this richly colored nightmare situated somewhere between “Mulholland Dr.” and “Audition.” (In Mandarin with subtitles) — D.O.
NOMAD: IN THE FOOTSTEPS OF BRUCE CHATWIN
Directed by Werner Herzog
UNITED KINGDOM • 2019 • 89 minutes

THURSDAY, APRIL 2
11:55 AM • Code NOMAO2
FRIDAY, APRIL 3
9:40 PM • Code NOMAO3

Renowned writer and adventurer, Bruce Chatwin, touched many through his novels and journalistic works. Throughout his career, Chatwin traveled extensively, exploring sociological and natural history and connecting with people of many cultures, including nomadic and tribal. After Chatwin’s death, his friend, filmmaker Werner Herzog, set out on his own adventure: following in Chatwin’s footsteps and using his writings and stories to guide him. From Patagonia to the Australian Outback, Herzog retraces some of Chatwin’s most important expeditions. Along the way, Herzog brings the memory of his late friend to life through detailed narrations and interviews with Chatwin’s friends, family, and colleagues. A documentary told in eight captivating chapters, NOMAD: IN THE FOOTSTEPS OF BRUCE CHATWIN is a beautiful homage to an extraordinary person, who was Herzog’s dear friend and collaborator. — G.S.

COMMUNITY PARTNER(S):

OLIVER SACKS: HIS OWN LIFE
Directed by Ric Burns
USA • 2019 • 114 minutes

THURSDAY, MARCH 26
6:20 PM • Code OLIV26
FRIDAY, MARCH 27
1:40 PM • Code OLIV27

Oliver Sacks was a famed doctor, best-selling author, and neurologist, whose study of neurological oddities focused on humane treatment of patients. As much as he was committed to treating the disorder, he felt compelled to understand the patient. Author of numerous books, including Awakenings, which was adapted into the feature film starring Robin Williams and Robert De Niro, Sacks demystified neurological illnesses for the masses. He humanized patients suffering from the most misunderstood neurological disorders by showcasing the richness of their perspectives and challenged mainstream’s compassion by exposing the world’s treatment of them. Despite being good at illustrating others’ stories, he was reluctant to discuss his own past and how it drove his unique treatment methods. When Sacks discovered he had metastatic cancer and only months to live, it became crucial to finish recording his life journey. The documentary, OLIVER SACKS: HIS OWN LIFE, follows Sacks’ final days as he completes his memoir and reflects on his life’s work. The film is a beautiful profile of a man who turned his troubling past into a mission to dignify all human life. — R.R.

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

877.304.FILM (3456)
ON A MAGICAL NIGHT
(Chambre 212)
Directed by Christophe Honoré
FRANCE, LUXEMBOURG, BELGIUM • 2019 • 90 minutes

THURSDAY, MARCH 26
8:50 PM • Code ONAM26
FRIDAY, MARCH 27
2:10 PM • Code ONAM27

After 20 years of what he thought was a happy marriage, Richard finds out his wife, Maria, is having an affair. And although this is the first he has discovered of her infidelities... this is hardly her first affair. Needing time to reflect, Maria spends the night in a hotel across the street. There, to her bewilderment, she is visited by the ghosts of her (many) lovers past, including the 25-year-old version of Richard. Seeing the young and handsome Richard in his prime rekindles Maria's desire for him and leaves her wondering how they got to where they are now. Together, Richard and Maria examine their histories, relationships, and affairs, searching for the answer. ON A MAGICAL NIGHT is an enchanting and whimsical comedy that playfully blurs the lines between imagination and reality. Will this magical night be enough to save Richard's and Maria’s marriage? Or will the truths revealed tear them apart for good? (In French with subtitles) — G.S.

PRODUCER(S)
Lilian Eche
Christel Henon
Geneviève Lemal
Philippe Martin
David Thion

SCREENWRITING
Christophe Honoré

CINEMATOGRAPHY
Rémy Chevrin

EDITING
Chantal Hymans

PRINCIPAL CAST
Chiara Mastroianni
Benjamin Biolay
Vincent Lacoste

CONTACT
Strand Releasing

ON THE ROOF
(Na střeše)
Directed by Jiří Mádl
CZECHIA • 2019 • 97 minutes

THURSDAY, APRIL 2
2:00 PM • Code ONTH02
SATURDAY, APRIL 4
6:30 PM • Code ONTH04
SUNDAY, APRIL 5
11:35 AM • Code ONTH05

Retired professor, Mr. Rypar, is a 79-year-old of stark tradition. He resents the changing world around him—mainly Prague’s rise in immigration—and can’t comprehend the appeal of new technologies. One day Rypar encounters a young Vietnamese man, Song, who is in the throes of contemplating suicide. Unbeknownst to Rypar, Song is an illegal immigrant, who recently escaped forced servitude in a marijuana grow house. Rypar dissuades Song from jumping off the roof. Yet Rypar has little empathy when he learns Song is an “illegal.” Rypar does offer Song one night of refuge but demands he return to the Vietnamese district for assistance. When that doesn’t happen, Rypar reluctantly hires Song as a housekeeper. They quickly bond as Rypar finds an eager pupil and companion in Song. Now invested in keeping Song in Prague, Rypar hatches a farfetched plan to gain Song EU citizenship, forcing Rypar to embrace modern technologies. ON THE ROOF is a heartwarming, comedic film full of quirky mishaps, rash initial judgments, and gracious second chances. Watch two unlikely characters form an uncommon friendship by overcoming preconceived notions. (In Czech and Vietnamese with subtitles) — R.R.

PRODUCER(S)
Monika Kristlová

SCREENWRITING
Jiří Mádl

CINEMATOGRAPHY
Martin Žižan

EDITING
Jakub Vansa

PRINCIPAL CAST
Alois Švehlík
Duy Anh Tran
Vojtěch Dyk
Mária Bartalos
Adrian Jastraban
David Švehlík

CONTACT
Dawson Films s.r.o.

COMMUNITY PARTNER(S):
ONCE UPON A TIME IN VENEZUELA
Directed by Anabel Rodríguez Ríos
VENEZUELA • 2020 • 99 minutes

SUNDAY, MARCH 29
5:35 PM • Code ONCE29
MONDAY, MARCH 30
1:40 PM • Code ONCE30
TUESDAY, MARCH 31
11:40 AM • Code ONCE31

ONCE UPON A TIME IN VENEZUELA—not too long ago, actually—there was a small village named Congo Mirador floating atop the waters of Lake Maracaibo, Latin America’s largest oil field. In its homes perched on stilts lived fishermen, musicians, and families. Due to pollution, corruption, and neglect, the once vibrant and prosperous community has since deteriorated. Its residents fight to hold onto their way of life as sedimentation causes the village to sink and the developing swamp-lands bring disease. Knowing their future is at stake, two leaders arise as Congo prepares for parliamentary elections. On one end is Mrs. Tamara, Chavist party representative and local businesswoman known for getting votes by any means necessary. On the other is Natalie, a teacher who refuses to be ousted from her position despite vocally opposing the government. As political tension rises, Congo grows less inhabitable by the day, displacing an increasing number of families. Venezuelan director Anabel Rodríguez Ríos’ beautiful, yet haunting, observational documentary serves not only as a microcosm for her country’s present crises, but also as an empathetic portrait of a community on the verge of extinction. (In Spanish with subtitles) — D.O.

ONE LIFE
Directed by Josh Turnbow
USA, BANGLADESH • 2019 • 84 minutes

THURSDAY, APRIL 2
7:00 PM • Code ONEL02
FRIDAY, APRIL 3
2:15 PM • Code ONEL03
SATURDAY, APRIL 4
12:10 PM • Code ONEL04

Located in Bangladesh on its Myanmar (Bur- ma) border, sits the world’s largest refugee camp. Home to over 800,000 people, nearly 95% of Myanmar’s Rohingya population reside in the city-sized camp after their villages were attacked and destroyed by the Myanmar militia. Though the camp organizers do their best to provide the refugees with all their needs, supplying sufficient resources, specifically food, continues to be the gravest challenge. These camps are not equipped to indefinitely sustain a population of this magnitude. Unfortunately, these circumstances are not unique. Refugees across the world are dealing with similar concerns. ONE LIFE provides a 360-degree look into the international relief system by profiling displaced refugees, the organizers working to support them, and the broken system in which they are both found. What begins as an intimate analysis of one refugee settlement quickly broadens into a systemic examination of a global crisis: hunger. Ultimately, the film challenges its viewers by asking them, “What is our responsibility to others?” (In English and Rohingya with subtitles) — R.R.
OTHER MUSIC
Directed by Puloma Basu, Rob Hatch-Miller
USA • 2019 • 85 minutes

FRIDAY, MARCH 27
(CAPITOL THEATRE see p 26–27)
9:15 PM • Code OTHE27

SATURDAY, MARCH 28
11:25 AM • Code OTHE28

For more than 20 years, the independent record store, Other Music, was a staple in Manhattan’s East Village. While it was best known for selling records and CDs, Other Music was so much more than just a record store; it was a groundbreaking cultural hub where people gathered to discover new artists, hear live music, and even form bands and record labels. Famously, Other Music’s dedicated and passionate staff could find you the perfect record for your specific music taste. Despite its influence and popularity, in 2016 Other Music succumbed to the wave of new technology and was forced to close its doors. Though the rise of the internet and online streaming completely changed the music scene, Other Music’s spirit lives on through its many staff and patrons. Featuring some of the store’s most recognizable customers, including Vampire Weekend, Animal Collective, Regina Spektor, and the Yeah Yeah Yeahs, OTHER MUSIC is a documentary that celebrates New York’s most important record store, exploring its rise, fall, and lasting impact. — G.S.

SPONSOR(S):

Dalad Group

40 years of
time traveler records
1980–2020

OUR TIME MACHINE
Directed by Yang Sun, S. Leo Chiang
USA, CHINA • 2019 • 81 minutes

FRIDAY, MARCH 27
2:05 PM • Code OURT27

SATURDAY, MARCH 28
6:30 PM • Code OURT28

SUNDAY, MARCH 29
3:40 PM • Code OURT29

Shanghai-based artist Maleonn contemplates the past through his whimsical photo tableaux and performance art. His father, Ma Ke, is a now-retired prolific Peking Opera director losing his memory to Alzheimer’s. Holding on to the dream of collaborating with his father, Maleonn creates the hybrid stage performance, Papa’s Time Machine, a tale of father and son on a quest to retrieve the past before it disappears forever. The show grows more elaborate and costly as life-sized puppets, an airplane, and digital projections are added, pushing production time from six months to multiple years. As time goes by, so does Ma Ke’s memory. Reflecting on the Cultural Revolution’s persecution of artists one moment, he has trouble recalling his son’s script the next. Father and son are faced with their own mortality as it becomes clear there is no way to truly regain the past once it is lost. OUR TIME MACHINE captures both the strength and limits of art against the passage of time. (In English and Chinese with subtitles) — D.O.

COMMUNITY PARTNER(S):

alzheimer’s association

NEAR WEST THEATRE
OUT STEALING HORSES
Directed by Hans Petter Moland
NORWAY • 2019 • 122 minutes

After losing his wife in a tragic accident, Trond (Stellan Skarsgård) desires to live out his remaining years in the Norwegian woods, far away from everyone. But as Trond prepares for a solitary winter in his new home, he comes across a neighbor... a man he knows from his past. Their brief conversation takes Trond right back to the summer of 1948, the year he turned 15. That summer, Trond spent months living with his father in a cabin in the woods. He fondly recalls cutting timber, exploring nature, and, as the title of this film suggests, stealing horses for joy rides from nearby farms. But not everything that happened that fateful summer makes for idyllic memories. As Trond’s story unfolds piece by piece, he relives the unspeakable sorrows and tragedies along with the joys and freedoms that came with the summer of ’48. Based on the award-winning novel by Per Petterson of the same name, OUT STEALING HORSES is a heartbreaking, breathtaking, and beautiful coming-of-age film. (In Norwegian and Swedish with subtitles) — G.S.

PAPICHA
Directed by Mounia Meddour
FRANCE, ALGERIA, BELGIUM, QATAR • 2019 • 105 minutes

University student, Nedjma—affectionately known as PAPICHA—is a high-spirited, budding fashion designer despite rising threats to women’s autonomy amid the Algerian Civil War. While Nedjma continues her studies, armed fundamentalists shoot dissenters in the street and bomb cultural institutions. Posters demanding women cover themselves in hijabs and abayas hang all over campus. But Nedjma and her friends sneak out to secretly sell her designs in nightclub bathrooms. After her sister, a journalist, is the victim of a targeted attack, Nedjma resolves to combat growing intolerance with a fashion show featuring her new collection. Undeterred by direct intimidation from terrorist groups, Nedjma plans to use her friends as models and have her boyfriend build the catwalk. The campus is invaded by oppressive forces as they enter classrooms and dorm rooms to assert their order, but Nedjma continues to sew. Faced with brutality and chaos, PAPICHA’s hunger for self-expression and love for her country is boundless in this unapologetic debut feature. (In Arabic and French with subtitles) — D.O.

COMMUNITY PARTNER(S):
The occupants of the naturist campsite owned by Patrick’s father sure have a lot to hide, considering they live in the buff. TV director Tim Mielants (Peaky Blinders) makes his feature debut with the Belgian tragicomedy, PATRICK. Although Patrick serves as the naturists’ handyman, he spends his spare time designing and building handcrafted furniture. Equipped with little ambition, Patrick’s meticulously organized workshop is his world. When one of his prized hammers goes missing, that world comes crashing down. Even after Patrick’s father dies, leaving him to run the campsite, it is the absent hammer that sends him spiraling, shirking his new leadership role to play detective and interrogate his neighbors. As the surprisingly middling inhabitants of Patrick’s camp grow restless, the community begins to reveal its true self—under the skin, that is. Mielants captures near-constant nudity with nonchalance, leaning instead into Patrick’s existential discomfort by jumping between comedy and tragedy without skipping a beat. An eccentric story about emotional vulnerability and self-acceptance, PATRICK is a man on a quest to fill the hammer-shaped hole in his heart (and on his wall). (In English, Dutch, and French with subtitles) — D.O.

THE PERFECT CANDIDATE
Directed by Haifaa Al-Mansour
SAUDI ARABIA, GERMANY • 2019 • 101 minutes

The most recent film from Haifaa Al-Mansour, the vanguard female filmmaker roaring out of Saudi Arabia, delivers her latest politically charged, social realist drama. THE PERFECT CANDIDATE is a steely look at the life of Maryam, a young Saudi doctor who continuously finds her professional ambitions undercut by the country’s male-dominated bureaucracies. When unceremoniously denied a travel visa at the airport, she sets out on a futile hunt to find a male guardian to grant her permission to fly. In an act of sheer fate, this chase leads her to falsely sign up for a local municipal council election. What started as a ploy for a signature quickly turns into a burgeoning passion as Maryam sees an opportunity to enact real change. Timely and fervently political, the film depicts the harrowing, frustrating reality of life as a woman in contemporary Saudi Arabia. With the culture slowly evolving, Maryam stands in for a generation of women for whom change is simply not coming fast enough. (In English and Arabic with subtitles) — R.J.T.
THE PERSONAL HISTORY OF DAVID COPPERFIELD
Directed by Armando Iannucci
UNITED KINGDOM • 2019 • 119 minutes

THE PERSONAL HISTORY OF DAVID COPPERFIELD re-imagines Charles Dickens’ classic ode to grit and perseverance through the comedic lens of its award-winning filmmakers—giving the Dickensian tale new life for a cosmopolitan age with a diverse ensemble cast of stage and screen actors from across the world. Emmy® winners and Oscar® nominees Armando Iannucci (“In the Loop,” “The Death of Stalin,” HBO’S Veep) and Simon Blackwell (“In the Loop,” HBO’S Succession) lend their wry, yet heart-filled storytelling style to revisiting Dickens’ iconic hero on his quirky journey from impoverished orphan to burgeoning writer in Victorian England.

PERSONHOOD
Directed by Jo Ardinger
USA • 2019 • 80 minutes

“Personhood,” according to the United States Constitution, legally guarantees the fundamental rights of life, liberty, and property. While the term has long been understood to be established at birth, a growing contingent of the pro-life movement is advocating for fetuses to be granted those rights as well. And the consequences for pregnant women—especially low-income women and women of color—are overwhelmingly disconcerting in the face of mass incarceration in America. Jo Ardinger’s documentary PERSONHOOD follows the story of Tammy Loertscher, a Wisconsin resident who was forcibly detained while pregnant after she revealed her history of depression and drug use to her doctor. Unfortunately, Loertscher’s experience is not unique. Supported by the National Advocates for Pregnant Women and the United Nations, Loertscher is now working to ensure the rights of other pregnant women aren’t compromised in favor of the fetuses. Ardinger’s enlightening documentary makes a compelling case for safeguarding the personhood of pregnant women. — E.B.

COMMUNITY PARTNER(S):
Planned Parenthood of Greater Ohio

SEARCHLIGHT PICTURES

877.304.FILM (3456)
Here’s a fun fact: Did you know that “emoji” is a Japanese word that means “picture character?” This definition might give you a hint as to what the film is about 😂. That’s right... emojis 😊. Over the past two decades, emojis have slowly integrated themselves into our everyday communication 😊😊😊 and have even become a form of modern language on their own 😊😊😊. While emojis are widely used to express mood 😊😊😊 or tone 😊😊😊 in conversation 😊😊😊 or whatever food we might be craving 😁😊😊😊 😁😊😊😊 😁😊😊😊 😁😊😊😊, most of us probably haven’t given much thought to their origin or why there are pictures for some words and not others 😁😊😊😊 😁😊😊😊 😁😊😊😊 😁😊😊😊. As it turns out, the process for submitting a new emoji is highly competitive 😁😊😊😊 and involves plenty of reasoning 😁😊😊😊, meaning 😁😊😊😊, and persuasion 😁😊😊😊. PICTURE CHARACTER follows a few of these proposals from start to finish, including one for the hijab 🧕, one for a woman’s period 😊😊😊, and even one for mate 🍵, a drink frequently consumed in Argentina. Covering an array of topics such as linguistics 🧁, sociology 🧁, international relations 🧁, and psychology 🧁, PICTURE CHARACTER is fascinating documentary proof that emojis have a lot more depth than you might think 😁😊😊😊. — G.S.

COMMUNITY PARTNER(S):

CLEVELANDFILM.ORG
PLAYING WITH FIRE—JEANNETTE SORRELL AND THE MYSTERIES OF CONDUCTING
Directed by Allan Miller
USA • 2019 • 70 minutes

THURSDAY, MARCH 26
7:25 PM • Code PLAY26
FRIDAY, MARCH 27
12:00 NOON • Code PLAY27

By the age of 17, Jeannette Sorrell knew she wanted to direct a chamber orchestra. Even as a child, her determination led her to practice the piano on a hand-drawn keyboard. So she was not discouraged when she was rejected from a prestigious orchestral program and told she needed to find another career due to her gender. In fact, she dug in her heels. As a result, Sorrell was one of the youngest students accepted to conductor programs at the Aspen and Tanglewood music festivals. Today she is the Artistic Director of Apollo’s Fire, a chamber orchestra as unique as Sorrell. The group is composed of baroque specialists—musicians with expertise in playing period instruments. The documentary, PLAYING WITH FIRE—JEANNETTE SORRELL AND THE MYSTERIES OF CONDUCTING, gives an insider look behind the curtain. Attend rehearsals, enjoy interviews with the orchestra’s musicians, and get a firsthand appreciation of how Sorrell prepares her masterpieces. Enter a world of classical music not often seen, while being captivated by beautiful symphonies from the baroque period. — R.R.

PUBLIC TRUST
Directed by David Garrett Byars
USA • 2020 • 96 minutes

TUESDAY, MARCH 31
7:10 PM • Code PUBT31
WEDNESDAY, APRIL 1
2:00 PM • Code PUBT01

One of the most urgent documentaries you are likely to see this year, PUBLIC TRUST uncovers a national epidemic hiding in plain sight. Alongside investigative journalist, Hal Herring, the film is an exposé on the conglomerates that are plundering America’s public lands for economic gain, causing irrevocable environmental damage in their warpath. An exhaustive and thorough examination, the film focuses on the downsizing of Bears Ears in Utah, the eminent destruction of the Boundary Waters in Minnesota, and the literal sale of the Arctic National Wildlife Refuge, tracing the long covert history of land wars in the U.S. Deploying illuminative interviews with land historians, tribe leaders, and government whistleblowers, the film asserts a highly persuasive argument that is impossible to ignore and vital to hear. Executive produced by Robert Redford, this is an epic big-screen experience, offering a soaring look at majestic landscapes and awe-inspiring natural vistas that are quickly fading. This informative piece of nonfiction filmmaking is a serious call-to-action and boldly calls out the capitalist greed destroying some of the nation’s most astounding and precious natural resources. — R.J.T.
If only Tupac and Notorious B.I.G. were alive to witness the opening of PUNKS, as a posse of WeHo (West Hollywood) drama-queens rate the homoerotic appeal of prominent rappers and R&B singers, in the first romantic comedy feature film to capture the vibe of black gay subculture. Marcus, a busy twenty-something fashion photographer, has a close and supportive circle of pals, but romance-wise he’s so fearful (of STDs and heartache) that he compulsively undergoes repeat tests at the local HIV clinic after even the slightest sexual contact. Marcus isn’t attracted to any of the sexy models he photographs as much as he is to his new neighbor of Trinidadian descent, Darby Cannon. Trouble is, while Darby has no problem with Marcus’ sexual preference, he seems to be doing just fine with his pretty girlfriend. For solace Marcus and his friends share stories of love and heartache with the divas at their local drag bar, Miss Smokies. Still, Marcus can’t stop thinking about Darby, wondering if the hunky guy-next-door is really as straight as he seems.... PUNKS throbs with classic funk, disco, and R&B beats—many written by the filmmaker himself—and pays homage to Sister Sledge, Janet Jackson, and the supreme diva Diana Ross. You may never view “Mahogany” the same way again.

In the last 30 years, Toronto housing prices have increased by 425%, while the average family income has increased by 133%. This phenomenon, which isn’t exclusive to Canada, is representative of a global housing crisis that’s making it harder for the working class to afford city living. Leilani Farha, the United Nations Special Rapporteur on the Right to Housing, travels the world investigating housing issues and documenting sector changes. She believes affordable, safe housing is a fundamental human right, and she is committed to exposing systematic impediments. Farha uncovers the commodification of housing by private equity firms more concerned with growing clients’ wealth than developing working communities. Entering the properties purchased by these conglomerates, we meet their neglected tenants being forcefully evicted and see renovated homes take their place, resulting in transformed neighborhoods and dismantled communities. The documentary, PUSH, will challenge your definition of a community. Is it an area of land composed of buildings or the people who reside within the space? Is it something we should protect or willingly sacrifice to unbridled capitalism? (In English, Spanish, Italian, German, Korean, and French with subtitles) — R.R.
RED PENGUINS
Directed by Gabe Polsky
USA, RUSSIA • 2019 • 80 minutes

RED PENGUINS is not your average sports documentary. Then again, the circumstances under which the Red Army hockey team played after the fall of the Soviet Union aren’t so average either. Hockey fan or not, this insane tale has a bit of everything: the Russian mafia, kooky mascots, hushed deals with Disney, assassinations—even strippers and live bears on ice. When the Russian owners of what used to be the world’s greatest hockey team approach the Pittsburgh Penguins about a jointly owned “Russian Penguins” team, American investors jump on the opportunity to inject a bit of sweet, sweet capitalism into the country’s veins. With the help of Steve Warshaw, eccentric American marketing ace, once empty ice rinks are packed as NHL showmanship and corporate sponsorships are taken to the extreme. Audiences love the stream of free beer and surprise giveaways, but greater powers aim to dissolve what began as an experiment in U.S.-Russian entrepreneurial collaboration. Featuring candid interviews with the larger-than-life characters involved—including one of INTERPOL’s most wanted criminals—RED PENGUINS is a simultaneously chilling and absurdly comic dive into the dangerous collision of unchecked oligarchs and bold opportunism. (In English and Russian with subtitles) — D.O.

PRODUCER(S)
Gabe Polsky
SCREENWRITING
Gabe Polsky
CINEMATOGRAPHY
Aleksey Elagin
EDITING
Christina Stiles
CONTACT
Gabriel Polsky Productions

SATURDAY, MARCH 28
5:10 PM • Code REDP28

RELATIVITY
(Mein Ende. Dein Anfang.)
Directed by Mariko Minoguchi
GERMANY • 2019 • 111 minutes

From the moment Nora and Aron first met, it felt like destiny—as if every part of the universe had conspired to bring them together on one rainy afternoon in a subway station. For Aron, who’s dissertation is focused on physics and relativity, his relationship with Nora would become a prime example of his theories on dreams, déjà vu, and the concept of experiencing your future before it occurs. But the world is about to change. After a sudden tragedy leaves Aron to die in Nora’s arms, Nora begins to question everything. If their meeting was fate, then what does that mean for their ending? While events unfold, RELATIVITY’s timeline mirrors Aron’s theories as the plot flips the past and the present, revealing the details of a love story that cannot be contained by linear time. Does everything truly happen for a reason? Buckle up for RELATIVITY’s time-bending drama and you may find out. (In German with subtitles) — G.S.

PRODUCER(S)
Trini Götze
David Armats Lechner
SCREENWRITING
Mariko Minoguchi
CINEMATOGRAPHY
Julian Krubasik
EDITING
Andreas Menn
PRINCIPAL CAST
Saskia Rosendahl
Edin Hasanovic
Julius Feldmeier
CONTACT
Global Screen

WEDNESDAY, APRIL 1
9:20 AM • Code RELA01
FRIDAY, APRIL 3
4:05 PM • Code RELA03
SATURDAY, APRIL 4
8:40 PM • Code RELA04
THE REMIX: HIP HOP X FASHION
Directed by Lisa Cortés, Farah X
USA • 2019 • 67 minutes

FRIDAY, APRIL 3
6:30 PM • Code REMX03
SATURDAY, APRIL 4
12:30 PM • Code REMX04
SUNDAY, APRIL 5
4:45 PM • Code REMX05

Hip-hop and fashion have always had a symbiotic relationship. Bold streetwear styles made famous by rap and R&B idols have defined the fashion industry for decades and continue to shape major trends today. But who were the pioneers who led to this explosion in the 80s and 90s, setting up what would become a worldwide phenomenon? THE REMIX: HIP HOP X FASHION shines a light in particular on the black women who made fashion what it is today. Working in fields often controlled by men, Misa Hylton and April Walker dominated as behind-the-scenes culture influencers. As a stylist, Hylton is responsible for the iconic looks of stars including Lil’ Kim and Mary J. Blige, while Walker’s menswear line, Walker Wear, dressed the likes of Jay-Z, Tupac, and Biggie. Other artists of color working to deconstruct and reclaim luxury brands for an urban audience—such as Dapper Dan and Kerby Jean-Raymond—are woven into the narrative. But at the core of this vibrant documentary is a celebration of women’s creative visions, as well as a larger story of forgotten histories, appropriation, and—after being forced out of the spotlight—proper recognition for their global impact. — D.O.

PRODUCER(S)
Lisa Cortés

CINEMATOGRAPHY
Alice Brooks
Nausheen Dadabhoy
Jendra Jarnagin

EDITING
R.A. Fedde
Sarah Laties
Farah X

CONTACT
Cortés Films

COMMUNITY PARTNER(S):

REPSEN'T
Directed by Hillary Bachelder
USA • 2020 • 94 minutes

FRIDAY, MARCH 27
6:30 PM • Code REPR27
SATURDAY, MARCH 28
9:10 AM • Code REPR28
SUNDAY, MARCH 29
1:05 PM • Code REPR29

Since the birth of our country, American women have fought for equality and representation. While women have made incredible strides, we still have a long way to go... especially when it comes to gender parity in politics. When compared with other parliamentary nations, the United States currently ranks 104th in gender equality in our political representation. But things are starting to change. In 2016 the election of Donald Trump created an enormous backlash that inspired women throughout the country to get involved in politics and to get their names on ballots. REPRESENT follows three of these first-time female candidates as they run for election across the midwest: Myya Jones, a 22-year-old recent graduate running for mayor of Detroit; Julie Cho, a first generation Korean-American running for a state representative seat in Illinois; and Bryn Bird, a farmer in rural Ohio running for township trustee. While each of these women has different political platforms, their fight against the establishment is one in the same. An intimate documentary that follows Myya, Julie, and Bryn through their triumphs and failures, REPRESENT is a heartfelt story of democracy in action. — G.S.

SPONSOR(S):

CONTACT
Kartemquin Films

COMMUNITY PARTNER(S):

CLEVELANDFILM.ORG
Ever dreamed of jamming with your rock star idols? At Rock ‘n’ Roll Fantasy Camp, you can do just that. Created in 1996 by music producer, David Fishof, Rock ‘n’ Roll Fantasy Camp offers rock fans and musicians of all ages a chance to jam, record, and perform with some of the biggest names in the industry. Past Rock Camp “counselors” have included Roger Daltrey, Alice Cooper, Gene Simmons, Nancy Wilson, Slash, and many other rock legends. ROCK ‘N’ ROLL FANTASY CAMP gives viewers an inside look at the magic that happens within the camp from the perspectives of both the professional rockers and the attendees. From accountants, to teachers, to train conductors, musicians from all walks of life unleash their inner rocker at Rock Camp. Thanks to the Rock ‘n’ Roll Fantasy Camp, rock fans across the country have some of the best “this one time at band camp” stories you’ve ever heard. Exciting and inspiring, ROCK ‘N’ ROLL FANTASY CAMP is a documentary that rocks in every sense of the word. — G.S.

ROCKS
Directed by Sarah Gavron
UNITED KINGDOM • 2019 • 93 minutes

After her feminist period drama “Suffragette,” Sarah Gavron returns with a lively, contemporary portrait of young women from multi-ethnic backgrounds growing up in East London. The story centers around Shola—affectionately known as “Rocks”—a Nigerian-British teen who lives with her single mother and seven-year-old brother, Emmanuel, in council housing. A budding makeup artist, she enjoys practicing on and goofing off with her dynamic group of supportive friends. Rocks comes home from school one day to find her mother has run off, leaving nothing but a scribbled apology and an envelope of cash. Unsure if their mother will return, she must take on the responsibility of caring for Emmanuel. As the two run from social services, terrified of being split up, Rocks grows increasingly impulsive and distant from her friends. Will she accept the help she needs or continue to push others away? Collaborating with the actresses and other young people in London, Gavron and her primarily female crew incorporated real experiences into ROCKS, taking a stripped-down, realist approach to this somber, yet energetic, tale of being forced to grow up. — D.O.
**SAUDI RUNAWAY**
Directed by Susanne Regina Meures
SWITZERLAND • 2020 • 88 minutes

**THURSDAY, APRIL 2**
5:15 PM • Code RUNA02

**FRIDAY, APRIL 3**
8:35 PM • Code RUNA03

In the city of Jeddah, 26-year-old Muna feels stifled by the strict laws and customs controlling the women of her country—customs that force her to live a life regulated by her father, whose authority will soon be transferred to her future husband. With her fiancé promising to uphold the same traditions, the fear of her impending arranged marriage drives Muna to plan an escape. **SAUDI RUNAWAY** captures a heralding journey of a woman’s defiant rebuke, taking a look behind the burqa with rare and raw glimpses into the restrictive societal and domestic life of Saudi Arabian women. Primarily shot on a cell phone, watch nail-biting scenes as Muna risks her life to film personal reflections and catalog her escape attempt. Close calls will keep you on the edge of your seat, questioning if the risk is worth the reward. However, Muna’s account reminds us there are times when the sacrifice of one is necessary to reveal the harsh treatment of many. *(In Arabic with subtitles)* — R.R.

**THE SCIENCE OF FICTIONS**
(Hiruk-Pikuk Si-Alkisah)
Directed by Yosep Anggi Noen
INDONESIA, MALAYSIA, FRANCE • 2019 • 106 minutes

**THURSDAY, MARCH 26**
9:30 PM • Code SCIE26

**FRIDAY, MARCH 27**
3:45 PM • Code SCIE27

In 1960s Indonesia, Siman, a local farmer, stumbles upon a foreign film crew shooting a fake moon landing. When he is caught, Siman’s captors cut off his tongue in order to bury the truth. Fifty years later, the trauma of that night keeps him tethered to the past. Siman moves through his daily life in slow motion, fighting gravity as if an astronaut on the moon. He attempts to bare his secret to the local community, dancing in a space suit and living in a homemade spaceship-like structure in the middle of the woods. His antics may attract curious eyes, but will anyone believe Siman’s unspeakable truth? A global fable for the era of fake news, **THE SCIENCE OF FICTIONS** is steeped in the memory of Indonesia’s Sukarno era and a dreamlike reminder that authority’s ability to shape historical—and even personal—narratives did not come with the advent of the internet. *(In Indonesian and Javanese with subtitles)* — D.O.
SEARCHING FOR MR. RUGOFF
Directed by Ira Deutchman
USA • 2019 • 94 minutes

SEARCHING FOR MR. RUGOFF uncovers the heretofore untold legacy of one of the titans of arthouse cinema, the legendary Mr. Don Rugoff. Through his innovative New York-based company, Cinema 5, Rugoff was a vanguard when it came to the distribution and exhibition of arthouse and foreign film titles during the 60s and 70s. Having been instrumental in introducing American audiences to iconoclastic auteurs such as Lina Wertmüller, Costa-Gavras, and Robert Downey, Rugoff was a major cinema influencer whose unorthodox promotional techniques and luxury screening venues made him a tastemaker of the likes that had previously never before been seen. He reminded audiences that film-going was an event and reinvigorated an entire generation's appreciation toward arthouse film. In studying this prickly and controversial figure, the film collects in-depth interviews with former employees, close friends, and cinema historians, who offer first-hand accounts of the revolutionary man behind the brand. A must-see documentary for any film lover, this portrait asserts Rugoff’s rightful place among the pantheon of all-time great cinema pioneers. — R.J.T.

SELL BY
Directed by Mike Doyle
USA • 2019 • 94 minutes

This romantic comedy for the Instagram-era zigzags among the various romantic dalliances of a group of friends living and hustling in New York City. The film focuses on gay couple Adam and Marklin. One is a frustrated painter working for a celebrity artist (a riotous cameo by Patricia Clarkson), while the other is a wildly successful fashion influencer. Their income disparity is just the tip of the iceberg when it comes to their tricky relationship woes. There’s also Cammy, who’s dating a man who is secretly homeless, Haley, who may very well be dating her own student, and Eliza, who’s getting a surprise divorce after 15 years of marriage. SELL BY is a debut feature armed with an incisive gem of a screenplay that shines a light on the intricacies of dating in the 21st century and signals the arrival of an exciting new voice to the genre. Often slyly funny, this under-the-radar dazzler is a smart and refreshing comic romp. — R.J.T.
LIKE CRAFT BEER, CRAFT CONDIMENTS, AND OTHER CRAFT FOODS, THE CRAFT CHOCOLATE MOVEMENT IS ON THE RISE... AND FOR GOOD REASON. THE MODERN CONSUMER DOESN’T JUST WANT QUALITY PRODUCTS, THEY WANT TO KNOW WHERE THEIR PRODUCTS ARE COMING FROM AND WHAT IMPACT THESE PRODUCTS HAVE ON THE ENVIRONMENT AND THE GREATER GOOD. LUCKILY, SMART CONSUMERS CAN REST EASY WHEN IT COMES TO SUSTAINABLY SOURCED ARTISANAL CHOCOLATE. UNLIKE OTHER PLANTATION CROPS SUCH AS PALM AND SOY, CACAO PLANTS ACTUALLY CONTRIBUTE TO THE HEALTH OF THE RAINFOREST AND HELP LOCAL COMMUNITIES THRIVE. A SAVORY TREAT THAT HELPS PEOPLE AND THE PLANET? IT’S THE ULTIMATE WIN-WIN. SETTING THE BAR: A CRAFT CHOCOLATE ORIGIN STORY follows a group of craft chocolate artisans through the Peruvian Amazon on their quest to find the perfect beans and create meaningful relationships with the people who grow them. A mouth-wateringly informative documentary that takes viewers on an in-depth chocolate journey from bean to bar, SETTING THE BAR: A CRAFT CHOCOLATE ORIGIN STORY is the perfect film for chocolate lovers, adventurers, and environmentalists alike. (In English and Spanish with subtitles) — G.S.

COMMUNITY PARTNER(S):

Gardening in the District
Nonprofit

PRODUCER(S)
Amy Burns

CINEMATOGRAPHY
Tim Shephard

EDITING
Clementina Mantellini

CONTACT
Taskovski Films LTD

THE SHIP
(La Nave)
Directed by Batan Silva
MEXICO • 2019 • 94 minutes

THURSDAY, MARCH 26
4:25 PM • Code SHIP26

FRIDAY, MARCH 27
6:15 PM • Code SHIP27

SATURDAY, MARCH 28
2:30 PM • Code SHIP28

Despite being the host of an upbeat radio program for kids, Miguel is in a rut. Self-centered and depressed, Miguel is only focused on his own dissatisfaction with life, rather than on the lives of those around him. On the verge of losing his radio show because of recent erratic behavior, Miguel begins to spiral. But everything changes one fateful afternoon when he accepts a call on-air from a little boy with a big imagination. Mistaking the radio program’s title, The Ship, for a real ship, Gerardo, a cancer patient in a children’s hospital, implores Miguel, the “captain,” to take him on an adventure at sea. Inspired by Gerardo’s hope and innocence, Miguel sets out on a journey to make the little boy’s last wishes come true. Based on real life events, THE SHIP is a beautiful story of friendship, dedication, and redemption. (In Spanish with subtitles) — G.S.

COMMUNITY PARTNER(S):

Kebab Entertainment

PRODUCER(S)
Pablo Cruz-Guerrero
Alejandra Cardenas

SCREENWRITING
Pablo Cruz-Guerrero

CINEMATOGRAPHY
Guillermo Granillo

EDITING
Eugenio Richer
Mariana Rodriguez

PRINCIPAL CAST
Pablo Cruz-Guerrero
Maya Zapata
Hector Jimenez
Rodrigo Murray
Andres Almeida
Santiago Beltran
Lucia Uribe Bracho
Paloma Arredondo

CONTACT
Kebab Entertainment
After deciding to pursue a career as a writer, Sibyl, who currently works as a psychologist, begins the emotional process of “breaking up” with her patients. But just as she’s letting go of all her old patients, one new patient sparks her interest. Margot, a young beautiful actress, is having an affair with Igor, the male lead in her current film; and their affair is as messy as it gets. Not only is Igor married to the film’s director, but also Margot is pregnant with his child. Distraught over what to do, Margot comes to Sibyl desperate for help, revealing the most intimate parts of her life in great detail. Sibyl, captivated by Margot’s story, begins to record their sessions to use as inspiration in her novel... unbeknownst to her vulnerable patient. As their sessions continue, professional boundaries deteriorate, and Sibyl’s and Margot’s lives become disturbingly intertwined in a way that harms them both. A psychological drama exploring identity, heartbreak, and fixation, SIBYL follows a troubled psychologist as her creative interest slips into wild obsession. (In English, French, and Italian with subtitles) — G.S.

The United States is home to a startling statistic: the country currently has a higher percentage of its population in prison than any other society in the history of western civilization. Yet, mass incarceration does little to address the underlying disparities and realities that drive crime in underserved communities. This was the case in Tacoma, Washington, in the 1980s and 1990s. Los Angeles gangs moved into the poor neighborhoods and easily recruited disenfranchised youth. FBI drug task forces created to end gang violence led a crackdown that imprisoned a community of teens. Due to biased Washington laws, many remain incarcerated almost 40 years later despite clear evidence of rehabilitation. Still, they organize inmate-led education programs and contemplate ways to improve their communities. SINCE I BEEN DOWN is a documentary that challenges our definition of justice by focusing on a group of inmates determined to create paths to education and healing from within their prison walls. — R.R.
Cindy Casey-Holman was working as a registered nurse when she began to experience uncontrollable itching and discomfort all over her body. Then one day, as if out of a science fiction horror story, she discovered a multitude of stringy fibers coming out of her skin. To her dismay, doctors could find no physical cause for her condition and suggested it was purely psychological. But after doing some research, Cindy learned she was not the only one experiencing these symptoms, which had a name: Morgellons disease. As more and more afflicted patients continued to come forward, the majority of the medical community disregarded their complaints, prescribing antipsychotics and dismissing any potentially physical causes. As a nurse, Cindy decided it was her duty to shine a light on this mysterious condition so patients would be taken seriously. A deep dive into the highly interesting and widely contested Morgellons disease, SKIN DEEP: THE BATTLE OVER MORGELLONS is a fascinating documentary that is sure to make your skin crawl. Is Morgellons delusions of parasitosis or the symptoms of severe hypochondriacs? Or is there another explanation under the surface? — G.S.

Meet Boniface “Softie” Mwangi, one of Kenya’s most vital photojournalists. He has boldly spent years documenting and exposing injustice and systemic corruption as a leading political activist. SOFTIE begins with a breakdown of the history of the colonialist British occupation in Kenya, which broke up the nation into distinct tribes, often pitting them against one another. Today, nearly 60 years after their independence, these roots of warring tribalism run rampant throughout the country, frequently resulting in violent oppression and overwhelming national corruption. Softie decides to take matters into his own hands and declares his run for a seat in the parliament. This unwavering and urgent documentary follows Softie, fueled by idealism, as he attempts to run a clean campaign and finally spark the possibility of positive change that has long eluded this country. When his wife and young children become the target of serious death threats attempting to derail his candidacy, he must decide what ultimately matters to him the most. SOFTIE is a raw, harrowing look at modern-day Kenya that demands undivided attention. (In English, Kiswahili, and Kikuyu with subtitles) — R.J.T.
SOME KIND OF HEAVEN
Directed by Lance Oppenheim
USA • 2020 • 83 minutes

MONDAY, MARCH 30
2:20 PM • Code HEAV30
TUESDAY, MARCH 31
6:20 PM • Code HEAV31

The Villages, Florida is the largest retirement community in America, home to 130,000 residents. Retirees flock to the property’s palm tree-lined streets, picturesque lawns, and sparkling pools in search of a fun, care-free retirement. The residence is a bustling, self-contained “city” with grocery stores, beauty salons, bars, and restaurants that create an insular world of parties and activities. Still, this fantasyland can’t shield residents from the nuances of day-to-day life. SOME KIND OF HEAVEN follows four residents as they navigate life in The Villages. Recently widowed, Barbara grapples with dating again. Married couple, Reggie and Anne, find their 47-year marriage increasingly strained. Lady’s man, Dennis, is on the prowl to improve his station in life. Each resident was attracted to The Villages’ advertised lifestyle. Despite the picture-perfect experience promoted, their lives remain imperfect and challenging. But they try to live their later days to the fullest. World Premiering at Sundance 2020, the documentary pulls back the curtain on a perceived paradise and shows us that, despite retirement, life doesn’t slow down. — R.R.

SPONSOR(S):
COMMUNITY PARTNER(S):

SOMEONE, SOMEWHERE
(Deux moi)
Directed by Cédric Klapisch
FRANCE • 2019 • 110 minutes

THURSDAY, MARCH 26
11:35 AM • Code SOME26
SATURDAY, MARCH 28
7:00 PM • Code SOME28
SUNDAY, MARCH 29
11:00 AM • Code SOME29

What does a love story look like when the two romantic leads don’t meet until the very end? SOMEONE, SOMEWHERE takes this premise and gently peers into the everyday lives of two thirty-something Parisian neighbors who would be perfect for one another—if they ever actually met. Strangers living next door, Rémy and Mélanie find themselves quietly struggling with shades of depression, loneliness, and an all-too-recognizable compulsion toward being online. They both end up seeking therapy, and their individual journeys toward clarity begin mirroring one another with an elegant cinematic symmetry. This narrative teases the audience, dangling their would-be storybook romance just out of reach. The film’s structural gambit unfurls beautifully, offering a delicate arrangement of sensitively realized scenes that speak to the aching alienation of modern urban life. Its themes of healing and personal growth are set on a slow burn, giving real care and attention to the plight of its two young lovers, who feel so real you might just meet them on the street. (In French with subtitles) — R.J.T.

SPONSOR(S):
A SON
Directed by Mehdi M. Barsaoui
FRANCE, TUNISIA, LEBANON, QATAR • 2019 • 96 minutes

TUESDAY, MARCH 31
4:25 PM • Code SONX31

WEDNESDAY, APRIL 1
9:15 PM • Code SONX01

In late summer of 2011, just after the Tunisian revolution, Fares and Meriem Ben Youssef enjoy the last days of their summer holiday with their 11-year-old son, Aziz. The Ben Youssef’s pride themselves on being a modern, independent family—they work successful jobs, joke about religion and politics, and blast pop music in their SUV. While driving home from the south, the family is abruptly caught in an ambush by an armed group. In the chaos, Aziz is hit with a stray bullet and must be rushed to the nearest hospital. Alive but in critical condition, he is in desperate need of a liver transplant. When the Ben Youssefs are tested as potential donors, neither parent is a proper match. And a past transgression is uncovered, creating unexpected ripples in their fate. At the mercy of the donor waiting list, Tunisian law, and increasing strain on their relationship, Fares and Meriem pursue separate, last-ditch plans—legal or otherwise—to save Aziz. A superbly acted drama, A SON pushes one family to the brink of collapse, reminding us that family—and devotion to it—is not determined by blood. (In Arabic and French with subtitles) — D.O.

SON-MOTHER
(Pesar-Madar)
Directed by Mahnaz Mohammadi
IRAN, CZECHIA • 2019 • 102 minutes

SUNDAY, MARCH 29
7:50 PM • Code SONM29

MONDAY, MARCH 30
11:35 AM • Code SONM30

After the loss of her husband, Leila has toiled tirelessly to support her infant daughter and 12-year-old son, Amir. While the factory where she works goes under, Leila is running out of options to avoid falling into poverty. When her daughter becomes ill, Leila becomes increasingly desperate. Meanwhile, Kazem, the factory bus driver, has fallen in love with Leila and asks for her hand in marriage. Although accepting Kazem’s proposal would provide Leila with financial stability, it comes with a huge catch: because Kazem has a daughter the same age as Leila’s son, Amir, religious tradition requires Leila to send Amir away. Having a boy and a girl who are not related by blood living under the same roof is a cultural taboo in Iran, and neighbors have already started to whisper. Although the last thing Amir wants is to be separated from his mother, the young boy strives to do his part to give her a better life. A deeply sorrowful and beautifully moving film, SON-MOTHER follows Leila’s difficult journey as she is forced to make an impossible choice. (In Farsi with subtitles) — G.S.
SORRY WE MISSED YOU
Directed by Ken Loach
UNITED KINGDOM, FRANCE, BELGIUM • 2019 • 100 minutes

SATURDAY, MARCH 28
7:05 PM • Code SORR28
SUNDAY, MARCH 29
1:25 PM • Code SORR29

In this searing British drama, a tightly knit working-class family in Newcastle is ripped apart at the seams as they desperately struggle to make ends meet following the 2008 financial crisis. Drowning in debt, Ricky Turner makes the decision to enter the burgeoning gig economy and joins a franchise as a self-employed delivery driver. This new job is relentless, with a bulldog supervisor breathing down his neck, requiring him to meet impossible quotas to avoid being heavily fined. Naturally, this stress implodes life at home where he and his wife, Abby, a home care nurse spread equally thin, do their best to raise their volatile and delinquent teenage son, while their young daughter silently watches on. This expertly crafted and deeply moving film captures the shaky economic realities familiar to so many today and, with a raw honesty and bracing emotional power, zeroes in on how we live now. SORRY WE MISSED YOU emerges as an urgent work of compassionate social realism from Ken Loach, a firebrand legend of the genre. — R.J.T.

THE SPACE BETWEEN THE LINES
(Gut gegen Nordwind)
Directed by Vanessa Jopp
GERMANY • 2019 • 122 minutes

FRIDAY, MARCH 27
4:15 PM • Code SPAC27
SATURDAY, MARCH 28
8:20 PM • Code SPAC28

After Leo’s girlfriend dumps him for a Spanish pilot, Leo is desperate to win her back... until he serendipitously starts receiving emails from a stranger trying to cancel her subscription to a magazine. It’s a simple case of an email typo. But when Leo informs this random woman that she has the wrong email address and that he is not, in fact, involved with the failing magazine, they begin regular email exchanges. What starts off as friendly banter soon turns into deep conversations where each reveals their deepest thoughts and feelings. The perfect meet-cute for a romantic comedy, right? The only issue is that Emma describes herself as “happily married,” making her constant correspondence with Leo complicated (to say the least). As their virtual conversations become increasingly intimate, Leo and Emma battle with the idea of meeting up in person. THE SPACE BETWEEN THE LINES asks will their love cease to exist outside of fantasy? Or will it survive real life? (In German with subtitles) — G.S.
Lois has her sights set high: she wants to go to outer space, and she'll do anything to get there. While she's certainly intelligent enough, she doesn't have the stereotypical “athletic” body of an astronaut, as her family, teachers, and the mirror keep reminding her. In preparation for the annual CNES (France’s equivalent to NASA) competition—for which the first prize is a trip on a zero-gravity flight—Lois decides to stop eating entirely. After she passes out in a pool, Lois’s parents send her to a rehab center, where she is given a feeding tube. But Lois’s desire to experience weightlessness does not subside. Along with a ragtag group of troubled teens, Lois runs away to enter the competition as the only all-female group of contestants. Still, if they are going to have any chance at winning, Lois must confront her emotional issues first.

A heartwarming comedy about self-acceptance, writer-director Marie-Sophie Chambon’s STARS BY THE POUND is sure to uplift. (In French with subtitles) — E.B.

THE STORY OF PLASTIC
Directed by Deia Schlosberg
USA • 2019 • 95 minutes

Of all the plastic that has ever existed, more than half was produced in the last 15 years. Of that, 91% has never been recycled. It’s no secret that we have a major plastic problem. What is less known is how the fossil fuel industry has created and continues to perpetuate this growing international crisis. While most of the conversation has been focused on the need for cleanup, recycling, and waste management, the root of the plastic issue has been largely ignored… and the creators of these products want it that way. From extraction and refinery to consumption and disposal, every step of the plastic-making process is detrimental to the environment and to human health. The consequences of our disposable society are catching up with us, but it’s not too late to create large scale change. Documentary filmmaking at its finest, THE STORY OF PLASTIC exposes the complex truths behind the plastic and fossil fuel industry (which are one in the same). Enlightening and infuriating, THE STORY OF PLASTIC is a wealth of information about the devastating global impacts of a plentiful and poisonous product. Everyone should see this film. (In English, Hindi, Indonesian, Tagalog, and Chinese with subtitles) — G.S.
Fasten your seatbelts and get ready for the breakneck, speed-of-light pacing of a modern screwball comedy like no other. Set in a colorful, glistening contemporary Los Angeles, STRAIGHT UP follows Todd, a razor-smart twenty-something gay man with a bevy of personal neuroses and obsessive compulsions whose fear of dying alone ignites a precarious new thought—what if he tried dating women? Cue Rory, a quick-witted struggling actress whose intellectual ferocity and zingy one-liners make her the perfect match for Todd. Paired together, their crackling chemistry offers audiences a millennial-styled Tracy and Hepburn that electrifies the screen in this outrageously singular feature debut. But can their relationship possibly work without sex? Prying eyes from curious friends push them to the very edge, testing every fiber of their idiosyncratic bond. This unlikely romance sets the stage for a delightful comic triumph that unpacks the myriad complexities of modern love, queer expression, and deep human connection. — R.J.T.

This film is presented with the generous support of JAMES ANDERSON and DAVID WITTKOWSKY

More often than not, women are left out of rock ’n’ roll’s historical narrative, and this icon’s story is no different. Although early musicians such as Sister Rosetta Tharpe helped pave the way for the genre, women in the 50s and 60s were more likely to be singers forced into distinctly feminine roles, rarely playing instruments themselves. But in 1973 a small and spunky chick in a leather jumpsuit shattered all expectations when she burst on stage with her oversized bass and a rip-roaring voice. This trailblazer was none other than Suzi Quatro. From her beginnings in Detroit, to her rise to the top of the Australian and European charts, and even in her role on Happy Days, Quatro helped redefine women’s place in rock. An all-around prolific artist, she has worn many hats as a bassist, frontwoman, songwriter, actress, author, poet, and mother. Throughout the documentary, Quatro reflects on her status as a pioneer and both the positive and negative impact her still-continuing career has had on her personal life. Through concert footage and interviews with Quatro, her collaborators, and the rockstars she inspired—such as Joan Jett and Debbie Harry—SUZI Q crafts a well-deserved tribute to a woman who is constantly moving forward with seemingly endless dedication and vigor. — D.O.
THE SWALLOWS OF KABUL
(Les hirondelles de Kaboul)
Directed by Zabou Breitman, Élèa Gobbé-Mévellec
FRANCE • 2019 • 81 minutes

SUNDAY, MARCH 29
6:15 PM • Code SWAL29
TUESDAY, MARCH 31
1:50 PM • Code SWAL31

In war-torn Kabul, the citizens of Afghanistan’s capital live under the militant control of the Taliban. Some have adopted the fundamentalist ideologies, but many secretly yearn for their former lives. Mohsen and Zunaira are a married couple who long for the days before Taliban rule. They daydream about holding hands in public, teaching literature at the university, and creating art. After Mohsen uncharacteristically participates in a public stoning, he questions his fortitude to his beliefs, and Zunaira loses faith in her husband. The act puts them on a collision course with fundamentalist couple, Atiq and Musarrat. Atiq, a prison guard for women awaiting public execution, accepted Taliban teachings long ago and is currently caring for his ailing wife. Each character contemplates their country’s new reality until a horrific accident intertwines their destinies. Set against the backdrop of a divided nation, THE SWALLOWS OF KABUL is a beautifully animated film about national identity, love, and the consequences of war. (In French with subtitles) — R.R.

COMMUNITY PARTNER(S):

THE SYMPATHY CARD
Directed by Brendan Boogie
USA • 2019 • 94 minutes

MONDAY, MARCH 30
7:15 PM • Code SYMP30
TUESDAY, MARCH 31
2:10 PM • Code SYMP31

Look no further for one of the most wildly funny and frequently moving lesbian romantic comedies of the year. Emma and Josie are newlyweds who are thrown a major life curve-ball when Emma’s cancer escalates to a point where she must consider life for her partner after she passes. As a “deathbed wish” to her wife, Emma demands that Josie begin dating other women during their last months together so Emma can ensure Josie has someone to love and care for her. An awkward flirt to say the least, Josie helplessly flails about on a series of tragically comic dates until Siobhan, the attractive local florist, enters the picture. With sky-high stakes and each person’s fragile heart on the line, this queer love triangle suddenly finds themselves navigating an impossible whirlwind of a situation to hilarious and heartbreaking effect. With a whip-smart screenplay and an impressive ensemble at the top of their game, THE SYMPATHY CARD is a singularly modern love story not to be missed. — R.J.T.

COMMUNITY PARTNER(S):

CLEVELANDFILM.ORG
In 1945 Hungary, World War II has ended, but the country is far from restored. Families struggle to reunite with loved ones and are desperate for news of servicemen still missing. This chaos makes it easy to fall for the wiles of a con man who promises information on long-lost relatives. He answers classified ads looking for information on missing soldiers and spins fanciful tales for monetary gain. Things go awry when he fails to con a detective looking for news of his brother. Once revealed, he’s forced to flee Budapest. He stumbles across a mysterious woman and her son in the woods who reluctantly grant him shelter despite their skepticism. With the woman’s husband presumed dead, a love affair quickly blooms. This newfound happiness is soon tested when remnants of their past force them to face their demons. TALL TALES is a story of reckoning that provides plenty of thrills and chills set in a historical drama.

(In Hungarian with subtitles) — R.R.

COMMUNITY PARTNER(S):

COMMUNITY PARTNER(S):

PRODUCER(S)
Ábel Köves
Tamás Lajos

SCREENWRITING
Norbert Köbli

CINEMATOGRAPHY
András Nagy

EDITING
László Hargittai

PRINCIPAL CAST
Tamás Szabó Kimmel
Vica Kerekes
Levente Molnár
Bercel Tóth

CONTACT
National Film Institute
Hungary

PRODUCER(S)
Edgard Tenembaum
Pilar Peredo
Jayro Bustamante
Gérard Lacroix
Marina Peralta
Georges Renand

SCREENWRITING
Jayro Bustamante

CINEMATOGRAPHY
Luis Armando Arteaga

EDITING
César Díaz
Santiago Otteguy

PRINCIPAL CAST
Juan Pablo Olyslager
Mauricio Armas Zebadúa
Diane Bathen
María Telón
Sabrina De La Hoz

CONTACT
Film Movement

Pablo has it all: a beautiful wife, two adorable children, a successful career, and good standing in his evangelical church. But when this high-profile family man announces that he’s leaving his wife for another man, his entire world begins to collapse. Instead of enjoying his freedom, Pablo finds himself ostracized from his conservative community and labeled a pedophile. Barred from seeing their father, his children are left trying to make sense of the “terrible disease” they’ve been told Pablo suffers from. Will they catch it? Will it kill him? Will they ever see him again? The desperate pleas of his parents and his wife leave Pablo with an impossible decision: choosing between his own happiness and the happiness of his family. Set in Guatemala City, TEMBLORES is a captivating and sympathetic drama that explores the delicate complexities of love, faith, and sexuality. (In Spanish with subtitles) — G.S.

COMMUNITY PARTNER(S):

COMMUNITY PARTNER(S):
In Chicago neighborhoods crippled by gun violence, community members stay indoors, fearful for their safety. Tamar Manasseh has had enough. Driven to bring joy back to summer, Manasseh makes it her mission to provide a haven in Chicago’s most crime-riddled neighborhoods. She forms the organization MASK (Mothers/Men Against Senseless Killings). Armed with the belief that nobody wants to kill anyone’s mother, she seeks areas with the worst gang violence and sets up camp. Manasseh and her volunteers sit on the corner of 75th and Stewart from the first day of summer break to the last. They provide a safe place to congregate from 4 AM to 8 PM as well as free dinners. After three years of summer occupation, there hasn’t been a single shooting at the formerly dangerous intersection. The documentary THEY AIN’T READY FOR ME profiles a one-woman movement who is using her grassroots organization to change her community one block at a time. It’s an inspiring example of the impact a single human can have on others when they lead with their heart. — R.R.

SPONSOR(S): COMMUNITY PARTNER(S):

PRODUCER(S): Brad Rothschild Connor Kalista
CINEMATOGRAPHY: Daniel Kullman
EDITING: Connor Kalista
CONTACT: Red Shield Pictures

Known for his absolute commitment to reporting the truth from the frontlines of highly volatile war zones, the work and process of legendary foreign correspondent, Robert Fisk, takes center stage in this bracing, furious, nonfiction portrait. Capturing risky wartime footage and weaving it into exquisite archival materials, THIS IS NOT A MOVIE traces Fisk’s career from his early years at The New York Times covering headlines in Europe, to his conscious focus switch to writing on growing issues in the Middle East for The Independent. With a controversial reputation for entering extremely dangerous regions plagued by massacre, war, and terrorism, Fisk aims to calmly research and write from a place of emotional detachment, where honest and factual news reporting can truly emerge. An urgent and vital piece of filmmaking for this “fake news” era, Fisk stands at its center, a hardened and tough old-world hero of sorts, fighting in the name of truth for all of humanity. (In English and Arabic with subtitles) — R.J.T.

SPONSOR(S): COMMUNITY PARTNER(S):

PRODUCER(S): Anita Lee Alyson Luchak Nelofer Pazira Ingmar Trost
CINEMATOGRAPHY: Duraid Munajim
EDITING: Mike Munn
CONTACT: National Film Board of Canada
Outsider candidate, Rodrigo Duterte, disrupted the Philippines’ stagnant political system when he won the 2016 presidential election. He appealed to the disenfranchised working class and the poor by acknowledging their struggles and promising better futures. His campaign lauded those often forgotten by offering them redemption and promising bloody revenge. Mere hours after his inauguration, the first dead body surfaced. As the “war on drugs” death toll rose, Rappler, an independent news source, launched an investigation into the suspicious killings and uncovered a war on the poor. Unable to silence the resilient journalists with threats of arrest and disbandment, the “social media president” launched a sordid disinformation campaign attacking their credibility on social media. Led by Rappler CEO, Maria Ressa, the team of journalists bravely stays the course, driven by a commitment to the truth and a desire to hold those in power accountable. Eerily universal, the documentary exposes worldwide corrosion of democracy. A THOUSAND CUTS—a timely and urgent political thriller—will have you questioning everything you see and read on social media in the age of fake news. (In English and Tagalog with subtitles) — R.R.

When Cami orders a rideshare at 1:00 AM from the airport, she wants nothing more than to forget her terrible flight and go to sleep. Spencer, her particularly chatty driver, makes the long trek out to her dad’s remote ranch increasingly uncomfortable with his awkward questions and unnecessary compliments. As an all-too-familiar paranoia sets in, Cami tells herself she must be overreacting while readying her pepper spray. But her fears are directed elsewhere when Spencer’s car breaks down, stranding them in the middle of a secluded road. Terrified, Cami is faced with a choice: trust Spencer or risk it alone in the woods. After sinister messages demanding they “pay the toll” appear out of nowhere, the two learn they are being hunted by a supernatural force out for blood, and only one will have to pay the price. Holding a mirror to modern rape culture, THE TOLL plays with viewers’ preconceived notions and established fears as much as the mysterious being plays with its victims. Full of twists and turns, this modest but tightly crafted horror gem understands that, for many women, a simple ride home can turn into an absolute nightmare. — D.O.
“You’re really good for a woman.” In the male-dominated world of drumming, this is something female percussionists hear all too often. Over the course of five years, TOMBOY follows four tenacious women drummers as they fight stereotypes with their undeniable talent and energy. Although each drummer has her own unique story, all have faced the scrutiny that comes with being a woman in the music industry. With the chops to prove everyone wrong, their combined careers span decades and genres, from Motown to today’s pop-rock scene. Whether on tour or in the studio, Bobbye Hall, Samantha Maloney, Chase Noelle, and Bo-Pah Sledge strive to balance their craft, family, and careers while they rock out to the beat. Through its interweaving narratives—and plenty of archival footage repping the women’s expert skills—TOMBOY is a distinctive music documentary that utilizes each drummer’s personal journey to celebrate womanhood and artistry alike. With each rap of the snare and pound of the bass, these fierce ladies make it clear they will not go unheard. — D.O.

TOMBOY
Directed by Lindsay Lindenbaum
USA  •  2020  •  95 minutes

THURSDAY, MARCH 26
11:30 AM  •  Code TBOY26
FRIDAY, MARCH 27
8:50 PM  •  Code TBOY27
SATURDAY, MARCH 28
1:30 PM  •  Code TBOY28

THE TRANSLATORS
(Le Traducteurs)
Directed by Régis Roinsard
FRANCE  •  2019  •  105 minutes

COMMUNITY PARTNER(S):
PRODUCER(S)
Alain Attal
SCREENWRITING
Régis Roinsard
Daniel Presley
Romain Compingt
CINEMATOGRAPHY
Guillaume Schiffman
EDITING
Loïc Lallemand
PRINCIPAL CAST
Lambert Wilson
Olga Kurylenko
Riccardo Scamarcio
Sidsé Babett Knudsen
Eduardo Noriega
Alex Lawther
Anna-Maria Sturm
Frédéric Chau
Maria Leite
Manolis Mavromatakis
Sara Giraudieu
CONTACT
Wild Bunch

Nine translators from all corners of the globe are whisked away to a top-secret, secluded, luxury bunker where they are tasked with translating the highly-anticipated last volume of the fastest-selling series in publishing history. But an exhilarating, once-in-a-lifetime opportunity for all those involved quickly devolves into a merciless nightmare when the first ten pages of the novel are leaked online—and the film sharpens into an ice cold literary thriller like no other. Sexy, sleek, and seductive, THE TRANSLATORS triumphs as a new and provocative entry into the classic whodunit mystery genre and emerges as a critical look at class, wealth, and unbridled obsession. Featuring an all-star international cast and confidently directed with kinetic style and panache, this scintillating feature grips the audience from beginning to end, taking the viewer on a dark, maze-like path full of twists, turns, and terrifying human encounters. (In English, French, Greek, Mandarin, and Spanish with subtitles) — R.J.T.

COMMUNITY PARTNER(S):
Hudson Library & Historical Society
TRUTH AND JUSTICE
(Tõde ja õigus)
Directed by Tanel Toom
ESTONIA • 2019 • 149 minutes

WEDNESDAY, APRIL 1
8:30 PM • Code TRUT01
THURSDAY, APRIL 2
11:10 AM • Code TRUT02

When Andres first sets foot onto his newly purchased farmland, Robber’s Rise, he is filled with idyllic dreams for the future. Although the dilapidated farm sits atop a flooded marsh, Andres has big plans to drain, to rebuild, and to transform the farm into a prosperous home he can pass on to his children... a huge task that requires backbreaking work. Despite warnings from Andres’ wife that love, and not land, is what ties a family together, Andres charges forward with his master plan, forcing his family into tireless and difficult labor, perpetuating a series of life-changing events in the process. Meanwhile, Andres is plagued by constant provocation from his neighbor, Pearu, who seems determined to drive him off of Robber’s Rise. As the tensions between the two men repeatedly escalate into courthouse feuds, Andres is determined to fight back against Pearu, even at the cost of his own morality. As the years pass, the once good-hearted and hopeful Andres is transformed into someone unrecognizable. A poignant and affecting masterpiece, TRUTH AND JUSTICE captures the rise and inevitable fall of a man willing to sacrifice everything for a dream. (In Estonian with subtitles) — G.S.

Two Oscar® nominations:
Estonia’s Best International Feature Film
Oscar® Submission

TWO OF US
(Deux)
Directed by Filippo Meneghetti
FRANCE, LUXEMBOURG, BELGIUM • 2019 • 95 minutes

THURSDAY, MARCH 26
6:25 PM • Code TWOS26
FRIDAY, MARCH 27
11:45 AM • Code TWOS27

To the outside world, Nina and Madeline simply appear to be friendly neighbors living in adjacent apartments. But behind closed doors, the two women share a deep passionate love they have kept hidden for decades. Just as Nina and Madeline are making plans to move to Rome and start a new life with their relationship out in the open, tragedy strikes. After Madeline suffers a stroke, leaving her unable to speak or move freely, Nina struggles with Madeline’s caretakers and family to be close to, and care for, the woman she loves. As the true nature of Nina’s and Madeline’s relationship is revealed to Madeline’s children, they attempt to shut Nina out of their mother’s life. Despite the external forces working against them, the devoted lovers desperately try to make their way back to one another. Highlighting an often overlooked form of love—romantic love between two older women—TWO OF US is a deeply moving work of art and a story worth telling. (In French with subtitles) — G.S.

Estonia’s Best International Feature Film
Oscar® Submission

COMMUNITY PARTNER(S):

PRODUCER(S)
Ivo Felt

SCREENWRITING
Tanel Toom

CINEMATOGRAPHY
Rein Kotov

EDITING
Tambet Tasuja

PRINCIPAL CAST
Prit Loog
Priit Võigemast
Maiken Schmidt
Simeoni Sundja
Ester Kuntu

CONTACT
Films Boutique

PRODUCER(S)
Pierre-Emmanuel Fleurantin
Laurent Baujard

SCREENWRITING
Filippo Meneghetti
Malyson Bovorasmy
Florence Vignon

CINEMATOGRAPHY
Aurélien Marra

EDITING
Ronan Tronchot

PRINCIPAL CAST
Barbara Sukowa
Martine Chevallier
Léa Drucker
Muriel Benazeraf
Jérôme Varanfrain

CONTACT
Magnolia Pictures

877.304.FILM (3456)
UNSETTLED: SEEKING REFUGE IN AMERICA
Directed by Tom Shepard
USA • 2019 • 84 minutes

THURSDAY, MARCH 26
9:00 PM • Code UNSE26
FRIDAY, MARCH 27
2:15 PM • Code UNSE27
SUNDAY, MARCH 29
2:25 PM • Code UNSE29

This powerful documentary traces the setbacks and triumphs experienced by LGBTQ+ refugees and asylum seekers escaping from the Middle East and Africa as they struggle to carve out a new home in the U.S. Facing violence and persecution in their home countries, the film introduces us to: Subhi, a Syrian activist running from Al Qaeda; Cheyenne and Mari, a young lesbian couple fleeing Angola; and Junior, an HIV+ man driven out of the Congo. The film’s protagonists are relocated to San Francisco, arguably the American queer mecca, in the hope of finding freedom and safety. But they are met with an entirely new set of challenges, including securing permanent housing and steady employment in one of the nation’s most expensive cities—not to mention the fight to maintain their mental health amidst the endless bureaucratic gymnastics required of them. Still, this is a story of perseverance, and it captures the profound beauty of the human will to survive while speaking to the unwavering resilience of queer people around the globe. — R.J.T.

COMMUNITY PARTNER(S):

THE VOW FROM HIROSHIMA
Directed by Susan Strickler
USA • 2019 • 83 minutes

THURSDAY, MARCH 26
6:50 PM • Code VOWF26
FRIDAY, MARCH 27
11:50 AM • Code VOWF27

Setsuko Thurlow was only 13 years old when the atomic bomb was dropped on Hiroshima in 1945. Decades later, she still vividly remembers the sudden flash of light and the horrific suffering and destruction that followed. While many of her friends and family perished in the blast, Setsuko miraculously survived. In Japan, Setsuko is known as a Hibakusha, a survivor of the atomic bombings of Hiroshima and Nagasaki. Because of the cultural stigma associated with being an atomic bomb survivor, many who have lived through this nightmare have stayed silent about their experiences. But Setsuko has dedicated her life to advocating for international nuclear disarmament, traveling the world and sharing her story with anyone who will listen. Today, Setsuko is one of the only living witnesses to the unimaginable devastation of nuclear warfare. At the age of 85, she is still fighting to ensure these weapons are never used again. An intimate portrait documentary of one of the last of the Hibakusha, THE VOW FROM HIROSHIMA follows Setsuko on her tireless journey towards international peace and nuclear disarmament. (In English and Japanese with subtitles) — G.S.

COMMUNITY PARTNER(S):
WE ARE THE RADICAL MONARCHS
Directed by Linda Goldstein Knowlton
USA • 2019 • 97 minutes

FRIDAY, MARCH 27
6:10 PM • Code WEAR27
SATURDAY, MARCH 28
2:15 PM • Code WEAR28

Don't expect to see the Radical Monarchs—a scout troop comprising young girls of color in Oakland, California—selling cookies. These troopers earn their badges by learning about social justice movements, from the Black Panthers to Black Lives Matter, and participating in protest and pride marches. Filmmaker Linda Goldstein Knowlton's WE ARE THE RADICAL MONARCHS follows the inaugural troop, led by co-founders Anayvette Martinez and Marilyn Hollinquest, from their first year as scouts through their graduation. As the aspiring activists learn about gender and sexuality, disability, affordable housing, and police brutality, the troop leaders take strides to expand the organization to include a second troop. Fielding requests for new troops from across the country—while also gaining prominent naysayers on Fox News and anonymous trolls on social media—the troop leaders struggle to acquire the funding to keep the organization afloat. But there's no doubt their mission is worth supporting. You'll certainly be cheering the Radical Monarch rallying cry by the end of the film. (In English and Spanish with subtitles) — E.B.

WE DON'T DESERVE DOGS
Directed by Matthew Salleh
USA, CHILE, UGANDA, PERU, ITALY, TURKEY, PAKISTAN, FINLAND, ROMANIA, VIETNAM, NEPAL, UNITED KINGDOM • 2020 • 84 minutes

FRIDAY, MARCH 27
7:10 PM • Code WEDN27
SATURDAY, MARCH 28
2:40 PM • Code WEDN28
SUNDAY, MARCH 29
12:00 NOON • Code WEDN29

Everyone knows dogs are man's best friend, but what did we do to deserve their undying love? Spanning 11 countries and nine languages, WE DON'T DESERVE DOGS tracks the bond between humans and pups across the planet. Some help former child soldiers cope with their PTSD. Others herd sheep or hunt truffles. Little white, fluffy pooches in tutus get birthday parties thrown in their honor, while brave street dogs seek love and attention where they can. Whether an owner or simply an admirer, each human subject shares their own unique relationship with the dogs in their lives. Viewed as our friend, family, savior, employee, and sometimes even as food, dogs have permeated our way of life in more ways than we know. Despite our cultural differences, there is something universal about loving—and losing—dogs, which this globe-trotting documentary pinpoints through a diverse range of personal stories and stunning cinematography. (In English, Spanish, Italian, Turkish, Finnish, Urdu, Vietnamese, Nepali, and Romanian with subtitles) — D.O.

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

SCONSPONSOR(S): COMMUNITY PARTNER(S):

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This film is presented in loving memory of JACK CONYERS

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After 40 years of living in a mansion with her husband, Pedro, and his two friends, Martin and Noberto, Mara is at her wits’ end. Fed up with their daily taunts, endless games of pool, and constant gunfire, Mara has come to dislike the men she used to see as family. In their primes, each member of this unconventional household worked together in the Golden Age of Argentinian cinema, playing enormous roles in one another’s successes. Martin was a renowned screenwriter, Noberto was a celebrated director, Pedro was an actor, and Mara was a star. Now, surrounded by relics of her past in a home that feels more like a prison, Mara is desperate for a change. Enter Francisco and Barbara, a mysterious couple who end up at the mansion on a quiet afternoon, seemingly lost and looking for directions. But as their devious true intentions are revealed, our eccentric cast of characters is swept up into a plot of mystery, mayhem, and murder. With unfettered access, Academy Award® nominee, David France, chronicles a modern-day underground railroad, using a remarkable approach to protect the anonymity of his subjects. With scorching power that will leave you quaking in your seat, WELCOME TO CHECHNYA dares to confront genocide in the making. (In English and Russian with subtitles) — Sundance Film Festival
In 1970s Britain, the world recession brought about an economic crisis. This left the country vulnerable to a rise in radical nationalism led by a far-right, fascist political party reminiscent of Hitler’s Nazis. Rooted in white supremacy, the National Front party used minorities and immigrants as scapegoats for the country’s economic hardships. Party members led campaigns that promised forced deportation of all minorities from the United Kingdom. However, the rhetoric wasn’t limited to the political landscape. A xenophobic rant during a concert by famed English guitarist, Eric Clapton, drove activist and photographer, Red Saunders, to create Rock Against Racism. A political and cultural movement emerged through diverse concerts and carnivals planned throughout the UK. Saunders sought to unite fans of all races through their love of punk rock. The movement was an answer to the National Front’s aggressive recruitment of the nation’s youth by focusing on loving music and rejecting hate. The documentary WHITE RIOT chronicles a troubling period of UK history while reminding us that ordinary people can change the world. — R.R.
From China, THE WILD GOOSE LAKE lures viewers into the slick, neon underworld of its down-and-dirty gangster milieu on the outskirts of Wuhan. Chopped and screwed to dizzying effect, this hyper-stylized neo-noir explodes this classic genre into something visually mesmerizing and sonically engrossing like no other. Zhou Zenong is a hardened, stone-faced tough guy on the run after he accidentally kills a cop, and a huge sum is placed on his head—dead or alive. He soon encounters femme fatale, Liu Aiai, a weary prostitute there to deliver him to a local mob boss, using his long-estranged wife as undeniable bait. Looping through flashbacks and whirling between the hierarchies of Chinese crime dynasties and police squadrons, this kinetic feature crackles with electric filmmaking prowess from beginning to brutal end. It is an endlessly surprising, wholly unique viewing experience that marks the arrival of filmmaker Diao Yinan as a new master of the medium. *(In Mandarin and French with subtitles)* — R.J.T.

THE WILD GOOSE LAKE
*(Nan Fang Che Zhan De Ju Hui)*
Directed by Diao Yinan
CHINA, FRANCE • 2019 • 113 minutes

<table>
<thead>
<tr>
<th>Thursday, March 26</th>
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<tr>
<td>1:50 PM • Code WILD26</td>
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<td>11:20 AM • Code WILD27</td>
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<td>Saturday, March 28</td>
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<td>8:45 PM • Code WILD28</td>
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The story of THE WISHMAS TREE begins many years ago in the land of the ancestors when a dark and powerful force swept the earth, bringing extinction to animals everywhere. To survive, a small group of animals put aside their differences and worked together with the magical Wishmas Tree to create Sanctuary City, a paradise where all creatures live in harmony. Each year the residents gather to make wishes at the Wishmas Tree, which has blessed the city with life for generations. Protected from the forces of destruction in the wild, all of the animals within the walls of Sanctuary City live peacefully... everyone, that is, except for Kerry, a young ringtail possum who wants nothing more than adventure in the wild. Desperate to make her wish of exploration come true, Kerry breaks Sanctuary City’s most important rule and makes her wish on the last remaining seed on the Wishmas Tree. Kerry’s reckless mistake creates a series of events that threaten to destroy Sanctuary City forever. In an effort to make things right, Kerry will embark on an extraordinary quest into the wild to save her beloved city. On Kerry’s epic journey into forbidden swamps and misty muds, this little possum will learn that it is not the mistakes we make, but how we correct them that defines us. — G.S.

THE WISHMAS TREE
Directed by Ricard Cussó
AUSTRALIA • 2019 • 89 minutes

| Saturday, April 4 |
| 11:25 AM • Code WISH04 |
| Sunday, April 5 |
| 2:50 PM • Code WISH05 |

**PRODUCER(S)**
Nadine Bates
Kristen Souvlis

**SCREENWRITING**
Peter Ivan

**EDITING**
Ahmad Halimi

**PRINCIPAL CAST**
Miranda Tapsell
Ross Noble
Kate Murphy

**CONTACT**
Odin’s Eye Animation

**COMMUNITY PARTNER(S):**

172
WORKFORCE
(Mano de Obra)
Directed by David Zonana
MEXICO • 2019 • 82 minutes

MONDAY, MARCH 30
8:50 PM • Code WORK30
TUESDAY, MARCH 31
2:20 PM • Code WORK31

A piercingly urgent story of class frustrations and economic disparity in contemporary Mexico City, WORKFORCE sets off like a bomb. A group of day laborers are hired on a months-long project building a wealthy, single businessman’s elegant, state-of-the-art mansion. When one of the men slips from working on the rooftop and falls to his death, his brother, Francisco, pressures the management for compensation to assist his late brother’s pregnant wife. Met with an endless parade of half-answers, broken promises, and bureaucratic nonsense rhetoric, Francisco decides to take matters into his own hands. Starring arthouse celebrity, Luis Alberti, who turns in a virtuoso physical performance of simmering fury, the film morphs into something else altogether when his rage-fueled schemes begin to yield unexpected success. Filmed in a series of precisely arranged, immaculate frames and cut together with razor sharp editing, this directorial debut heralds a new, distinctive voice in world cinema. (In Spanish with subtitles) — R.J.T.

PRODUCER(S)
Michel Franco
David Zonana
Eréndira Núñez Larios

SCREENWRITING
David Zonana

CINEMATOGRAPHY
Carolina Costa

EDITING
Oscar Figueroa Jara

PRINCIPAL CAST
Luis Alberti
Hugo Mendoza
Jonathan Sánchez
Francisco Díaz
Karina Salazar

CONTACT
Wild Bunch

WYRM
Directed by Christopher Winterbauer
USA • 2019 • 106 minutes

THURSDAY, APRIL 2
1:35 PM • Code WYRM02
FRIDAY, APRIL 3
11:40 AM • Code WYRM03
SATURDAY, APRIL 4
7:15 PM • Code WYRM04

Wyrm is falling behind the rest of his classmates. Not in math or literature, but in his sexuality requirement. In an analog-based alternate future where pre-teens are forced to wear a collar that tracks their sexual development, Wyrm must kiss someone or risk being held back as part of the “No Child Left Alone” program. After all, lonely children are at risk of becoming dangerous adults—especially lonely little boys. His twin sister, the deadpan Myrcella, already popped her collar at the movies with the new foreign exchange student. As the siblings navigate puberty to varying degrees of success, they must also reckon with the recent dissolution of their family after the death of their older (and more popular) brother, Dylan. Somewhere between Lanthimos’s “The Lobster” and cult classic “Napoleon Dynamite,” WYRM uses quirky, out-of-time production design and its sense of dry, dark humor to craft a coming-of-age story with a sci-fi bent. Based on his Sundance short of the same name, Christopher Winterbauer’s debut feature imagines a hilarious—albeit disconcerting—alternative to the norm of abstinence-only education. — D.O.

PRODUCER(S)
Helen Estabrook

SCREENWRITING
Christopher Winterbauer

CINEMATOGRAPHY
John Guleserian

EDITING
Nate Orloff

PRINCIPAL CAST
Theo Taplitz
Lulu Wilson
Azure Brandi
Tommy Dewey
Natasha Rothwell
Rosemarie DeWitt

CONTACT
Helen Estabrook
Upon its release, Paul Verhoeven’s 1995 drama, “Showgirls” was disparaged as pure trash, reviled for its over-the-top performances, baffling script, and demeaning attitude towards women. Rated NC-17, its frequent nudity, bombastic sex scenes, and explicit violence only added to the chorus of hate surrounding “Showgirls.” Audiences rejected lead character, Nomi, and her rise to the top as a Vegas showgirl, going on to award the film with seven Razzies, including “Worst Picture.” After years of widespread criticism, “Showgirls” found a home amongst other iconic flops in the drag and midnight movie communities. With screenings initially created to mock the film, its resurgence led some to reassess and genuinely embrace the enigmatic cult classic. Utilizing documentary as cinematic essay, YOU DON’T NOMI approaches “Showgirls” from all angles as it juggles archival footage, oral histories (from fans and haters alike), scene breakdowns, and wider concepts at the intersection of taste, camp, and artistic intention. Is “Showgirls” a secret masterpiece? Is it undeniably awful? Or can a film be both at once? Slip into your most exquisite “Versace” and decide for yourself. — D.O.
ZAPPA
Directed by Alex Winter
USA • 2020 • 129 minutes

ZAPPA is an in-depth look into the life and work of legendary rock musician and composer, Frank Zappa. The documentary is crafted from thousands of hours of unreleased material from Frank Zappa’s private archives—never before seen by the public. Stylistic editing effortlessly combines archival footage, home videos, and previously recorded interviews to present an account of the artist’s entire life. Punctuated with interviews from early bandmates, fellow musicians, and his wife, Gail Zappa, the film tells the story of how he became one of the most nonconforming, rebel musicians and illustrates his lasting impact on rock music. From biting social lyrics to openly criticizing censorship, Zappa was an artist unbound by social conventions. Set to a score representing his entire catalog, the film features all his musical styles, including his lesser-known orchestral work. ZAPPA is an intimate portrait of one of the most controversial American artists in the 20th century. Described as the definitive story on Frank Zappa’s life, this film is a must-see for any Zappa or rock music fan. — R.R.

This film is presented with the generous support of
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Since 1920, the attorneys at Hahn Loeser have been dedicated to providing high-level client and community service. We look forward to helping clients navigate the challenges and opportunities of the next century...and beyond.

We are proud to support CIFF44 as CIFF celebrates 30 years at Tower City and looks forward to its new venue at Playhouse Square.

CHRISTOPHER S. W. BLAKE  |  PARTNER, HAHN LOESER & CIFF BOARD PRESIDENT

CLEVELAND  |  COLUMBUS  |  NAPLES  |  FORT MYERS  |  SAN DIEGO  |  CHICAGO  |  HAHNLAW.COM

Welcome

Thompson Hine is proud to support the 44th Cleveland International Film Festival and to welcome its diverse community of filmmakers and film lovers from all over the world.

ThompsonHine.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 4,676 films, including 1,273 features (defined by a running time of 45 minutes or longer), and 3,403 shorts (defined by a running time of less than 45 minutes).

For CIFF44 an international Call-for-Entries platform was broadcast around the world between June and December 2019. We convened a volunteer-driven Screening Team, consisting of 162 people who are representative of our audience. Three Screening Team judges reviewed each submitted film. The Screening Team scored the films based on specified criteria and on how the films might be received by our audience. Judges 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 Team 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.

PAST SHORTS WINNERS:

CIFF35 award winner for Best Animated Short Film, THE FANTASTIC FLYING BOOKS OF MR. MORRIS LESSMORE, won the Academy Award® for that category in 2012.

CIFF36 award winner for Best Live Action Short Film, CURFEW, won the Academy Award® for that category in 2013.

CIFF39 award winner for Best Animated Short Film, BEAR STORY, won the Academy Award® for that category in 2016.

CIFF42 award winner for Best Documentary Short Film, PERIOD. END OF SENTENCE., won the Academy Award® for that category in 2019.

CIFF42 Best Documentary Short Film: PERIOD. END OF SENTENCE.
Erika L. Anthony is the Executive Director of Ohio Transformation Fund (OTF). OTF is a collaborative fund developed by national and local funders advocating for healthy communities and an equitable democracy across Ohio. Prior to OTF, she served as the Vice President of Government Relations and Strategy for Cleveland Neighborhood Progress. Erika is also the co-founder of Cleveland VOTES and Hack Cleveland. She holds a B.S. in Psychology from The Pennsylvania State University and a Masters of Public Administration from the Maxine G. Levin College of Urban Affairs at Cleveland State University.

Awatef Assad is the Risk Manager for Cuyahoga County. She is a member of the Cleveland Metropolitan Bar Association’s Board of Directors and Executive Committee and serves as its Vice-Chair of the Diversity and Inclusion Committee. She is also a member of the Ohio State Bar Association’s Advisory Council on Diversity Initiatives and the Leadership Cleveland Class of 2020. Nationally recognized for her community work on behalf of the Arab-American community, Awatef is the recipient of the F.B.I. Director’s Community Leadership, the Arab American Institute’s Excellence in Public Service, and the Ohio Civil Rights Commission’s “Keeping the Dream Alive” awards.

Sunny Nixon serves as legal counsel to emerging Northeast Ohio tech companies, combining her business experience with an education from Cleveland-Marshall College of Law. Inspired by her late parents, her civic work focuses on elder justice, equal rights, legal advocacy, and the arts, including service on the boards for Brite Winter Music & Arts Festival and InCuya Music Festival. A resident of the Warehouse District, Sunny encourages everyone to explore all that Cleveland offers, including its incredible architecture, museums, restaurants, businesses, and one-of-a-kind lakefront.

**SHORTS JURY AWARDS PROGRAM**

**SHORTS JURY AWARDS PROGRAM**

**Sunday, April 5**

2:30 PM  •  Code JURY05

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.

**JURY AWARDS CATEGORIES**

**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 and Jules Award for the Short Film With the Biggest Heart and Strongest Spirit

sponsored by Marcie Goodman

The Spalding and Jackson Award: In Celebration of Joy

sponsored by Marcie Goodman and John C. Williams

The Tom and Ginny Knoll Family Award: In Celebration of Acts of Kindness

sponsored by Tom and Ginny Knoll and The Knoll Family Fund Promoting Civility and Acts of Kindness of Akron Community Foundation

*These award winners will qualify for consideration in the short films competitions of the annual Academy Awards.*

**SHORTS JURORS**

**Erika L. Anthony** is the Executive Director of Ohio Transformation Fund (OTF). OTF is a collaborative fund developed by national and local funders advocating for healthy communities and an equitable democracy across Ohio. Prior to OTF, she served as the Vice President of Government Relations and Strategy for Cleveland Neighborhood Progress. Erika is also the co-founder of Cleveland VOTES and Hack Cleveland. She holds a B.S. in Psychology from The Pennsylvania State University and a Masters of Public Administration from the Maxine G. Levin College of Urban Affairs at Cleveland State University.

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**CIFF43 Audience Choice Award for Best Short: FIRE IN CARDBOARD CITY**
PROGRAM 1  94 minutes

**THURSDAY, MARCH 26**
11:40 AM  •  Code SHRT26

**FRIDAY, MARCH 27**
9:15 PM  •  Code SHPG27

**VIEWFINDER**
Melody Gilbert
USA  •  4 minutes
Twenty-three years of life in pictures are on display in VIEWFINDER.

**LITTLE CHIEF**
Erica Tremblay
USA  •  12 minutes
LITTLE CHIEF finds one woman chasing a boy who's running to nowhere.

**SPIRIT OF THE DROWNING GIRLS**
Runze Cao
CHINA  •  11 minutes
A young master falls into the trap of an evil old spirit in the animated SPIRIT OF THE DROWNING GIRLS.

**COFFEE SHOP NAMES**
Deepak Sethi
USA  •  8 minutes
COFFEE SHOP NAMES are revealed as three co-workers wait for their morning cups of joe.

**MUM'S HAIRPINS**
Tatiana Fedorovskaya
UKRAINE  •  20 minutes
The one thing he has left of his family becomes a boy's only chance in MUM'S HAIRPINS.

**SOMETHING ABOUT ALEX**
Reinout Hellenthal
NETHERLANDS  •  18 minutes
A young person is confronted with an emotional truth in SOMETHING ABOUT ALEX.

**HOW FAR IS HOME**
Apo W. Bazidi
USA  •  21 minutes
HOW FAR IS HOME shares the story of a teenage refugee and the school for immigrants he attends in Cleveland, Ohio.

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PROGRAM 2  93 minutes

**THURSDAY, MARCH 26**
1:55 PM  •  Code PROG26

**FRIDAY, MARCH 27**
11:30 AM  •  Code PROG27

**HUNGER**
Katyayan Shivpuri
INDIA  •  8 minutes
A pauper with a love for gourmet food will find a way in HUNGER.

**WAFFLES**
Foster Wilson
USA  •  5 minutes
WAFFLES is an eye-opening morning-after tale.

**10 SYLLABLES**
Emily Skyle-Golden
USA  •  16 minutes
With one voice a young woman starts a movement in 10 SYLLABLES.

**STOP**
James Brown-Orleans
USA  •  27 minutes
A traffic STOP leads to an unexpected development.

**IKTAMULI**
Anne-Christine Plate
GERMANY  •  5 minutes
The mother of a so-called mentally disabled child shares her innermost thoughts in IKTAMULI.

**HE WAS ASKING FOR IT**
Kimrie Lewis
USA  •  14 minutes
HE WAS ASKING FOR IT finds a group of women debating the merits of revenge.

**1500 MILES**
Chris Duncan
USA  •  18 minutes
The triumphant journey of athlete, activist, and amputee, Nicole Ver Kuilen, is documented in 1500 MILES.
PROGRAM 3  95 minutes

THURSDAY, MARCH 26
4:10 PM  •  Code GRAM26  

FRIDAY, MARCH 27
1:55 PM  •  Code GRAM27  

ACCENTS
Robertino Zambrano  
AUSTRALIA  •  2 minutes  
An ode to a mother’s Puerto Rican accent is featured in ACCENTS.

SINGLE
Ashley Eakin  
USA  •  15 minutes  
SINGLE finds a woman facing the complexities of dating with a disability.

OUR TRANSITION
Connor O’Keefe  
USA  •  9 minutes  
A filmmaker explores his transformation through the eyes of his parents in OUR TRANSITION.

WED-LOCKED
Tina Huang, Malcolm Barrett  
USA  •  7 minutes  
A WED-LOCKED couple faces the challenges of marital bliss.

CHATTER
Natasha K. Lewin  
USA  •  2 minutes  
A woman contends with an array of voices in CHATTER.

STICKER
Georgi M. Unkovski  
NORTH MACEDONIA  •  19 minutes  
Obtaining a new STICKER becomes extraordinarily challenging for a father on a mission.

LIBERATION HEROES: THE LAST EYEWITNESSES
Vanessa Roth  
USA  •  41 minutes  
WWII veterans share their stories in LIBERATION HEROES: THE LAST EYEWITNESSES.

PROGRAM 4  95 minutes

FRIDAY, MARCH 27
9:20 AM  •  Code SHRT27  

SATURDAY, MARCH 28
4:10 PM  •  Code PROG28  

FEELING FLUSH
Erin Brown Thomas  
USA  •  9 minutes  
Two women share a moment of vulnerability over the porcelain throne in FEELING FLUSH.

IF ANYTHING HAPPENS I LOVE YOU
Will McCormack, Michael Govier  
USA  •  12 minutes  
IF ANYTHING HAPPENS I LOVE YOU is an animated testament to this universal message.

BURDEN
Nathan Hale Williams  
USA  •  21 minutes  
A highly educated and successful man confronts the challenges he still faces as a black man in America in BURDEN.

FINE, I’LL WRITE MY OWN DAMN SONG
Allyson Rice  
USA  •  4 minutes  
FINE, I’LL WRITE MY OWN DAMN SONG is a 56-year-old mom’s comedic response to being left out.
PROGRAM 5 94 minutes

SATURDAY, MARCH 28
2:10 PM  •  Code SHRT28

SUNDAY, MARCH 29
10:55 AM  •  Code SHRT29

MY FATHER THE MOVER
Julia Jansch
SOUTH AFRICA  •  12 minutes
MY FATHER THE MOVER explores the life of a South African man who inspires young people through movement.

1, 2, 3, ALL EYES ON ME
Emil Gallardo
USA  •  15 minutes
A teacher takes heroic steps to protect her students in 1, 2, 3, ALL EYES ON ME.

HOUSEKEEPING
Andrew Margetson
UNITED KINGDOM  •  18 minutes
HOUSEKEEPING will provide a businessman with an unexpected adventure.

SEE YOU NEXT TIME
Crystal Kayiza
USA  •  6 minutes
Intimate moments between a Chinese nail tech and her black client are shared in SEE YOU NEXT TIME.

GIRL IN THE HALLWAY
Valerie Barnhart
CANADA  •  10 minutes
A father explains why there’s one story he can never tell his daughter in GIRL IN THE HALLWAY.

STUCCO
Janina Gavankar, Russo Schelling
USA  •  17 minutes
An accidentally created hole in the wall reveals what’s been hidden in STUCCO.

THE TRANSLATOR
Pagorn Jungrungruang
SINGAPORE, THAILAND  •  16 minutes
Jonathan, THE TRANSLATOR, excels at helping others communicate but lacks every social skill imaginable in his personal life.

PROGRAM 6 92 minutes

SUNDAY, MARCH 29
3:15 PM  •  Code PROG29

MONDAY, MARCH 30
9:20 AM  •  Code SHRT30

HIGHLAND HOME
Dan Schaefer
USA  •  5 minutes
A poignant tale of longing and loss is revealed in the music video HIGHLAND HOME.

OLLA
Ariane Labed
FRANCE  •  27 minutes
Nothing goes as expected for OLLA after she responds to an ad on a dating website.

HE CAN’T LIVE WITHOUT COSMOS
Konstantin Bronzit
RUSSIA  •  16 minutes
HE CAN’T LIVE WITHOUT COSMOS is a tale of love and destiny.

MALOU
Adi Wojaczek
GERMANY  •  15 minutes
MALOU fights for her dream of becoming a dancer.

SUNDAY DINNER
Kevin Mead
USA  •  14 minutes
The SUNDAY DINNER ritual must go on, but there may be a few changes.

SIXTH OF JUNE
Henry Roosevelt
USA, FRANCE  •  15 minutes
SIXTH OF JUNE seeks to ask why we remember and what we may lose if we forget.
PROGRAM 7 95 minutes

MONDAY, MARCH 30
5:10 PM • Code SHPG30
TUESDAY, MARCH 31
11:30 AM • Code PROG31

THE TREASURES OF MRS. GRADY’S LIBRARY
Richard O’Connor
USA • 3 minutes
A man shares his inspirational story in THE TREASURES OF MRS. GRADY’S LIBRARY.

RING
India Dupre
AUSTRALIA • 11 minutes
RING reveals its story via the spying eye of a video doorbell.

SON OF MEMORY
Hayato Ando
JAPAN • 18 minutes
A mother and father try to cope with their loss in SON OF MEMORY.

EXAM
Sonia K. Hadad
IRAN • 15 minutes
It’s EXAM time for a young woman carrying a weighty load.

WASHLAND EXPRESS
Camille Campbell
USA • 9 minutes
Reeling from a breakup, a woman meets someone new in WASHLAND EXPRESS.

LIV
Alan Hicks
USA • 39 minutes
LIV documents the life of two sisters who share a musical connection while trying to deal with a terrifying secret.

PROGRAM 8 95 minutes

MONDAY, MARCH 30
11:50 AM • Code PROG30
TUESDAY, MARCH 31
9:15 AM • Code SHRT31

THE NAME OF THE SON
Louis Delva
FRANCE • 10 minutes
THE NAME OF THE SON finds a couple desperately searching for the perfect answer.

THE WRONG BARBER
Dean Ganter
AUSTRALIA • 20 minutes
For one young man it’s the wrong place, the wrong time, and THE WRONG BARBER.

THE DRILL
Richard O’Connor
USA • 3 minutes
THE DRILL finds a mother trying to figure out what to say to her child.

LITTLE GREY BUBBLES
Charles Wahl
CANADA • 14 minutes
A woman attends the funeral of a friend she’s come to know through LITTLE GREY BUBBLES.

40 MINUTES OVER MAUI
Michael Feld, Josh Covitt
USA • 13 minutes
In 40 MINUTES OVER MAUI a couple is forced to make some urgent choices.

BREAKING THE BIZ
Javed Sterritt
AUSTRALIA • 35 minutes
An inclusive filmmaking organization transforms the life of one of its students in BREAKING THE BIZ.
**PROGRAM 9** 95 minutes

**MONDAY, MARCH 30**
2:10 PM • Code GRAM30

**TUESDAY, MARCH 31**
2:00 PM • Code GRAM31

**CHICKEN**
Alana Hicks  
AUSTRALIA • 10 minutes  
A woman has been overcharged at the local market in CHICKEN.

**ASHES TO ASHES**
Taylor Rees, Renan Ozturk  
USA • 25 minutes  
The tale of the only known survivor of a lynching is chronicled in ASHES TO ASHES.

**A LINE BIRDS CANNOT SEE**
Amy Bench  
USA • 9 minutes  
A LINE BIRDS CANNOT SEE documents a 12-year-old girl’s determined efforts to cross the border.

**ANXIETY’S WILMA**
Alexandra Kyle  
USA • 9 minutes  
ANXIETY’S WILMA tells the tale of a woman and her anxiety.

**LOCATION SCOUTS**
Christiaan Van Vuuren, Connor Van Vuuren  
AUSTRALIA • 5 minutes  
Two unlikely misfits are forced to work together in the comedic web series, LOCATION SCOUTS.

**BEST GAME EVER**
Kristóf Deák  
HUNGARY • 20 minutes  
BEST GAME EVER finds two CCTV technicians trying to foil an AI in order to save their jobs.

**SYLVIA**
Richard Prendergast  
UNITED KINGDOM • 17 minutes  
All is not what it seems when a family takes a road trip in SYLVIA.

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**PROGRAM 10** 94 minutes

**TUESDAY, MARCH 31**
4:10 PM • Code SHPG31  

**WEDNESDAY, APRIL 1**
9:15 AM • Code SHRT01

**UMBRELLA**
Helena Hilario, Mario Pece  
BRAZIL • 8 minutes  
UMBRELLA is an animated homage to empathy, hope, and love.

**THE GREATEST NIGHT**
Jeremy Lee MacKenzie  
USA • 8 minutes  
A prison movie projectionist recounts the story of the greatest night of his life in THE GREATEST NIGHT.

**BROKEN ORCHESTRA**
Charlie Tyrell  
CANADA • 12 minutes  
BROKEN ORCHESTRA chronicles the efforts of one community to restore the power of music education in their school system.

**MASTER MAGGIE**
Matthew Bonifacio  
USA • 22 minutes  
MASTER MAGGIE finds her student may have learned his lesson a bit too well.

**BLACK BOY JOY**
Martina Lee  
USA • 17 minutes  
BLACK BOY JOY is an intimate look at a father trying to do what’s best for his autistic son.

**ONE HUNDRED AND ONE**
Sebastián Alfie  
SPAIN • 14 minutes  
A miracle just might occur in ONE HUNDRED AND ONE.

**SLEEPLESS/REPEAT UNTIL DEATH**
Sil Van Der Woerd, Jorik Dozy  
MONGOLIA • 13 minutes  
In SLEEPLESS/REPEAT UNTIL DEATH we are reminded that our natural world is paying the high cost of “progress.”
<table>
<thead>
<tr>
<th><strong>PROGRAM 11</strong></th>
<th>94 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LONG RIDE HOME</strong></td>
<td>Dame Pierre</td>
</tr>
<tr>
<td>USA</td>
<td>7 minutes</td>
</tr>
<tr>
<td>One man discovers how hard it is to escape in LONG RIDE HOME.</td>
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<tr>
<td><strong>MY GENERATION</strong></td>
<td>Ludovic Houplain</td>
</tr>
<tr>
<td>FRANCE</td>
<td>8 minutes</td>
</tr>
<tr>
<td>MY GENERATION reveals the slow and steady social road to a subtle version of totalitarianism.</td>
<td></td>
</tr>
<tr>
<td><strong>PICK-A-CHICK BAR</strong></td>
<td>Ian Van der Werff</td>
</tr>
<tr>
<td>USA</td>
<td>5 minutes</td>
</tr>
<tr>
<td>One man seeks to put the right girl on his tab in PICK-A-CHICK BAR.</td>
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</tr>
<tr>
<td><strong>OUT OF PLACE</strong></td>
<td>Peier &quot;Tracy&quot; Shen</td>
</tr>
<tr>
<td>USA</td>
<td>20 minutes</td>
</tr>
<tr>
<td>OUT OF PLACE finds two immigrants sharing a moment of understanding.</td>
<td></td>
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<tr>
<td><strong>OSUBA</strong></td>
<td>Federico Marsicano</td>
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<tr>
<td>ITALY</td>
<td>6 minutes</td>
</tr>
<tr>
<td>An experimental journey into the world of domestic violence is on display in OSUBA.</td>
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<tr>
<td><strong>THE WEIGHT OF PERFECTION</strong></td>
<td>Anabelle D. Munro, Leanne Melissa Bishop</td>
</tr>
<tr>
<td>USA</td>
<td>16 minutes</td>
</tr>
<tr>
<td>THE WEIGHT OF PERFECTION explores the psychological traumas that can arise in the world of women’s gymnastics.</td>
<td></td>
</tr>
<tr>
<td><strong>QUIET CARRIAGE</strong></td>
<td>Ben S. Hyland</td>
</tr>
<tr>
<td>UNITED KINGDOM</td>
<td>5 minutes</td>
</tr>
<tr>
<td>To intervene or not to intervene is the question explored in QUIET CARRIAGE.</td>
<td></td>
</tr>
<tr>
<td><strong>THE RETURN</strong></td>
<td>Jon Fish</td>
</tr>
<tr>
<td>USA, VIETNAM</td>
<td>27 minutes</td>
</tr>
<tr>
<td>THE RETURN chronicles the life of Pittsburgh Steeler and Vietnam War veteran, Rocky Bleier.</td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>PROGRAM 12</strong></th>
<th>96 minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HORS PISTE</strong></td>
<td>Léo Brunel, Loris Cavalier, Camille Jalabert, Oscar Malet</td>
</tr>
<tr>
<td>FRANCE</td>
<td>6 minutes</td>
</tr>
<tr>
<td>Things do not go as planned for two professional rescue workers in HORS PISTE.</td>
<td></td>
</tr>
<tr>
<td><strong>SOUKOOKON</strong></td>
<td>Farah Shaer</td>
</tr>
<tr>
<td>LEBANON</td>
<td>14 minutes</td>
</tr>
<tr>
<td>SOUKOOKON reveals a woman faced with unsettling developments in her personal life.</td>
<td></td>
</tr>
<tr>
<td><strong>PASIVO</strong></td>
<td>Julio Benito Cabrera, Gabriel Ocando</td>
</tr>
<tr>
<td>PUERTO RICO</td>
<td>5 minutes</td>
</tr>
<tr>
<td>A child’s dream and the vision of an old craftsman are explored in PASIVO.</td>
<td></td>
</tr>
<tr>
<td><strong>ALIVE</strong></td>
<td>Jimmy Olsson</td>
</tr>
<tr>
<td>SWEDEN</td>
<td>23 minutes</td>
</tr>
<tr>
<td>ALIVE is what one woman, stuck in her wheelchair, wants to feel.</td>
<td></td>
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<tr>
<td><strong>SADLA</strong></td>
<td>Zamo Mkhwanazi</td>
</tr>
<tr>
<td>SOUTH AFRICA</td>
<td>6 minutes</td>
</tr>
<tr>
<td>The question of innocence is challenged in SADLA.</td>
<td></td>
</tr>
<tr>
<td><strong>UPSTREAM WITH JIMMY DALLAS</strong></td>
<td>Shawn Parsons, Andy Stuckey</td>
</tr>
<tr>
<td>USA</td>
<td>18 minutes</td>
</tr>
<tr>
<td>UPSTREAM WITH JIMMY DALLAS is looking to make a comeback.</td>
<td></td>
</tr>
<tr>
<td><strong>THE BLUE CAPE</strong></td>
<td>Alejandra López</td>
</tr>
<tr>
<td>PUERTO RICO</td>
<td>5 minutes</td>
</tr>
<tr>
<td>A child faces the feat of trying to save his grandfather in THE BLUE CAPE.</td>
<td></td>
</tr>
<tr>
<td><strong>THE SESSION</strong></td>
<td>Chris Webb, Conrad Miles</td>
</tr>
<tr>
<td>USA</td>
<td>19 minutes</td>
</tr>
<tr>
<td>THE SESSION documents how three men in Cleveland have turned Krump into therapy.</td>
<td></td>
</tr>
</tbody>
</table>
PROGRAM 13  95 minutes

WEDNESDAY, APRIL 1
4:30 PM  •  Code SHPG01

PATISION AVENUE
Thanasis Neofotistos
GREECE  •  13 minutes
A woman finds herself in a race against time in PATISION AVENUE.

HOOK UP 2.0
Dana Nachman
USA  •  7 minutes
HOOK UP 2.0 is a female entrepreneur’s red hot new business plan.

THE PRESENT
Farah Nabulsi
PALESTINE  •  24 minutes
Purchasing an anniversary gift leads to absurd consequences in THE PRESENT.

LIFE TO ASHES
Federico Mohr
URUGUAY, AUSTRALIA  •  3 minutes
LIFE TO ASHES illuminates the harmful impact the tobacco industry has on our planet.

GIVE US FREE
Mac Grant, Chad Tennes
USA  •  20 minutes
We follow a day in the life of a white police officer and a black auto mechanic in GIVE US FREE.

WILD LOVE
Paul Autric, Quentin Camus, Léa Georges, Maryka Laudet, Zoé Sottiaux, Corentin Yvergniaux
FRANCE  •  7 minutes
WILD LOVE finds a romantic camping trip taking an unexpected turn.

TAKE ME TO PROM
Andrew Moir
CANADA  •  21 minutes
Intimate interviews with members of the LGBTQ community regarding one of life’s adolescent milestones are shared in TAKE ME TO PROM.

FRIDAY, APRIL 3
11:30 AM  •  Code PROG03

PROGRAM 14  95 minutes

THURSDAY, APRIL 2
9:15 AM  •  Code SHRT02

SAINT FRANK
David Altrogge, Michael J. Hartnett
USA  •  14 minutes
SAINT FRANK is responsible for cleaning up the mess made by his good friend, Mickey.

CTRL ALT DELETE
Margaret Katch
USA  •  5 minutes
An independent abortion clinic is the setting for the comedic web series CTRL ALT DELETE.

MOON DROPS
Yoram Ever-Hadani
SERBIA  •  16 minutes
MOON DROPS are for sale after a factory worker builds an enigmatic machine.

DADDY’S LITTLE GIRL
Kristina Klebe
USA  •  7 minutes
A woman comes to terms with the passing of her father in DADDY’S LITTLE GIRL.

BURQA CITY
Fabrice Bracq
FRANCE  •  20 minutes
BURQA CITY features a man and woman getting married, for better or worse, and finding worse.

GRANDAD WAS A ROMANTIC
Maryam Mohajer
UNITED KINGDOM  •  5 minutes
A woman reveals that her GRANDAD WAS A ROMANTIC.

ST. LOUIS SUPERMAN
Smriti Mundhra, Sami Khan
USA  •  28 minutes
ST. LOUIS SUPERMAN documents the life of battle rapper and Missouri State Representative, Bruce Franks, Jr.

FRIDAY, APRIL 3
2:20 PM  •  Code GRAM03
PROGRAM 15 95 minutes

FRIDAY, APRIL 3
5:00 PM  •  Code SHP03

SATURDAY, APRIL 4
11:15 AM  •  Code SHRT04

THE LOST ASTRONAUT
Ben Proudfoot
USA  •  13 minutes
THE LOST ASTRONAUT chronicles the life of Ed Dwight, Jr.—an astronaut-to-be, until he wasn’t.

NIGHTSHIFT
Karim Shaaban
EGYPT  •  14 minutes
A contented call center worker is confronted by an unhappy customer on the NIGHTSHIFT.

THE ATHLETE
Matthew Al Bauer
USA  •  3 minutes
THE ATHLETE reflects upon the challenges he’s faced while recovering from an injury.

TOUCHSCREEN
Arthur Halpern
USA  •  15 minutes
A man is challenged to step outside his comfort zone in TOUCHSCREEN.

THE NEW HOMESMITHS: I LIVE IN A TINY HOUSE
Rebecca Blumhagen
USA  •  8 minutes
Jewel Pearson, an African-American Tiny House trailblazer, sets out to redefine the American Dream in THE NEW HOMESMITHS: I LIVE IN A TINY HOUSE.

A PIECE OF CAKE
The Bragg Brothers
USA  •  12 minutes
A desperate father finds himself on a comedic quest in A PIECE OF CAKE.

MIND MY MIND
Floor Adams
NETHERLANDS  •  30 minutes
MIND MY MIND explores the life of a man trying to stay on script.

AFTER HOURS PROGRAM 1 95 minutes

FRIDAY, MARCH 27
11:40 PM  •  Code AHSH27

SATURDAY, MARCH 28
9:25 AM  •  Code AFTR28

GOOD MORNING
Elaine Mongeon
USA  •  13 minutes
In GOOD MORNING a father and daughter must adapt to some terrifying changes.

WHERE THE SHADOWS FALL
Aaron Cabrera
USA  •  9 minutes
A loose end must be silenced in WHERE THE SHADOWS FALL.

BOY EATS GIRL: A ZOMBIE LOVE STORY
Sarah Gurfield
USA  •  7 minutes
The title says it all in BOY EATS GIRL: A ZOMBIE LOVE STORY.

THE SHADOW
Nayla Al Khaja
UNITED ARAB EMIRATES  •  15 minutes
A mother seeks religious assistance to deal with her deeply disturbed son in THE SHADOW.

THE NEW HOMESMITHS: I LIVE IN A TINY HOUSE
Rebecca Blumhagen
USA  •  8 minutes
Jewel Pearson, an African-American Tiny House trailblazer, sets out to redefine the American Dream in THE NEW HOMESMITHS: I LIVE IN A TINY HOUSE.

A PIECE OF CAKE
The Bragg Brothers
USA  •  12 minutes
A desperate father finds himself on a comedic quest in A PIECE OF CAKE.

MIND MY MIND
Floor Adams
NETHERLANDS  •  30 minutes
MIND MY MIND explores the life of a man trying to stay on script.
### AFTER HOURS PROGRAM 2  97 minutes

<table>
<thead>
<tr>
<th>DAY</th>
<th>TIME</th>
<th>CODE</th>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>COUNTRY</th>
<th>DURATION</th>
<th>PLOT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SATURDAY, MARCH 28</td>
<td>11:40 PM</td>
<td>AHS28</td>
<td>HAND IN HAND</td>
<td>Ennio Ruschetti</td>
<td>SWITZERLAND</td>
<td>4 minutes</td>
<td>Two politicians shake hands and then things get a bit complicated in HAND IN HAND.</td>
</tr>
<tr>
<td>SATURDAY, MARCH 29</td>
<td>9:00 AM</td>
<td>AFTR29</td>
<td>LIMBO</td>
<td>Daniel Viqueira</td>
<td>SPAIN</td>
<td>14 minutes</td>
<td>A terrifying tale of domestic violence leaves one man in LIMBO.</td>
</tr>
<tr>
<td></td>
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<td>DING-DONG</td>
<td>Suki-Rose</td>
<td>USA</td>
<td>7 minutes</td>
<td>An inane chat is dramatically interrupted in DING-DONG.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>THINGS ARE LOOKING UP</td>
<td>Nicolas P. Villarreal</td>
<td>ARGENTINA</td>
<td>8 minutes</td>
<td>THINGS ARE LOOKING UP when a woman’s rideshare driver arrives.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>SHHHH</td>
<td>Jonathan Mordechay</td>
<td>ISRAEL</td>
<td>13 minutes</td>
<td>SHHHH, whatever you do... don’t wake the baby.</td>
</tr>
<tr>
<td>SATURDAY, MARCH 28</td>
<td>11:40 PM</td>
<td>AHS28</td>
<td>THE CUNNING MAN</td>
<td>Zoë Dobson</td>
<td>UNITED KINGDOM</td>
<td>13 minutes</td>
<td>THE CUNNING MAN is the tale of compassion in the midst of callous greed.</td>
</tr>
<tr>
<td>SATURDAY, MARCH 29</td>
<td>9:00 AM</td>
<td>AFTR29</td>
<td>THIS TIME AWAY</td>
<td>Magali Barbe</td>
<td>UNITED KINGDOM</td>
<td>14 minutes</td>
<td>An unexpected visitor upsets a man’s daily routine in THIS TIME AWAY.</td>
</tr>
<tr>
<td></td>
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<td>STUCCO</td>
<td>Janina Gavankar, Russo Schelling</td>
<td>USA</td>
<td>17 minutes</td>
<td>An accidentally created hole in the wall reveals what’s been hidden in STUCCO.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>WILD LOVE</td>
<td>Paul Autric, Quentin Camus,</td>
<td>FRANCE</td>
<td>7 minutes</td>
<td>WILD LOVE finds a romantic camping trip taking an unexpected turn.</td>
</tr>
</tbody>
</table>

### AFTER HOURS PROGRAM 3  95 minutes

<table>
<thead>
<tr>
<th>DAY</th>
<th>TIME</th>
<th>CODE</th>
<th>TITLE</th>
<th>DIRECTOR</th>
<th>COUNTRY</th>
<th>DURATION</th>
<th>PLOT</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRIDAY, APRIL 3</td>
<td>11:40 PM</td>
<td>AHS03</td>
<td>TINGLE MONSTERS</td>
<td>Alexandra Serio</td>
<td>USA</td>
<td>10 minutes</td>
<td>In TINGLE MONSTERS an ASMR vlogger’s livestream takes an unexpected turn.</td>
</tr>
<tr>
<td>SATURDAY, APRIL 4</td>
<td>9:05 AM</td>
<td>AFTR04</td>
<td>DARK WATER</td>
<td>Erin Coates, Anna Nazzari</td>
<td>AUSTRALIA</td>
<td>15 minutes</td>
<td>A grieving woman experiences some strange changes in her environment in DARK WATER.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>COME F*CK MY ROBOT</td>
<td>Mercedes Bryce Morgan</td>
<td>USA</td>
<td>12 minutes</td>
<td>An 18-year-old virgin responds to a strange ad on Craigslist in COME F*CK MY ROBOT.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>CHROMOPHOBIA</td>
<td>Keith Adams</td>
<td>USA</td>
<td>13 minutes</td>
<td>CHROMOPHOBIA finds a psychologist trying to understand why one patient keeps drawing the same scene over and over again.</td>
</tr>
<tr>
<td>SATURDAY, APRIL 3</td>
<td>11:40 PM</td>
<td>AHS03</td>
<td>THE SPACE WALL</td>
<td>Jason Allen Lee</td>
<td>USA</td>
<td>11 minutes</td>
<td>THE SPACE WALL is a visually striking animated journey through cosmic landscapes.</td>
</tr>
<tr>
<td>SATURDAY, APRIL 4</td>
<td>9:05 AM</td>
<td>AFTR04</td>
<td>CARGO</td>
<td>Abhilash Chandra</td>
<td>MALAYSIA</td>
<td>16 minutes</td>
<td>There’s something supernatural hidden in the CARGO.</td>
</tr>
<tr>
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<td></td>
<td>BABY BIRD</td>
<td>Barret L. Bowman</td>
<td>USA</td>
<td>8 minutes</td>
<td>Life will never be the same for a couple after they are invited to play BABY BIRD.</td>
</tr>
<tr>
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<td>GIRL IN THE HALLWAY</td>
<td>Valerie Barnhart</td>
<td>CANADA</td>
<td>10 minutes</td>
<td>A father explains why there’s one story he can never tell his daughter in GIRL IN THE HALLWAY.</td>
</tr>
</tbody>
</table>
AFTER HOURS PROGRAM 4  90 minutes

**SATURDAY, APRIL 4**  
11:35 PM • Code AHSH04

**SLEEP TIGHT**  
Lewis Taylor  
UNITED KINGDOM • 8 minutes  
A young handicapped man tries to SLEEP TIGHT in fear that something might bite.

**SH_T HAPPENS**  
Michaela Mihalyi, David Štumpf  
CZECHIA, SLOVAKIA • 13 minutes  
A caretaker discovers that SH_T HAPPENS and decides he’s had enough.

**ATTACHMENT**  
Kasia Babicz  
POLAND • 16 minutes  
A man is persuaded to leave his wife but may have developed a frightful ATTACHMENT.

**JEREMIAH**  
Kenya Gillespie  
USA • 10 minutes  
JEREMIAH, an Asian-American high school football player, confronts his deepest fears after an encounter with a mysterious figure.

**DIABLA**  
Ashley George  
USA, MEXICO • 15 minutes  
A 17-year-old girl seeks retribution in DIABLA.

**ATTACHMENT**  
Kasia Babicz  
POLAND • 16 minutes  
A man is persuaded to leave his wife but may have developed a frightful ATTACHMENT.

**CHRISTMAS ON THE MOON**  
Lado Kvataniya  
RUSSIA • 7 minutes  
It’s an unbearable night this CHRISTMAS ON THE MOON.

**SPRING CLEANING**  
Joe Boothe  
USA • 9 minutes  
A middle-aged man must confront the skeletons in his closet when his wife comes home early in SPRING CLEANING.

**OSCAR’S BELL**  
Chris Cronin  
UNITED KINGDOM • 12 minutes  
In OSCAR’S BELL a man and his dog experience a frightening night in the wilderness.

**GRANDAD WAS A ROMANTIC**  
Maryam Mohajer  
UNITED KINGDOM • 5 minutes  
A woman reveals that her GRANDAD WAS A ROMANTIC.

**IF ANYTHING HAPPENS I LOVE YOU**  
Will McCormack, Michael Govier  
USA • 12 minutes  
IF ANYTHING HAPPENS I LOVE YOU is a testament to this universal message.

**WILD LOVE**  
Paul Autric, Quentin Camus, Léa Georges, Maryka Laudet, Zoé Sottiaux, Corentin Yvergniaux  
FRANCE • 7 minutes  
WILD LOVE finds a romantic camping trip taking an unexpected turn.

**MIND MY MIND**  
Floor Adams  
NETHERLANDS • 30 minutes  
MIND MY MIND explores the life of a man trying to stay on script.

**ANIMATION PROGRAM**  93 minutes

**MONDAY, MARCH 30**  
7:20 PM • Code ANIM30

**SATURDAY, APRIL 4**  
(CEDAR LEE THEATRE see p 28–29)  
3:45 PM • Code ANIM04

**MY BROTHER LUCA**  
Carlos Algara, Catalina Serna  
MEXICO • 9 minutes  
MY BROTHER LUCA is the tale of one girl who’s discovered that her brother is a superhero.

**SPIRIT OF THE DROWNING GIRLS**  
Runze Cao  
CHINA • 11 minutes  
A young master falls into the trap of an evil old spirit in SPIRIT OF THE DROWNING GIRLS.

**GRANDAD WAS A ROMANTIC**  
Maryam Mohajer  
UNITED KINGDOM • 5 minutes  
A woman reveals that her GRANDAD WAS A ROMANTIC.

**IF ANYTHING HAPPENS I LOVE YOU**  
Will McCormack, Michael Govier  
USA • 12 minutes  
IF ANYTHING HAPPENS I LOVE YOU is a testament to this universal message.

**WILD LOVE**  
Paul Autric, Quentin Camus, Léa Georges, Maryka Laudet, Zoé Sottiaux, Corentin Yvergniaux  
FRANCE • 7 minutes  
WILD LOVE finds a romantic camping trip taking an unexpected turn.

**MIND MY MIND**  
Floor Adams  
NETHERLANDS • 30 minutes  
MIND MY MIND explores the life of a man trying to stay on script.
COMEDY PROGRAM 1  92 minutes

THURSDAY, MARCH 26
9:15 AM  •  Code COMS26
FINE, I’LL WRITE MY OWN DAMN SONG
Allyson Rice
USA  •  4 minutes
FINE, I’LL WRITE MY OWN DAMN SONG is a 56-year-old mom’s comedic response to being left out.

SATURDAY, MARCH 28
(CAPITOL THEATRE see p 26–27)
9:15 PM  •  Code COMS28
IF YOU PLEASE
Laura Neri
BELGIUM  •  9 minutes
IF YOU PLEASE comedically reveals a couple’s plan to resolve a recent betrayal.

WHITE GUYS SOLVE SEXISM
Christopher Guerrero
USA  •  7 minutes
The Harvey Weinstein scandal forces two men to reevaluate their love of film in WHITE GUYS SOLVE SEXISM.

DATE MOVIE
Sasha Solodukhina, Emily MacKenzie
USA  •  10 minutes
DATE MOVIE features a woman on a date with a self-proclaimed male feminist.

DAD’S DIVORCE
Jesper Sichlau
DENMARK  •  7 minutes
DAD’S DIVORCE leads to a series of persuasive phone calls.

ANNIVERSARY
James Harlon Palmer
USA  •  14 minutes
A man and woman musically celebrate a shared milestone in ANNIVERSARY.

THE RIGHT TIME
Sam Deane
NEW ZEALAND  •  3 minutes
When is THE RIGHT TIME to “let it go” in front of your partner for the first time?

A FAMILY AFFAIR
Florence Keith-Roach
UNITED KINGDOM  •  13 minutes
Annabelle wakes up in a stranger’s bedroom on her 30th birthday in A FAMILY AFFAIR.

QUIET CARRIAGE
Ben S. Hyland
UNITED KINGDOM  •  5 minutes
To intervene or not to intervene is the question explored in QUIET CARRIAGE.

BURQA CITY
Fabrice Bracq
FRANCE  •  20 minutes
BURQA CITY features a man and woman getting married, for better or worse, and finding worse.

COMEDY PROGRAM 2  93 minutes

SUNDAY, MARCH 29
(NEAR WEST THEATRE see p 26–27)
4:30 PM  •  Code COMS29
NEW HIRE
Ted Marsden
USA  •  5 minutes
It’s the first day at work for the NEW HIRE.

WASHLAND EXPRESS
Camille Campbell
USA  •  9 minutes
Reeling from a breakup, a woman meets someone new in WASHLAND EXPRESS.

WIDOWS OF SIR ALVARO CIFUENTES FRESNADILLO
Maria Guerra
SPAIN  •  12 minutes
WIDOWS OF SIR ALVARO CIFUENTES FRESNADILLO finds two women sharing an unexpected moment of reflection.

BABY BIRD
Barret L. Bowman
USA  •  8 minutes
Life will never be the same for a couple after they are invited to play BABY BIRD.

AMERICAN TYPECAST
Dane Cook
USA  •  18 minutes
AMERICAN TYPECAST finds a struggling actor facing the challenges of racial barriers in Hollywood.

FANTASTIC CARS
Barney Elliott
PERU  •  8 minutes
A father and son experience the allure of automobiles in FANTASTIC CARS.

SUNDAY DINNER
Kevin Mead
USA  •  14 minutes
The SUNDAY DINNER ritual must go on, but there may be a few changes.

WILD LOVE
Paul Autric, Quentin Camus, Léa Georges, Maryka Laudet, Zoé Sottiaux, Corentin Yvergniaux
FRANCE  •  7 minutes
WILD LOVE finds a romantic camping trip taking an unexpected turn.

A PIECE OF CAKE
The Bragg Brothers
USA  •  12 minutes
A desperate father finds himself on a comedic quest in A PIECE OF CAKE.
**FAMILY PROGRAM 1**  93 minutes

**SATURDAY, MARCH 28**

11:35 AM  •  Code FAMS28

**SUNDAY, MARCH 29**

(NEAR WEST THEATRE see p 26–27)

11:15 AM  •  Code FSNW29

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**MY BROTHER LUCA**

Carlos Algara, Catalina Serna  
MEXICO  •  9 minutes

**OH BABY!**

Meghann Artes  
USA  •  9 minutes

**TURTLE**

Matt Kenchington  
USA  •  10 minutes

**DON'T CROAK**

Daun Kim  
USA  •  2 minutes

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**ALIVE DAY**

Lindsay O'Keefe  
USA  •  9 minutes

**THE MOST MAGNIFICENT THING**

Arna Selznick  
CANADA  •  22 minutes

**TREE #3**

Omer Ben-Shachar  
USA  •  20 minutes

**A PIECE OF CAKE**

The Bragg Brothers  
USA  •  12 minutes

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**COMEDY PROGRAM 3**  94 minutes

**FRIDAY, APRIL 3**

(CEDAR LEE THEATRE see p 28–29)

9:15 PM  •  Code COMS03

**SATURDAY, APRIL 4**

2:15 PM  •  Code COMS04

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**HOOK UP 2.0**

Dana Nachman  
USA  •  7 minutes

**GOOD MOURNING**

Daniel Rashid  
USA  •  8 minutes

**40 MINUTES OVER MAUI**

Michael Feld, Josh Covitt  
USA  •  13 minutes

**COFFEE SHOP NAMES**

Deepak Sethi  
USA  •  8 minutes

**POZOLE**

Jessica Mendez Siqueiros  
USA  •  10 minutes

**THE FUCK’S OF LIFE**

Jack Ireland  
USA  •  5 minutes

**SPRING CLEANING**

Joe Booth  
USA  •  9 minutes

**ONE HUNDRED AND ONE**

Sebastián Alfie  
SPAIN  •  14 minutes

**MEN OF VISION**

Frank Todaro  
USA  •  20 minutes

---
FAMILY PROGRAM 2 93 minutes

**SPRING HERALD**
Curie Lu  
USA • 2 minutes  
In SPRING HERALD a temple maiden summons her dragon to herald the first spring rain.

**FOR KEEPS**
Vicky Wight  
USA • 15 minutes  
FOR KEEPS is the tale of a young boy trying to win back a prized marble.

**KIDS AGAIN**
Mark Andrew Hamer  
USA • 3 minutes  
Two young people take a nostalgic journey in the animated music video KIDS AGAIN.

**FUZZITE FIGHTERS**
Jenna Rae Tooley  
USA • 7 minutes  
A teenage girl discovers the unseen world of FUZZITE FIGHTERS.

**PREHEATED**
Luke Snedecor, Sarah Heinz  
USA • 6 minutes  
A boy’s PREHEATED state makes baking a birthday cake a bit challenging.

**ALL IN GOOD TIME**
Bonnie Dempsey  
IRELAND • 13 minutes  
ALL IN GOOD TIME tells the story of two children, separated by a century, finding a magical way to communicate with one another.

**FRASER SYNDROME & ME**
Kyle Anne Grendys  
USA • 20 minutes  
A young filmmaker with a very rare disease sets out on a quest in FRASER SYNDROME & ME.

**THE SNAIL AND THE WHALE**
Max Lang, Daniel Snaddon  
UNITED KINGDOM • 27 minutes  
A snail hitches a ride and makes an incredible journey in THE SNAIL AND THE WHALE.

FAMILY PROGRAM 3 92 minutes

**HORS PISTE**
Léo Brunel, Loris Cavalier, Camille Jalabert, Oscar Malet  
FRANCE • 6 minutes  
Things do not go as planned for two professional rescue workers in HORS PISTE.

**THE MISSFITS**
Ellie Wen  
USA • 21 minutes  
An all-girls robotics team competes to win it all in THE MISSFITS.

**ARCHIE**
Ainslie Henderson  
UNITED KINGDOM • 5 minutes  
ARCHIE endures a devastating loss but hopes the storm will soon pass.

**THE GIRL AT THE END OF THE GARDEN/TELL ME A SECRET**
Bonnie Dempsey  
IRELAND • 14 minutes  
THE GIRL AT THE END OF THE GARDEN/TELL ME A SECRET will transform one girl’s view of the world.

**LEE DEWYZE “CASTLES”**
Stefano Bertelli  
ITALY • 3 minutes  
LEE DEWYZE “CASTLES” is a music video in which a beautiful lake experiences a gradual transformation.

**THE BEST ORCHESTRA IN THE WORLD**
Henning Backhaus  
AUSTRIA • 14 minutes  
A sock strives to earn a place in THE BEST ORCHESTRA IN THE WORLD.

**TAKING THE SHOT**
Jacob Ho  
USA • 2 minutes  
One young man dreams of TAKING THE SHOT.

**ZOG**
Max Lang, Daniel Snaddon  
UNITED KINGDOM • 27 minutes  
ZOG is about to start his first year at Dragon School.
FOCUS 2020: RACIAL EQUITY PROGRAM 91 minutes

THE LOST ASTRONAUT
Ben Proudfoot
USA • 13 minutes
THE LOST ASTRONAUT chronicles the life of Ed Dwight, Jr.—an astronaut-to-be, until he wasn’t.

TOXIC: A BLACK WOMAN’S STORY
Devon Collins
USA • 26 minutes
The thread that connects racism, toxic stress, and birth outcomes is explored in TOXIC: A BLACK WOMAN’S STORY.

THE TREASURES OF MRS. GRADY’S LIBRARY
Richard O’Connor
USA • 3 minutes
A man shares his inspirational story in THE TREASURES OF MRS. GRADY’S LIBRARY.

BURDEN
Nathan Hale Williams
USA • 21 minutes
A highly educated and successful man confronts the challenges he still faces as a black man in America in BURDEN.

ST. LOUIS SUPERMAN
Smriti Mundhra, Sami Khan
USA • 28 minutes
ST. LOUIS SUPERMAN documents the life of battle rapper and Missouri State Representative, Bruce Frank, Jr.

LOCAL HEROES PROGRAM 1 91 minutes

LOVE STORY
Daniel Carberry
USA • 3 minutes
Shot in Ashtabula, LOVE STORY is a music video featuring the work of Jimmy Eat World.

WHERE THE SHADOWS FALL
Aaron Cabrera
USA • 9 minutes
A loose end must be silenced in WHERE THE SHADOWS FALL.

WEDDING RUNNER
Conrad Faraj
USA • 2 minutes
In WEDDING RUNNER a man must profess his true feelings before it’s too late.

SCALES
Robbie Barnes
USA • 11 minutes
A rape victim finds she develops SCALES in the aftermath.

TWO FAMILIARS
Hannah Chambers
USA • 3 minutes
A nervous young witch takes a trip to the supply store in TWO FAMILIARS.

FOREST CITY BLUES
Connor Fairfield, Richard Perrins, Osgar Nugent, James Carney, Matthew Shanahan
USA • 15 minutes
The stories of Cleveland’s homeless community are captured in FOREST CITY BLUES.

RELEVÉ
Jacob Nurse
USA • 7 minutes
RELEVÉ is the story of a girl’s dream to become a ballerina.

TOXIC: A BLACK WOMAN’S STORY
Devon Collins
USA • 26 minutes
The thread that connects racism, toxic stress, and birth outcomes is explored in TOXIC: A BLACK WOMAN’S STORY.

CLEVELAND CAVALIERS: ENTER THE CAVALIERS
Hamoody Jaafar
USA • 15 minutes
The beginning of a new NBA franchise is chronicled in CLEVELAND CAVALIERS: ENTER THE CAVALIERS.
## LOCAL HEROES PROGRAM 2  97 minutes

**CALLS FOR ARCHIE**
Zach Christy  
USA  •  5 minutes  
A man gets mysterious calls for years and tries to understand why in CALLS FOR ARCHIE.

**PICK-A-CHICK BAR**
Ian Van der Werff  
USA  •  5 minutes  
One man seeks to put the right girl on his tab in PICK-A-CHICK BAR.

**FEELING FLUSH**
Erin Brown Thomas  
USA  •  9 minutes  
Two women share a moment of vulnerability over the porcelain throne in FEELING FLUSH.

**BODIES LIKE OCEANS**
KC Cory  
USA  •  13 minutes  
BODIES LIKE OCEANS documents the work of self-described queer, fat southern freak, and photographer Shoog McDaniel.

**THE JESSICAS ARE TURNING 30**
Maya Sugarman, Amy King  
USA  •  22 minutes  
THE JESSICAS ARE TURNING 30 weaves together six compelling narratives of people who were born and named Jessica in 1989.

**BREAK DOWN**
Emmett Goodman  
USA  •  3 minutes  
A desperate pair respond quite differently to their dire situation in the animated BREAK DOWN.

**HOW FAR IS HOME**
Apo W. Bazidi  
USA  •  21 minutes  
HOW FAR IS HOME shares the story of a teenage refugee and the school for immigrants he attends in Cleveland, Ohio.

**THE SESSION**
Chris Webb, Conrad Miles  
USA  •  19 minutes  
THE SESSION documents how three men in Cleveland have turned Krump into therapy.

## LOCAL HEROES PROGRAM 3  91 minutes

**HUMAN**
Erin Brown Thomas  
USA  •  4 minutes  
In this music video we are reminded that our need to be seen makes us HUMAN.

**THE SIMPLE PATH**
Charles Moore  
USA  •  16 minutes  
A brother and sister make compassionate choices in THE SIMPLE PATH.

**JASON & STELLA**
Mick Jones  
USA  •  3 minutes  
JASON & STELLA go exploring.

**UNDER A WATCHFUL EYE**
Kevin Taylor  
USA  •  12 minutes  
A daughter seeks to keep her ill father UNDER A WATCHFUL EYE.

**WHERE ARE YOU NOW**
Matt Vojacek  
USA  •  3 minutes  
WHERE ARE YOU NOW is the animated tale of how hopeful innocence helped a family to cope with a devastating loss.

**FALSE GODS**
Rafeeq Roberts  
USA  •  30 minutes  
FALSE GODS finds a talented but shy poet discovering words have more power than she ever imagined.

**BUSH**
Antonio Harper  
USA  •  3 minutes  
The journey of a little boy and his balloon are followed in BUSH.

**PRETTY PEOPLE**
Shelby Blake Bartelstein  
USA  •  10 minutes  
An undeniable chemistry runs into a disappointing road block in PRETTY PEOPLE.

**CLEVELAND CAVALIERS: MAKE HISTORY**
Hamoody Jaafar  
USA  •  10 minutes  
CLEVELAND CAVALIERS: MAKE HISTORY looks back at a memorable time in the team’s past.
OUTLOOK PROGRAM 1 96 minutes

FRIDAY, MARCH 27
NEAR WEST THEATRE see p 26–27
9:00 PM  •  Code LOOK27

SUNDAY, MARCH 29
9:05 PM  •  Code LOOK29

OUTLOOK PROGRAM 2 95 minutes

WEDNESDAY, APRIL 1
9:10 PM  •  Code LOOK01

FRIDAY, APRIL 3
CEDAR LEE THEATRE see p 28–29
6:30 PM  •  Code LOOK03

FLESH
Camila Kater
BRAZIL  •  12 minutes
Five women share their experiences in relationship to their bodies in FLESH.

THRIVE
Jamie Di Spirito
UNITED KINGDOM  •  17 minutes
Will a relationship THRIVE when two young men make a connection?

WAFFLES
Foster Wilson
USA  •  5 minutes
WAFFLES is an eye-opening morning-after tale.

HANK
Hongyu Li
USA  •  16 minutes
HANK regrets a recent decision in his relationship.

STONEWALL: THE MAKING OF A MONUMENT
Cheryl Furjanic
USA  •  19 minutes
A focal point of the LGBTQ community’s battle for equality is chronicled in STONEWALL: THE MAKING OF A MONUMENT.

FEELING FLUSH
Erin Brown Thomas
USA  •  9 minutes
Two women share a moment of vulnerability over the porcelain throne in FEELING FLUSH.

SOMETHING ABOUT ALEX
Reinout Hellenthal
NETHERLANDS  •  18 minutes
A young person is confronted with emotional truth in SOMETHING ABOUT ALEX.

WONDER
Javier Molina
USA  •  16 minutes
An 11-year-old dreams of the perfect Halloween costume in WONDER.

TAKE ME TO PROM
Andrew Moir
CANADA  •  21 minutes
Intimate interviews with members of the LGBTQ community regarding one of life’s adolescent milestones are shared in TAKE ME TO PROM.

TREACLE
Rosie Westhoff
UNITED KINGDOM, USA  •  18 minutes
TREACLE finds Belle and Jessie on a weekend getaway as Jessie tries to recover from a recent breakup.

DON'T DEFINE ME
Don Casper
USA  •  12 minutes
An artist shares intimate moments with people affected by HIV in DON'T DEFINE ME.

A FAMILY AFFAIR
Florence Keith-Roach
UNITED KINGDOM  •  13 minutes
Annabelle wakes up in a stranger’s bedroom on her 30th birthday in A FAMILY AFFAIR.

TOUCHSCREEN
Arthur Halpern
USA  •  15 minutes
A man is challenged to step outside his comfort zone in TOUCHSCREEN.
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Our endless thanks go to the more than 1,000 volunteers who tirelessly offer their services, skills, and smiles. They go beyond and SEE BEYOND. We couldn’t do it without them!

Our volunteer program is sponsored by:

KENNETH W. SCOTT FOUNDATION

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 eighth year. This honor recognizes a CIFF volunteer who, like Ralph, continues to strive toward selflessness to the community.

Our volunteer program is sponsored by:
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Anna Zaleski

To Our Family and Friends:

We haven’t seen you in a while, but that will change just as soon as we can SEE BEYOND Closing Night of CIFF44! We miss you, and 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 thank you especially for your love and support. We love you.
TICKET PRICES

MEMBERS .................................................................. $14
NON-MEMBERS  ........................................................... $16
STUDENTS/SENIORS (65+)
in-person and w/ current ID only
MEMBERS .............................................................. $12
NON-MEMBERS  ...................................................... $14

CIFF44 DAY PASSES

CIFF44 Day Passes are good for one person on a specified day of the Festival. They include access to all CIFF 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 at 877.304.FILM (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 clevelandfilm.org), by phone (216.623.3456), in-person at the CIFF administrative 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 CIFF44 Opening Night Film and Reception, refer to page 60.
MEMBERS .......................................................... $200
NON-MEMBERS ................................................ $225

HOW TO BUY TICKETS

FOR MEMBERS ONLY: Tickets go on sale Friday, March 6, 2020 at 11:00 AM via all four options below.

FOR THE GENERAL PUBLIC: Tickets go on sale Friday, March 13, 2020 at 11:00 AM via all four options below.

NOTE: Orders received on or before March 16, 2020 will be mailed; otherwise, tickets will be held at Will Call outside the entrance to Tower City Cinemas and will be available for pick-up during the Festival, March 26–April 5, 2020. 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, 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—including orders in which vouchers are redeemed.
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—including orders in which vouchers are redeemed.
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 212 of the CIFF44 Program Guide.
A handling fee of $4 is added to each order—including orders in which vouchers are redeemed.
Orders should be mailed to the CIFF administrative office (see address on page 212).

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 6 and March 25 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 13 and March 25 are as follows:
Monday–Saturday, 11:00 AM–7:00 PM
Sunday, 12 Noon–5:00 PM

Store hours between March 26 and April 5 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 5, 2020
SEATING POLICY AT TOWER CITY CINEMAS

- Passholders must arrive at least 40 minutes before the scheduled start of any screening for admission. However, early arrival does not guarantee admission.
- Ticket holders must arrive at least 20 minutes before the scheduled start of any screening for 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 all 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.

SOLD OUT? NOPE—JUST ON STAND BY!

Only a portion of the tickets to a screening are sold in advance so we can save room for our passholders. Therefore, even for crowded screenings, we can often accommodate additional 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). Just before show time, if seats are available after passholders and ticket holders have been admitted, 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.

Hint: buy your tickets early or, better yet, become a passholder-level member to avoid Stand By!

IMPORTANT

- No refunds except in the case of a cancelled screening. The last day for refunds is April 5, 2020.
- 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.
- 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.
- 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.
- No Tower City Cinemas or Cleveland Cinemas discount tickets, coupons, or passes will be accepted.
- See The Fine Print on page 18 for additional guidelines and restrictions.

QUESTIONS? CONTACT THE BOX OFFICE  Call 877.304.FILM (3456) | E-mail tickets@clevelandfilm.org
**FILM TICKETS**

| Members | $14 |
| Non-Members | $16 |
| Students/Seniors (65+) | in-person and with current ID only | $14 |

**CIF44 DAY PASSES**

Weekday Day Pass (Monday–Thursday)
- Members @ $135 per day = $  
- Non-Members @ $150 per day = $  

Weekend Day Pass (Friday–Sunday)
- Members @ $180 per day = $  
- Non-Members @ $200 per day = $  

Select Festival Day(s):

**OPENING NIGHT**

(see page 60 for details)

- Members @ $200 = $  
- Non-Members @ $225 = $  

**CIF4 MEMBERSHIPS**

(see page 21, visit clevelandfilm.org, or call 216.623.FILM, ext. 10 for details)

- Film Buff @ $75 = $  
- Film Fanatic @ $175 = $  
- Director* @ $600 (without an Opening Night Ticket) = $  
- Director++ @ $750 (with an Opening Night Ticket) = $  
- Executive Producer* @ $900 = $  
- Movie Mogul* @ $1,500 = $  

Current student

Students with a valid ID receive a $25 discount off any level of CIFF membership. Please enclose proof of ID.

*Includes Film Festival All-Access Pass

**Questions? Contact the Box Office:**

**CALL:** 877.304.FILM (3456)  
**EMAIL:** tickets@clevelandfilm.org

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**GIFT CERTIFICATE CODE:**

**DISCOUNT CODE FOR $1 SAVINGS ON EVERY TICKET:**

**MEMBERSHIPS, OPENING NIGHT:**

**TAX-DEDUCTIBLE CHALLENGE MATCH DONATION:**

**HANDLING FEE:** $4.00

**TOTAL:** $4.00

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**$150,000 CHALLENGE MATCH**

In celebration of the 44th 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! Thank you!
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### Country List

**A, B**
- **Albania**: The Barefoot Emperor
- **Argentina**: Papiča
- **Australia**: 2040
- **Austria**: The Wrong Barber
- **Bahamas**: One Life

**Bulgaria**
- **The Barefoot Emperor**: The Father

**Canada**
- **14 Days, 12 Nights**: A Theory Broken Orchestra
- **A Brother’s Love**: Capturing Reality
- **David Foster**: Off The Record
- **Do Re Mi**: House of Cardin

**China**
- **Our Time Machine**: Spirit of the Drowning Girls
- **The Wild Goose Lake**: Wild Love

**Chile**
- **Lina From Lima**: The Mole Agent
- **The False and Rise of Vampiro**: Take Me to Prom

**Colombia**
- **Litigante**: The Name of the Son
- **The Swallows of Kabul**: Temblores

**Costa Rica**
- **Ocho de Setiembre**: The Translators

**Croatia**
- **The Barefoot Emperor**: Cuba

**Czechia**
- **Forman vs. Forman**: One Picture Story

**Denmark**
- **Brothers Across Borders**: The County
- **The Perfect Picture**: The Workshop

**Finland**
- **We Don’t Deserve Dogs**: The County

**France**
- **Adel**: A Thousand Cuts
- **August**: Hungry

**Germany**
- **Chichinette**: The Accidental Spy
- **Corpus Christi**: The County
- **Deerskin**: The End of Love

**Ghana**
- **Forman vs. Forman**: Hors Piste

**India**
- **Dolly Kitty and Those Twinkling Stars**: Hungry

**Iceland**
- **The County**: End of Sentence

**Indonesia**
- **The Science of Fictions**: The Ship

**Iran**
- **Exam**: The Art of Waiting
- **Just 6.5**: The Son-Mother

**Ireland**
- **All in Good Time**: The Last Right
- **A Good Woman is Hard to Find**: The Right Time

**Israel**
- **Code of Freedom 1991**: Siber
- **A Girl From Mogadishu**: The Last Right

**Italy**
- **The Champion**: The Right Time
- **Jaco, Mimi and the Arctic Camels**: The Crossing

**Japan**
- **Picture Character**: Son of Memory

**Kenya**
- **Softie**: Mind My Mind

**Korea**
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**Mongolia**
- **A Thousand Cuts**: The Art of Waiting

**Morocco**
- **The Art of Waiting**: The Right Time

**Myanmar**
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**Nepal**
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**New Zealand**
- **Bellbird**: The Right Time

**Norway**
- **The Art of Waiting**: The Right Time

**Pakistan**
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**Philippines**
- **Edward**: A Thousand Cuts

**Poland**
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**Portugal**
- **The Art of Waiting**: The Right Time

**Russia**
- **The Art of Waiting**: The Right Time

**South Africa**
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**United States**
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**United Kingdom**
- **The Art of Waiting**: The Right Time

**Uruguay**
- **The Art of Waiting**: The Right Time

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**NOTE:** Feature Films are in ALL CAPS

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JACOB, MIMMI
AND THE TALKING DOGS
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MY POLISH HONEYMOON

PUERTO RICO
The Blue Cape
Pasivo

QATAR
IT MUST BE HEAVEN
PAPICHA
A SON

ROMANIA
COLLECTIVE
MARONAS FANTASTIC TALE
WE DON'T DESERVE DOGS

RUSSIA
BEANPOLE
Christmas on the Moon
He Can't Live Without Cosmos
THE HUMORIST
RED PENGUINS

SAUDI ARABIA
THE PERFECT CANDIDATE

SEBIA
HALF-SISTER
Moon Drops

SINGAPORE
The Translator

SLOVAKIA
Sh_t Happens

SLOVENIA
HALF-SISTER

SOUTH AFRICA
INFLUENCE
MOFFIE
My Father the Mover
Sadia

SOUTH KOREA
BIRTHDAY
It Was There

SPAIN
HEROIC LOSERS
IN A WHISPER
LEAP OF FAITH:
WILLIAM FRIEDKIN ON
THE EXORCIST

SWEDEN
Alive
CALL MOM!
HOPE
PUSH

SWITZERLAND
BEYOND THE HORIZON
Hand in Hand
IN A WHISPER
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HEAVY CRAVING
NINA WU

THAILAND
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TUNISIA
A SON

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THE ANTENNA
Brothers Across Borders
IT MUST BE HEAVEN
WE DON'T DESERVE DOGS

UGANDA
WE DON'T DESERVE DOGS

UKRAINE
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AS AN ORANGE
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UNITED KINGDOM
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BEATS
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The Cunning Man
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A GOOD WOMAN IS HARD TO FIND
Grandad Was a Romantic
THE GREAT GREEN WALL
HE DREAMS OF GIANTS
Housekeeping
THE LAST RIGHT
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MAX RICHER'S SLEEP
MILITARY WIVES
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Oscar's Bell THE PERSONAL HISTORY OF DAVID COPPERFIELD
PICTURE CHARACTER
Quiet Carriage
ROCKS
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The Snail and the Whale
SORRY WE MISSED YOU
Sylvia
This Time Away
Thrive
Trouble
WE DON'T DESERVE DOGS
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10 Syllables
12 Seconds of Gunfire
40 Minutes Over Maui
The 100% — Maggie's Story
1500 Miles
AGGIE
Alive Day
ALL I CAN SAY
American Typecast

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Black Boy Joy
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