ENJOY BEER & WINE AT THE LOFT CINEMA!
We also offer Fresco Pizza*, Tucson Tamale Factory Tamales, Burritos from Tumerico, Ethiopian Wraps from Cafe Desta and Sandwiches from the 4th Ave. Deli, along with organic popcorn, craft chocolate bars, vegan cookies and more! *Pizza served after 5pm daily.

BEER OF THE MONTH:

**SIERRA NEVADA - CELEBRATION FRESH HOP IPA**

ONLY $3.50 ALL THROUGH NOVEMBER!

CLOSED CAPTIONS & AUDIO DESCRIPTIONS!
The Loft Cinema now offers Closed Captions and Audio Descriptions for films whenever they are available. Check our website to see which films offer this technology.

FILM GUIDES ARE AVAILABLE AT:

- aLoft Hotel
- Antigone Books
- Aqua Vita
- AZ Title Security
- Bentley’s
- Black Crown Coffee
- Bookmans
- Bookstop
- Brooklyn Pizza
- Buffalo Exchange
- Café Marcel
- Café Passe
- Caffe Luce
- Casa Video
- Chocolate Iguana
- Clues Unlimited
- Coyote Wore Sideburns
- D&D Pinball
- Epic Café
- Espresso Art
- Fantasy Comics
- First American Title
- Fresco Pizza
- Fronimos
- Heroes & Villains
- Hotel Congress
- How Sweet It Was
- Humanities Seminars
- Imagine Barber Shop
- Jewish Community Ctr
- KXCI
- Maynard’s Market
- Metro Tucson Libraries
- No Anchovies
- OLI
- Parks and Recreation
- Pima Community College
- R-Galaxy
- Raging Sage
- Revolutionary Grounds
- Rincon Market
- Rocco’s Little Chicago
- Rogue Theatre
- Santa Barbara Ice Cream
- Shot in the Dark Café
- Southern AZ AIDS Foundation
- SW U of Visual Arts
- Ted’s Country Store
- Time Market
- Tooley’s
- Tucson Museum of Art
- Tucson Racquet & Fitness
- Tucson Visitor’s Bureau
- UA Media Arts
- Varsity Club Hotel
- Vila Thai
- Whole Foods
- Xoom Juice
- Zia Records

FREE MEMBERS SCREENING

STUDIO 54
(SEE PAGE 20)
FRIDAY, NOVEMBER 30 AT 7:00PM

WWW.LOFTCINEMA.ORG
See what films are playing next, buy tickets, look up showtimes and much more!

REGULAR ADMISSION PRICES
$9.75 - Adult | $7.25 - Matinee*
$8.00 - Student, Teacher, Military
$6.75 - Senior (65+) or Child (12 and under)
$6.00 - Loft Members
*MATINEE: ANY SCREENING BEFORE 4:00PM

Tickets are available to purchase online at: loftcinema.org/showtimes or by calling: 520-795-0844
Phone & Web orders are subject to a $1 surcharge.
There is a $1 surcharge for all 3-D screenings.

PLEAS NOTE:
Screen 2 is not wheelchair accessible.

HEARING LOOP AVAILABLE IN ALL 3 SCREENS.
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Candace Ripley (Lead)
Clarice Bales
Reed Chandler
Thomas Kidder
Gilbert Rataezyk

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Alexis Ruiz
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The Loft Cinema receives support from the Arts Foundation for Tucson and Southern Arizona and the Arizona Commission on the Arts, with funding from the National Endowment for the Arts.
Spend the scariest night of the year at The Loft Cinema as we unleash a spine-tingling twofer of terror, featuring back-to-back screenings of John Carpenter’s original 1978 slasher classic, *Halloween*, in a newly-restored 40th anniversary digital print, and Tobe Hooper’s 1982 haunted house spooktacular, *Poltergeist*, presented on glorious 35mm! Free Halloween candy for everyone in costume, while supplies last!

**HALLOWEEN (1978) - New 40th Anniversary Digital Restoration!**

It’s the night HE came home, and all the babysitters in town had better beware, because Michael Myers is looking to deliver a few tricks and treats just in time for Halloween! John Carpenter’s iconic terror classic, which kicked off the slasher film craze of the 80s and turned Jamie Lee Curtis into the decade’s reigning Scream Queen, is still one of the scariest films of all time – a nerve-wracking thrill-ride featuring a supremely creepy soundtrack and the debut appearance of one of the screen’s most diabolical boogeymen. (Dir. by John Carpenter, 1978, USA, 91 mins., Rated R)

**POLTERGEIST (1982) - 35mm film print!**

They’re heeeeeere! Tobe Hooper’s nightmarishly fun, ghost-filled spooktacular (produced by Steven Spielberg) is the ultimate suburban nightmare, as an All-American family is forced to deal with a haunted house plagued by killer trees, evil clown dolls and a child-snatching TV set! Where’s a good realtor when you really need one? Released the same summer as *E.T.*, *Poltergeist* gleefully offers up the nightmarish flip side to Spielberg’s feel good alien blockbuster. (Dir. by Tobe Hooper, 1982, USA, 114 mins., Rated PG)

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**JULIE**

**TUESDAY, OCTOBER 30 AT 11:00AM**

**THURSDAY, NOVEMBER 1 AT 7:30PM**

GENERAL ADMISSION: $15 • LOFT MEMBERS: $10

**PLEASE NOTE: WE CANNOT ACCEPT PASSES FOR THIS SCREENING**

**NATIONAL THEATRE LIVE SERIES**

Experience the best of British theatre on the big screen, captured live and presented in beautiful high definition!

“Vanessa Kirby is great as a disintegrating posh girl in this nightmarish production.” – *Time Out London*

RAFTA Award-winning actress Vanessa Kirby (*The Crown*) and Eric Kofi Abrefa (*The Amen Corner*) feature in the cast of this brand new production, directed by Carrie Cracknell (NT Live: *The Deep Blue Sea*) and broadcast live from the National Theatre to cinemas. Wild and newly single, Julie throws a late night party. In the kitchen, Jean and Kristina clean up as the celebration heaves above them. Crossing the threshold, Julie initiates a power game with Jean – which rapidly descends into a savage fight for survival. This new version of August Strindberg’s play *Miss Julie*, written by Polly Stenham, remains shocking and fiercely relevant in its new setting of contemporary London. (Running time: 95 mins, no intermission / Not Rated)

**PLEASE NOTE that Julie will contain strobe lighting.**

**THE HALLOWEEN & POLTERGEIST DOUBLE FEATURE TERROR-THON!**

**WEDNESDAY, OCTOBER 31 AT 7:00PM**

GENERAL ADMISSION: $12 • LOFT MEMBERS: $10

**DOUBLE FEATURE TICKETS ONLY | NO SINGLE FILM TICKETS AVAILABLE**

HALLOWEEN AT 7:00PM; POLTERGEIST AT 8:50PM (APPROXIMATELY)

PLEASE NOTE: WE CANNOT ACCEPT PASSES FOR THIS SCREENING

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$200 MONTHLY GRAND PRIZE!
$1,000 YEARLY GRAND PRIZE!

On the first Friday of each month comedians Bridgitte Thum and Mike Sterner host our monthly short film contest – just bring us your short films and we’ll play them on the largest movie screen in Southern Arizona!

In case you’ve never been to a First Friday Shorts show, here are the rules: We’ll play any short film, music video or short documentary that you’ve made that’s under 15 minutes long and is brought to us on a DVD, thumb drive or BLU-ray (one film per person, and DVDs must be playable on a regular DVD player and films on drives need to be in by 8pm. We do not accept commercials or advertisements). Submissions are only taken on the day of the event, and all entries MUST BE RECEIVED PRIOR TO THE START OF THE ACTUAL SHOW (we cannot accept films after the show has begun, or during intermission). All films are played in the order they’re received. Every film is guaranteed to play for 3 minutes, but after that the audience can call for the dreaded “gong” if they’re displeased. If the gong is struck, our intrepid host stops the film and the next movie begins. But don’t despair ... if your film is gonged, you can re-work it and bring it back to see if the changes you’ve made have pleased the audience. This is a great way for filmmakers to try out new ideas and see how an actual audience responds, so take advantage. You cannot submit the same film more than once unless it has been re-worked. Remember, the audience decides the winner each and every month, so keep them happy! Filmmaker must be in attendance to win the cash prize.

PLEASE NOTE: We only take the first 15 films that are brought in each month and the spots have been filling up really fast. We start taking submissions as soon as we open the day of the show so get your films in early!

PLEASE BE ADVISED: Since we don’t pre-screen First Friday Shorts entries, we don’t know what each month’s “film content” rating will be. Be advised that some material may not be suitable for all audiences.
Long Realty Cares Foundation’s mission is to offer the promise of hope to those who need shelter, sustenance and comfort, and the commitment to serve the needs of the communities in which we work and live.

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ALL MEMBERSHIPS INCLUDE THE BENEFITS LISTED ABOVE
Consider increasing your membership level to receive benefits like free admission to all regularly scheduled films, Loft Film Fest passes, Loft Cinema merchandise, discounts on all concessions, reserved seating, and more!

FRIENDS OF THE LOFT
$50 STUDENT, TEACHER OR MILITARY (Must show valid ID)
$75 INDIVIDUAL • $125 COUPLE (2 people sharing the same address)

STARS $275
All benefits for two, plus a Loft Cinema aluminum water bottle, concession discount of 20%, and 4 film tickets to the Loft Film Fest.

SUPERSTARS $525
All above benefits for two, plus a Loft Cinema t-shirt or tote bag, and recognition on slides before screenings.

DIRECTOR CIRCLE $1,000
All above benefits for two, plus 2 Film Passes to the Loft Film Fest and recognition in Loft Film Fest program.

EXECUTIVE PRODUCER CIRCLE $1,500 INDIVIDUAL; $2,500 COUPLE
All above benefits plus FREE admission to all films at The Loft Cinema, invitations to EXCLUSIVE SALONS, and an invitation to the Secret Awards Party.

AUTEUR CIRCLE $3,000 INDIVIDUAL; $5,000 COUPLE
All above benefits plus RESERVED SEATS (with 24 hour notice), 2 drinks (including wine and beer) and 1 any size popcorn per member at any screening or event, and tickets to the Secret Awards Party (4 for individuals, 8 for couples).

Installment payments available at Director Circle level and above at: loftcinema.org/membership
The Loft Cinema is an Arizona nonprofit corporation organized pursuant to IRS Secs. 501(c)(3) & 170(b) The Loft Cinema is supported by the Arizona Commission on the Arts, with funding from the National Endowment for the Arts.
THE IRON GIANT

SATURDAY, NOVEMBER 17 AT 10:00AM
FREE ADMISSION

PART OF OUR LOFT JR. SERIES
A free monthly series showcasing great new and classic family-friendly films from around the world! Pre-show activities hosted by Mildred & Dildred Toy Store starting at 9:15am.

Remastered and enhanced with additional scenes not originally shown in theatres, this modern animated classic from director Brad Bird (The Incredibles) is a dazzling fable guaranteed to enchant a whole new generation of audiences. Adapted from British poet laureate Ted Hughes’ 1968 children’s book, The Iron Man, Bird’s marvelous directorial debut tells the story of a young boy who befriends a giant robot from outer space. (Dir. by Brad Bird, 1999, USA, 88 mins., Rated PG)

THE ROCKY HORROR PICTURE SHOW

SATURDAY, NOVEMBER 17 AT MIDNIGHT
GENERAL ADMISSION: $6 • LOFT MEMBERS: $5
Please Note: No one under 17 admitted without Parent or Guardian.

Whatever happened to Saturday night? It was locked in a closet with The Rocky Horror Picture Show and it hasn’t been the same since! Unleash your inner Sweet Transvestite when the mother of all cult classics hits the big screen with the “Heavenly Petting” shadow cast, live and in your face! You’ll see a healthy young couple inducted into the world of absolute pleasure, Transylvanians doing the pelvic thrust and a sexy scientist trying to free us of all our inhibitions (not to mention our clothing)! So pull up your fishnets and get ready to become a creature of the night at the strangest, sexiest “science fiction double feature” of all-time, a Loft Cinema tradition for 40 years and counting! (Dir. by Jim Sharman, 1975, UK/USA, 98 mins., Rated R)

ALL THE PRESIDENT’S MEN

SUNDAY, NOVEMBER 18 AT 2:00PM
GENERAL ADMISSION: $8 • LOFT MEMBERS & STUDENTS: $6

PART OF JOURNALISM ON SCREEN, PRESENTED BY

The New York Times


See the classic Oscar-winning political drama, All the President’s Men, starring Robert Redford and Dustin Hoffman, followed by an onstage discussion about the film, reporting and democracy with Arizona Daily Star journalist Tim Steller and Tucson Weekly editor Jim Nintzel.

It helps to have one of history’s greatest scoops as your factual inspiration, but journalism thrillers just don’t get any better than All the President’s Men. Dustin Hoffman and Robert Redford star as (respectively) Washington Post reporters Carl Bernstein and Bob Woodward, whose investigation into the Watergate scandal set the stage for President Richard Nixon’s eventual resignation. Their bestselling exposé was brilliantly adapted by screenwriter William Goldman, and director Alan J. Pakula crafted the film into one of the most intelligent and involving of the 1970s paranoid thrillers. Featuring Jason Robards in his Oscar-winning role as Washington Post editor Ben Bradlee, All the President’s Men is the film against which all other journalism movies must be measured. (Dir. by Alan J. Pakula, 1976, USA, 138 mins., Rated PG)
PART OF LOFT STAFF SELECTS!
A monthly series showcasing film favorites chosen by our amazing Loft Cinema staff! This month’s Loft Staff Selects film was chosen by Elizabeth Raskob, Floor Staff!

Alternately hilarious and grotesque—and always surreal—this film mingles aspects of William Burroughs’s novel with incidents from the writer’s own life, resulting in an evocative paranoid fantasy and a self-reflexive investigation into the strange, exhilarating, and sometimes destructive mysteries of the creative process. (Dir. by David Cronenberg, 1991, USA, 115 mins., Rated R)

ANDREI RUBLEV
TUESDAY, NOVEMBER 20 AT 6:00PM
REGULAR ADMISSION PRICES

With his second feature, a towering epic that took him years to complete, legendary filmmaker Andrei Tarkovsky (Stalker; Solaris) waded deep into the past and emerged with a visionary masterwork.

“Stuns with the sort of unexpected poetic explosions we’ve come to expect from Tarkovsky.”- Jonathan Rosenbaum, Chicago Reader

Threading together several self-contained episodes, the filmmaker traces the renowned icon painter Andrei Rublev through the harsh realities of fifteenth-century Russian life, vividly conjuring the dark and otherworldly atmosphere of the age: a primitive hot-air balloon takes to the sky, snow falls inside an unfinished church, naked pagans celebrate the midsummer solstice, a young man oversees the casting of a gigantic bell. Appearing here in Tarkovsky’s preferred 183-minute cut, as well as the version that was originally censored by Soviet authorities, Andrei Rublev is an arresting meditation on art, faith, and endurance, and a powerful reflection on expressive constraints in the director’s own time. (Dir. by Andrei Tarkovsky, 1966, Soviet Union, in Russian/Italian/Tatar with English subtitles, 183 mins., Not Rated)

NAKED LUNCH (35MM PRINT!)
SUNDAY, NOVEMBER 18 AT 7:30PM
GENERAL ADMISSION: $6 • LOFT MEMBERS: $5

“...the best arthouse film of all-time. It is as close to transcendence as cinema gets.” – Steve Rose, Guardian

MAN WITH THE MOVIE CAMERA
TUESDAY, NOVEMBER 27 AT 7:30PM
FREE ADMISSION • $5 SUGGESTED DONATION

This recently-restored version of Man with the Movie Camera presents Dziga Vertov’s masterpiece in its entirety for the first time since its original premiere in 1929, and features original recorded musical accompaniment by Alloy Orchestra. (Dir. by Dziga Vertov, 1929, Soviet Union, silent, 68 mins., Not Rated)

PART OF OUR ESSENTIAL CINEMA SERIES
See classic art films the way they were meant to be seen - with an audience, on the big screen!
BLESSED BE: MYSTICISM, SPIRITUALITY, AND THE OCCULT IN CONTEMPORARY ART
SEPTEMBER 15, 2018 - DECEMBER 30, 2018

The Museum of Contemporary Art Tucson (MOCA Tucson) is pleased to present “Blessed Be: Mysticism, Spirituality, and the Occult in Contemporary Art,” a curated exhibition by Ginger Shulick Porcella exploring religion, ritual, cult mentality, and the human impulse to belong and participate, as viewed through the lens of cultural production. This exhibition examines the relationship between “cult” and “culture” and how the museum space, like sites of worship, are places for sustained, concentrated attention and contemplation.

 Participating Artists:
Cassils, Ron Athey, Arshia Haq, Alison Blickle, Christopher Carroll, Adam Cooper-Terán, Mikala Dwyer, Amir H. Fallah, Barnaby Furnas, Matthew Day Jackson, Reverend Steven Johnson Leyba, Baseera Khan, Candice Lin, Ann McCoy, BREYER P-ORRIDGE, Harry E. Smith, Scott Treleaven, Leo Villareal, Zadie Xa.

www.moca-tucson.org  265 S. Church Ave
SPECIAL ENGAGEMENTS

KING LEAR STARRING IAN MCKELLEN

TUESDAY, NOVEMBER 27 AT 11:00AM
THURSDAY, NOVEMBER 29 AT 6:00PM
GENERAL ADMISSION: $15 • LOFT MEMBERS: $10
PLEASE NOTE: WE CANNOT ACCEPT PASSES FOR THIS SCREENING

NATIONAL THEATRE LIVE SERIES
Experience the best of British theatre on the big screen, captured live and presented in beautiful high definition!

“Ian McKellen adds to the roster of his greatest achievements with this extraordinarily moving portrayal of King Lear.” – Independent

Chichester Festival Theatre’s production received five-star reviews for its sell-out run, and transfers to the West End for a limited season. Jonathan Munby directs this ‘nuanced and powerful’ (The Times) contemporary retelling of Shakespeare’s tender, violent, moving and shocking play. Considered by many to be the greatest tragedy ever written, King Lear sees two ageing fathers – one a King, one his courtier – reject the children who truly love them. Their blindness unleashes a tornado of pitiless ambition and treachery, as family and state are plunged into a violent power struggle with bitter ends. (Running time: TBA / Not Rated)

PLEASE NOTE that King Lear will contain strobe lighting.

REEL ROCK 13

MONDAY, DECEMBER 3 AT 7:30PM
MONDAY, DECEMBER 10 AT 7:30PM
ADMISSION: $15 • ALL TICKETS
PLEASE NOTE: WE CANNOT ACCEPT PASSES FOR THIS SCREENING

CO-PRESENTED BY ROCKS & ROPES AND THE LOFT CINEMA

Get reeaaaddy for Reel Rock! This December, Reel Rock 13 blazes across the planet (and across the big screen at The Loft Cinema!) with a brand new collection of the year’s best climbing films, delivering jaw-dropping action, soulful journeys and rollicking humor. From Olympic training centers to the frozen landscape of Antarctica, explore the cutting edge of climbing with Adam Ondra, Madaleine Sorkin, Alex Honnold, Conrad Anker, Jimmy Chin, Savannah Cummmins and many more!

AGE OF ONDRA
Every so often an athlete comes along who redefines their sport. Adam Ondra, the 25-year-old Czech crusher, is exploring a new realm of human potential in climbing. Late last year, he established a benchmark for the sport; a 5.15d in Norway he dubbed Silence (as in, drop the mic). On the heels of this ascent, we follow Adam from his home in Czech Republic, across Europe to North America, as he innovates new training methods, establishes upper echelon first ascent and attempts to be the first person to send 5.15 on the first try.

UP TO SPEED
When climbing was announced as part of the 2020 Olympics, it was a monumental occasion for the sport. But many climbers were shocked to learn that one of three combined events required to compete for a medal is...speed climbing. Reel Rock correspondent Zachary Barr looks into this little-known and seldom practiced sub-discipline of the sport, and the role it will play in shaping climbing’s future.

QUEEN MAUD LAND
A dream team of six elite climbers mount an expedition to one of the world’s last great climbing frontiers: the remote frozen towers of Antarctica. Jimmy Chin and Conrad Anker tackle a new route on the 3,600-foot Ulvetanna; Savannah Cummmins and Anna Paff summit Holtanna; and Alex Honnold and Cedar Wright make a harrowing and hilarious blitz of 13 different spires spread across the ice field, including one pitch that Honnold calls “the scariest I have ever led.”

THE VALLEY OF THE MOON
Wadi Rum, known as the Valley of the Moon, is a vast landscape of sandstone walls in the desert of Jordan. Hoping to lure international climbers, two Israelis team up with a local Bedouin guide to establish an 1,800-foot route, eventually recruiting American climber Madaleine Sorkin to help achieve their dream. The Valley of the Moon explores the importance of climbing as a way to cross cultural barriers and build friendship on an adventure in one of the most breathtaking regions on Earth.

(Total program running time: approximately 120 mins.)
FREE FIRST THURSDAY

5-8PM

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WILL MOYER AND JOHN "JAK" JACKSON

American Rhythm
A Concert to Honor Veterans and Commemorate the Centenary of Armistice Day

Music by Copland, Barber, and a majestic rendition of America the Beautiful.

Plus, the winner of the second Stephen Paulus Emerging Composer Competition, and the extraordinary Dreams of the Fallen by Jake Runestad, with text by poet and veteran of the Iraq and Afghanistan Wars, Brian Turner.

Saturday, November 3, 3:00pm
Sunday, November 4, 3:00pm
Catalina Foothills High School

VISIT TRUECONCORD.ORG FOR TICKETING & VENUE INFORMATION OR CALL 520-401-2651
**DAISIES**

**Thursday, November 1 at 7:00 PM**
**Free Admission**

Dr. Joshua Gleich (Assistant Professor in the University of Arizona School of Theatre, Film and Television) will host this screening and lead a post-viewing discussion and Q&A session.

Made during a brief period of artistic liberalism before the Soviet invasion of Czechoslovakia in 1968, *Daisies* is a playful experiment in color, story, and editing that was banned by the Communist regime for “food wastage.” *Daisies* is a brilliant piece of dissent and an endless source of inspiration politically, culturally, and sartorially. This free screening is shown in conjunction with “The Power of the Powerless: A 1968 Retrospective” symposium to be held Friday, November 2nd, on the University of Arizona campus. The symposium and film screening are sponsored by the University of Arizona College of Humanities, the Dept. of French & Italian Studies, and the Dept. of Russian & Slavic Studies.

*Made during a brief period of artistic liberalism before the Soviet invasion of Czechoslovakia in 1968, Daisies is a playful experiment in color, story, and editing that was banned by the Communist regime for “food wastage.” Daisies is a brilliant piece of dissent and an endless source of inspiration politically, culturally, and sartorially. This free screening is shown in conjunction with “The Power of the Powerless: A 1968 Retrospective” symposium to be held Friday, November 2nd, on the University of Arizona campus. The symposium and film screening are sponsored by the University of Arizona College of Humanities, the Dept. of French & Italian Studies, and the Dept. of Russian & Slavic Studies. (Dir. by Vera Chytilová, 1966, Czechoslovakia, Czech with English subtitles, 76 min., Not Rated)*

This is a rental of The Loft Cinema, presented by the UA College of Humanities, the Dept. of French & Italian Studies, and the Dept. of Russian and Slavic Studies.

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**TUCSON SALVAGE**

**Saturday, November 3 at 4:00 PM**
**Free Admission**

**Featuring a live reading by Brian Smith from his new book!**

*Tucson Salvage: Tales and Recollections from La Frontera* is a new book based on Brian Jabas Smith’s award-winning columns for the *Tucson Weekly*. Offering sharp, empathic commentary on diverse subjects, Smith channels the men, women and trans not usually seen or valued in society, and in doing so, holds a mirror to us all. *Tucson Salvage the Documentary* is a 30-minute meditation on five humans profiled in Smith’s columns, co-written by Brian Jabas Smith & Maggie Smith. Forged by adversity and united by humanity, the people in this documentary allow us to witness those we might never approach and hear them tell their own life stories. Joined by musical guest Lawrence Zubia and creative non-fiction authors Jesse Sensibar, Margaret Regan and Amy Silverman, this Tucson launch party promises to be gritty, self-reflective and unforgettable.

*This is a rental of The Loft Cinema, presented by Tucson Salvage – the Book and the Doc.*

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**THE TRIAL**

**Monday, November 5 at 7:00 PM**
**Free Admission; Donations Encouraged**

**With a post-screening Q&A with director Maria Ramos in person!**

The impeachment process of President Dilma Rousseff was kickstarted by the speaker of Brazil’s lower house of Congress, Eduardo Cunha, charged for pocketing at least 40 million dollars in a plot at the state-owned oil company Petrobras. Cunha, with the help of Michel Temer, acting president of Brazil, started the impeachment process after the decision made by government allies that they would not prevent investigations in the Congressional ethics committee that could lead to his ousting. Therefore, Cunha accused Rousseff of being involved in corrupted arrangements. The first charge was based on delays in transferring resources to public banks. The second was about budgetary decrees. Dilma Rousseff, daughter of a Bulgarian immigrant, was the first woman democratically elected to hold the Brazilian presidency. Jailed and tortured from 1970 to 1972 under the military dictatorship, she has become a symbol for the quest of democracy of the Brazilian people. Maria Augusta Ramos films the trial that led to her impeachment with a powerful energy that recalls the very best political thrillers of the seventies.

*Maria Ramos is an award winning documentary maker. Her films (Desi, Justice, Behave, Hill of Pleasures, Future June, Drought, THE TRIAL) won several awards at festivals around the world, including IDFA, Visions du Reel, IndieLisboa, DOK Leipzig, Taiwan Int. Doc. Festival, CPH:DOX, DocumentaMadrid, Watch Docs IFF, Rio Film Festival and Brasilia Film Festival. Maria Ramos was the laureate of the 2013 Marek Nowicki Prize awarded by the Helsinki Foundation for Human Rights, for her body of work.*

*This is a rental of The Loft Cinema, presented by The University of Arizona Center for Latin American Studies.*
Brazilian filmmaker João Moreira Salles’ *In the Intense Now* uses both archival footage and fresh images to create a film essay connecting four events: the French students’ uprising in May 1968, the Soviet invasion of Czechoslovakia that same year, protests in Brazil and other countries in 1968, and scenes that a tourist (the director’s mother) filmed in China in 1966, at the beginning of the Cultural Revolution. Narrated in the first-person, the images explores moments of great intensity and reveals the state of mind of those filmed both in the moment and discusses what comes after the events have passed.

This free hosted screening is shown in conjunction with “The Power of the Powerless: A 1968 Retrospective” symposium to be held Friday, November 2nd, on the University of Arizona campus. The symposium and film screening are sponsored by the University of Arizona College of Humanities, the Dept. of French & Italian Studies, and the Dept. of Russian & Slavic Studies.

*In the Intense Now* is a rental of The Loft Cinema, presented by the UA College of Humanities, the Dept. of French & Italian Studies, and the Dept of Russian and Slavic Studies.

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**ÖNGTUPQA**

**SOMETHING IN THE AIR**

**ÖNGTUPQA**

SATURDAY, NOVEMBER 17 AT 4:30PM
GENERAL ADMISSION: $10 • LOFT MEMBERS AND ARCHAEOLOGY SOUTHWEST MEMBERS: $7
PLEASE NOTE: WE CANNOT ACCEPT PASSES FOR THIS SCREENING

This special event will include the film screening, demonstration of the Hopi long flute by Gary Stroutsos, and Q&A with the artists.

Copies of the Öngtupqa CD+DVD+Digital Download will be available for sale.

Grand Canyon is recognized as the world’s most popular destinations, a place of awe and inspiration, and near the top of everyone’s bucket list. For members of the Hopi Tribe, Grand Canyon is their place of emergence, and is where their spirits return after life on Earth is done. Grand Canyon, or Öngtupqa in the Hopi language, is a living cultural landscape.

Öngtupqa, a recently-produced independent film, is a journey into Grand Canyon through an indigenous perspective. The film features Clark Tenakhongva, a renowned Hopi singer who is also a famous kachina carver and serves as the Vice Chairman of the Hopi Tribe. With Grand Canyon as a dramatic backdrop, Clark shares the cultural significance of the canyon and how it’s a house of worship for Hopi people, intermixed with images of Grand Canyon and footage of Hopi music recorded inside the Desert View Watchtower – an acoustically superior structure perched on the South Rim of Grand Canyon whose architecture was inspired by ancient Puebloan ruins.

Öngtupqa is equal parts art film, cultural anthropology study, music video, native ceremony, and one-on-one with a Hopi elder talking about one of the natural wonders of the world.

This is a rental of The Loft Cinema, presented by Arizona Trail Association.

**WEDNESDAY, NOVEMBER 7 AT 7:00PM**
FREE ADMISSION

Olivier Assayas’ *Something in the Air* is a semi-autobiographical coming-of-age film set just after the events of May 1968 in France. Opening in France in 1971, the spirit of revolution is still in the air as the main character, Gilles, heads off to art school. As the film follows Gilles’ wanderings, one gains a larger sense of the early 1970s as a lost moment of infinite possibilities, even as the nostalgic air is cut with a recognition of all the complexities and contradictions of the era.

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*Something in the Air* is a rental of The Loft Cinema, presented by the UA College of Humanities, the Dept. of French & Italian Studies, and the Dept of Russian and Slavic Studies.

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**TUESDAY, NOVEMBER 6 AT 7:00PM**
FREE ADMISSION

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*Something in the Air* is a rental of The Loft Cinema, presented by the UA College of Humanities, the Dept. of French & Italian Studies, and the Dept of Russian and Slavic Studies.
HE's coming home again! Celebrate 40 years of terror with a newly restored and remastered edition of John Carpenter’s groundbreaking 1978 classic, *Halloween*! See it on the big screen for the fright of your life!

PLUS: Get your tricks AND treats at a special Halloween Night Double Feature, with *Halloween* (1978) and *Poltergeist* (1982), on Wednesday, October 31 at 7:00pm! Free Halloween candy for everyone in costume!

“Halloween is an absolutely merciless thriller, a movie so violent and scary that, yes, I would compare it to *Psycho*.” – Roger Ebert, *Chicago Sun-Times*

Carpenter’s low-budget “babysitter in peril” fright flick terrified the world and became not only a landmark in modern horror, but also one of the most phenomenally successful independent films ever made, setting the standard for the onslaught of oversexed-teens-meet-maniac killer movies to come. Jamie Lee Curtis (in her first major role) shot to Scream Queen stardom as the innocent but resilient Laurie, a high school girl made all too aware on one memorable Halloween night that evil stalks the shady streets and living rooms of her small Illinois town in the form of escaped psychopath Michael Myers, a hulking monster in a white mask who may indeed be “The Boogeyman.” Skillfully turning the tension screws via prowling Steadicam tracking shots, frighteningly deep shadows and an almost mythical sense of unstoppable evil (not to mention a nerve-wracking music score that immediately sets palms to sweating), the remarkably assured young filmmaker transformed *Halloween* from a mere exploitation film into a horror classic for the ages. Co-starring P.J Soles and Nancy Loomis as Curtis’ terrorized pals and a riveting Donald Pleasence as the slightly demented doctor hell bent on vanquishing the evil force that is Michael Myers. (*Dir. by John Carpenter, 1978, USA, 91 mins., Rated R*)

This fascinating portrait of Yayoi Kusama, now the top-selling female artist in the world, traces her turbulent quest from humble beginnings, overcoming countless obstacles, to bring her radical artistic vision to the world stage. The visually entrancing film celebrates her life and art.

“A fascinating story of this little-known, yet wildly popular artist.” – Alan Ng, *Film Threat*

Kusama was an underdog with everything stacked against her; as a child, her conservative mother tried to stop her from becoming an artist by tearing up her drawings. Later, she encountered sexist and racist barriers in the art establishment; she became famous for her polka dot hallucinogenic imagery, and was a sometime rival of Andy Warhol. She developed mental illness, retreating to live in the peace of an asylum for the last 30 years. In spite of it all, Kusama has endured and has created a legacy of artwork that spans the disciplines of painting, sculpture, installation art, performance art, poetry and novels. People around the globe are experiencing her Infinity Mirrored Rooms installation in record numbers as Kusama, now 88, continues to create new work every day. (*Dir. by Heather Lenz, 2018, USA, in English and Japanese with English subtitles, 76 mins., Not Rated*)

Closed Captions Available
NOVEMBER’S REEL READS SELECTION
Purchase a copy of Can You Ever Forgive Me?: Memoirs of a Literary Forger by Lee Israel during the month of November and receive a special “Loft Reel Reads” discount off the cover price – 20% for Loft Cinema members and 10% for the general public. Copies of the book are available at The Loft Cinema and Antigone Books.

Based on a true story, Can You Ever Forgive Me? stars Academy Award-nominee Melissa McCarthy as Lee Israel, the late biographer and forger whose brilliant tale of deception speaks volumes about our obsessions with celebrity and authenticity.

“Can You Ever Forgive Me? comes from a place of understanding and love that few other biopics do, and it makes this difficult character a joy to meet.” – Monica Castillo, RogerEbert.com

It’s the 1980s. After decades spent composing respectful profiles of successful women such as Katharine Hepburn and Tallulah Bankhead, Lee finds herself out of step with the emergent trash-talk trend in biography. Her new book about Estée Lauder is a commercial failure, her agent (Jane Curtin) has given up on her, and her finances have nosedived. Sliding into middle age with no other skills to fall back on, Lee lights upon a fresh method of capitalizing on the public’s fascination with fame. Teaming up with an old ex-con acquaintance (Richard E. Grant), Lee begins selling the stolen and/or forged correspondence of dead writers and actors. The gig is a success but success has a way of drawing unwanted attention. Directed by Marielle Heller (Diary of a Teenage Girl) and adapted from Israel’s eponymous memoir by Tony Award-winning playwright Jeff Whitty (Avenue Q) and writer/director Nicole Holofcener (Enough Said), Can You Ever Forgive Me? is an incisive comment about commodification, legitimacy, and opportunities for women, driven by an acerbically powerful performance from McCarthy. (Dir. by Marielle Heller, 2018, USA, 107 mins., Rated R)
PLEASE NOTE: WE CANNOT ACCEPT PASSES FOR THE FIRST TWO WEEKS

With this eagerly-awaited re-imagining of Dario Argento’s 1977 classic, Oscar-nominated filmmaker Luca Guadagnino (Call Me by Your Name) unleashes an audacious, frightening, gorgeously-designed fantasia of visceral arthouse horror.

“Luca Guadagnino’s Suspiria has turned the horror genre on its head, with powerful women at the center of a suspenseful, twisted story.” – Jenny Desborough, Daily Mirror UK

A darkness swirls at the center of a world-renowned dance company, one that will engulf the troupe’s artistic director, an ambitious young dancer, and a grieving psychotherapist. Some will succumb to the nightmare. Others will finally wake up.

Staring Dakota Johnson, Tilda Swinton, Chloë Grace Moretz, Mia Goth and Jessica Harper (star of Argento’s original film), with a haunting musical score by Thom Yorke of Radiohead. (Dir. by Luca Guadagnino, 2018, Italy/USA, in German/English/French with English subtitles, 152 mins., Rated R)

“Suspiria lives and breathes in a world of its own, weaving an enchanting, dizzying, and frightening spell.” – Jonathan Barkan, Dread Central

SUSPIRIA (2018) STARTS FRIDAY, NOVEMBER 16
REGULAR ADMISSION PRICES

“Suspiria is a gorgeous, hideous, uncompromising film.” – Emily Yoshida, New York Magazine

17 NEW FILMS
Scandinavian mythology makes for a visceral fantastical drama on the mystery of identity in this adaptation of a story by Let the Right One In writer John Ajvide Lindqvist.

“An eccentric, oddly-touching and genre-bending fairy tale ...prepare yourself for something romantic, subversive and unpredictable.” – Jordan Ruimy, Playlist

Winner of the 2018 Cannes Film Festival’s Un Certain Regard award, director Ali Abbasi’s twisty fairy tale centers on a customs inspector, Tina (Eva Melander), born with a facial “disfiguration,” a strange scar on her tailbone, and the ability to sense or smell how people feel. She’s especially adept at detecting fear or unease. These skills make her invaluable as a border guard, as she has the uncanny ability to sniff out contraband and moral corruption. Her findings lead her into a troubling criminal investigation, and then there’s the suspicious Vore (Eero Milonoff), who shares physical traits with Tina and a cocksure attitude that suggests he knows things Tina doesn’t, knowledge that may disrupt her life completely. But the heart of Border lies with Tina, who tires of her deadbeat roommate and experiences a full-bodied awakening like little else seen on screen. (Dir. by Ali Abbasi, 2018, Sweden/Denmark, in Swedish with English subtitles, 110 mins., Rated R)

Forty years after her death, the most famous opera singer ever tells her own story – completely in her own words. Tom Volt’s elegant and engrossing portrait of Maria Callas excels in the craft of footage assembly — family photographs, personal Super 8 films, private live recordings, intimate letters and rare archival footage never shown to the public — all brilliantly edited together to capture the unique life of the performer who was not only the leading soprano of the 20th century, but also one of the most famous women in the world.

“An unalloyed tribute to a musical genius who gave all of herself to the public.” – Scot Tobias, Variety

Through her own voice, the film reveals the essence of an extraordinary Greek/American woman who rose from humble beginnings in New York City to become a glamorous international superstar whose vocal perfection was enhanced by her beauty and lavish lifestyle, and occasionally overshadowed by her tumultuous personal life. But it is Callas’s music that is paramount in the film. We’re treated to her signature arias from the operas Norma, La Traviata, Carmen, and Tosca. As Callas told David Frost, “If someone really tries to listen to me, he will find all myself there.” Maria by Callas is a cinematic love note to a great artist, and a vivid audiovisual journey through mid-century western culture. (Dir. by Tom Volf, 2017, France, in English/French/Italian with English subtitles, 113 mins., Rated PG)

Closed Captions and Audio Description Available
14-year-old Joe (newcomer Ed Oxenbould) is the only child of Jeanette and Jerry (Carey Mulligan and Jake Gyllenhaal)—a housewife and a golf pro—in a small town in early-1960s Montana. Nearby, an uncontrolled forest fire rages close to the Canadian border, and when Jerry loses his job—and his sense of purpose—he decides to join the cause of fighting the fire, leaving his wife and son to fend for themselves.


Suddenly forced into the role of an adult, Joe witnesses his mother’s struggle as she tries to keep her head above water. Director/co-writer Paul Dano makes an impressive debut as a filmmaker and—along with co-writer Zoe Kazan—elegantly adapts Richard Ford’s novel of the same name. Oscar-nominee Mulligan delivers one of her finest performances as a complex woman whose self-determination and self-involvement disrupts the values and expectations of the 1960s nuclear family. With precise details and textures of its specific time and place, Wildlife commits to the viewpoint of a teenage boy observing the gradual dissolution of his parents’ marriage. (Dir. by Paul Dano, 2018, USA, 104 mins., Rated PG-13)

Closed Captions and Audio Description Available

WILDLIFE
STARTS FRIDAY, NOVEMBER 23
REGULAR ADMISSION PRICES

19 NEW FILMS

MFKZ
STARTS FRIDAY, NOVEMBER 30
REGULAR ADMISSION PRICES

The wild genre-mashup MFKZ is a collaboration between French comic artist Guillaume “Run” Renard and Japanese animation house Studio 4°C, creators of Tekkonkinkreet, Genius Party and Mind Game.

“Bonkers! A superhero adventure of sorts that drips with punk rock attitude.”- Dan Jolin, Time Out London

The Tekkonkinkreet dream team of Shojiro Nishimi and art director Shinji Kimura reunite to bring to life this dark and stunningly animated sci-fi vision mixing anime, film noir and Lucha Libre in an orgy of video game-inspired mayhem. MFKZ centers on a young Angelino and his skull-and-flame pal Vinz, who live in a seedy tenement in an LA-inspired dystopian metropolis called Dead Meat City – a burnt-out, gang and cockroach-ridden neo-urban hell. Following a scooter accident, Angelino starts experiencing migraines and strange hallucinations, as well as fits of rage-inspired super powers, as he slowly awakens to the truth of his origins: he is half-human and half-Macho, a supernatural alien race that is hellbent on taking over the planet. Featuring the voices of Michael Chiklis, Giancarlo Esposito, Jorge Gutierrez, Dascha Polanco, RZA, Vince Staples and Danny Trejo. (Dir. by Guillaume “Run” Renard and Shojiro Nishimi, 2018, France/Japan, in English, 90 mins., Rated R)
NEW FILMS

STUDIO 54

STARTS FRIDAY, NOVEMBER 30
REGULAR ADMISSION PRICES

FREE LOFT MEMBERS SCREENING

Friday, November 30 at 7:00pm. Free for Loft Cinema members and open to the public at regular admission prices.

Members may pick up tickets only for themselves (1 for Teacher, Student, or Individual, 2 for Couple and above) at the Box Office on the day of the Member Screening. The Box Office is open 1/2 hour before the first show of the day. Please see the website for showtimes.

Members will be issued a return pass (valid through the following Thursday) to see this film another time, if the screening is at capacity.

Studio 54 transports viewers back in time and behind the velvet rope into the legendarily decadent Manhattan night spot where celebrities (think Liza, Liz, Mick, Farrah and Andy), socialites, the straight, the queer and the beautiful danced, drank, got high, hooked up, and, most importantly, got seen ... until it all came crashing down. From 1977 to 1980, Studio 54 was the place to be seen in Manhattan. A haven of hedonism, tolerance, glitz and glamor, Studio was very hard to gain entrance to and impossible to ignore, with news of who was there filling the gossip columns daily. Steve Rubell and Ian Schrager, two college friends from Brooklyn, succeeded in creating the ultimate escapist fantasy in the heart of the theater district. Rubell was the bon vivant who wanted to be everybody’s friend and was photographed with every celebrity du jour who entered the club and Schrager was the behind-the-scenes creative mastermind who shunned the limelight. Studio 54 was an instant success and a cash cow, but the drug-and-sex-fueled dream soon imploded in financial scandal and the club’s demise. With unprecedented access to Schrager, who tells the whole unvarnished story for the first time, and a treasure-trove of rare footage, director Matt Tyrnauer (Scotty and the Secret History of Hollywood) constructs a vivid, glorious portrait of a disco-era phenomenon, and tells the story of two friends who stuck together through an incredible series of highs and lows. (Dir. by Matt Tyrnauer, 2018, USA, 98 mins., Not Rated)

BURNING

STARTS FRIDAY, NOVEMBER 30
REGULAR ADMISSION PRICES

Expanded from Haruki Murakami’s short story “Barn Burning,” the sixth feature from celebrated Korean filmmaker Lee Chang-dong (Secret Sunshine; Poetry), begins by tracing a romantic triangle of sorts: Jongsu (Yoo Ah-in), an aspiring writer, becomes involved with a woman he knew from childhood, Haemi (Jun Jong-seo), who is about to embark on a trip to Africa.

“A movie that makes you reconsider all the other times you called movies haunting because this one gets under your skin in completely unexpected ways.” – Brian Tallerico, RogerEbert.com

She returns some weeks later with a fellow Korean, the Gatsby-esque Ben (Steven Yeun), who has a mysterious source of income and a very unusual hobby. When Haemi suddenly disappears, Jongsu’s confusion and obsessions begin to mount, culminating in a stunning finale. A tense, haunting multiple-character study, the film accumulates a series of unanswered questions and unspoken motivations to conjure a totalizing mood of uncertainty and quietly bends the contours of the thriller genre to brilliant effect. (Dir. by Lee Chang-dong, 2018, South Korea, in English/Korean with English subtitles, 148 mins., Not Rated)
MONDAY, OCTOBER 29  
**RATS: THE NIGHT OF TERROR**  
(Dir. by Bruno Mattei, 1984, Italy, badly dubbed in English, 97 mins., Rated R)  

“Mutants of a nuclear disaster!”  
A gang of punked-out, post-apocalyptic bikers battle hordes of super-smart mutant rodents with a ravenous appetite for human flesh in this laughably awful, seriously unhinged Italian shocker from the notorious Bruno Mattei (Hell of the Living Dead; Emanuelle in Prison). In the year 225 A.B. (After the Bomb), a group of scavenging bikers discover an abandoned research laboratory filled with food, water … and thousands of rats.

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MONDAY, NOVEMBER 5  
**BREAKER! BREAKER!**  
(Dir. by Don Hulette, 1977, 86 mins., Rated PG)  

“Don’t muck around with an 18-wheel trucker!”  
Real American Hero Chuck Norris stars as a sensitive Southern California martial arts trucker out to save his little brother from the clutches of a gang of evil rednecks who lure wayward truckers into their town in order to do them bodily harm in this gloriously greasy ‘70s explosion of Tae Kwan Do, mustaches, dynamite, junkyard battles, cardboard acting, CB radio slang and massive big rig destruction.

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THURSDAY, NOV 8 - THURSDAY, NOV 15  
**LOFT FILM FEST**  

Described by Filmmaker Magazine as being “geared truly toward cinephiles of nearly every stripe,” and praised for its “phantasmagorical programming … and astute choice of guests,” the Loft Film Fest was created in 2010 as a showcase for the very best independent, foreign and classic cinema. For eight days in November the Loft Film Fest provides an intimate and unique setting for film fans to experience hand-selected festival favorites from Cannes, Sundance, SXSW, etc., and to meet internationally-renowned artists from the world of independent cinema.

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MONDAY, NOVEMBER 19  
**TRUCK STOP WOMEN**  
(Dir. by Mark Lester, 1974, USA, 88 mins., Rated R)  

“No rig was too big for them to handle!”  
A tough-trucking mother/daughter duo run a successful brothel out of their New Mexico truck stop (when they’re not stealing men’s big rigs out on the highway), and are forced to fight for their right to promote crime and debauchery when the Mob tries to take over their operation, leading to an all-out, double-clutch turf war that’s really going to tear up the interstate in this action-packed drive-in classic!

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MONDAY, NOVEMBER 26  
**THUNDER RUN**  
(Dir. by Gary Hudson, 1986, USA, 90 mins., Rated PG-13)  

“No way out. No way through. No way left but to GO FOR IT!”  
A geriatric truck driver and his teen grandson somehow end up transporting a shipment of dangerous plutonium through the Arizona desert in a tricked-out, flame-throwing, highly-weaponized 18-wheeler targeted for hijacking by a team of vicious international terrorists in this whacked-out, under-appreciated ’80s trucker action flick from Cannon Films!

“… one fun and exciting B-movie action flick … bad movie fanatics will find a lot of cinematic cheese here.” – The Horn Section
ADMISSION IS ONLY $6! • LOFT MEMBERS PAY JUST $5!

CULT CLASSICS
THE GREATEST CULT MOVIES OF ALL-TIME ARE BACK ON THE BIG SCREEN!

FRIDAY, NOV 2 & SATURDAY, NOV 3
AT 10:00PM

JOHN CARPENTER’S
THE FOG
DIGITAL RESTORATION!
(Dir. by John Carpenter, 1980, USA, 89 mins, Rated R)

When the fog rolls in ... the terror begins! This atmospheric fright classic from John Carpenter, the legendary director’s follow-up to his groundbreaking horror hit, Halloween, is a spine-tingling ghost story filled with evil secrets, undead pirates, and lots and lots of billowing, brutalizing fog banks!

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LOFFILMFEST.ORG

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FRIDAY, NOV 16 & SATURDAY, NOV 17
AT 10:00PM

JOHN WICK
(Dir. by Chad Stahelski, 2014, USA, 101 mins., Rated R)

You mess with Keanu Reeves’s dog or his car, and you’re in for a whole world of pain, as the bad guys in the bone-crunching, brain-smashing, entertaining-to-the-max action flick John Wick are about to find out!

"Grade A! John Wick is not only a return to badass form for star Keanu Reeves, it’s also one of the most visceral action flicks I’ve seen in ages.” – Chris Nashawaty, Entertainment Weekly

THUR, NOV 22 AT 10PM
FRIDAY, NOV 23 – SUN, NOV 25 AT 10AM & 10PM

MY NEIGHBOR TOTORO
(Dir. by Hayao Miyazaki, 1988, Japan, in Japanese with subtitles AND dubbed in English, 86 mins, Rated G)

10:00am screenings are English dubbed. 10:00pm screenings are English subtitled.

One of the most endearing and internationally renowned family films of all time, a film that Roger Ebert called “one of the five best movies” ever made for children, Hayao Miyazaki’s My Neighbor Totoro is a deceptively simple tale of two girls, Satsuki and Mei, who move with their father to a new house in the countryside.

FRIDAY, NOV 30 & SATURDAY, DEC 1
AT 10:00PM

STEP BROTHERS
(Dir. by Adam McKay, 2008, USA, 98 mins., Rated R)

Calling all best buds, dueling siblings and casual frenemies – the Step Brothers are here to show you the true meaning of “family.” Two unemployed, 40-year-old Los Angeles-area slackers – Brennen Huff (Will Ferrell) and Dale Doback (John C. Reilly) – are brought together when Brennen’s mom (Mary Steenburgen) falls for and marries Dale’s dad (Richard Jenkins).

“The greatest manchild vs. manchild story ever told, Step Brothers looks more and more like the funniest movie of the 21st century.” – David Marchese, Rolling Stone

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3233 E. Speedway Blvd.
Tucson, AZ 85716

CONTACT
info@loftcinema.org
(520) 795-0844

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DOW JAZZ FILMS

SIERRA NEVADA

FILM SPONSORS

COLLEGE OF FINE ARTS
School of Theatre
Film & Television

PATRICIA WHITEHILL
TUCSON BLACK FILM CLUB

JOE F. TARVER, PC

IN-KIND DONATIONS

Arizona Inn, Cafe Desta, A Priori Distribution, Tumerico, AZ Daily Star, Tucson Tamales
The Loft Film Fest was proud to receive a $20,000 Art Works grant from the National Endowment for the Arts for our 2018 edition — the only film festival in Arizona to receive NEA funding.

The NEA describes the purpose of Art Works grants to honor the “works of art, the ways art works on audiences and the fact that art is work for artists and arts professionals… enhancing the value of individuals and communities, by connecting us to each other and to something greater than ourselves, and by empowering creativity and innovation in our society and economy. The arts exist for beauty itself, but they also are an inexhaustible source of meaning and inspiration.”

The NEA grant funds the Loft Film Fest and also Loft Film Fest on the Road, a tour of free screenings of festival-quality films to underserved rural and urban areas in Southern Arizona with Loft Solar Cinema, a van outfitted with solar panels and batteries (donated by Technicians for Sustainability) that allows the power of the sun to provide the power to project films under the stars. The Loft Solar Cinema is the only American member of the Solar World Cinema network representing more than a dozen countries.

The Loft Film Fest, and the organization behind it, The Loft Cinema, are grateful for the support and the validation of the NEA Art Works grant.

**CICAЕ Award** The Loft Film Fest is the only American festival member of the International Confederation of Art Cinemas (CICAЕ). The CICAЕ was founded in 1955 and represents a network of more than 4,000 screens and 22 international film festivals that have a shared mission of building audiences for excellent independent international films. The CICAЕ award will be determined by a 3-member jury. This year’s jury includes:

**Paula Astorga Riestra** Producer, distributor, academic and exhibition and promotion consultant Paula Astorga Riestra serves as artistic director of Distral Festival and is the head of development at Home Films Entertainment in Mexico City. Currently she is producing Inzamnia, the first stop motion feature made in Mexico, directed by Luis Téllez, among other film projects.

**Cathleen Tanti** Cathleen has been collaborating with CICAЕ since 2010. This year she is co-producing and programming Solar Cinema Malta as part of Valletta 2018 European Capital of Culture’s main program, which is taking unseen films to 24 outdoor locations from May right through to October 2018. Cathleen is also the cinema programmer at Spazju Kreativ in Valletta, Malta.

**Katriina Moila** Katriina is the project coordinator of the training programme ACAM, organized by CICAЕ. She holds a Master Degree in Arts Management. After some experiences in art galleries both in Venice and in Berlin, Katriina ended up working for CICAЕ’s project in 2011 as an intern. Since then, she has been collaborating with the international cinema association and her love for independent cinema has grown since.

**The Lofty Achievement Award** The Loft Film Fest is awarding 2 Lofty Awards this year. The Lofty is presented each year at the Loft Film Fest to an individual whose career and body of work have significantly contributed to the world of cinema, and who continues to inspire, entertain and enlighten audiences. The 2018 Lofty Award will be presented to:

Chris Eyre will receive his Lofty Award at a 20th Anniversary screening of *Smoke Signals*. Billed as the first feature film entirely written, directed and acted by Native Americans, the award-winning Sundance hit *Smoke Signals* is a funny, touching and honest look at what it is to be Indian in America. *Smoke Signals* won many awards including honors at the Sundance Film Festival and the Independent Spirit Awards.

Charles Burnett is the director of one of the most famous and acclaimed independent films of all-time, *Killer of Sheep*, which was one of the first 50 films to be selected for the Library of Congress’ National Film Registry and was chosen by the National Society of Film Critics as one of the 100 Essential Films. Charles received an Honorary Oscar in 2017 for his work as an independent filmmaker whose work has been praised for its portrayal of the African-American experience.

**The Lee Marvin Maverick Award** named after the Oscar-winning actor and former Tucsonan, is presented to those film artists who work embodies a bold spirit of daring, originality and independence. This year’s Lee Marvin Maverick Award will be presented to celebrated filmmaker Penelope Spheeris, whose wide-ranging body of work has taken her from edgy independent films like the punk/metal documentary trilogy, *The Decline of Western Civilization* Parts 1-3, to massive Hollywood studio hits like *Wayne’s World*, and far beyond.

**The Social Justice Award** presented by Oscar-nominated documentary filmmaker Kirby Dick, recognizes those filmmakers whose work displays a galvanizing passion for social change through cinema. This year’s Social Justice Award will be presented to filmmaker Stephen Maing, director of the acclaimed documentary, *Crime + Punishment*, winner of the Special Jury Award for Social Impact at the 2018 Sundance Film Festival.
1 ROMA
THURSDAY, NOVEMBER 8 AT 7:00PM

DIRECTED BY Alfonso Cuarón, 2018, Mexico/USA, in Spanish with English subtitles, 135 mins., Not Rated
With films such as Y Tu Mamá También, Children of Men, and Gravity, Oscar-winning filmmaker Alfonso Cuarón has demonstrated an uncanny ability to reflect on the human condition while offering boldly entertaining cinematic experiences. Shot on 65mm in stunning black and white, the semi-autobiographical Roma is Cuarón’s most personal film to date – an immersive, technically masterful, compassionate work that, though set in the 1970s, speaks directly to contemporary Mexican society.

“The blend of the humane and the artistic within nearly every scene is breathtaking. It’s a masterful achievement in filmmaking as an empathy machine, a way for us to spend time in a place, in an era, and with characters we never would otherwise.” – Brian Tallerico, RogerEbert.com

Cleo (Yalitza Aparicio) works as a live-in maid and nanny for an upper-middle-class family in Mexico City’s Roma district. When the family patriarch departs for an extended business trip, his wife Sofia (Marina de Tavira) is left at home. Inhabiting a role somewhere between family member and employee, Cleo helps Sofia and the children through a period of difficulty, just as she is dealing with her own intense relationship issues, and as their separate-but-parallel issues intertwine, it becomes clear that their disparate levels of social status will differently impact their possible futures. Delivering an artful love letter to the women who raised him, Cuarón draws on his own childhood to create a vivid and emotional portrait of domestic strife and social hierarchy amidst the political turmoil of the 1970s.

2 THE GUARDIANS
THURSDAY, NOVEMBER 15 AT 7:30PM

Join us for closing night at the Loft Film Fest featuring a short set from Calexico, featuring Joey Burns, John Convertino, Rick Peron and Jacob Valenzuela! This special live performance will follow the Southern Arizona premiere of the award-winning new documentary, The Guardians, which features a music score by Calexico. Filmmakers Ben Crosbie and Tessa Moran will also be in attendance!

DIRECTED BY Ben Crosbie and Tessa Moran, 2018, USA/Mexico, 70 mins., Not Rated
A visually dazzling meditation on the delicate balance between human and nature, The Guardians elegantly interweaves the lives of the iconic monarch butterfly with an indigenous community in Mexico. Both depend on the same ancient forest for their survival and now face an uncertain future. Migrating 3,000 miles to hibernate in the towering Oyamels, the monarch population faces collapse, hitting a record low of 33 million, down from 1 billion just twenty years ago. In the valley below, the people of Donaciano Ojeda must carve out a sustainable future in their ancestral lands now part of the protected Monarch Butterfly Biosphere Reserve. Once loggers of this forest, they’ve made a radical decision to stop and regrow it instead. Santos, a charismatic avocado farmer and Aristeo, a philosophical tree caretaker are the storytellers of the community as they face new threats of illegal logging, internal divisions, and their own mortality. Shot over three years, this intimate documentary takes viewers on a cinematic journey through the butterfly dense mountaintops of Michoacan as the community works to build a path forward.
3 SMOKE SIGNALS (35MM PRINT!)  
SATURDAY, NOVEMBER 10 AT 7:15PM  

20TH ANNIVERSARY SCREENING WITH DIRECTOR CHRIS EYRE IN PERSON!  

Chris Eyre will receive this year’s Lofty Achievement Award, presented each year at the Loft Film Fest to an individual whose career and body of work have significantly contributed to the world of cinema, and who continues to inspire, entertain and enlighten audiences.

DIRECTED BY Chris Eyre, 1998, USA, 89 mins., Rated PG-13  
Billed as the first feature film entirely written, directed and acted by Native Americans, director Chris Eyre's award-winning 1998 Sundance hit Smoke Signals is a funny, touching and honest look at what it is to be Indian in America. Smoke Signals follows Victor (Adam Beach) and Thomas-Builds-the-Fire (Evan Adams), two young Idaho men with wildly different memories of one Arnold Joseph (Gary Farmer), a former resident of their Idaho reservation who split years before and has just died in Phoenix. Arnold’s popular, athletic son, Victor, remembers him best as an alcoholic, occasionally abusive father who drove off one day and never came back. By contrast, the highly-quirky, always-talking Thomas Builds-the-Fire, whom Arnold had saved from certain death years earlier, has chosen to romanticize the man’s life and deeds in a way that drives Victor crazy. However, circumstances bring this odd couple together in a funny and funky road trip to Phoenix to retrieve Arnold’s ashes. Along the way, they must confront the reality of Arnold’s legacy, which has profound and unexpected effects on both of them.

“Unpretentious, funny and soulful ... beautiful in both its brevity and its vision of contemporary Indian culture, Smoke Signals abounds in easygoing humor.” – Peter Stack, San Francisco Chronicle

Preceded by the short film, HOLY GRAIL  
A short narrative film created in conjunction with the Pascua Yaqui Youth Filmmaking Project.  
DIRECTED BY Taima Cannon, 2018, USA, 3 mins.

4 WAYNE’S WORLD  
SATURDAY, NOVEMBER 10 AT 4:15PM  

WITH DIRECTOR PENELOPE SPHEERIS IN PERSON!  

Celebrated filmmaker Penelope Spheeris is the recipient of the Loft Film Fest’s Lee Marvin Maverick Award, named after the Oscar-winning actor and former Tucsonan, presented to those film artists who work embodies a bold spirit of daring, originality and independence.

DIRECTED BY Penelope Spheeris, 1992, 94 mins., Rated PG-13  
It’s party time, excellent, with director Penelope Spheeris’ hilariously goofy pop culture comedy that still ranks as the best and highest-grossing Saturday Night Live spin-off in history.

This screening will include a career highlight reel and the presentation of the Lee Marvin Maverick Award before the film, and an onstage Q&A with the director following the film.

5 DUDES  
SATURDAY, NOVEMBER 10 AT 10:00PM  

WITH DIRECTOR PENELOPE SPHEERIS IN PERSON!  

This screening will include an introduction by director Penelope Spheeris, recipient of the 2018 Lee Marvin Maverick Award.

DIRECTED BY Penelope Spheeris, 1987, USA, 90 mins., Rated R  
Director Penelope Spheeris’s gonzo 1987 western, partially shot in northern Arizona, offers up an oddball dose of urban angst in the Wild West when three NYC punk rockers take an ill-fated road trip to California and cross paths in the desert with a gang of psychotic rednecks led by Lee Ving of Fear.
Loft Film Fest

6  KILLER OF SHEEP  (35MM PRINT!)  
SATURDAY, NOVEMBER 10 AT 1:30PM  
40TH ANNIVERSARY SCREENING WITH DIRECTOR CHARLES BURNETT IN PERSON!  
Charles Burnett will receive this year’s Lofty Achievement Award, presented each year at the Loft Film Fest to an individual whose career and body of work have significantly contributed to the world of cinema, and who continues to inspire, entertain and enlighten audiences.  
DIRECTED BY Dir. by Charles Burnett, 1977, USA, 80 mins., Not Rated  
One of the most famous and acclaimed films of all-time, Charles Burnett’s Killer of Sheep was one of the first 50 films to be selected for the Library of Congress’ National Film Registry and was chosen by the National Society of Film Critics as one of the 100 Essential Films. Completed in 1977 but difficult to see for decades due to soundtrack licensing issues, Burnett’s landmark UCLA thesis film is a haunting, almost documentary-like chronicle of 1970s black life in Los Angeles’ Watts neighborhood.  

7  CRIME + PUNISHMENT  
SATURDAY, NOVEMBER 10 AT 6:30PM  
Featuring a post-film Q&A with Oscar-nominated director Kirby Dick in person and Crime + Punishment director/producer/cinematographer/editor Stephen Maing, recipient of this year’s Social Justice Award, via Skype!!  
DIRECTED BY Stephen Maing, 2018, USA, 118 mins., Not Rated  
Over five years of unprecedented access allowed filmmaker Stephen Maing to document the efforts of a small group of New York City police officers (now known as NYPD12) who decided to sue the department over racially discriminatory policing practices. Troubled by the impact of quota-driven policing on young minorities, these officers risk their careers and safety to expose harmful policing practices that have plagued the precincts and streets of NYC for decades. Maing takes us inside the precincts, stations, prisons, meeting rooms, and courts of law, exposing the rampant abuse of power at all levels of city policing.  

8  JURASSIC PARK  (25TH ANNIVERSARY)  
FRIDAY, NOVEMBER 9 AT 6:00PM | FREE ADMISSION  
THIS SCREENING WILL TAKE PLACE OUTDOORS ON “HIPPIE HILL” AT HIMMEL PARK, 1000 N. TUCSON BOULEVARD. PLEASE BRING YOUR OWN SEATING.  
DIRECTED BY Steven Spielberg, 1993, USA, 126 mins., Rated PG-13  
Himmel Park goes Jurassic as the Loft Film Fest celebrates the 25th anniversary of Steven Spielberg’s original dino-adventure with a free outdoor Solar Cinema screening of Jurassic Park in the park! “Hold onto your butts!”  
Steven Spielberg’s blockbuster prehistoric creature feature Jurassic Park was advertised as “An Adventure 65 Million Years in the Making,” and that about sums things up in this pulse-pounding thrill-ride that made the whole world go dino-crazy. Based on the bestselling novel by Michael Crichton, the spine-tingling Jurassic Park proved that Spielberg was still capable, almost two decades after Jaws, of scaring the living beejeesus out of moviegoers everywhere.

SPECIAL THANKS TO OUR FILM SPONSOR, Tucson Black Film Club  
This screening will include a career highlight reel before the film, and the award presentation and onstage Q&A with Charles Burnett, moderated by acclaimed filmmaker Alex Cox, following the film!  
TUCSON PREMIERE  
WINNER!  
U.S. Documentary Special Jury Award for Social Impact, 2018 Sundance Film Festival!  
OTHER FESTIVALS:  
Sundance; Full Frame

“Jurassic Park is non-stop fun ... it remains an absolute thrill from a Spielberg in top form: funny, scary, fast-moving and full of just-right details.” – Rafer Guzman, Newsday
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## Loft Film Fest 2018 Schedule

**IN COMPETITION: CICAE AWARD**

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<th>MONDAY, NOV. 12</th>
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| 15 Inventing Tomorrow | 38 Blue My Mind CICAE | 43 Too Late to Die Young CICAE | 25 Diamantino  
12:00pm 86mins | 12:30pm 102mins | 11:00am 76mins | 12:00pm 92mins | 12:15pm 85mins |
| 11 Mapplethorpe | 31 House of Sweat and Tears | 39 Killing Jesus CICAE | 26 The Waldheim Waltz  
2:45pm 102mins | 3:00pm 109mins | 11:30am 91mins | 11:15am 93mins | |
| 20 Transit | 35 Prototype | 22 3 Faces | 28 Relaxer  
5:00pm 102mins | 5:45pm 63mins | 5:15pm 100mins | 5:15pm 105mins | |
| 10 The Great Buster | 17 Tyrel | 21 Prospect | 27 Woman at War  
7:15pm 102mins | 7:30 86mins | 7:45pm 98mins | 7:30pm 101mins | 7:30pm 70mins |
| **Q&A and Acoustic Set by Calexico** | 41 Buy Me a Gun CICAE | 2 The Guardians | 29 Becoming Astrid  
**105mins** | 7:45pm 90mins | 7:30pm 84mins | 7:45pm 123mins | |
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9  WARRIOR WOMEN  
SUNDAY, NOVEMBER 11 AT 5:30PM  
TUESDAY, NOVEMBER 13 AT 5:45PM  
WITH DIRECTOR ELIZABETH CASTLE AND STAR MADONNA THUNDER HAWK IN PERSON AT THE SUNDAY, NOVEMBER 11TH SCREENING!  
DIRECTED BY Elizabeth Castle & Christina D. King, 2018, USA, 67 mins., Not Rated  
Through the figure of Lakota activist and community organizer Madonna Thunder Hawk, this inspiring documentary traces the untold story of countless Native American women struggling for their people’s civil rights. Spanning several decades, Christina D. King and Elizabeth A. Castle’s documentary charts Thunder Hawk’s lifelong commitment, from her early involvement in the American Indian Movement (AIM), to her pivotal role in the founding of Women of All Red Nations, to her heartening presence at Standing Rock alongside thousands protesting the Dakota Access Pipeline.

TUCSON PREMIERE  
OTHER FESTIVALS:  
Calgary; Seattle; Hot Docs

10  THE GREAT BUSTER: A CELEBRATION  
SATURDAY, NOVEMBER 10 AT 11:15AM  
MONDAY, NOVEMBER 12 AT 7:15PM  
DIRECTED BY Peter Bogdanovich, 2018, USA, 102 mins., Not Rated  
The Great Buster: A Celebration, from Oscar-winning director Peter Bogdanovich (The Last Picture Show), celebrates the life, career and unmatched comedic genius of one of Hollywood’s most prolific and influential filmmakers, Buster Keaton. Stunning restorations of archival works bring Keaton’s magic to life on the big screen, while interviews with his friends, family, collaborators, and an eclectic array of artists influenced by his singular vision (including Mel Brooks, Werner Herzog and Quentin Tarantino) detail a life and character that was as complex, bold, and graceful as the great works themselves. Bogdanovich (who also narrates) takes a personal dive into the Keaton archives and reveals a visionary artist (dubbed “Old Stone Face” thanks to his hilariously stoic demeanor in the midst of comic chaos) who put everything on the line for a laugh in such timeless and treasured films as The General (1926), Steamboat Bill Jr. (1928), Sherlock Jr. (1924), and so many others.

TUCSON PREMIERE  
WINNER!  
Best Documentary on Cinema, 2018 Venice Film Festival  
OTHER FESTIVALS:  
Telluride; Venice

11  MAPPLETHORPE  
THURSDAY, NOVEMBER 8 AT 7:30PM  
MONDAY, NOVEMBER 12 AT 2:45PM  
DIRECTED BY Ondi Timoner, 2018, USA, 102 mins., Not Rated  
Matt Smith (The Crown, Doctor Who) plays Robert Mapplethorpe in this compelling biopic about arguably one of the most controversial photographers in American history. From the artist’s early days as best friend to Patti Smith in early ’70 NYC, to his relationship with curator Sam Wagstaff, to his untimely death at the age of 42, Mapplethorpe explores the intersection of his art and his sexuality, his struggle for mainstream recognition, and, looming above it all, the specter of the emerging AIDS crisis. Acclaimed filmmaker Ondi Timoner (DIG; We Live in Public), utilizing a wealth of Mapplethorpe’s provocative, explicit and stunningly beautiful photographs to drive the action, rekindles the excitement and tragedy of Mapplethorpe’s life and career as he electrified the contemporary art world, indulged his own self-destructive impulses and immortalized a sexually-uninhibited generation facing the impending chaos of a deadly new disease.

TUCSON PREMIERE  
OTHER FESTIVALS:  
Tribeca; Frameline  
SPECIAL THANKS TO OUR FILM SPONSOR,  
The University of Arizona Center for Creative Photography
**12  SHOPLIFTERS**

**FRIDAY, NOVEMBER 9 AT 7:15PM**

**THURSDAY, NOVEMBER 15 AT 2:15PM**

**DIRECTED BY Hirokazu Kore-eda, 2018, Japan, in Japanese with English subtitles, 121 mins., Not Rated**

The latest beautifully heartrending drama from Japanese master Hirokazu Kore-eda (Nobody Knows) follows a poor family committing petty crimes to survive. Following one of their regular, carefully choreographed shoplifting sessions, Osamu and his young son come across a little girl freezing in the cold. They take her to their ramshackle house and feed her. Though the family is initially reluctant, they take the girl in when they discover the neglect she’s suffered. This unusual family struggles to get by, relying on low-paid menial work and petty crime to survive. Still, in each other and in their simple life they find comfort and happiness. When a shoplifting caper goes wrong, hidden secrets emerge and the mysterious bonds linking the family begin to unravel. A film built on beautifully observed and richly resonant moments, *Shoplifters* is at once delightful, funny and heartbreaking – a true testament to the unique humanism of director Hirokazu Kore-eda.

**TUCSON PREMIERE**

**WINNER! Palme d’Or, 2018 Cannes Film Festival!**

**OTHER FESTIVALS:**

Cannes; Munich; Toronto

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**13  WILD NIGHTS WITH EMILY**

**WEDNESDAY, NOVEMBER 14 AT 7:45PM**

**DIRECTED BY Madeleine Olnek, 2018, USA, 84 mins., Not Rated**

In this laugh-out-loud, emotionally-engaging period piece that’s part sketch comedy, part historical burlesque, Molly Shannon transforms 19th-century poet Emily Dickinson from tragic spinster to irreverent lesbian heartthrob. In *Wild Nights with Emily*, writer/director Madeleine Olnek (The Foxy Merkins) asks and answers the question: Was Emily Dickinson really a stoic shut-in, as the history books indicate, or was she much more?

**Preceded by the short film, COUNTERFEIT KUNKOO**

In a city that houses millions, Smita finds herself fighting beasts of a different kind as she discovers a strange pre-requisite to renting a house in middle-class Mumbai. She would make an ideal tenant - except for one glaring flaw. She is a middle-class Indian woman without a husband. An intimate perspective on the ‘ideal Indian female’ in urban India. **DIRECTED BY Reema Sengupta, 2018, India, Hindi/Marathi with English Subtitles, 15 mins.**

**TUCSON PREMIERE**

**OTHER FESTIVALS:**

SXSW; Outfest Los Angeles

**SPECIAL THANKS TO OUR FILM SPONSOR,**

The University of Arizona Poetry Center

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**14  GHOSTBOX COWBOY**

**SATURDAY, NOVEMBER 10 AT 1:15PM**

**WEDNESDAY, NOVEMBER 14 AT 3:15PM**

**WITH DIRECTOR JOHN MARINGOUIN IN PERSON AT THE SATURDAY, NOVEMBER 10TH SCREENING!**

**DIRECTED BY John Maringouin, 2018, China/USA, in English, 90 mins., Not Rated**

In this darkly comedic morality tale that examines the inner workings of China’s economic engine and the lengths outsiders will to go to get in on the game, befuddled Texan Jimmy Van Horn (David Zellner, director and star of *Kumiko: The Treasure Hunter*) arrives in China brimming with optimism, only to realize that acquiring a share of the country’s rapidly growing riches is not as easy as it appeared from back home.

**Preceded by the short film, THURSDAY NIGHT**

An elusive stranger pays Bimbo a visit in the middle of the night to deliver a vital message. **DIRECTED BY Gonçalo Almeida, 2017, Portugal, 8 mins.**
15 **INVENTING TOMORROW**  
**FRIDAY, NOVEMBER 9 AT 2:30PM**  
**MONDAY, NOVEMBER 12 AT NOON**

**DIRECTED BY** Laura Nix, 2018, USA, 87 mins., Not Rated  
Meet passionate teenage innovators from around the globe who are creating cutting-edge solutions to confront the world’s environmental threats – found right in their own backyards – while navigating the doubts and insecurities that mark adolescence. *Inventing Tomorrow* follows six young scientists from Indonesia, Hawaii, India and Mexico as they tackle some of the most complex environmental issues facing humanity today. Each student is preparing original scientific research that he or she will present and defend at ISEF, the Intel International Science and Engineering Fair. Take a journey with these inspiring teens as they prepare their projects for the largest convening of high school scientists in the world, an exciting but nerve-racking experience which will force them to face their own fears as they advance one step closer to their dreams of winning a prize and just maybe helping to save the planet!

TUCSON PREMIERE  
OTHER FESTIVALS:  
Seattle; Sundance  
SPECIAL THANKS TO OUR FILM SPONSOR, SARSEF

16 **BIRDS OF PASSAGE**  
**FRIDAY, NOVEMBER 9 AT 7:30PM**  
**WEDNESDAY, NOVEMBER 14 AT 5:00PM**

**DIRECTED BY** Christina Gallego & Ciro Guerra, 2018, Colombia/Denmark/Mexico, in Spanish/English/Wayuu with English subtitles, 125 mins., Not Rated  
In the stunning follow-up to his Oscar-nominated *Embrace of the Serpent*, director Ciro Guerra delivers an unexpected take on the cartel genre, depicting the true-to-life rise and fall of rival Wayuu clans in Northern Colombia, told through the story of a single Colombian family who find themselves increasingly forced into the violence and capitalistic pull of the country’s burgeoning drug trade. Co-directed alongside his longtime collaborator Cristina Gallego, *Birds of Passage* is a gripping narrative sprawling in scope and filled with a sense of surreal beauty, driven by incredible attention to the details of Columbia’s indigenous Wayuu customs, traditions, and celebrations. Blending professional and non-professional actors, trappings of Western influence, and pointed political commentary, Gallego and Guerra weave an epic crime saga of pride, greed and the clash between the old and new worlds.

TUCSON PREMIERE  
OTHER FESTIVALS:  
Cannes; Toronto

17 **TYREL**  
**FRIDAY, NOVEMBER 9 AT 10:00PM**  
**MONDAY, NOVEMBER 12 AT 7:30PM**

**DIRECTED BY** Sebastián Silva, 2018, USA, 86 mins., Not Rated  
In this timely and disquieting drama punctuated with flashes of squirm-inducing comedy, a young man slowly spirals out of control when he realizes he’s the only black person attending a weekend birthday party in a secluded cabin. Tyler (Jason Mitchel, *Straight Outta Compton; Mudbound*) joins his friend on a trip to the Catskills for a weekend birthday party with several people he doesn’t know. As soon as they get there, it’s clear that (1) he’s the only black guy, and (2) it’s going to be a weekend of heavy drinking. Although Tyler is welcomed, he can’t help but feel uneasy in “Whitesville.” The combination of all the testosterone and alcohol starts to get out of hand, and Tyler’s supposedly festive situation begins to feel like a nightmare.
18 SKID ROW MARATHON  
SUNDAY, NOVEMBER 11 AT 2:45PM  
THURSDAY, NOVEMBER 15 AT 12:15PM  
WITH PRODUCER GABI HAYES IN PERSON AT THE SUNDAY, NOVEMBER 11TH SCREENING!

DIRECTED BY Mark Hayes, 2017, USA, 85 mins., Not Rated  
In this gripping and uplifting documentary, winner of 21 film festival awards, a criminal court judge starts a long-distance running club out of the Midnight Mission on L.A.’s notorious Skid Row, with the hope of changing lives. This unorthodox running club is comprised of homeless, recovering alcoholic and paroled men and women, all looking to rediscover their sense of self-worth and dignity. Skid Row Marathon follows five runners, including a former rock musician, a single mom, an aspiring artist and a murderer on parole, as they run in marathons around the world, fighting the weight of their past and the uncertainty of their future at every turn. While they struggle to cross the finish line, their story becomes one of hope, friendship, and the power of transformation.

19 THE WILD BOYS  
SATURDAY, NOVEMBER 10 AT 9:45PM  
THURSDAY, NOVEMBER 15 AT 2:30PM  
DIRECTED BY Bertrand Mandico, 2018, France, in French/English with English subtitles, 100 mins., Not Rated  
French filmmaker Bertrand Mandico’s genre-and gender-bending surrealist work wickedly transforms Lord of the Flies as it zigzags through a perverse, hyper-stylized world of transgressions. In this hypnotically nightmarish adventure, five well-bred teenage boys (all played by women), are enamored by the arts, but drawn to crime. After committing a heinous act (aided by Trevor, a deity of chaos they can’t control), they’re punished by being sent out to sea on board a boat with a barbaric captain hell-bent on taming their ferocious appetites. Landing on a magical island populated by bizarre animals and lascivious plants, the boys begin to transform in both mind and body.

Preceded by the short film, ULTRAVIOLET  
A woman named Kanchana is using voodoo on scorpions in a rain-forest at night in Thailand under the influence of ultraviolet lights. DIRECTED BY Marc Johnson, 2018, France, 9 mins.

20 TRANSIT  
SATURDAY, NOVEMBER 10 AT 4:00PM  
MONDAY, NOVEMBER 12 AT 5:00PM  
DIRECTED BY Christian Petzold, 2018, Germany/France, in German/French with English subtitles, 101 mins., Not Rated  
Adapted from Anna Seghers’ WWII-set novel, the tricky noir thriller Transit transposes the plot to an indistinct era that resembles the present-day. Georg (Franz Rogowski) is a German refugee who escapes to Marseille, a port for migrants fleeing an unspecified war. He carries the documents of a famous writer, Weidl: a manuscript, the promise of an elusive transit pass from the Mexican embassy, and letters from the writer’s wife, Marie (Paula Beer). Discovering that Weidl has taken his own life, Georg assumes the dead author’s identity, grows ambivalent about leaving the continent, and develops an obsessive desire for the mysterious Marie — herself stranded in the city.
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**21 PROSPECT**
**TUESDAY, NOVEMBER 13 AT 7:45PM**

**DIRECTED BY** Christopher Caldwell & Zeek Earl, 2018, USA, 98 mins., Rated R

Cee (newcomer Sophie Thatcher) and her father Damon (Jay Duplass, *Transparent*) are on a risk-filled mission to strike it rich by mining a unique mineral found on a seemingly uninhabited moon. Once their broken down spaceship lands, it becomes apparent they are going to need another way off the planet. As the father/daughter duo try to harvest the large deposit of elusive gems AND find a way to return home, they discover that several other prospectors are also after the gems, and the job quickly devolves into a fight for survival. Forced to contend not only with the moon’s other ruthless inhabitants, but also with her own father’s greed-corrupted judgement, Cee finds she must carve her own path in order to escape. First-time feature filmmakers Christopher Caldwell and Zeek Earl have adapted their highly-acclaimed 2014 short of the same name into a lush, moody and visually spectacular blue-collar sci-fi western. Also starring Pedro Pascal (*Game of Thrones*) and Andre Royo (*The Wire*).

**TUCSON PREMIERE**

**OTHER FESTIVALS:**
SXSW; Seattle

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**22 3 FACES**
**SUNDAY, NOVEMBER 11 AT 7:30PM**
**TUESDAY, NOVEMBER 13 AT 5:15PM**

**DIRECTED BY** Jafar Panahi, 2018, Iran, in Persian with English subtitles, 100 mins., Not Rated

Acclaimed director Jafar Panahi’s (*The White Balloon; Offside*) fourth outing since the Iranian government sentenced him to a 20-year filmmaking ban has Panahi and actress Behnaz Jafari playing themselves in a road movie of sorts. It starts when Jafari receives a disturbing video in which a young woman named Marziyeh, distraught over her family’s refusal to allow her to leave home and study acting, hangs herself. Frantic but unsure whether the clip is real or simply a tasteless ploy on Panahi’s part to pitch her a forthcoming screenplay about suicide, the actress abandons her film set with the director; they embark on a journey across Iran to a remote, mountainous village in hopes of locating the girl unharmed.

**TUCSON PREMIERE**

**OTHER FESTIVALS:**
Cannes; Toronto; New York

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**23 ¡LAS SANDINISTAS!**
**SATURDAY, NOVEMBER 10 AT 11:00AM**
**TUESDAY, NOVEMBER 13 AT 1:30PM**

**DIRECTED BY** Jenny Murray, 2018, Nicaragua/USA, in Spanish with English subtitles, 100 mins., Not Rated

¡Las Sandinistas! reveals a magical moment in world history when thousands of female rebel fighters transformed society’s definition of womanhood and leadership. Nicaraguan women from every social class fought on the front lines on an unprecedented scale in the Sandinista rebel army, and after the defeat of the brutal Somoza dictatorship, these same women pioneered groundbreaking nationwide medical, social, and education programs. Today, as the current Sandinista government is erasing these women’s stories of heroism, social reform, and military accomplishments from history books, these same women are fighting to reclaim history – and are once again leading inspiring popular movements for equality and democracy.
24 LIYANA
FRIDAY, NOVEMBER 9 AT 5:30PM
WEDNESDAY, NOVEMBER 14 AT 1:00PM

DIRECTED BY Aaron Kopp & Amanda Kopp, 2018, Swaziland/Qatar/USA, in English, 77 mins., Not Rated / Appropriate for ages 10+

Within the walls of Swaziland’s Likhaya Lemphilo Lensha orphanage, a great adventure is unfolding. A group of children living in Likhaya Lemphilo Lensha are being led through a workshop process by South African storyteller, Gcina Mhlophe. Together they dive into their collective imaginations to create Liyana, a brave young Swazi heroine who undertakes an epic adventure to rescue her stolen brothers, outsmarting many a dangerous animal and even more dangerous humans along the way. Winner of more than 25 film festival awards around the world, the gorgeous, inventive and inspiring Liyana fuses brilliantly photographed live-action footage with riveting animation, alternating between scenes of young imaginations at work and scenes that bring their story to life.

25 DIAMANTINO
SUNDAY, NOVEMBER 11 AT 7:45PM
THURSDAY, NOVEMBER 15 AT NOON

DIRECTED BY Gabriel Abrantes & Daniel Schmidt, 2018, Portugal/France Brazil, in Portuguese with English subtitles, 92 mins., Not Rated

When the world’s leading soccer star loses his touch and ends his career in disgrace, he goes on a delirious odyssey where he confronts neo-fascism, the refugee crisis and genetic modification, in this delightfully bonkers Portuguese comedy/fantasy/sci-fi/thriller. Diamantino (Carloto Cotta, Tabu) is a hunky, Cristiano Ronaldo-esque Portuguese soccer star. After spectacularly losing his mojo at the World Cup, Diamantino plunges into the kind of existential crisis only a clueless and over-paid sports star can have. The forlorn footballer’s search for meaning eventually leads to a conspiracy involving his wicked twin sisters, mad scientists, shady secret agents and a sinister right-wing cabal aiming to force Portugal out of the EU. This is to say nothing of the surreal pageant of gargantuan fluffy puppies that manifest whenever Diamantino sets foot on a soccer field.

26 THE WALDHEIM WALTZ
THURSDAY, NOVEMBER 8 AT 4:30PM
WEDNESDAY, NOVEMBER 14 AT 11:15AM

DIRECTED BY Ruth Beckermann, 2018, Austria, in German/English/French with English subtitles, 93 mins., Not Rated

Kurt Waldheim was an Austrian diplomat and politician who served as Secretary-General of the United Nations from 1972 to 1982. In 1986, his nation elected him as president despite a controversy over his previously undisclosed role in the Nazi regime during World War II. Using archival footage, filmmaker Ruth Beckermann (The Dreamed Ones) studies how various media reported Waldheim’s accession and, more broadly, the influence of false naïveté and political pressure by those in positions of power. The Waldheim Waltz is an intelligent, timely work of activist filmmaking—one whose questions about collective complicity, memory, and historical responsibility are as important to ask today as they were more than 30 years ago.
**27 WOMAN AT WAR**  
**FRIDAY, NOVEMBER 9 AT NOON  
TUESDAY, NOVEMBER 13 AT 7:30PM**

**DIRECTED BY Benedikt Erlingsson, 2018, Iceland/France/Ukraine, in Icelandic/Spanish/English/Ukrainian with English subtitles, 101 mins., Not Rated**

In this quirky, passionate and gloriously funny comedy/drama from acclaimed Icelandic director Benedikt Erlingsson (Of Horses and Men), a charming DIY eco-terrorist gets in over her head when she takes on big industry and the unscrupulous politicians out to ruin her beloved natural landscape. 50-year-old Halla lives in the beautiful Icelandic Highlands. The warm-hearted choir leader also leads a secret life as a passionate hardcore environmental activist. Armed with her bow and arrow, deftly wielded, Halla sabotages the industry that she feels threatens the natural world she so fiercely loves. As she embarks on her boldest sabotage plan yet, the stakes are raised when she finds out that she is on the verge of realizing a long-cherished dream to adopt a child – a dilemma which could drastically change Halla’s plans for social revolution.

**TUCSON PREMIERE**

**OTHER FESTIVALS:**  
Cannes; Hamburg; Toronto

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**28 RELAXER**  
**THURSDAY, NOVEMBER 8 AT 10:00PM  
WEDNESDAY, NOVEMBER 14 AT 5:15PM**

**DIRECTED BY Joel Potrykus, 2018, USA, 91 mins., Not Rated**

An outrageously gonzo chamber piece set in a squalid apartment living room just before the ball drops on Y2K, *Relaxer*, from indie director Joel Potrykus (*Buzzard*), is a skuzzy ’90s nostalgia flashback that’s both absurdly funny and grossly disturbing in its portrayal of the cultural detritus of the turn of the millennium. Stone-faced slacker Abbie (the Buster Keaton-esque Joshua Burge), commanded by his sadistic older brother, Cam (David Dastmalchian), takes on the dopest, most ultimate challenge ever: to beat Billy Mitchell’s infamous Pac-Man high score – by going beyond level 256’s infamous glitch, of course – without ever getting off the couch. For any reason.

Preceded by the short film, END OF THE LINE  
A short film directed by Jessica Sanders (Oscar-nominated, Sundance and Cannes winner) based on acclaimed writer Aimee Bender’s surrealist short story about a lonely man who goes to the pet store and buys a tiny man in a cage. **DIRECTED BY Jessica Sanders, USA, 14 mins.**

**ARIZONA PREMIERE**  
**OTHER FESTIVALS:**  
SXSW; Fantasia

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**29 BECOMING ASTRID**  
**THURSDAY, NOVEMBER 8 AT 1:45PM  
THURSDAY, NOVEMBER 15 AT 7:45PM**

**DIRECTED BY Pernille Fischer Christensen, 2018, Sweden/Denmark, in Swedish/Danish with English subtitles, 123 mins., Not Rated**

This compelling biopic chronicles a character-defining period in the young life of Swedish writer Astrid Lindgren, who later achieved worldwide fame as the much-beloved author of the classic children’s book, *Pippi Longstocking*. In *Becoming Astrid*, the teenaged Lindgren leads a carefree life with her family in the forests and fields of rural Sweden. Restless and eager to break free from the confines of her conservative upbringing, she accepts an internship at a local newspaper, where she hopes to cultivate her burgeoning creativity. But seduced by her boss and bearing his child, Astrid must quickly learn to fend for herself as a young woman – and proves to be just as strong, determined and resilient as her greatest fictional heroine. In spite of her struggles, Astrid emerges with a newfound courage that will later form the foundation of a vast and internationally-acclaimed body of work.
30  **ISLAND OF THE HUNGRY GHOSTS**  
THURSDAY, NOVEMBER 8 AT 11:30AM  
THURSDAY, NOVEMBER 15 AT 5:15PM  

**DIRECTED BY** Gabrielle Brady, 2018, Australia, 94 mins., Not Rated  
Christmas Island’s famous migrating crabs, lost souls caught in limbo and political detainees intersect in lyrical, highly cinematic fashion in the award-winning documentary, *Island of the Hungry Ghosts*. The tiny Indian Ocean territory of Christmas Island has been a center for migrating populations for millennia – first, the distinctive Christmas Island red crabs; then, phosphate miners from Malaya in the 19th century; and most recently, people seeking asylum in Australia. It is here, at the nexus of the three, that first-time feature documentary filmmaker Gabrielle Brady locates her extraordinary film essay, an expansion of her acclaimed 2017 short, *The Island*.

**Preceded by the short, SYMPHONY OF A SAD SEA**  
Hugo, a Mexican child and victim of violence, flees his hometown with one single dream: crossing to the United States to meet his father and leave his past behind. **DIRECTED BY** Carlos Morales, 2017, Mexico, Spanish with English subtitles, 12 mins.

31  **HOUSE OF SWEAT AND TEARS**  
FRIDAY, NOVEMBER 9 AT 10:15PM  
MONDAY, NOVEMBER 12 AT 3:00PM  

**DIRECTED BY** Sonia Escolano, 2018, Spain, in Spanish/French with English subtitles, 104 mins., Not Rated  
Director Sonia Escolano’s mesmerizing exploration of religion, faith, and belief marries the aesthetics of European art cinema with the language of horror films to deliver a story both unique and shocking in its diabolical take on extremism. Somewhere in an unnamed country, a mysterious and sinister woman known only as "She" leads a religious cult using violent methods of control, including painful punishments for her followers who stray from the path of righteousness. But when a mysterious man arrives claiming to be the messiah, the followers are offered another way of life beyond the path of pain.

**Preceded by the short film, MERCURY**  
Year 2098, cosmic radiations caused by Mercury’s presence hit the surface of Earth slowly killing everybody. Jess finds herself obligated to harvest fresh resilient blood to survive. **DIRECTED BY** Pierre Edelmann, 2018, France, 5 mins.

32  **DISTANT CONSTELLATION**  
FRIDAY, NOVEMBER 9 AT 11:45AM  
WEDNESDAY, NOVEMBER 14 AT 1:15PM  

**DIRECTED BY** Shevaun Mizrahi, 2017, Turkey/USA, in Turkish/English/French/Armenia with English subtitles, 80 mins., Not Rated  
In front of director Shevaun Mizrahi’s immaculate, patient, meditative camera, there are stories of childhood pain, like the one the old Armenian lady tells in a whisper. She dozes off mid-sentence, and then comes back. ‘I drop like that,’ she says. A blind photographer fiddles with his flash as he points his own camera back at us. A pianist flirts with the filmmaker, and finally proposes to her, somewhat hesitant. Two men ride the elevator, up and down, talking about their families. Outside the retirement home, there’s a new building under construction, transforming the landscape that surrounds this oddly secluded space, and the young workers there talk about their future plans. In *Distant Constellation*, elderly denizens take refuge in their cherished memories, and move between resignation and hope, in an immaculately composed, poetic, and sometimes playful look at the aging process.
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Don’t miss this eye-popping program of animated short films, offering up an entire universe of styles and techniques that will take you into the future of animation … and beyond!

BATTLE OF THE MILLENNIAL MIND
Jazzy uses a Fisher-Price tape recorder to interview millennials about America in 2017. This short film was animated using the Super Nintendo video game Mario Paint. DIRECTED BY Jazzy Boho, 2018, USA, 5 mins.

EYE BAGS
Through monologue, Talia describes her chronic insomnia. When she meets Ah Gum, a goldfish who lives in her eye bags, they develop an interesting relationship. DIRECTED BY Jun H, 2016, Hong Kong, 6 mins.

HEDGEHOG’S HOME
A Hedgehog’s unwavering devotion to his home annoys a quartet of insatiable beasts. Together, they march off towards Hedgehog’s home and spark a tense and prickly standoff. DIRECTED BY Eva Cvijanovic, 2017, Canada/Croatia, 10 mins.

I LIKE GIRLS
In her trademark playful style, Quebec cartoonist and animator Diane Obomsawin, a.k.a. Obom, adapts her latest graphic novel for the screen, using endearing anthropomorphic figures to tell poignant real-life stories of love. DIRECTED BY Diane Obomsawin, 2016, Canada, French with English subtitles, 8 mins.

INTIMITY
As she is showering, dressing, and putting on her makeup, a woman bares her soul. DIRECTED BY Elodie Dermange, 2017, Switzerland, 6 mins.

JEOM
A strange and wonderful story about a special connection between father and son. DIRECTED BY Kangmin Kim, 2018, South Korea/USA, Korean with English Subtitles, 4 mins.

MEDIUM RARE
Analyzing human interaction with objects and their functional and aesthetic presence in recurrent, yet questionable domestic scenarios. DIRECTED BY Luca Cioci, 2018, Italy/USA, 5 mins.

MY DEAD DAD’S PORNO TAPES
A short documentary that follows director Charlie Tyrell as he tries to uncover a better understanding of his deceased father through the random objects he inherited, including a pile of VHS dirty movies. DIRECTED BY Charlie Tyrell, 2018, USA, 14 mins.

THE SHIVERING TRUTH
The Shivering Truth is a miniature propulsive omnibus clusterbomb of painfully riotous daymares all dripping with the orange goo of dream logic. DIRECTED BY Vernon Chatman, 2018, USA, 11 mins.

THARA
Thara is a trans woman and sex worker living in Honduras. In spite of prejudice and violence, she risks everything in order to be herself— even in the face of the monstrous dangers that stalk the night. DIRECTED BY Paco Ramirez and Tanya O’Carroll, 2018, Mexico/Honduras/United Kingdom, Spanish with English Subtitles, 14 mins.

VIVA EL REY (LONG LIVE THE KING)
Long Live The King is a stop motion short film, whose intention is to approach in a lyrical way the phenomenon of war and the different processes deployed on a chessboard. DIRECTED BY Luis Téllez Ibarra, 2017, Mexico, 9 mins.
34 SHORTS SHOWCASE  SUNDAY, NOVEMBER 11 AT NOON

Dive into this exciting collection of short films and discover a unique world of stories, voices and emotions that only shorts can offer!

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THE CLIMB
Kyle just got out of a relationship, so his best bud Mike takes him out for a bike ride. Exercising in the outdoors sounds like the perfect way to help him process the break-up...that is until Mike gets something off his chest that jeopardizes the healing purpose of the afternoon, and even their friendship.

DIRECTED BY Michael Angelo Covino, 2018, USA, 8 mins.

FOR NONNA ANNA
In this raw and graceful testimony of intersectional womanhood, a trans girl has to care for her Italian grandmother. She assumes that her Nonna disapproves of her - but instead discovers a tender bond in their shared vulnerability.

DIRECTED BY Luis De Filippis, 2018, Canada, in English and Italian with subtitles, 13 mins.

HAIR WOLF
A gentrification horror comedy set in a black hair salon, where the salon staff fend off a strange new monster: white women intent on sucking the lifeblood from black culture.

DIRECTED BY Mariama Diallo, 2018, USA, 12 mins.

NUUCA
The oil boom in North Dakota has brought tens of thousands of new people to the region, and with that has come an influx of drugs, crime, and sex trafficking.

DIRECTED BY Michelle Latimer, 2017, USA/Canada, 13 mins.

SECOND ASSAULT
When Jillian was 18 years old, she was raped in her college dorm room. Twelve years later Second Assault follows her on the journey to confront this incident and in particular, her anger toward the police officer who deemed the assault consensual. This film explores the trauma of reporting sexual violence, and the "second assault" that survivors often experience when they are not believed.

DIRECTED BY Jillian Corsie & Amy Rosner, 2018, USA, 19 mins.

SMOKE THROUGH A SPIDER’S WEB
The film is set in the remote village of Nepal, where the society is still segregated by the system of caste and beliefs. Sabitri, who’s from a lower caste, is a trained stove maker and she along with her husband travels around her village to make a stove. But people, afraid of getting their kitchen impure by the entry of such lower class people, rejects Sabitri to build a stove inside their home.


SNOOZE
Michael’s dad thinks he’s a screw up, his gym teacher thinks he’s lazy, and everyone else thinks he’s just a little off. Through his dreams, Michael must determine his own value.

DIRECTED BY Carolyn McKee, 2018, USA, 10 mins.

TWO MEDUSAS
A funny and bittersweet coming of age story set around the drama that happens when two girls have the same Halloween costume for their elementary school Halloween contest: they both are going to be Medusa.

DIRECTED BY Scott Hamilton Kennedy, 2018, USA, 12 mins.
**35 PROTOTYPE**  
**FRIDAY, NOVEMBER 9 AT 3:45PM**  
**MONDAY, NOVEMBER 12 AT 5:45PM**

**DIRECTED BY** Blake Williams, 2017, Canada, 63 mins., Not Rated  
As the deadliest natural disaster in US history strikes Galveston, Texas in 1900, taking an estimated 6,000 to 12,000 lives, a mysterious televisual device projects images of unknown origin. Blake Williams’ experimental 3D film immerses us in the storm’s aftermath, at every minute represented by remarkable and mysterious sights of one world nearing destruction as another emerges. A haunting, gorgeously photographed consideration of technology, cinema, and the medium’s future, driven by striking stereoscopic images, **Prototype** is equal parts dense and fleet – an unprecedented, immersive journey into an abstract sci-fi landscape with no clear ancestor or likely successor.

**36 HALE COUNTY THIS MORNING, THIS EVENING**  
**FRIDAY, NOVEMBER 9 AT 1:45PM**  
**WEDNESDAY, NOVEMBER 14 AT 11:00AM**

**DIRECTED BY** RaMell Ross, 2018, USA, 86 mins., Not Rated  
Filmmaker RaMell Ross’s intimate and impressionistic documentary, **Hale County This Morning, This Evening**, is a humanist exploration of the community of Hale County, Alabama, where mostly black, working-class families live, work, dream, celebrate and struggle together. It’s a region made unforgettable by Walker Evans and James Agee’s landmark 1941 photographic essay, **Let Us Now Praise Famous Men**, which documented the impoverished lives of white sharecropper families in Alabama’s Dust Bowl during the Great Depression. Ross’s poetic return to this place shows changed demographics, and depicts people resilient in the face of adversity and invisibility. Assembling a collection of seemingly innocuous occurrences, the film captures fleeting moments, interactions and experiences that make up a life, and Ross’s skill as a photographer is evident in the stunning visual poetry of the images.

**37 CHAINED FOR LIFE**  
**SUNDAY, NOVEMBER 11 AT 5:15PM**  
**TUESDAY, NOVEMBER 13 AT 11:30AM**

**DIRECTED BY** Aaron Schimberg, 2018, USA, 91 mins., Not Rated  
In this startlingly original and deeply felt creation, Jess Wexler (**Teeth**) plays Mabel, a beautiful movie star “slumming it” in an outré art-horror film inspired by Tod Browning’s **Freaks** and being shot in a semi-abandoned hospital by an eccentric, Herzog-ian filmmaker (Charlie Korsmo, **Hook**). Cast opposite her is Rosenthal (Adam Pearson, **Under the Skin**, who himself has neurofibromatosis), a gentle-natured young man with a severe facial deformity. Both actors have been hired for the way they look. As their relationship evolves both on and offscreen, Mabel and Rosenthal challenge each other to grow as individuals, while writer/director Aaron Schimberg raises provocative questions about cinematic notions of beauty, representation and exploitation.
**38 BLUE MY MIND**
**THURSDAY, NOVEMBER 8 AT 10:15PM**
**MONDAY, NOVEMBER 12 AT 12:30PM**

**DIRECTED BY Lisa Brühlmann, 2017, Switzerland, in Swiss German with English subtitles, 97 mins., Not Rated**

Drawing from the classic sexual awakening of Brian De Palma’s *Carrie* and the angst of femme-centric monster movies like *Ginger Snaps*, writer/director Lisa Brühlmann’s debut feature follows Mia, the new kid in high school, alienated from her classmates and at odds with her frustrated parents. Eventually her tough attitude wins favor with a trio of neighborhood “Heathers” as she explores with wild abandon the usual youth cocktail of sex, drugs and crime.

**Preceded by the short film, WITH ME**
A young woman running from her past finds more than she bargained for in an abandoned junk yard. **DIRECTED BY Azadeh Ghochagh, 2017, Iran, 5 mins.**

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**39 KILLING JESUS**
**THURSDAY, NOVEMBER 8 AT NOON**
**TUESDAY, NOVEMBER 13 AT 3:00PM**

**DIRECTED BY Laura Mora Ortega, 2017, Colombia, in Spanish with English subtitles, 95 mins., Not Rated**

In this youthful revenge saga based on true events, an idealistic Colombian student witnesses her father’s murder and is aghast at the ineptitude and apathy of the local police force. Time to take matters into her own hands. Inspired by her social activist father Jose Maria (Camilo Escobar), tomboyish university student Paula (Natasha Jaramillo) balances her days between studying photography and organizing against Colombia’s deeply corrupt legal establishment. But when she witnesses Jose Maria’s assassination in broad daylight, Paula is thrown into a state of shock, fear, and the nightmare of dealing with an inept and uncaring police force. Lost in a daze of sadness and rage, she unexpectedly catches a glimpse of her father’s killer, brooding young thug Jesus (Giovanny Rodriguez), in a nearby club, setting the young student on a path of revenge, of exacting any form of justice she can.

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**40 RAFIKI**
**SUNDAY, NOVEMBER 11 AT 12:30PM**
**WEDNESDAY, NOVEMBER 14 AT 3:00PM**

**DIRECTED BY Wanuri Kahiu, 2018, Kenya/South Africa, in English/Swahili with English subtitles, 83 mins., Not Rated**

“Fun, fierce and frivolous African art.” This is how director Wanuri Kahiu defines AFROBUBBLEGUM, her vision for the future of filmmaking on the African continent. Her latest feature, *Rafiki*, embodies this vision perfectly. A love story between two young women (played by newcomers Samantha Mugatsia and Sheila Munyiva) in a society that still bans homosexuality, *Rafiki* is saturated with joy, heartbreak, and a richly effervescent cinematography that showcases Kahiu’s native Nairobi in all its vibrancy. When Kena and Ziki first lock eyes, it’s genuinely love at first sight, despite the fact their families are political rivals. The young women grow close, but as they are not able to show their attraction in public — or even to their relatives and friends — they are forced to sneak small moments in private.
**41 BUY ME A GUN**  
**THURSDAY, NOVEMBER 8 AT 5:15PM**  
**WEDNESDAY, NOVEMBER 14 AT 7:30PM**

**DIRECTED BY** Julio Hernández Cordón, 2018, Mexico/Colombia, in Spanish with English subtitles, 84 mins., Not Rated

_Mad Max: Fury Road meets The Florida Project_ in director Julio Hernández Cordón’s stunning dystopian coming-of-age tale. In this loose adaptation of _The Adventures of Huckleberry Finn_, set in a future Mexico where women mysteriously disappear, children are frequently abducted, the population is dwindling, and the cartels control everything, a young girl named Huck lives disguised as a boy to hide her gender and remain safe. Huck lives with her loving father, Rogelio, the caretaker of an abandoned baseball camp where local gangsters gather to play. With the help of her friends, a group of lost boys, Huck decides she must fight to try and defeat the local capo. Through it all, Huck’s irrepressible spirit stands in stark contrast to the world she lives in, an unspecified grim future that feels all too current.

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**42 MARLINA THE MURDERER IN FOUR ACTS**  
**THURSDAY, NOVEMBER 8 AT 2:45PM**  
**TUESDAY, NOVEMBER 13 AT 3:45PM**

**DIRECTED BY** Mouly Surya, 2017, Indonesia/France/Malaysia/Thailand, in Indonesian with English subtitles, 95 mins., Not Rated

_With Marlina the Murderer in Four Acts_, Indonesian director Mouly Surya has created a dark, wickedly funny, feminist western with a unique mixture of haunting imagery, gallows humor, and gender politics. Recently widowed Marlina lives alone on the eastern Indonesia island of Sumba, and her precarious state of mourning is interrupted when a man shows up on motorcycle and lays out what’s about to happen: In 30 minutes, some of his friends are going to show up, take her livestock, eat her food, and have their way with her. Marlina methodically manages to take care of the gang by serving them a poisoned pot of chicken soup, then fells the leader with a machete, mid—coitus.

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**43 TOO LATE TO DIE YOUNG**  
**SUNDAY, NOVEMBER 11 AT 2:30PM**  
**TUESDAY, NOVEMBER 13 AT 12:30PM**

**DIRECTED BY** Dominga Sotomayor Castillo, 2018, Chile/Brazil/Argentina/Netherlands/Qatar, in Spanish with English subtitles, 110 mins., Not Rated

The year 1990 was when Chile transitioned to democracy, but all of that seems a world away for 16-year-old Sofía, who lives far off the grid in an isolated mountain enclave of artists and bohemians. _Too Late to Die Young_ takes place during the hot, languorous days between Christmas and New Year’s Day, when the troubling realities of the adult world—and the elemental forces of nature—begin to intrude on her teenage idyll. As Sofia and her friends – 16-year-old Lucas and 10-year-old Clara – prepare for the big New Year’s Eve party, they struggle with parents, first loves and fears, as well as the joys and heartaches of plunging headlong into an unknown future.
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