

ASPEN FILM

INDEPENDENT BY NATURE

SHORTSFEST

**VIRTUAL
VERSION**

March 31-April 5, 2020

tickets/access codes

aspenshowtix.com (24/7)

970 920 5770 (voicemail)

@aspenfilm

@FestivalScope

#Shortsfest2020

aspenfilm.org

**SF
29**



FESTIVAL SCOPE

THE ASPEN TIMES

WE'VE GOT YOU
COVERED.

NEWSPAPERS • MAGAZINES
DIGITAL SOLUTIONS

PROUD SUPPORTERS OF
ASPEN FILM

WWW.ASPENTIMES.COM

Snowmass Sun



welcome

VIRTUAL
VERSION

SF
29

Hello! When I first wrote this letter, the world was a very different place than it is now. Today I am grateful to be able to bring our 29th annual Shortsfest online with the help of our amazing collaborators Festival Scope since we had to cancel the in-theater festival. Not only am I thankful to be here for what is now my third Aspen Shortsfest, but I am incredibly proud of what the full Aspen Film & Wheeler Opera House teams were able to turn around and execute in less than two weeks to make this festival available virtually for your viewing pleasure. Thank you to all of our partners and collaborators — especially to our design, PR/marketing and social media colleagues, we couldn't have executed without you.

I am also elated to introduce Aspen Film's new Shortsfest Program Director, Jason Anderson. He, along with his team of three programmers - Shortsfest veteran Angie Driscoll, newcomer Anita Tavakol, newcomer Inney Prakash, and our crew of volunteer screeners - made their way through an unprecedented 3,079 film submissions to curate an impactful selection of 71 films from 32 nations for our 29th annual, Oscar®-qualifying festival in the mountains. Please note that not all of these selections can be presented in our online festival.

Jason's sensibility, track record and nose for talent perfectly align with our mission and goals, and we are proud to have someone of his caliber overseeing this program. He and his savvy team have come up with nine programs that are sure to captivate, stimulate and inspire us to contemplate various facets of life, art and filmmaking. We'll cross continents, appreciate the art of animation, absorb some thought-provoking documentaries, amuse ourselves with comedies, become immersed in some drama, and hopefully cultivate new ideas throughout.



SUSAN WRUBEL

Aspen Shortsfest remains one of the few festivals in the country entirely devoted to shorts, and is one of under three dozen festivals in the US which offers filmmakers the opportunity to become eligible for Oscar® contention, should they receive jury awards. Oscar®-qualification is a major part of what makes this such a unique and elevated event.

One of the strongest tenets of Aspen Film and Shortsfest in particular is education. Our unrivaled FilmEducates program is a boon for teachers and students alike. We bring our filmmakers from the world over into classrooms to meet and discuss their work with students; we also have students attending our film programs and conversations. All attendees benefit from these exchanges, and most of our programs are offered free of charge.

Our goal to enlighten, enrich, educate and entertain is illustrated best through our year-round film programming which offers a major film event in every season, monthly Indie Film Showcases, and partnerships with other like-minded non-profits who all appreciate film as a medium to promote cross-cultural dialogue and broaden perspectives. Much of what Aspen Film brings to the community would otherwise not be available in our valley, so our priority is to keep programming fresh and thought-provoking.

We are delighted that you are joining us for what promises to be another superlative festival. We are proud of the diversity we present in our lineup, very much representative of today's world, showcasing the best in contemporary short-form cinema.

A blue ink handwritten signature, likely of Susan Wrubel.

Susan Wrubel
Executive + Artistic Director

3

SHORTSFEST



JASON ANDERSON

On behalf of Aspen Shortsfest's incredible programming team, I first of all want to express how thrilled we are to present this year's selection of amazing new films. We believe that viewers will find these shorts to be just as thrilling, astonishing, intriguing, enlightening, moving and hilarious as we do!

I'm especially happy that through the efforts of so many people to whom we're incredibly grateful, we have the means to present these strong and distinctive movies to viewers in spite of the many challenges that we all face at this moment. By shifting to this online incarnation, we hope to reaffirm Aspen Shortsfest's commitment to serving as a vital launchpad for emerging filmmakers and a widely respected showcase for established masters of live-action narrative, documentary and animation filmmaking. We hope that you too find some solace in the incredible stories you can experience here.

Along with my programming team of Angie Driscoll, Anita Tavakol and Inney Prakash, I want to extend my thanks to all our fantastic pre-screenerers for discovering and championing so many treasures, culled from over 3,000 submissions. To create and present a program of films like this one, it really does take a village, albeit a village of bleary-eyed movie nuts who like to stay up to all hours searching for the next great discovery and quite possibly eating too much snack food. Of course, given the times we're in now, those simpler days and nights sound pretty awesome. In the meantime, we take great comfort in knowing we are able to launch another Shortsfest and share what we've found!

A handwritten signature of Jason Anderson in blue ink, written in a cursive style.

Jason Anderson
Director of Programming



JASON ANDERSON



ANGIE DRISCOLL



INNEY PRAKASH



ANITA TAVAKOL

JASON ANDERSON

Director of Programming

Jason Anderson is a programmer, writer and lecturer based in Toronto. He's the lead programmer for Short Cuts, the Toronto International Film Festival's annual program of short-form cinema. He's also the director of programming for the Kingston Canadian Film Festival, the country's largest standalone festival of Canadian movies. He's served on juries for festivals such as Hot Docs, Vienna Independent Shorts, the Tel Aviv International Student Film Festival and Nordisk Panorama. Previously a longtime critic and columnist for Toronto's Eye Weekly and The Grid, he currently writes about film and music for such publications as Uncut, Sight & Sound and Cinema Scope. He teaches film criticism at the University of Toronto and feature journalism at Ryerson University. His first novel *Showbiz* was published by Toronto's ECW Press in 2004. Raised in Calgary, he lives in Toronto with his wife, daughter and too many records.

ANGIE DRISCOLL

Angie Driscoll brings over 15 years of film programming experience to her work as Programmer at Aspen Shortsfest. She has programmed for a variety of international film festivals including the Toronto International Film Festival, the Canadian Film Centre's Worldwide Short Film Festival, the Toronto Urban Film Festival, Hot Docs and Nordisk Panorama. She has curated for Babelgum, consulted for the Sundance Film Festival, Reel Canada, and the Prism Prize, and is currently Senior Shorts and Senior International programmer for Hot Docs, a consultant for the Athena Film Festival and Midtnorsk Filmsenter, and a writer for international sales agent Magnetfilm and online magazine Cinema Scandinavia.

INNEY PRAKASH

Inney Prakash is a film programmer and actor originally from Detroit, Michigan and based in New York City. Other festivals he's worked with include Freep Film Festival, a nonfiction affair run by the Detroit Free Press, DOC NYC, Human Rights Watch Film Festival, and Sundance Film Festival.

ANITA TAVAKOL

Anita Tavakol studied Political Science at York University and began her career as Program Coordinator for the Women in Politics and Government Career Learning Days at Youth in Motion. She has studied sketch, film and television writing at Second City Toronto and Chicago, worked at the Canadian Film Centre's Worldwide Short Film Festival, and was a member of the Programming Committee at the Revue Cinema, assisting in the selection process for their Short Shorts festival. She has served in a variety of roles at the Toronto International Film Festival, including Jury Coordinator for the first Short Cuts jury and, most recently, Programming Associate for the Short Cuts program.

VOLUNTEER PRE-SCREENERS

Bonnie Bering, Rosália Brenner, Eme Cole, Andrew Curtis, Ginny Epsten, Derek Fusmer, Zachary Galst, Gretchen Greenwood, Kevin Haasarud, Karen Hawkes, Dan Hilbert, Deb Hildebrandt, Andrea Holland, Tracy Hritz, Steve Kurtz, Ryan McNamara, Angelica Mojarro, Summers Moore, Alaina Mulawka, Lydia Olsen, Marcia P., Sandra Peirce, Joseph Puglisi, Ernie Quiroz, A. Lee Russell, Diane Spicer, Stacey Stuart, Emily Taylor, Wendle Whiting



CARLOS AGUILAR



PASCALE FAURE



MARIE THERESE GUIRGIS

CARLOS AGUILAR

Originally from Mexico City, Carlos Aguilar was chosen as one of 6 young film critics to partake in the first Roger Ebert Fellowship in 2014. Aguilar's work has appeared in prestigious publications such as Los Angeles Times, The Wrap, Indiewire, Vulture, RogerEbert.com, MovieMaker Magazine, Remezcla, Filmmaker Magazine, Variety Latino, Slate, Bustle, Americas Quarterly, among others. He is a member of the Los Angeles Film Critics Association (LAFCA). Aguilar works as a screener for the Sundance Film Festival and a screenplay reader for Sundance's Screenwriters Lab, and has been on the jury at the Palm Springs International Film Festival, Outfest Los Angeles, the Gasparilla International Film Festival, the Louisiana International Film Festival, and the Los Angeles Indian Film Festival. Aguilar currently co-hosts, One Week Only, a weekly podcast highlighting independent and international cinema and regularly participates in panel discussions about the importance of people of color in film criticism and his experience as a DACA recipient working in the film industry.

PASCALE FAURE

Pascale Faure is one of the leading specialists of short films in France. She has been working for 20 years in the field of cinema and artistic creation. From 1991 to 1999 Pascale was a co-artistic director for 'l'œil du cyclone', a magazine of creative television. She was co-screenwriter of 'Filles perdues cheveux gras', a feature film directed by Claude Duty (Winner of the Michel d'Ornano Prize for the best first script at Deauville Festival in 2001). Since 2001 she has been in charge of the department of Short Programs and Creations at Canal +. With about a hundred short films and one thematic original collection broadcast every year, it is one of the most dynamic players in the cinema arena. Pascale Faure is also a producer of 'Top of the shorts', the weekly magazine of short films on Canal +.

MARIE THERESE GUIRGIS

Marie Therese Guirgis is a film producer and executive who has worked in both fiction and documentary film. Recent documentary credits include 'The Brink' by Alison Klayman, 'On Her Shoulders' by Alexandria Bombach, and 'Author: The JT Leroy Story' by Jeff Feuerzeig. She produced the fiction films 'Keep The Lights On' by Ira Sachs and 'The Loneliest Planet' by Julia Loktev. Marie Therese is currently Head of Production at Play/Action Films, a documentary production company founded by Jeffrey Lurie. Guirgis previously ran the documentary division of RatPac Entertainment, where she oversaw the development and production of numerous feature documentaries and documentary series. Prior to working in production, Marie Therese worked in film distribution for many years.

Jury Awards
generously underwritten
by Melinda Goldrich



how to fest online

**VIRTUAL
VERSION**

**SF
29**

online access

PURCHASE TICKETS/ACCESS CODES

Access codes can be purchased starting
March 24 through April 5.

Individual programs | \$10 each
(\$7.50 each for Aspen Film members)

Full Festival (all 9 programs) | \$75
(\$60 for Aspen Film members)

The Wheeler Box Office is currently closed for in-person sales due to the Pitkin County Shelter-in-Place order.

All purchases can be made online 24/7 at
AspenShowTix.com

Phone orders available by leaving a voicemail at
970-920-5770

MON-FRI | NOON to 5pm MT

Calls will be returned in the order they are received.
Priority will be given to Aspen Film ShortsFest Virtual
Version callers.

STUDENT TICKETS

There will also be a limited number of Student tickets
available at **\$5 per program or \$40 for the full festival**,
with a special code available to schools.



@ASPENFILM

#Shortsfest2020

@FestivalScope

aspenfilm.org

CONDITIONS OF PURCHASE

Purchase of program code(s) is **non-refundable** once
purchased. Program(s) can only be **viewed one time per
code**, during the specific festival period (March 31-April 5),
and from an IP address in the United States. **No refunds
will be given for unused codes**, or for purchases made
outside of the United States. Purchaser is responsible for
their own internet connection and equipment in order to
view program(s).

**PLEASE NOTE: Festival Scope is compatible with the
latest versions of Internet browsers (Firefox 43 and+,
Internet Explorer 11 and+, Chrome 48 and+, Safari 10
and+) and is supported on both iOS and Android devices**

**All programs will be available for viewing from
March 31 @ 12:01am through April 5 @ 11:59pm**

PURCHASE CONFIRMATION

Once a purchase has been logged, access code(s) will be
emailed to the email on file. **Purchasers will receive access
code(s) no later than March 30 at 5:00pm MST.**

For purchases made during the festival window, purchasers
can expect to receive access code(s) within 1 hour of
purchase, for purchases made between 9am and 7pm daily
(MST). Overnight orders will be processed the following
morning by 9:30am MST.

TECHNICAL SUPPORT

For technical support related to use of purchased code(s),
please contact **CONTACT@FESTIVALSCOPE.COM**. As
Festival Scope hosts the viewing platform, no one from
Aspen Film nor Aspen Show Tix is able to assist with
technical issues.

DON'T MISS OUT!

Each festival program is limited to 500 tickets so we
encourage purchasing access codes to programs in
advance.

SHORTS PROGRAM 1

89 MIN

Streets of Fury

Max Punchface loves to punch and kick anything that moves, and many things that don't. When his fury conjures up a portal into a strange calm world, he can't help but explore. However the portal disappears leaving Max trapped in this cute alien land with only some friendly sheep for company and punch practice.

(AIDAN MCATEER, IRELAND, 5 MIN)



Flower Punk

From director Alison Klayman (THE BRINK, AI WEIWEI: NEVER SORRY), FLOWER PUNK is a hypnotizing short documentary that brings you inside the other-worldly work and process of Japanese artist Azuma Makoto. After encountering his boundary-pushing works, you won't be able to think about flowers the same way again. (ALISON KLAYMAN, JAPAN, 29 MIN)



Butterflies

Another Sunday in April. A kibbutz in the North of Israel. A natural phenomenon. A family on an impromptu ride, maybe the last one...

(YONA ROZENKIER, ISRAEL, FRANCE, 8 MIN)



Yves & Variation

Every day, concierge Yves Deshommes practices his violin behind the front desk of a Manhattan office building. But during the hours outside his shift, Yves's life is revealed to be equal parts intrepid and inspiring.

(LYDIA CORNETT, USA, HAITI, 16 MIN)



Daughter

Should you hide your pain? Close yourself inside your inner world, full of longing for your father's love and its displays? Or should you understand and forgive before it is too late? (DARIA KASHCHEEVA, CZECH REPUBLIC, 15 MIN)



I'm No Holiday

I'M NO HOLIDAY is an uncandid portrait of Lawrence Sendass (Steve Zahn), a grieving fireworks photographer who attempts to reframe his work through the memory of lost love. The film humorously explores searching for the magic of the mundane through memory and art. (RICK GOMEZ, USA, 16 MIN)



SHORTS PROGRAM 2

88 MIN

En Route

When Inay (9-years-old) and her little brother have to join their father on a special trip through the city, she tries everything to cause a delay. She knows that if they arrive late at their destination, she will be rewarded with loads of sweet desserts.

(MARIT WEERHEIJM, NETHERLANDS, 10 MIN)



The Starr Sisters

Patte and Randa Starr are fun specialists. After growing up in an abusive household set above their father's candy store, these sisters have spent their lives fighting to find joy and freedom. Now in their 70s, they do exactly as they please: they live together near the beach, they always have a movie on, and the candy drawer is fully stocked.

(BRIDEY ELLIOTT, BETH EINHORN, USA, 16 MIN)



Postcards from the End of the World

Trapped in a seemingly dull family vacation, Dimitra, Dimitris, and their two daughters will have to find a way out of a secluded island in the Mediterranean, when confronted with the unexpected end of the world.

(KONSTANTINOS ANTONOPOULOS, GREECE, 23 MIN)



Quiet Carriage

It's an age old problem. The commute, the daily grind, the same old faces not offering so much as a smile.

For Derek, it's an evening train ride home like any other. Apart from one thing. That girl on her phone. Talking loudly in the quiet carriage. Derek wonders - doesn't she know what she's doing? Doesn't she care? Of course not. She's not one of us. If she were part of our tribe, she'd know there are rules that have to be followed.

(BEN S. HYLAND, UK, 6 MIN)



Día de la Madre

A band of juveniles embarks on a 24-hour spree of breaking into houses and causing a ruckus.

(ASHLEY BRANDON, DENNIS HOHNE, USA, 6 MIN)



The Physics of Sorrow

THE PHYSICS OF SORROW is a potent portrait of a dislocated generation struggling to find home as they shift through everchanging personal and geographic landscapes.

(THEODORE USHEV, CANADA, 27 MIN)



SHORTS PROGRAM 3

91 MI

Kachalka

A journey into the heart of what is widely considered the world's most hardcore gym - Kiev's enormous open-air "Kachalka" gym.

This observational film follows the gym's caretaker as he takes us through the enormous scrap-metal site, allowing a glimpse into the workouts of various local gym goers along the way.

(GAR O'ROURKE, IRELAND, 10 MIN)



Hello Ahma

With their passports stuck in America's immigration bureaucracy, 8-year-old Michelle and her parents cannot return to Singapore for Grandma's funeral. The parents try to maintain traditional funeral rites in their new home, as Michelle absolves her grief and guilt by searching for Grandma's reincarnation in a pet-store turtle. But Grandma struggles to stay alive under Michelle's eager and amateur ministrations. (SIYOU TAN, USA, SINGAPORE, 16 MIN)



The Flame

A young girl and boy in a remote town remember a time before a cold wind first swept across the land.

It was when fire meant something different; when the fire was a warm, safe, and familiar place for families to sit together. Where stories were passed down and culture was kept alive. (NICK WATERMAN, AUSTRALIA, 13 MIN)



Bag

Using only cardboard, hot glue and lo-fi special effects, BAG follows the journey of a plastic bag unchanged by time as it travels from the streets of New York City, to the dump, to the sea, and into the distant future. As the climate changes, the seas rise and civilizations fall, the bag remains the same. BAG is an ode to the foreverness of plastic and the permanence of the disposable.

(ROBIN FROHARDT, USA, 8 MIN)



Marcy Learns Something New

Feeling run down by the usual cycle of self-improvement programs, a widow (Rachel Dratch) tries going to a dominatrix workshop. Inspired by success in the class, she meets a younger man online and embarks on a first dominant experience with him. While Marcy's earnestness despite her lack of experience is comical, the film ultimately explores themes of hope, loneliness and finding freedom.

(JULIA KENNELLY, USA, 16 MIN)



Grandad was a romantic

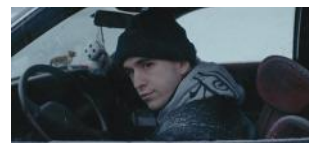
A child documents the love life of her Grandad - a man who has a reputation for being a passionate romantic. She tells the story of how her Grandad came across a picture of her Granny for the first time, and decided in that moment that she must be the love of his life. He marries her, and they start a family together, but Grandad's boundless romance never dies. It will take him in unforeseen directions. (MARYAM MOHAJER, UK, 5 MIN)



I'll End Up in Jail

Maureen Sauvageau's escape comes to an abrupt end when she drives her monster truck into a deadly car accident. Stuck in the middle of nowhere, she must share the company and the blame of a rather touching junkie dubbed Jelly the Loon.

(ALEXANDRE DOSTIE, CANADA, 23 MIN)



SHORTS PROGRAM 4

87 MIN.

Coffee Shop Names

Three Indian people imagine their personas as their "coffee shop names," the names they give baristas because their real names are hard to pronounce. As they imagine, they realize their personas are more ingrained into them than they thought before they return to work.

(DEEPAK SETHI, USA, 8 MIN)



Wallace

WALLACE is a short documentary about a town in Northern Idaho where brothels were open, tolerated and ingrained within the local community until 1991. The majority of residents viewed prostitution as a legitimate business and madams as legitimate business owners. The madams played a large role in civic contributions; the doctors had weekly check-ups with the prostitutes; and the children trick or treated at the brothels. And while some don't miss the brothels, most wish they were still around. Welcome to Wallace. The Last Western Town.

(DELANEY BUFFETT, USA, 18 MIN)



Hot Flash

Ace Naismith is having a hot flash, and she is about to go live on local television. How one woman tries to keep her cool when one type of flash leads to another. HOT FLASH is a journey into the funny, uncomfortable and sometimes maddening world of an aging professional woman navigating a culture that puts great emphasis on physical appearance.

(THEA HOLLATZ, CANADA, 10 MIN)



Viral

VIRAL attempts to authentically portray the effects of opioid addiction and internet venom, shedding light on those who suffer from both of these societal wrongs. Faceless internet attacks affect real people and what's uploaded can have consequences that last infinitely longer than the event itself.

(DONALD BROIDA, USA, 11 MIN)



A Youth

Peyman and his friends are a group of Afghan teenagers on the cusp of adulthood, who find themselves stuck in Athens. In limbo but armed with a new-found freedom, they kill time by aimlessly strolling around the city, sharing jokes, rap battles, stories of the past and dreams of the future. As Peyman awaits for news that could shake his false state of harmony, he looks for answers amongst his friends and family, trying to make sense of the world around him through his music and poetry.

(GIORGIO BOSISIO, UK, ITALY, GREECE, 40 MIN)



SHORTS PROGRAM 5

86 MIN

Broken Bird

Birdie, a biracial girl raised by her Jewish mom in a New Jersey suburb, spends a rare visitation day with her father while preparing for her Bat Mitzvah. They share a meal, she overcomes her doubts, and decides to risk inviting him back into her life. Birdie confronts what independence means as she steps into adulthood on her own terms.

(RACHEL HARRISON GORDON, USA, 10 MIN)



No Crying at the Dinner Table

Filmmaker Carol Nguyen interviews her family to craft a portrait of love, grief and intergenerational trauma.

(CAROL NGUYEN, CANADA, 16 MIN)



Story

STORY is a reflection about modern man in an age of omnipresent technology. Looking through stories - a popular function in many social media platforms - we see people who are lonely, lost or already indifferent about reality surrounding them.

(JOLA BANKOWSKA, POLAND, 5 MIN)



Darling

An erotic dance theater in Lahore prepares for a new show just as a sacrificial goat disappears, an attractive trans girl aspires to grab the limelight, and a naive young man falls in love.

(SAIM SADIQ, USA, PAKISTAN, 16 MIN)



Umbilical

An animated documentary exploring how my mother's abusive relationship with my father shaped my own experiences in a boarding school as a child in China. The societal pressures on my mother to hide her abuse and her desire to protect me ultimately created a situation where I was subjected to the same societal pressures. Our shared desires for intimacy, safety, and normalcy have been constantly at odds with the realities that surround us. The parallels between my mother's experiences and my own are abstracted. Through a conversation as adults, my mother and I learn to understand each other and support one another.

(DANSKI TANG, USA, CHINA, 7 MIN)



Pampas

Sexual signalling and suburban myth; what does your front garden say about you? Plants were used in 1970s suburbia to send seductive signals to neighbours, or so rumour has it. A hybrid documentary exploring the truth in the botanical myth; what went on behind closed curtains? PAMPAS is a fetishistic flirtation. A look at sexual signalling, female desire, subcultures, and suburban legend. Featuring model and author Naomi Shimada in her acting debut.

(JESSICA BISHOPP, UK, 5 MIN)



The Manila Lover

Norwegian Lars (46-years-old) has fled from his money trouble in Norway and is visiting Manila, the capital of the Philippines. There he pretends to be successful and feels like a Nordic king. He has high hopes for the romantic and loving relationship he recently started with Filipina, Abigail (42-years-old). But when she turns him down, Lars has to face his own prejudices and deal with this very uncomfortable situation. In just one day everything's changed, he is no longer a Nordic King.

(JOHANNA PYYKKÖ, NORWAY, PHILIPPINES, 27 MIN)



SHORTS PROGRAM 6

88 MIN

Daddio

DADDIO is a comedy about death. A year after the sudden passing of their beloved wife and mother, a dad and daughter grapple with life after loss. Grief looks very different on both of them. Paul, played by Michael McKean (BETTER CALL SAUL, SPINAL TAP), is manic. He gets a perm in order to look like Andrew Jackson on the twenty dollar bill and begs neighbors to hot tub with him. Abby, played by Casey Wilson (SNL, HAPPY ENDINGS), is depressed. She sleeps in her closet and takes pills that mask her urges to urinate out of sheer laziness. At its heart, DADDIO is a love story between a father and daughter. Unfortunately, based on real life events.

(CASEY WILSON, USA, 18 MIN)



Why Slugs Have No Legs

Slugs were not always without limbs. But they have always been slow. In fact they are so slow that they become unbearable for their co-workers, the ever busy bees. During the big financial crisis in the city of insects, the bees see only one way to save their once flourishing business. What follows is a big step in the evolution of animals.

(ALINE HÖCHLI, SWITZERLAND, 11 MIN)



South of Bix

SOUTH OF BIX is about Molly, a young woman who returns home to say goodbye to her estranged grandfather before he passes. As Molly tries her best to seek connection in spite of her Grandfather's dementia, the interaction tests each other's limits and Molly's ability to forgive. The film explores how we navigate our personal allegiances and family ties.

(JUSTINE LUPE, BRIANA POZNER, USA, 14 MIN)



Sorry Not Sorry

Feride is on her way home from a party when she meets a group of young choir singing boys in a wooden boat. When she helps them with their motor problems she is unwillingly taken out for a ride in the Swedish summer night.

(JULIA THELIN, SWEDEN, 15 MIN)



All Cats Are Grey in the Dark

He calls himself "Catman." Christian lives with his two cats Marmelade and Katjuscha. They are inseparable. As he is yearning to become a father, he decides to fertilize his beloved cat Marmelade by an exquisite tomcat from abroad. ALL CATS ARE GREY IN THE DARK is a melodrama that portrays an unconventional relationship between animal and human.

(LASSE LINDER, SWITZERLAND, 18 MIN)



Awaiting Death

A son arrives at the hospital to watch his father's death bed. When the son wants a last nice moment, his father would rather find out what to do with the two opened cans of mustard.

(LARS VEGA, ISABELLE BJÖRKLUND, SWEDEN, 12 MIN)



SHORTS PROGRAM 7

93 MIN

The Manchador

Mina and Saeed live a stressful life in the Iranian capital, Tehran. Being a woman in Iran is not particularly easy and Mina sees a future for the family elsewhere. She wants to move abroad, but Saeed then invents a device that places the responsibility for the hijab where it belongs – with the men whose gaze women need protection from. The MANCHADOR is a satire about life in modern day Tehran, seeing, our senses, and spirituality.

(KAVEH THERANI, NORWAY, GERMANY , 20 MIN)



Asmahan the Diva

Asmahan, diva and Druze princess had a short life, but what a life! Weddings, glory, spying, lovers, alcohol, poker, suicides, murders, scandals... This oriental Marilyn marked the great era of Egyptian musicals. Even today, her voice still echoes throughout the Middle East and her mysterious death in the waters of the Nile continues to fuel the wildest rumours... (CHLOÉ MAZLO, FRANCE, 6 MIN)



The Blue Cape

Two months after Hurricane Maria landed on the shores of Puerto Rico, the power remains out and the infrastructure continues to collapse. Junior, a 10-year-old boy, is summoned by his mother to search for the medicine his grandfather so desperately needs. He puts on a blue cape, made of the tarp that covers his roof, to overcome the obstacles in his journey and save his grandfather's life.

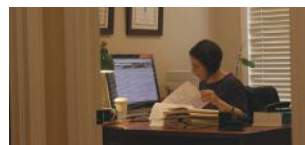
(ALEJANDRA LOPEZ, PUERTO RICO, 5 MIN)



Status Pending

STATUS PENDING chronicles the professional and personal lives of five Mexican-American, first-generation immigration lawyers in the Los Angeles area who created a group to provide professional, personal and emotional support. They met at the same high-intensity law firm before starting their solo practices and remain in constant communication via group chat. Through their perspectives, we see how changes in the interpretation of the laws and in legal procedures under the current administration directly affect their work and clients.

(PRISCILLA GONZALEZ SAINZ, USA, 26 MIN)



Lovely Day

A young construction worker gets dropped off at his home after a long day's work. He realizes he has been locked out so he hops the back gate and lets himself in. After grooming and putting on clean clothes, he grabs his skateboard and skates through his rundown city, crossing through to a more upper class neighborhood across town where his date lives. (BO MIRHOSENI, USA, 7 MIN)



Something to Remember

A lullaby before the great disaster. Two pigeons visit a zoo without animals, a snail measures his blood pressure at the doctor, in the CERN laboratory something has gone terribly wrong. Six moments from our age, like memories of the world we leave behind.

(NIKI LINDROTH VON BAHR, SWEDEN, 5 MIN)



Maradona's Legs

During the 1990 World Cup, two young Palestinian boys are looking for "Maradona's legs," the last missing stickler that they need in order to complete their world cup album and win a free Atari.

(FIRAS KHOURY, GERMANY, PALESTINE, 24 MIN)



SHORTS PROGRAM 8

85 MIN

Character

Actor Mark Metcalf made his reputation playing aggrieved authority figures, most famously in NATION-AL LAMPOON'S ANIMAL HOUSE and BUFFY THE VAMPIRE SLAYER. Now in his 70s, he takes a critical look back on his life and career in this meditation on power, privilege, and the perils of being a "type."

(VERA BRUNNER-SUNG, USA, 17 MIN)



The Tail

Ekrem, a middle-aged man in existential crisis, suffers from an extraordinary condition. He has been dealing with this situation for a long time in his own way... A very bizarre way. One day he encounters his pretty neighbour Şewal when he goes to take out the trash as usual. She is aware of Ekrem's situation and doesn't seem to care it at all. The conversation between them on the way to the dumpster brings them closer and turns into an inner journey for him. (YİĞİT HEPSEV, TURKEY, 10 MIN)



No Hard Feelings

NO HARD FEELINGS is a playful yet endearing comedy inspired by heartbreak, confusion and self-doubt. Rodney's (Paul Henri) crumbling ego is at breaking point and if his best pal Slim (James Ballard) can't whip him into shape before his big date tonight, he might just lose it.

(JAMES BALLARD, PAUL HENRI, AUSTRALIA, INDONESIA, 6 MIN)



Pitch Black Panacea

Amy and Carl both have lazy eyes. In an effort to find a DIY cure they've signed up for an unusual treatment.

(TOM HARDIMAN, UK, 7 MIN)



Bye Bye, Body

Nina is quite literally working her ass off at fat camp. She's determined to drop the weight, and live the life she's always dreamt of. But in her final weigh in, she fails to meet her goal, and despite the protestation of her best friend Paloma, Nina turns to fat-camp bad girl, and weight loss leading scorer Kay for her secret to success. But Kay's secret has a lot more in store for Nina than she expected.

(CHARLOTTE BENBENISTE, USA, 10 MIN)



The Chef

In a time when work is done by robots, a traditional Chinese chef is forced to train a Caucasian humanoid to cook Chinese food, but a former protégé of the chef makes this harder by joining an anti-robot riot group.

(HAO ZHENG, USA, 20 MIN)



Recoding Art

On an October evening, the digital media researcher Gabriel Pereira sent an e-mail to Brazilian artist Bruno Moreschi. The message marked the beginning of a research project that involved creating an unprecedented platform that centralized 7 commercial artificial intelligences to read the collection of Van Abbemuseum, a Dutch museum of contemporary art.

(BRUNO MORESCHI, GABRIEL PEREIRA, BRAZIL, 15 MIN)



FAMILY PROGRAM | SHORTS PROGRAM 9

67 MIN

Little Grey Wolfy. Summer Party

Summer is here - short nights and a full moon.

Little Grey Wolfy's birthday is soon! Wolfy is dreaming about a real birthday cake with candles and cream for his party, but everyone knows that cakes don't grow in the forest on trees! However, this is not a problem for his good friends.

(NATALIA MALYKHINA, NORWAY, 7 MIN)



Nest

To a rhythmic drumbeat and in vibrant strokes of colour, a lovesick bird-of-paradise prances through the black of the night, flaunting his majestic plumage in an attempt to impress the females.

(SONJA ROHLEDER, GERMANY, 4 MIN)



What's My Superpower?

Nalvana feels like all of her friends have some type of superpower. She has friends with super speed, friends who can jump so far she thinks they can fly, and friends who are better than her at a million other things. As Nalvana tries out each of her friends' superpowers with no success, she wonders if she might be the only kid in town without a special talent. But then her mom shows Nalvana that she is unique and special—and that her superpower was right in front of her all along.

(JUSTIN HEYMANS, CANADA, 10 MIN)



The Last Day of Autumn

Forest animals secretly collect abandoned bike parts with the intention of building vehicles that fit their size. A great race is preparing. The last day of Autumn's race. (MARJOLAINE PERRETEEN, SWITZERLAND, BELGIUM, FRANCE, 8 MIN)



My Brother Luca

When an imaginative little girl discovers that her older brother might have superpowers, she sets out on a quest to make sure everyone else sees him as she does.

(CARLOS ALGARA, CATALINA SERNA, MEXICO, 10 MIN)



Cat Lake City

Percy Cat is looking forward to a relaxing day in CAT LAKE CITY - the cats' vacation paradise. But the place turns out not to be exactly what he expected. Not even the spot on the towel is as safe as he thought.

(ANTJE HEYN, GERMANY, 7 MIN)



The Tattooed Torah

Over the last three decades, the beloved children's book by Marvell Ginsburg, "The Tattooed Torah," has been a powerful resource for Holocaust education for children all over the world. The adaptation of "The Tattooed Torah" into an animated short film is a three-generational endeavor, initiated by Marvell's daughter, Beth Kopin. Now more than ever, it is essential to continue teaching the lessons of the Holocaust to young children in an impactful and palatable way, so that such horrific events are never forgotten and never repeated. (MARC BENNETT, USA, 21 MIN)



ASPEN FILM STAFF

Susan Wrubel Executive + Artistic Director
Jason Anderson Shortsfest Director of Programming
Daniel Benavent Shortsfest Operation + Events Manager
Emma Martin Operations + Program Manager
Mary McClure Education + Outreach Manager
Sarah Bay Office Administration Manager
Lauren Ciarallo Events + Sponsorship Manager
Hannah Pike Education Coordinator
Keeley Turner Production + Marketing Coordinator
Alyssa Lopez Guest Services Manager
Adrenia Kemp Guest Services Coordinator
SoloShoe Communications, LLC Advertising + Marketing
Travis Volz Social Media Consultant
Kelly Alford words pictures colours graphic design
Kissane Viola Design Festival Identity
Terri Grob Accounting
Tom Wardaszka Technical Film + Media Support

BOARD OF DIRECTORS

Ryan Brooks Chairman
Anthony Peck Vice Chairman
Harry Peisach Treasurer
Helga Fisch Secretary
Josh Behrman
Melinda Goldrich
Jessica Latham
Ellexa Ruth
Doug Weiser

ASPEN FILM FOUNDER

Ellen Hunt

AMBASSADORS

Judy Dunn
Shelly Hamill
Linda Maslow
Kim Master
Christine Nolen
Katherine Roberts
Lynne Rosenfield

THE ELLEN JURY

Steve Alldredge
Linda Girvin
Gail Holstein
Ellen Hunt
Lynda Palevsky

YOUTH JURY

Patrick Keleher
Mac Lampe
Riley MacArthur
Haver Muss
Sebastian Pedinielli
Harper Rafelson
Tilly Swanson

SPECIAL THANKS

Aspen Film Volunteers
Aspen 82
Valery Ackley
Babs
David Bach
Christine Benedetti
Max Ben-Hamoo
Bonfire Coffee
Brandon Blocker
Craig Boleman
John Busch
Michaela Carpenter
Mark Campisi
Colorado Audio Visual & Design
Crystal Theatre | Kathy & Bob Ezra, Polly Pollard
Kami Gantt
Sterling Gavinski
Shenna Jean
KSPN/KNFO
Diana Lane
Jessica Lischka
Brad Manosevitz
Spencer McKnight
Metropolitan's Isis Theatre | Dylan Rice & Alex Zepeda
Rob Mobilian
Pitkin County Library
Shortsfest Volunteer Pre-Screeners
Starbucks
Chris Weaver

THE ASPEN TIMES

Ashton Hewitt
Samantha Johnson
David Krause
Amy Laha
Igor Laray
Andrew Travers

WHEELER OPERA HOUSE

Gena Buhler
Chad Eaton
Alixandra Feeley
Julie Gillespie
Pete Hajdu
Jeni Hepler
Ginger Kennington
Kasey Klabunde
Julie Lampton
Nicole Levesque
Maddy Overton
Dianna Platero
Jeffrey Riggenbach
Sarah Sanders
Mackenzie Sexton

SHORTSFEST 2020

sponsors, grantors + partners

VIRTUAL
VERSION

SF
29

PRESENTING SPONSOR

THE ASPEN TIMES

SIGNATURE SPONSOR



Alpine Bank

Member FDIC

MEDIA SPONSORS



AspenOUT



Les Dames d'Aspen, Ltd.



ARTS GRANT PROGRAM



melinda goldrich

PREMIER SPONSORS



Hotel Jerome

AUBERGE RESORTS COLLECTION

ASPEN



VACATION RENTALS | PROPERTY MANAGEMENT



BUSINESS PARTNERS



ABOUT our organization

VIRTUAL
VERSION

SF
29

FILMEDUCATES

who we are

For more than 20 years, Aspen Film has dedicated itself to youth education and outreach. We believe that **film is a vibrant artistic expression and powerful communication tool,** able to open windows to the world and build bridges of understanding between cultures. While movies may not change our world, they can make a difference in how we see and live in it. **Aspen Film's free school programs** seek to expand world views, develop critical viewing skills, cultivate curiosity and inspire creativity. As more and more schools eliminate media literacy from their curricula, Aspen Film provides a singular service, through extensive free programs for youth, an underserved segment of our population with limited access to age-appropriate cultural opportunities. **Aspen Film's FilmEducates programs are incredibly popular with teachers** who value film for its compelling appeal to students and its ability to illustrate issues, concepts and ideas with succinct creativity. **Aspen Film partners with schools, art centers and youth organizations in three counties** from Aspen to Rifle and beyond. From serving as a teacher resource to creating curriculum-enriching programs, we create meaningful opportunities for all grades.



what we do

FILMMAKERS TO THE CLASSROOM

As part of our most popular program, international filmmakers visit schools from Aspen to Glenwood Springs to share their films, culture and creative process in classroom and auditorium settings.

MAKING MOVIES MATTER

Aspen Film provides films and themed shorts packages (e.g., immigration, the environment, creative storytelling) to enrich curricula in language and visual arts, history, world geography, social sciences and ESL.

PANEL DISCUSSIONS

Students and teachers are invited to experience in-depth public panel discussions with filmmakers and invited industry professionals on various topics relating to the art and industry of filmmaking today.

SCHOOLS TO THE FESTIVAL

Schools and youth programs receive free admission to public programs during Filmfest and Shortsfest. We also distribute dozens of complimentary tickets to families and young clients of health and human services.

TICKETS FOR TEACHERS

To encourage local educators to identify new films appropriate for their curricula, Aspen Film provides tickets for teachers to attend certain programs at Filmfest and Shortsfest at no charge.

YOUNG FILMMAKER LABS

At Shortsfest, visiting filmmakers meet with high school students to screen films, including student works-in-progress, explore the creative process and offer feedback on students' work.

YOUTH JURY

A recruited jury comprising local middle and high school students awards a student prize to their favorite Shortsfest film. Filmmakers have said that winning this award is one of the highest honors at the festival.

FREQUENTLY ASKED questions

**VIRTUAL
VERSION**

**SF
29**

REGISTRATION AND SCREENINGS

How can I watch a film?

You must purchase a virtual ticket at **Aspenshowtix.com** or by calling **970.920.5770**. Once you have a Shortsfest Program Access Code, you will need to create a Festival Scope account by visiting **www.festivalscope.com**. You then go to the Shortsfest page to being watching your Program(s).

How many times can I watch a film?

Each film may be viewed only once, but you can restart at any time where you left off. Remember to check the availability dates for each film.

Why can I see a film only once?

This is for security reasons. We don't want users to pass their log in details to other people. If you wish to invite a friend to watch a film, please suggest that they purchase an access code!

I am a film professional member of Festival Scope Pro, do I need to register again?

Yes, this initiative is addressed to the general audience and is based on a separated registration system.

I had to interrupt a screening, will I be able to start back from where I left off?

Yes! The next time you choose to watch the film, it will automatically start from where you left off, even if you use a different digital device.

Can I rewind the film if I missed a scene?

Yes, you can rewind approximately 5 minutes to watch the scene you missed.

I forgot to pause the film and I missed more than 5 minutes. What can I do to solve this issue?

Send us a request for an extra screening to contact@festivalscope.com! Please use with moderation.

For how long is a film available for screening on Festival Scope?

Shortsfest Programs will be available from 12.01am March 31 through 11.59pm April 5, Mountain Time.

Can I receive an invoice?

You should automatically receive by e-mail a receipt of your purchase. If you need an invoice, please contact boxoffice@cityofaspen.com

TECHNOLOGY

I was playing the film but the video looked choppy and my screening was interrupted, what's that about?

In most cases it's due to a slow or unstable Internet connection. Please try with an alternative connection.

- > Also please make sure your computer meets the system requirements:
- > At least 2 GB RAM
- > At least 2 Ghz processing power
- > The following recommendations can also improve your system's potential to view the films:
- > Shut down all other programs
- > Try using the Google Chrome browser (which uses less resources)
- > Restart your computer and don't do anything else except starting Chrome and watching the film
- > Deactivate plugins
- > Make sure your Operating System is up to date. If you are using an old device, it might be unable to support the streaming of films. In case you are using an iMac or a MacBook Pro, the platform is compatible with OS 10.10 and+
- > You can also try with a different computer if the issue still occurs.

How can I watch films on Festival Scope with my iOS (iPad etc) or Android device?

Use your preferred iOS or Android browser to watch films on your device.

I clicked on "Watch Film" but the film doesn't start. Why?

Please try to reload the page. If the problem persists, please contact us at contact@festivalscope.com.

Which browser should I use to access Festival Scope?

Festival Scope is compatible with the latest versions of Internet browsers (Firefox 43 and+, Internet Explorer 11 and+, Chrome 48 and+, Safari 10 and+). Please make sure to update your browser regularly to fully benefit from the platform.

Why does the image quality of the films change sometimes?

The quality of the image depends on the quality of the source we receive from rights holders to encode films. Please consider that we always use the best available material.

Can I watch films using my TV or video projector?

Yes you can. In order to watch films on your TV or by using a video projector you need a PC-to-TV or PC-to-projector cable. The Festival Scope platform is also compatible with Chromecast using the Google Chrome browser. If you encounter problems please let us know and we'll do our best to help you.

CONTACT US

How I can offer some feedback and suggestions to Festival Scope?

We would be happy to hear your opinion and suggestions. To do so, please send us an e-mail to contact@festivalscope.com.

ASPEN FILM

INDEPENDENT BY NATURE



Membership has its benefits

100+ movies each year

Passes + Discounts

Special Events

Premieres + Free Screenings

Aspen Film seeks to enlighten, enrich,
educate and entertain through film.

Join now to enjoy all the benefits an
Aspen Film membership has to offer!

aspenfilm.org/membership | 970.925.6882