



jewish film institute
presents

SAN FRANCISCO JEWISH FILM FESTIVAL 38

san francisco
july 19–29

palo alto
july 21–26

albany
july 26–august 2

oakland
august 3–5

san rafael
august 3–5

JULY 19–AUGUST 5, 2018 SFJFF.ORG [#SFJEWISHFILM](https://twitter.com/SFJEWISHFILM)



jewish film institute

SAN FRANCISCO JEWISH FILM FESTIVAL 38

Welcome to the 38th San Francisco Jewish Film Festival!

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The Jewish Film Institute is thrilled to showcase 67 films from 23 countries amplifying the voices of our talented filmmakers and artists. From the curtain-raiser *Love, Gilda* to Closing Night with *Sammy Davis, Jr.: I've Gotta Be Me*, you are in for a terrific ride!

What does it mean to present the preeminent Jewish film festival in 2018? How do we contextualize our work? What makes a film a Jewish film? Do you have to be Jewish to have a film in our Festival? (Hint: no) Are our events "Jewish" or "Jew-ish"? After 38 years and over 1,800 films, each case brings new perspective as we seek to address a world rapidly changing around us.

This year, women's voices rise. The annual Freedom of Expression Award recipient is Liz Garbus with her new film *The Fourth Estate*, foregrounding the importance of a free press. Ruth Beckermann's Centerpiece Documentary *The Waldheim Waltz* raises questions about "alternative facts" in the here and now. And in solidarity with the Times Up movement, we present *Hands On / Hands Off*, a sidebar supported by the Academy of Motion Picture Arts and Sciences featuring women behind and in front of the lens shaping today's response to sexual harassment and assault.

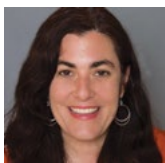
Alongside contemporary films articulating these questions, we are proud to present a lost gem that sheds light on the resurgence of anti-Semitism with the international premiere of the 1924 silent film *The City Without Jews*. This film was recently discovered in a Paris flea market, has been digitally restored and is now presented with a commissioned live score by classical musician Sascha Jacobsen and the Musical Art Quintet.

JFI is dedicated to presenting as many diverse, and sometimes opposing, perspectives as possible. The joy of challenging our assumptions and discussing the films together is what makes the Festival a thought-provoking and transformative experience. Each of us comes to the theater seeking magical, transcendent moments together. This is why so many refer to this Festival as the Bay Area's secular synagogue.

So we welcome all to ask questions with us: cineastes, historians, art-lovers and partygoers, because this amazing lineup speaks to all communities about the most important issues facing us today.

To Life,

Lexi Leban
EXECUTIVE DIRECTOR



jewish film institute

Join the world's leading Jewish film and media organization

When you become a member of the Jewish Film Institute, you join a community of film lovers in the Bay Area and beyond who sustain original, innovative, and thought-provoking film and media that increases understanding of Jewish life, culture and experience.

Join the JFI family today and help us continue to present groundbreaking stories and champion their creators

Membership has its benefits

- Invitations to exclusive sneak previews year round
- Discounts and early ticket buying privileges
- Festival passes, tickets and party invitations

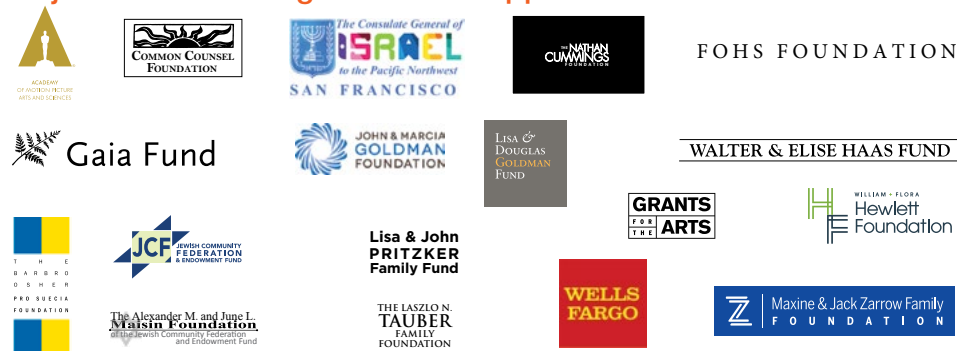
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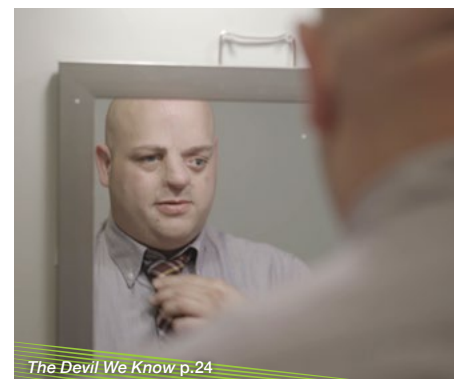
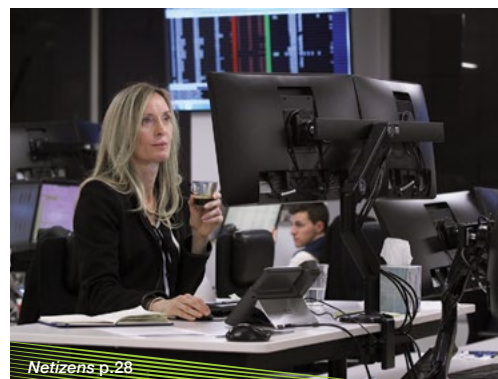
TA Take Action Day: Activist Filmmaking to Repair the World

Take Action Day is generously supported by the Alexander M. and June L. Maisin Foundation of the Jewish Community Federation and Endowment Fund

The Alexander M. and June L.
Maisin Foundation
of the Jewish Community Federation
and Endowment Fund

The monumental political and cultural shifts taking place in our contemporary national conversation have inspired a powerful revolution of filmmakers applying their craft to the moment's most pressing issues. SFJFF38's annual Take Action Day program of illuminating documentaries, takes its cue from the Jewish value of *tikkun olam*, which propels us to repair the world with our actions, as a guiding force behind these compelling stories and their inclusion in SFJFF. Each film on **Friday, July 27 at the Castro Theatre** is followed by a discussion of the issues with filmmakers and representatives from community organizations who are making a difference with their work, led by award-winning filmmaker and former JFI Filmmaker in Residence Nicole Oppen.

Environmentalism, health and corporate accountability, unbridled scientific creativity, gender inequality and criminal justice and the legal response to cyber stalking are just some of the pressing issues raised in this grouping of buzzed-about documentaries. We see a path forward to a healthier, cruelty-free lifestyle in ***The End of Meat***, learn about the materials that lie beneath the surface of our most common household items in ***The Devil We Know*** and meet an extraordinary cadre of teenage scientists in ***Science Fair***. Standouts in the program also highlight the inequality of legal justice and its brand new frontiers in ***The Sentence***, a piercing examination of the consequences of mandatory minimum sentences on a mother and her family, and ***Netizens***, a profile of three powerful women who, as survivors of cyber harassment, become the advocates they need to be to change laws and opinions around online privacy.



FEM Hands On / Hands Off: Anatomy of a Feminist Film Movement



ACADEMY
OF MOTION PICTURE
ARTS AND SCIENCES

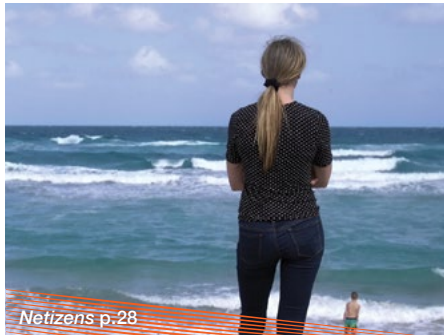
As part of a special initiative supported by the Academy of Motion Picture Arts and Sciences in the wake of the #MeToo and Time's Up movements, SFJFF38 shines a spotlight on women behind and in front of the lens shaping today's social discourse and revolutionizing the way women are presented in film.

Two contemporary documentaries showcase the voices of feminist directors. Cynthia Lowen's **Netizens** profiles three women, including Carrie Goldberg, a Jewish attorney who has launched a law firm specializing in internet privacy and sexual assault cases following her own cyber harassment. Nancy Schwartzman's **Roll Red Roll** uncovers disturbing evidence on social media documenting the assault of a teenage girl by members of an idolized Ohio high school football team. And showing just how far we've come in the conversation about female representation and empowerment, we present the pre-Code, 1933 Hollywood film **Baby Face** starring Barbara Stanwyck as a victim-turned-survivor who exploits men in her climb to the top.

This sidebar is rounded out with a panel discussion featuring **Netizens** director Cynthia Lowen and subject Anita Sarkeesian, **Roll Red Roll** director Nancy Schwartzman and more to be announced.



Roll Red Roll p.30



Netizens p.28



Baby Face p.21

NW Next Wave

JFI Next Wave programs are generously supported by the Maxine and Jack Zarrow Family Foundation

From art dealers and stealers in the West Bank (**The Man Who Stole Banksy**) to an unlikely duo of blues musicians in Harlem (**Satan & Adam**) and a quirky buddy comedy built on Jewish burial customs (**To Dust**), SFJFF38's Next Wave selections address the complicated, conflicting and empowering elements of contemporary life, Jewish identity and expression through a showcase of remarkable stories that touch on art, social justice, relationships, cuisine and more. See them all, and anything else that catches your fancy, with a \$40 **JFI Next Wave membership**—ages 35 & under—which includes a Festival pass offering tremendous access to everything on offer at SFJFF as well as special events, film screenings, artist talks and more throughout the year.

Visit sfjff.org/next-wave to start experiencing film differently today.



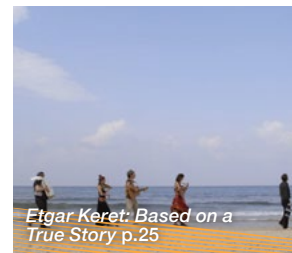
The Man Who Stole Banksy p.14
(Next Wave Spotlight)



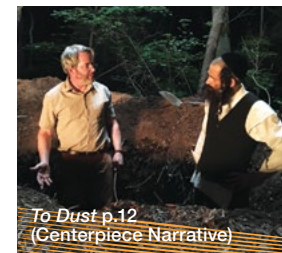
Jews in Shorts p.34-35
(Narratives, Documentaries, Animation)



The End of Meat p.25



Etgar Keret: Based on a True Story p.25



To Dust p.12
(Centerpiece Narrative)



Wajib p.33



ISH black•ish / jew•ish

The stories on offer in black•ish / jew•ish spotlight compelling personal and cultural narratives that locate the grey areas in all of us, challenge stereotypes and beg the question: **#What'sYourISH?** SFJFF38's Closing Night film, Sam Pollard's electrifying documentary **Sammy Davis, Jr.: I've Gotta Be Me**, presented in partnership with the Museum of the African Diaspora, is a redemptive journey into the complicated history of the famous entertainer, with very current implications for the politics of identity. **Blue Note Records: Beyond the Notes** excavates the African American and Jewish relationships that solidified the iconic Jazz record label as America's most important musical export, with spellbinding footage from the making of seminal albums. **Satan & Adam**, the SFJFF38 Local Spotlight, takes us on a twisting, 30+ year journey with the unlikely blues duo of an African American busker from Harlem and a white, Jewish harmonica player who transcend their cultural divides through music. And in **Crossroads**, a team of improbable lacrosse players at an African American charter school in North Carolina and their Jewish coach are equally transformed through mentorship, friendship and mutual understanding.



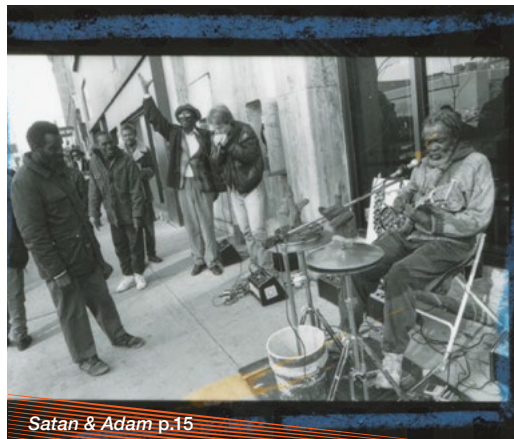
Blue Note Records: Beyond the Notes p.21



Crossroads p.24



Sammy Davis, Jr.: I've Gotta Be Me p.10



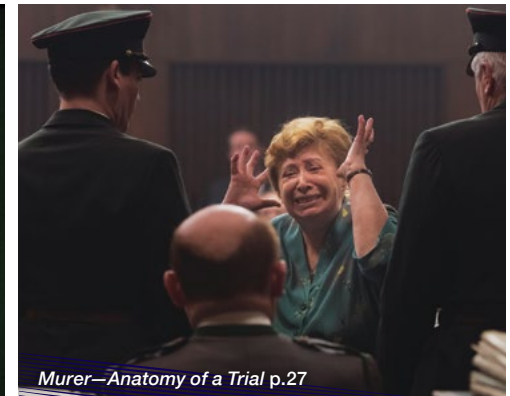
Satan & Adam p.15

AT Bless My Homeland Forever: Austria's Sordid Past

The films in this sidebar challenge the false narrative that casts Austria as the original "victim" of Hitler's imperialist expansion, despite that country's documented complicity with the Nazi war machine. Our trilogy begins with **The City Without Jews**, the international premiere of a newly restored 1924 silent film replete with dystopian expressionism, with a newly commissioned score, and presented with the San Francisco Silent Film Festival. We then visit the dramatic courtroom setting of **Murer—Anatomy of a Trial** to witness the political machinations and conspiracies that virtually absolved the notorious Butcher from Vilnius of his Holocaust crimes. And lastly, our Centerpiece Documentary **The Waldheim Waltz**, examines former U.N. Secretary General Kurt Waldheim's 1986 election to the Austrian presidency, despite the revelations of his Nazi past. It is a chilling examination of a historic example of fake news and its impact on populist demagoguery.



The City Without Jews p.18



Murer—Anatomy of a Trial p.27



The Waldheim Waltz p.13



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Love, Gilda



Castro

Thursday, July 19

6:30 PM

BAY AREA PREMIERE

Lisa D'Apolito, United States, 2018, 84 minutes,
English

Sponsored by Steven and Bunny Fayne

It has been more than 40 years since this brilliant, fearless and uproarious performer burst onto the scene, but Gilda Radner's enduring impact on our culture can still be felt in myriad ways. Her wacky and quirky recurring characters such as the crabby Roseanne Roseannadanna, the hard-of-hearing Emily Litella and the nerdy Lisa Loopner still delight. Radner was the first person cast by Lorne Michaels for *Saturday Night Live* and her celebrity was instant. When she died after an epic battle with ovarian cancer, a piece of us left with her. Lisa D'Apolito's endearing, exuberant and intimate tribute uses rare personal recordings and clear-eyed journal entries to bring Radner back into our lives as we learn of her early struggles, meteoric rise and very human journey to find the love of her life (Gene Wilder). Home movies throughout her life and interviews with current and former *SNL* cast members such as Amy Poehler, Cecily Strong, Laraine Newman and Martin Short help us remember Gilda as they share their fondest memories of this iconic comedy legend. Clips from some of her famous routines reveal how Radner poured her heart and soul into every character she created and take us back to a time when this woman enchanted us with her passion, childlike wonder and inventiveness. Ultimately the heartfelt and poignant *Love, Gilda* accomplishes what every great film aspires to: making you want to see more.

—Jay Rosenblatt

Director Lisa D'Apolito and original *SNL* cast member Laraine Newman in person

opening night bash

premier festival sponsor

Thursday, July 19 | 9:00PM

Contemporary Jewish Museum, 736 Mission St, San Francisco

21+ older

Film & Party: \$65 Members / \$75 General

Film Only: \$30 Members / \$35 General

Following *Love, Gilda*, the party continues at the Contemporary Jewish Museum to celebrate the opening of SFJFF38, where film and art come together. Dance to tunes inspired by *SNL*'s 1970s heyday, nosh and sip on refreshments from Hagafen Wineries and Lagunitas Brewing and feast on tasty treats from Wise Sons, L'chaim Sushi and more.



TA take
action

NW next
wave

AT bless my
homeland

ISH black-ish
jew-ish

FEM hands on/
hands off

Sammy Davis, Jr.: I've Gotta Be Me

ISH



CineArts Sunday, July 22 1:45 PM
Castro Sunday, July 29 7:45 PM
Piedmont Saturday, August 4 4:00 PM
Smith Rafael Sunday, August 5 4:10 PM

Sam Pollard, United States, 2017, 100 minutes, English
 Sponsored by Nancy and Stephen Grand with additional support provided by The Barbro Osher Pro Suecia Foundation

At the age of three his immense talent was already on display as he sang and tap danced his way across the country performing with his father and godfather. In the 1950s, he notoriously dated Hollywood star Kim Novak prompting Columbia Pictures bigwig Harry Cohn to order him to stick to Black women. Following a serious car accident in which he lost an eye, Davis converted to Judaism. In the 1960s, the only African American member of the legendary Rat Pack, he supported John F. Kennedy's candidacy, marched in Selma with Dr. Martin Luther King, Jr. and became a prominent activist in the civil rights movement. And then in 1972 he shocked the country by supporting Richard Nixon for reelection, giving him a famous hug on stage during the Republican convention. It's hard to imagine a more talented and groundbreaking performer who led a more complicated and contradictory life than Davis. He did not shy away from controversy and was not afraid to use his name and talent for a good cause. Featuring excerpts from his exhilarating performances and interviews with the likes of Billy Crystal, Norman Lear, Jerry Lewis and Whoopi Goldberg, director Sam Pollard's riveting documentary unpacks the apparent contradictions and presents a very full and very human portrait of this complex, courageous and conflicted man. —Jay Rosenblatt

Director Sam Pollard in person in San Francisco

closing night reception

Sunday, July 29 | following
 Castro Theatre Mezzanine, San Francisco
 \$22 Members | \$25 General Public

After the film, join SFJFF38 and Closing Night partners MoAD on the Castro Theatre's mezzanine to indulge in some tasty drinks and dishes and toast the end of another stellar year in San Francisco before taking the Festival to the East Bay and San Rafael.

presented in partnership with

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Freedom of Expression Award: Liz Garbus



Castro Thursday, July 26 5:30 PM
Albany Twin Wednesday, August 1 4:00 PM

Sponsored by Gale Mondry and Bruce Cohen with additional support provided by Nancy Blachman and David desJardins

Documentary whirlwind Liz Garbus has been at the forefront of nonfiction filmmaking for decades. The prolific two-time Academy Award nominee, Grammy nominee, Peabody winner, Emmy winner and DGA-nominated director began her career with a searing look into prison life, *The Farm: Angola, USA* (1998). Co-directed with Wilbert Rideau and Jonathan Stack, this startling debut brought Garbus her first Best Documentary Oscar nomination and the Grand Jury Prize at Sundance. Garbus continued to hone her directing and producing talents with the acclaimed *The Execution of Wanda Jean* (2002), *Girlhood* (2003) and an examination of the First Amendment featuring her father, attorney Martin Garbus, *Shouting Fire: Stores from the Edge of Free Speech* (SFJFF 2009). She then directed *Bobby Fischer Against the World* (SFJFF 2011), an entertaining and thoughtful retelling of the Cold War chess face-off between Fischer and Boris Spassky. Garbus quickly followed up this success with *Love, Marilyn* (2012), an elegiac biography of Marilyn Monroe with never-before-seen footage and leading Hollywood actors and actresses reading from the late star's writings. Nominated for the Best Documentary Oscar in 2016, *What Happened, Miss Simone?* was an extraordinary portrait of singer and activist Nina Simone which utilized a mountain of unseen and unheard material of the legendary performer. This year the tireless Garbus has released *The Fourth Estate*, a penetrating look into the *New York Times* coverage of President Trump's first hundred days in office. SFJFF is honored to bestow this year's Freedom of Expression Award to filmmaker Liz Garbus, whose powerful and distinctive films are a true embodiment of this award. —Thomas Logoreci

Liz Garbus in conversation with award-winning filmmaker Bonni Cohen (*An Inconvenient Sequel, The Rape of Europa*)

The Fourth Estate

NW



BAY AREA PREMIERE
Jenny Carchman, Liz Garbus, United States, 2018, 87 minutes, English

This year's SFJFF Freedom of Expression Award recipient, documentarian Liz Garbus, closely follows the journalists of *The New York Times* as they try to cover Donald Trump's tumultuous first hundred days in office. As each fresh scandal and outrage unfolds, the embattled staff begins to feel the intense heat coming from the White House. Ultimately this is a

fascinating cinema verité look inside one of American journalism's veteran bastions against fake news. -

Thomas Logoreci

To Dust

NW



Castro Wednesday, July 25 8:30 PM
Albany Twin Monday, July 30 8:30 PM
Smith Rafael Saturday, August 4 6:35 PM

WEST COAST PREMIERE

Shawn Snyder, United States, 2018, 90 minutes, English

Co-Sponsored by Sinai Memorial Chapel
 Chevra Kadisha

Shmuel, a Hasidic cantor played by Géza Röhrig (*Son of Saul*) walks into a community college bio class taught by Albert (Matthew Broderick) to learn about death. If you guessed this was the setup to a blasphemous joke, you'd be halfway there. What you might not expect is how assuredly this absurdist premise holds up as it shifts in tone from pitch-black comedy to odd-couple zaniness to heartfelt poignancy. Struggling to process his wife's death, Shmuel becomes fixated on understanding the process of her interred body's material decay and decomposition. What will her body look like after seven days in the ground? How can he be sure of the successful passage of her soul without understanding her body's progress? Albert is only slightly better equipped to explain the complicated concepts involved. What follows are illicit dives into anatomy textbooks, outlandish homemade experiments, a road trip to a body farm and the ever-lurking prospect of dybbuk possession. Röhrig (an observant Orthodox Jew who has worked as a real corpse-washer and shomer for Jewish burials for more than 10 years) and Broderick are an unholy match made in deadpan heaven as they embark on this increasingly literal journey into the underground, one shovelful of dirt at a time. —**Tien-Tien L. Jong**

Winner, Audience Award, 2018 Tribeca Film Festival

Director Shawn Snyder and actor Géza Röhrig in attendance in San Francisco

Invited guest: Matthew Broderick

The Waldheim Waltz

AT



Castro Tuesday, July 24 6:10 PM
CineArts Wednesday, July 25 6:00 PM
Albany Twin Monday, July 30 6:00 PM
Smith Rafael Saturday, August 4 4:05 PM

NORTH AMERICAN PREMIERE

Ruth Beckermann, Austria, 2018, 100 minutes, German w/ English Subtitles

Sponsored by The Laszlo N. Tauber Family Foundation

In 1986 former United Nations Secretary General Kurt Waldheim launched an election bid for the presidency of his native Austria. But only weeks before the final vote, the campaign was suddenly mired in scandal. The World Jewish Council revealed that Waldheim had been a German army senior officer in the vicinity of the infamous 1942 Nazi deportation of 56,000 Greek Jews from Thessaloniki. For some Austrians, Waldheim's firm refusal to admit guilt symbolized their nation's unspoken culpability in wartime atrocities. For others, supporting Waldheim was an issue of national pride. In the midst of the heated race, filmmaker Ruth Beckermann (*Return to Vienna*, SFJFF 1984) took to the streets of Vienna capturing edgy and often ugly anti-Semitic confrontations between activists and Waldheim supporters. Not surprisingly, Waldheim won the presidency and Beckermann shelved the black-and-white video footage for the next three decades. But with the recent rise of populist, right-wing demagogues from Donald Trump to Austria's chancellor Heinz-Christian Strache, the filmmaker decided to revisit the material. Utilizing this trove of tape along with news feed from the period, most of it never aired, Beckermann has crafted a stunning chronicle of the heady weeks leading to Waldheim's victory. Throughout, Beckermann provides an incisive commentary that deftly navigates personal essay with historic past and its timely impact on the present. —**Thomas Logoreci**

Winner Best Documentary, Berlin International Film Festival 2018

Director Ruth Beckermann in person in San Francisco and Palo Alto

The Man Who Stole Banksy

NW



Castro Saturday July 21 8:45 PM
Albany Twin Wednesday, August 1 8:30 PM

WEST COAST PREMIERE
Marco Proserpio, Italy, 2018, 90 minutes,
 Arabic w/ English Subtitles, English
 Sponsored by Anne Germanacos

How do we define street art: social commentary, public blight or mere business opportunity? Perhaps all of the above, especially when the artist is Banksy and the canvas is the wall that separates Israel from Palestine. In a 2007 trip to the West Bank, iconic and still anonymous street artist Banksy used the wall to paint "Donkey Documents" an image depicting an Israeli soldier checking a donkey's ID at a checkpoint. While some viewed the work as satirical political commentary, the citizens of Bethlehem expressed their rage toward what they perceived as a comparison of Palestinians to donkeys. In the midst of the fury over this cultural clash, a local taxi driver and bodybuilder, better known as Walid the Beast, decides to turn this street art into a potential financial endeavor. The plan? Literally cutting out the Banksy art from the wall with an industrial saw and posting it on eBay for the highest bidder to purchase. As the artwork makes its journey from the chop shops of the Middle East to the auction houses of Western Europe we are brought into the shadowy underworld of a secret art market filled with stolen street art removed from walls around the world. From art dealers to private collectors and even fellow street artists, everyone has a different take on whether this is theft, preservation or strictly commerce. Featuring narration by legendary punk pioneer Iggy Pop, director Marco Proserpio's provocative feature debut is a rollicking exploration into the dark heart of capitalism. —Joshua Moore

Producer Filippo Perfido in person in San Francisco

Satan & Adam

ISH

NW



CineArts Sunday, July 22 4:00 PM **WEST COAST PREMIERE**
Castro Saturday, July 28 6:20 PM **V. Scott Balcerek**, United States, 2018,
Albany Twin Sunday, July 29 6:55 PM 78 minutes, English
Smith Rafael Friday, August 3 6:00 PM Sponsored by Wareham Development

NYC 1986. Adam, a lanky, young blond-haired guy walks down 125th Street exploring Harlem and sees a grizzled street musician, a one-man band who sings and plays the guitar and percussion with his feet at the same time. He calls himself Mr. Satan and he plays a mean blues. Unexpectedly, the white Jewish kid pulls out a harmonica and asks Satan to jam, and a musical partnership in perfect sync is born. The street musician is Sterling Magee, who is rumored to have played with James Brown, Ray Charles, King Curtis, Etta James and other blues luminaries. Adam believes, despite his Ivy League education, that it was his mission in life to do this. The odd couple are soon killing it at music festivals and other gigs. They cut a record. One of Satan's tunes ends up on a U2 album. Then, suddenly, Satan drops out of sight. Two years later, the filmmakers find him in St. Petersburg, Florida. The old man had a stroke and can't play the guitar anymore. But the connection is still strong, and Satan and Adam attempt to reconstitute the act. This documentary, a big attention-getter at the Tribeca Film Festival, captures a fascinating journey of friendship, heartbreak and the transformative power of the blues. —Miguel Pendás

Director V. Scott Balcerek in person
 Subject Adam Gussow in person in San Francisco and East Bay

next wave spotlight reception

Saturday, July 21
Castro Theatre Mezzanine
 Admission limited to Next Wave Passholders

After taking a trip to the West Bank in *The Man Who Stole Banksy*, join SFJFF38 in the lounge on the Castro mezzanine for cocktails, drinks and snacks to celebrate our growing Next Wave community and the new frontiers of Jewish film.

next wave is sponsored by:



The Oslo Diaries



CineArts Saturday, July 21 2:05 PM **CALIFORNIA PREMIERE**
Castro Wednesday, July 25 5:45 PM **Mor Loushy, Daniel Sivan**, Israel, Canada, 2018, 97 minutes, Hebrew w/ English Subtitles
Albany Twin Thursday, July 26 6:30 PM Sponsored by Diana Grand and Jon Holman with additional support provided by Deborah Blank

Desiring a respite from war stories, Israeli filmmakers Mor Loushy and Daniel Sivan set out to make a film about peace. Following the international success of *Censored Voices* (SJFF 2015), their documentary about the immediate aftermath of the Six Day War, they turned their lens on the 1992 peace negotiations with the Palestinians held during the Yitzhak Rabin era. With Israeli-Palestinian relations at a low and official communication suspended, an unlikely group of negotiators—two Israeli professors and three PLO members—met secretly in Norway. The meeting was disguised as an academic conference. The political drama with all its intrigue, suspicion and discord is told through the actual diaries of the negotiators and the long-discarded footage of the Oslo negotiations. This emotional and intimate source material, as well as reenactments, contemporary interviews (including the last one with Shimon Peres before his death) and powerful news footage give shape to what becomes a very human story. Even though mutual distrust reigned, those sitting in fundamental opposition nonetheless found common ground and, in some cases, came to regard their counterparts as friends. This broad view of diplomacy illustrates the delicate nature of peace and reveals the parallel story of the unwillingness of extremist political forces (on both sides) to let the negotiations succeed. —Janis Plotkin

Producer Hilla Medalia in person in San Francisco and East Bay

east bay opening night

Thursday, July 26
 Albany Twin Theatre, 1115 Solano Ave, Albany
 \$22 Members | \$25 General Public

Celebrate our first night of the season at the lovely Albany Twin Theatre immediately following *The Oslo Diaries* and toast the start of an 11 day celebration of Jewish film in the East Bay. Enjoy delicacies and special dishes from local hotspots, including Zarri's Delicatessen, Cantina Del Sol, Little Star Pizza, Boss Burger, Zaytoon and Grand Bakery.

Who Will Write Our History



CineArts Saturday, July 21 6:15 PM **WORLD PREMIERE**
Castro Sunday, July 22 4:00 PM **Roberta Grossman**, United States, 2018, 94 minutes, English, Yiddish, Polish w/ English Subtitles
Albany Twin Saturday, July 28 6:00 PM Sponsored by the Bonnie and Marty Tenenbaum Foundation

In 1946, a team of searchers went with probes, shovels and their bare hands into tunnels to burrow through the vast tracts of rubble where the Warsaw Ghetto had stood. After nearly giving up hope, they found what they were looking for: an astonishing cache of archival materials documenting Jewish life in Nazi-occupied Warsaw, one of three buried treasures that would be found over the next five years. The collection of photographs, diary entries, smuggling accounts, newspapers and Nazi pronouncements constituted the invaluable work of a remarkable 60-member activist group Oyneg Shabes, (joy of sabbath). In *Who Will Write Our History* director Roberta Grossman (*Seeing Allred*, WinterFest 2018; *Above and Beyond*, SFJFF 2014; *Hava Nagila (The Movie)*, SFJFF 2012) reveals to the world the vision, ingenuity and courage of these women and men. Told through a combination of archival footage, photographs and masterful reenactments, the film is a stirring paean to these prescient individuals and a celebration of their optimism, persistence and grit. Under the inspired leadership of community organizer Emanuel Ringelblum, Oyneg Shabes operated in the shadows of Self Help, the social services organization Ringelblum founded, which ran soup kitchens and provided all manner of necessary services to the ghetto's increasingly destitute population. In the words of historian Samuel Kassow, whose book by the same name informed the film, the collective sought to record the history of the war from the Jewish perspective through eyewitness accounts. The members of Oyneg Shabes risked their lives, some even choosing to stay in the ghetto despite offers to leave. They were motivated by their answer to one question: "Will the Germans write our history, or will we?" —Ilana Sichel

Director Roberta Grossman in person

The City Without Jews

AT



Castro **Sunday, July 22** **7:00 PM** **INTERNATIONAL PREMIERE**
Hans Karl Breslauer, Austria, 1924, 87 minutes,
 German w/ English Subtitles
 Sponsored by Lela and Gerry Sarnat
 Original score made possible with a gift
 from the Ullendorff Memorial Foundation

Believed to have been lost until a copy was discovered in a Paris flea market in 2015, this silent gem from 1924 was painstakingly restored by Austria's national film archive. In the mythical republic of Utopia things have gone sour. The economy is stagnant, the currency has become worthless, protests by the hordes of unemployed workers are growing by the day. The ruling party turns to the usual scapegoat for the nation's problems: the Jews. The chancellor, after giving an oily speech along the lines of "some of my best friends are Jews," proposes to expel all Jews from Utopia. A notorious anti-Semitic capitalist offers to give Utopia a \$100 million loan. Thus thinking they have been saved, Utopia breathes easy. But before long the bubble bursts. Without Jews to work in its factories, buy its consumer goods and spend money on travel to Utopia, the country finds itself in a bigger hole than ever. Now the parliament votes to invite the Jews back. The movie is based on the novel of the same name by Hugo Bettauer, causing such a furor that Bettauer was assassinated by a fascist. Looking ahead ten years to what happened in Europe, this tongue-in-cheek "expulsion" foresaw the all-too real "extermination" of Jews. We now have the opportunity to see this film and realize that thinking a happy ending could result from such a vile proposal is truly laughable. —Miguel Pendás

Accompanied by an original live score performed by Sascha Jacobsen and the Musical Art Quintet

the city without jews

presented in partnership with

Featuring an original live score by Sascha Jacobsen and the
 Musical Art Quintet
 \$22 Members / \$25 General Public

Born into a musical family and playing classical music from a young age, Sascha Jacobsen has performed with the Kronos Quartet, Rita Moreno, Hugh Jackman, Martin Short, Bonnie Raitt, Randy Newman, Kristen Chenoweth and many more throughout his career and has collaborated previously with the San Francisco Silent Film Festival. He is the founder of the Musical Art Quintet, featuring Jory Fankuchen, Anthony Blea, Lewis Patzner and Charith Premawardhana, which performs his original works.

SAN FRANCISCO
SILENT
 FILM FESTIVAL

Budapest Noir



Castro **Saturday, July 21** **6:00 PM** **NORTHERN CALIFORNIA PREMIERE**
CineArts **Sunday, July 22** **6:15 PM** **Éva Gárdos**, Hungary, 2017, 95 minutes
Albany Twin **Saturday, July 28** **8:45 PM** Hungarian w/ English Subtitles
Smith Rafael **Saturday, August 4** **8:40 PM**
 Co-Sponsored by Russell and Susan Holdstein
 and by Bob Tandler and Valli Benesch

Budapest, 1936. Zsigmond Gordon is a crime reporter cut from classic film noir cloth. He takes a cynical view of politics, including the sudden death of the Hungarian prime minister, whose fondness for Adolph Hitler has inspired Hungary's fascists. It's a chance meeting with an alluring woman, however, that really triggers Gordon's curiosity, especially when she later turns up murdered, a Jewish prayer her only possession. Sniffing a human interest story (he's more ambitious than altruistic), Gordon sets out to learn her identity and transform her death from back-page filler to front-page news. Adapted by Éva Gárdos and András Székér from the popular Hungarian bestseller by Vilmos Kondor, **Budapest Noir** exploits the echoes of classic hardboiled detective fiction to probe the specifics of Hungarian national identity and tells a timeless tale of soul corruption. Visually, the film is sumptuous and shadowy. The stunning cinematography of Elemer Ragalyi (**1945**, SFJFF 2017) revels in the old world elegance of Buda and the oppressive squalor of Pest, weaving from the sinfully decadent salons of high society through the shameful misery of homeless encampments. Éva Gárdos (**American Rhapsody**) directs with a deft hand and a supple control that seamlessly blends traditional noir tropes into a politically charged period piece with a contemporary resonance that can't be missed. —Eddie Muller

Director Éva Gárdos in conversation with Film Noir Foundation founder Eddie Muller in San Francisco
 Éva Gárdos also in person in Palo Alto.

noir city at the festival

presented in partnership with

Hosted by Eddie Muller

About the evening's host: As founder and president of the non-profit Film Noir Foundation, Eddie Muller has been instrumental in preserving America's noir heritage through the FNF's NOIR CITY film festivals. San Francisco's NOIR CITY is the largest retrospective of noir films in the world. Eddie also programs and hosts his own weekly TCM program Noir Alley.



306 Hollywood



Castro Sunday, July 22 12:00 PM
Albany Twin Thursday, August 2 6:05 PM

WEST COAST PREMIERE

Elan Bogarín, Jonathan Bogarín, United States, 2018, 94 minutes, English

Co-Sponsored by Emily Rosenberg and Darlene deManincor

After their beloved grandmother, Annette Ontell passed away at the age of 93, her filmmaking grandchildren decide to keep the New Jersey home where she lived for 67 years. Over 11 months, they begin an obsessive archeological dig through the mountain of her accumulated possessions and treasured mementos. This dense meditation on memory illuminates the life of Ontell while probing a dazzling topography of the 20th century.

—Thomas Logoreci

93Queen



CineArts Tuesday, July 24 5:45 PM
Castro Wednesday, July 25 3:15 PM
Albany Twin Friday, July 27 1:50 PM

US PREMIERE

Paula Eiselt, United States, 2018, 86 minutes, English

Co-Sponsored by Linda and Frank Kurtz

Borough Park, Brooklyn is home to the country's largest ultra-Orthodox Jewish community, one guided by conservative principles, including those dictating that women never engage in physical contact with non-familial men. Yet, in medical emergencies, it is the men of Hatzolah Emergency Medical Service who care for women. A mother of six, a lawyer and a tornado-like force, Rachel "Ruchie" Freier and her crew of dutiful yet revolutionary women are ready to change this.

—Alexis Whitham

Director Paula Eiselt and subject Ruchie Freier in person in Palo Alto and San Francisco

Ashcan: The Secret Prison



CineArts Monday, July 23 3:30 PM
Castro Tuesday, July 24 2:00 PM
Albany Twin Tuesday, July 31 2:00 PM

ALL SCREENINGS ARE FREE AND OPEN TO THE PUBLIC. TICKET STILL REQUIRED. USE CODE ASHCAN38 ONLINE.

NORTH AMERICAN PREMIERE

Willy Perelsztejn, Luxembourg, Belgium 2018, 90 minutes, French w/ English subtitles

Co-Sponsored by David Jadeson

From May to August 1945, 72 top Nazi officials were secretly imprisoned in the former Palace Hotel in Mondorf-les-Bains, Luxembourg. This inventive documentary follows 15 actors as they rehearse the 2017 play, *CodeName Ashcan*. Just as the American interrogators learned increasingly more about the extent of the horrors of the Holocaust during those months, so, too, did the actors learn about the petty rivalries and personalities of the Nazis they portrayed. —Sara L. Rubin

Baby Face



Castro Thursday, July 26 11:30 AM

Alfred E. Green, United States, 1933, 71 minutes, English

Based on a treatment by studio head Darryl F. Zanuck, an early practitioner of the casting couch in Hollywood, *Baby Face*, is a provocative pre-Code film that stars Barbara Stanwyck. Pimped out to customers in her father's speakeasy, she skips town and "sleeps her way to the top" in a world of high-powered male executives. The film provokes questions about the relationship of female representation, of particular interest in the post Weinstein era. —Lexi Leban

Blue Note Records: Beyond the Notes



Castro Saturday, July 21 3:35 PM
Piedmont Sunday, August 5 4:05 PM

BAY AREA PREMIERE

Sophie Huber, United States, 2018, 85 minutes, English

Sponsored by Sandee Blechman and Steven Goldberg

The preeminent jazz label of all time, which once boasted the great innovators of the great African-American form—Miles Davis, John Coltrane, Thelonious Monk, for starters—was founded by a couple of Jewish refugees from Nazi Germany who became aficionados and respected authenticity over profits. Sincere devotion to the art form resulted in a legacy that is still an influence on young musicians. A complete delight from beginning to end. —Miguel Pendás

Chasing Portraits



CineArts Wednesday, July 25 3:10 PM
Albany Twin Wednesday, August 1 1:00 PM

Preceded by *Habesha* and *Jerusalem If I Forget You*

CALIFORNIA PREMIERE

Elizabeth Rynecki, United States, 2017, 75 minutes, English

First-time Bay Area filmmaker Elizabeth Rynecki takes us along on a quest to find her Polish-Jewish great-grandfather Moshe Rynecki's lost artworks. The art disappeared after he was deported to the Warsaw Ghetto and perished at Majdanek. His more than 800 paintings and sculptures portrayed scenes of everyday Jewish life, and although her family was able to save some of it, Elizabeth knew there were many more pieces out there.

—Lexi Leban

Director Elizabeth Rynecki in person in Palo Alto and East Bay

san francisco: castro theatre

thursday, july 19

6:30 PM *Love, Gilda* (Opening Night)
9:00 PM Opening Night Bash

friday, july 20

12:00 PM *The Sign for Love*
1:50 PM *The Twinning Reaction*
preceded by *On My Way Out: The Secret Life of Nani and Popi*
4:20 PM *On Her Shoulders*
6:30 PM *The Interpreter*
8:55 PM *Memoir of War*

saturday, july 21

12:00 PM *Etgar Keret: Based on a True Story*
preceded by *I Heart NY* **SJM**
1:45 PM *Shalom Bollywood: The Untold History of Indian Cinema*
3:35 PM *Blue Note Records: Beyond the Notes*
6:00 PM *Budapest Noir*
8:45 PM *The Man Who Stole Banksy*
(Next Wave Spotlight)

sunday, july 22

12:00 PM *306 Hollywood* **SJM**
2:05 PM *The Prince and the Dybbuk*
4:00 PM *Who Will Write Our History*
7:00 PM *The City Without Jews*

monday, july 23

11:30 AM *Red Cow*
1:35 PM *The Invisibles*
4:00 PM *Playing God*
6:30 PM *When Heroes Fly*
8:25 PM *Murer—Anatomy of a Trial*

tuesday, july 24

12:00 PM *Jews in Shorts: Narratives*
2:00 PM *Ashcan: The Secret Prison* (FREE)
4:15 PM *Jews in Shorts: Animation*
6:10 PM *The Waldheim Waltz*
(Centerpiece Documentary)
8:55 PM *Wajib*

palo alto: cinéarts

saturday, july 21

12:00 PM *Science Fair*
2:05 PM *The Oslo Diaries*
4:15 PM *Crossroads*
6:15 PM *Who Will Write Our History*
(Palo Alto Opening Night)
8:55 PM *Winter Hunt* preceded by *Nazi VR*

sunday, july 22

11:30 AM *Etgar Keret: Based on a True Story*
preceded by *I Heart NY*
1:45 PM *Sammy Davis, Jr.: I've Gotta Be Me*
4:00 PM *Satan & Adam*
6:15 PM *Budapest Noir*
8:55 PM *The Invisibles*

monday, july 23

1:45 PM *The Museum*
3:30 PM *Ashcan: The Secret Prison* (FREE)
5:50 PM *The Interpreter*
8:20 PM *Promise at Dawn*

wednesday, july 25

11:00 AM *Commandments*
1:00 PM *Jews in Shorts: Documentaries*
3:15 PM *93Queen*
5:45 PM *The Oslo Diaries*
8:30 PM *To Dust* (Centerpiece Narrative)

thursday, july 26

11:30 AM *Baby Face*
1:15 PM *The Mossad*
3:20 PM *Scaffolding*
5:30 PM *The Fourth Estate*
(Freedom of Expression)
8:55 PM *Winter Hunt* preceded by *Nazi VR*

friday, july 27

11:00 AM *The Devil We Know*
1:30 PM *The End of Meat*
4:05 PM *Netizens*
6:45 PM *Science Fair*
9:15 PM *The Sentence*

saturday, july 28

12:30 PM *Roll Red Roll* **SJM**
2:30 PM *Feminist Film Movement Panel*
4:00 PM *Crossroads*
6:20 PM *Satan & Adam* (Local Spotlight)
8:55 PM *Promise at Dawn*

sunday, july 29

11:00 AM *The Museum* **SJM**
12:45 PM *Simon & Théodore*
2:45 PM *The Last Suit*
5:00 PM *Naila and the Uprising*
7:45 PM *Sammy Davis, Jr.: I've Gotta Be Me*
(Closing Night)

SJM: SFJFF38 is pleased to bring back free films for single mothers with young children (SJM), supported by the Maxine & Jack Zarrow Foundation. Go to sfjff.org/sjm and use the code SJM38 to redeem free tickets to Saturday and Sunday morning screenings at the Castro Theatre.

tuesday, july 24

1:20 PM *The Mossad*
3:25 PM *The Twinning Reaction*
preceded by *On My Way Out: The Secret Life of Nani and Popi*
5:45 PM *93Queen*
8:15 PM *Red Cow*

wednesday, july 25

12:15 PM *Murer—Anatomy of a Trial*
3:10 PM *Chasing Portraits*
preceded by *Habesha and Jerusalem, If I Forget You*
6:00 PM *The Waldheim Waltz*
8:45 PM *When Heroes Fly*

thursday, july 26

12:10 PM *Shalom Bollywood: The Untold History of Indian Cinema*
2:00 PM *Commandments*
4:00 PM *Playing God*
6:10 PM *The Last Suit*
8:20 PM *Simon & Théodore*

east bay: albany twin

thursday, july 26

6:30 PM *The Oslo Diaries*
(East Bay Opening Night)

friday, july 27

12:00 PM *The Sign for Love*
1:50 PM *93Queen*
3:50 PM *The Mossad*
6:00 PM *Promise at Dawn*
8:45 PM *Simon & Théodore*

saturday, july 28

11:30 AM *Etgar Keret: Based on a True Story*
preceded by *I Heart NY*
1:15 PM *Science Fair*
3:50 PM *On Her Shoulders*
6:00 PM *Who Will Write Our History*
8:45 PM *Budapest Noir*

sunday, july 29

12:00 PM *Roll Red Roll*
2:15 PM *Netizens*
4:45 PM *Crossroads*
6:55 PM *Satan & Adam*
9:15 PM *Scaffolding*

oakland: piedmont theatre

friday, august 3

12:15 PM *Jews in Shorts: Animation*
2:15 PM *The Twinning Reaction*
preceded by *On My Way Out: The Secret Life of Nani and Popi*
4:25 PM *The Museum*
6:10 PM *When Heroes Fly*
8:10 PM *Murer—Anatomy of a Trial*

saturday, august 4

12:00 PM *Jews in Shorts: Narratives*
2:00 PM *The Prince and the Dybbuk*
4:00 PM *Sammy Davis, Jr.: I've Gotta Be Me*
6:30 PM *Wajib*
8:45 PM *Winter Hunt* preceded by *Nazi VR*

san rafael: christopher b. smith rafael film center

friday, august 3

1:20 PM *Memoir of War*
4:00 PM *Simon & Théodore*
6:00 PM *Satan & Adam*
8:20 PM *Wajib*

saturday, august 4

11:30 AM *Shalom Bollywood: The Untold History of Indian Cinema*
1:20 PM *Promise at Dawn*
4:05 PM *The Waldheim Waltz*
6:35 PM *To Dust*
8:40 PM *Budapest Noir*

monday, july 30

12:45 PM *Jews in Shorts: Documentaries*
3:25 PM *Naila and the Uprising*
6:00 PM *The Waldheim Waltz*
8:30 PM *To Dust*

tuesday, july 31

2:00 PM *Ashcan: The Secret Prison* (FREE)
4:15 PM *The End of Meat*
6:20 PM *The Last Suit*
8:25 PM *Red Cow*

wednesday, august 1

1:00 PM *Chasing Portraits*
preceded by *Habesha and Jerusalem, If I Forget You*
4:00 PM *The Fourth Estate*
6:05 PM *The Interpreter*
8:30 PM *The Man Who Stole Banksy*

thursday, august 2

2:00 PM *The Devil We Know*
4:00 PM *Playing God*
6:05 PM *306 Hollywood*
8:15 PM *Memoir of War*

sunday, august 5

12:15 PM *Shalom Bollywood: The Untold History of Indian Cinema*
2:05 PM *The Sentence*
4:05 PM *Blue Note Records: Beyond the Notes*
6:15 PM *The Invisibles*
8:40 PM *Commandments*

sunday, august 5

11:45 AM *The Interpreter*
2:05 PM *Crossroads*
4:10 PM *Sammy Davis, Jr.: I've Gotta Be Me*
6:25 PM *Winter Hunt* preceded by *Nazi VR*
8:30 PM *Red Cow*

Commandments



Castro Wednesday, July 25 11:00 AM
CineArts Thursday, July 26 2:00 PM
Piedmont Sunday, August 5 8:40 PM

NORTHERN CALIFORNIA PREMIERE

Ayelet Gundar-Goshen and Yoav Shutan-Goshen, Television Series, Israel, 2018, 83 minutes, Hebrew w/ English Subtitles

After heisting a priceless mezuzah, wily thief Amram needs a place to hide, a place no one would ever suspect. He lands in just the spot in a company of Orthodox Jews undergoing basic training for the Israeli army. Our anti-hero (or is it hero?) must now earn the trust of his comrades and pass basic training, all the while keeping his secret past hidden, as well as the stolen loot. —**J.T. Greenstein**

Crossroads



CineArts Saturday, July 21 4:15 PM
Castro Saturday, July 28 4:00 PM
Albany Twin Sunday, July 29 4:45 PM
Smith Rafael Sunday, August 5 2:05 PM

ISH

WEST COAST PREMIERE

Ron Yassen, United States, 2018, 77 minutes, English

Co-Sponsored by Susan and Jay Mall and by Sheri Cohen and Charles Green

They are the most improbable teenagers to take up the preppy game of lacrosse, but their story is inspiring, uplifting and memorable: meet the determined young men of Charlotte Secondary School, a predominantly African American charter school in North Carolina. Their prospects change when they encounter Bobby Selkin, a Jewish ophthalmologist, who quickly becomes lacrosse coach, mentor, father figure, and helps transform the kids' lives—while they transform his—in this powerful documentary. —**Peter L. Stein**

Director Ron Yassen and subjects Bobby Selkin and Xavier Hare in person in San Francisco and East Bay

TA

The Devil We Know



Castro Friday, July 27 11:00 AM
Albany Twin Thursday, August 2 2:00 PM

WEST COAST PREMIERE

Kristen Lazure, Stephanie Soechtig, United States, 2018, 88 minutes, English

Parkersburg, West Virginia, has been ground zero for the impact of chemicals used in Dupont's Teflon and other products—toxic chemicals now found in the blood of 99 percent of Americans. Workers at the plant have given birth to deformed children and local farmers have seen their herds disfigured and decimated. As victims and activists take on the powerful corporation, Dupont continues on its course with the deadly use of the chemical.

—**Miguel Pendás**

The End of Meat

NW TA



Castro Friday, July 27 1:30 PM
Albany Twin Tuesday, July 31 4:15 PM

NORTHERN CALIFORNIA PREMIERE

Marc Pierschel, Germany, 2017, 95 minutes, English, German w/ English Subtitles

Sponsored by Patricia and Richard Gibbs

"What would the world look like if we didn't eat meat?" Answers touch on climate change, health, animal welfare, biodiversity and more, but it's the wide scope and diverse characters that make this doc a must-see. From interviews with scientists creating meat in petri dishes, to lovers of seaweed that tastes like bacon, *The End of Meat* is not just for vegans and vegetarians, but also flexitarians—omnivores interested in simply eating less meat.

—**Alexis Whitham**

Etgar Keret: Based on a True Story

NW



Castro Saturday, July 21 12:00 PM
CineArts Sunday, July 22 11:30 AM
Albany Twin Saturday, July 28 11:30 AM

Preceded by *I Heart NY*

US PREMIERE

Stephane Kaas, Rutger Lemm, Netherlands, 2017, 67 minutes, English

Co-Sponsored by Janet Schneider and Andrew Kahn and by Robert and Judith Aptekar

Dutch filmmakers Stephane Kaas and Rutger Lemm create a delightfully surrealistic documentary about the beloved Israeli writer and humorist. Weaving animation, live action and interviews, the film takes us deep into the psyche of Keret, a son of Holocaust survivors, whose fiction explores the absurdities of daily life. Like friends Ira Glass and Jonathan Safran Foer, you'll be charmed by Keret and be left with an intense desire to read (or reread) his stories. —**Stephanie Rapp**

The Interpreter



Castro Friday, July 20 6:30 PM
CineArts Monday, July 23 5:50 PM
Albany Twin Wednesday, August 1 6:05 PM
Smith Rafael Sunday, August 5 11:45 AM

NORTH AMERICAN PREMIERE

Martin Sulík, Slovakia, 2018, 113 minutes, German w/ English Subtitles

Co-Sponsored by Benjamin Berkowitz and Lindsey Sedlack

Slovak interpreter Ali Ungar wants to find out the circumstances of his parents' death at the hands of a Nazi officer and perhaps exact revenge. The officer's son is still alive, but once Ungar finds him, the expectations become less expected. The odd couple sets out on a road trip through the lush green fields of Slovakia to unearth one story where endless stories of atrocities lie buried and are more nuanced than either had imagined. —**Miguel Pendás**

The Invisibles



CineArts Sunday, July 22 8:55 PM
Castro Monday, July 23 1:35 PM
Piedmont Sunday, August 5 6:15 PM

Claus Räfle, Germany, 2017, 110 minutes, German w/ English Subtitles

Co-Sponsored by Sharman Spector-Angel and Gary Angel and by Dana Corvin and Harris Weinberg

When Berlin was declared “Judenfrei” (officially “free of Jews”) in 1943, there were still 7,000 Jews secretly residing in the capital of the Third Reich. They survived by hiding in attics, basements, warehouses and sometimes disguised in plain view walking among their fellow Germans. *The Invisibles* is a gripping documentary/narrative hybrid about the inspiring resourcefulness, resiliency and courage shown by four young adults living in dire conditions with an uncertain future.

—Tien Tien Jong

The Last Suit



CineArts Thursday, July 26 6:10 PM
Castro Sunday, July 29 2:45 PM
Albany Twin Tuesday, July 31 6:20 PM

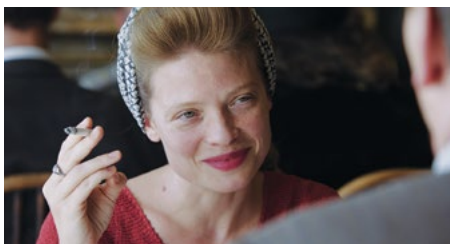
BAY AREA PREMIERE

Pablo Solarz, Spain, 2017, 92 minutes, Spanish w/ English Subtitles

Co-Sponsored by Craig Harrison's Expression of Excellence!™

Abraham, an 88-year-old tailor in Buenos Aires, has waited decades to fulfill a promise to a distant friend who helped him escape the Holocaust in Poland during the war. The cantankerous Abraham (in a heartfelt performance by Miguel Ángel Solá) clashes with everyone whose help he needs. But he seems to be mysteriously blessed, as the very people he fights with become his guardian angels, helping him each step along the way. —Miguel Pendas

Memoir of War



Castro Friday, July 20 8:55 PM
Albany Twin Thursday, August 2 8:15 PM
Smith Rafael Friday, August 3 1:20 PM

BAY AREA PREMIERE

Emmanuel Finkiel, Switzerland, France, Belgium, 2017, 127 minutes, French w/ English Subtitles

In Nazi-occupied Paris, the young writer Marguerite Duras strikes up a delicate, high stakes entanglement with a Vichy collaborator named Rabier, who promises preferential treatment for her imprisoned husband in exchange for her attention and collaboration. As the drumbeat of arrests of Jews and political dissidents continues, the now-celebrated experimental author is wracked with fear for her husband and the friends and anti-Nazi activists whose identities Rabier pressures her to reveal. —Ilana Sichel

The Mossad



CineArts Tuesday, July 24 1:20 PM
Castro Thursday, July 26 1:15 PM
Albany Twin Friday, July 27 3:50 PM

US PREMIERE

Duki Dror, Israel, 2018, 90 minutes, Hebrew w/ English Subtitles

Considered one of the elite intelligence agencies in the world, the Mossad was created in 1949 as an insurance policy to defend the state of Israel. Utilizing intimate interviews, first person accounts, startling archival photographs and news footage, some leading figures in Israel's intelligence community reveal their successes, failures and near misses. Although many were reluctant to discuss highly sensitive topics with the media, the cold calculations of their secret operations gradually unfold. —Janis Plotkin

Murer—Anatomy of a Trial



Castro Monday, July 23 8:25 PM
CineArts Wednesday, July 25 12:15 PM
Piedmont Friday, August 3 8:10 PM

NORTH AMERICAN PREMIERE

Christian Frosch, Luxembourg, Austria, 2018, 137 minutes, German, Yiddish, Hebrew, English w/ English Subtitles

Co-Sponsored by Frederick Hertz

Vilnius was once known as the “Jerusalem of the North,” but by 1943 its vibrant Jewish community had been decimated from 80,000 before the war to only 600 survivors. Based on records from the 1963 ten-day trial of SS officer Franz Murer, known as the “Butcher from Vilnius,” this transfixing courtroom drama restages the vivid testimonies, World Jewish Congress conspiracy theories and unruly behind-the-scenes machinations of the case with an aptly titled “anatomical” intensity.

—Tien-Tien L. Jong

The Museum



CineArts Monday, July 23 1:45 PM
Castro Sunday, July 29 11:00 AM
Piedmont Friday, August 3 4:25 PM

WEST COAST PREMIERE

Ran Tal, Israel, 2018, 72 minutes, Hebrew w/ English Subtitles

Co-Sponsored by Ron Abileah and Marlene Winograd and by Rosanne and Al Levitt

Housing one of the world's greatest collections of art and antiquities, the Israel Museum poses for its own portrait in this elegant observational documentary, revealing its central role in the complicated narrative of the nation. We eavesdrop on curators, museum guards, archaeological conservators, and visiting schoolchildren, who together form a kaleidoscopic picture of the way art, history and national destiny intersect. Ultimately, the museum emerges as a shining example of a nation's highest aspirations. —Peter L. Stein

Naila and the Uprising



Castro Sunday, July 29 5:00 PM
Albany Twin Monday, July 30 3:25 PM

CALIFORNIA PREMIERE

Julia Bacha, United States, 2018, 75 minutes, English

Co-Sponsored by Terry and Carol Hutner
 Winograd, MD

Award-winning filmmaker Julia Bacha (*Control Room, Encounter Point, Budrus*, SFJFF 2010) specializes in documentaries about the struggle for democracy in the Middle East. Her dynamic portrait of Palestinian activist Naila Zakout begins as one woman's fight against the occupation and grows into a complex quilt of women's stories. Bacha delves into the first intifada, the Madrid peace talks and the Oslo Accords, offering a crash course in the conflict from the unique perspective of Palestinian women. —Nancy Fishman

Director Julia Bacha in person



Netizens



Castro Friday, July 27 4:05 PM
Albany Twin Sunday, July 29 2:15 PM

WEST COAST PREMIERE

Cynthia Lowen, United States, 2018, 96 minutes, English

Carrie Goldberg, an internet privacy attorney; Anita Sarkeesian, a media critic and activist; and Tina Reine, a financial trader whose career was derailed by a vicious campaign of cyber harassment, are the three extraordinary subjects profiled. Coinciding with the #MeToo movement, as the internet becomes the next frontier for civil rights, the arc of the online moral universe may also be long, but here too, *Netizens* shows it bending towards justice. —Tien-Tien L. Jong

Director Cynthia Lowen and subject Anita Sarkeesian in person

On Her Shoulders



Castro Friday, July 20 4:20 PM
Albany Twin Saturday, July 28 3:50 PM

Alexandria Bombach, United States, 2018, 94 minutes, English

Sponsored by Roselyne Chroman Swig

Nadia Murad, a 23-year-old Yazidi refugee and reluctant activist who was appointed a UN Goodwill Ambassador, is the subject of this piercing, powerful and critically acclaimed documentary. Alexandria Bombach, winner of the directing prize at Sundance this year, deftly captures the complexity of being a survivor and an outcast in search of a homeland, an all-too-common experience that must be told in order for genocide to truly happen "never again". —Alexis Whitman
 Winner, Directing Award, 2018 Sundance Film Festival

Playing God



Castro Monday, July 23 4:00 PM
CineArts Thursday, July 26 4:00 PM
Albany Twin Thursday, August 2 4:00 PM

WEST COAST PREMIERE

Karin Jurschick, Germany, 2017, 96 minutes, English

How much is a life worth? What is the monetary value of a livelihood lost to 9/11? How do you put a price on losses of this magnitude? These are the questions Kenneth Feinberg routinely wrestles with in his role as the overseer of funds disbursing tens of billions of dollars for damage claims and death benefits. He inhabits a unique role in the American legal system, where everything—including a life—has a price. —Mark Valentine

Subject Kenneth Feinberg in person in San Francisco

The Prince and the Dybbuk



Castro Sunday, July 22 2:05 PM
Piedmont Saturday, August 4 2:00 PM

WEST COAST PREMIERE

Elwira Niewiera, Piotr Rosolowski, Poland, 2017, 82 minutes, Polish w/ English Subtitles

He is credited with igniting the Golden Age of Yiddish cinema and yet was reviled for converting to Catholicism. He married an Italian countess and yet was openly homosexual. Like a real-life version of *Zelig*, Michał Waszyński, director of the 1937 classic *The Dybbuk*, tried on many identities and led a life filled with turbulent contradictions. This mesmerizing biography brings us closer to a fascinating, unknowable chameleon.

—Tien-Tien L. Jong

Winner, Best Documentary on Cinema, 2018 Venice Film Festival

Promise at Dawn



CineArts Monday, July 23 8:20 PM
Albany Twin Friday, July 27 6:00 PM
Castro Saturday, July 28 8:55 PM
Smith Rafael Saturday, August 4 1:20 PM

NORTHERN CALIFORNIA PREMIERE

Eric Barbier, France, 2017, 131 minutes, French w/ English Subtitles

Co-Sponsored by Gilles Piriou

The late Lithuanian-French novelist and writer Romain Gary was called many things in his life: a fabulist, a poor Jew, a literary genius, a born statesman. In this adaptation of his autobiographical novel, Romain is presented as the son of a fervent single mother (Charlotte Gainsbourg) whose ambitions for him are darkened by narcissism. We see both the value and the price of her grandiose dreams, which Romain is forced to adopt as his own. —Ilana Sichel

Red Cow



Castro Monday, July 23 11:30 AM
CineArts Tuesday, July 24 8:15 PM
Albany Twin Tuesday, July 31 8:25 PM
Smith Rafael Sunday, August 5 8:30 PM

NORTH AMERICAN PREMIERE

Tsivia Barkai Yacov, Israel, 2018, 90 minutes, Hebrew w/ English Subtitles

In East Jerusalem, Benny is an outsider. She has red hair and she chooses to indulge in poetry and pot. When beautiful newcomer Yael arrives in their small community, Benny smolders with a strange new fire and her life becomes undone. While remaining specific to its location and community, *Red Cow* highlights the universal desire of first lust and the feeling of being alive for the first time.

—Maya Lekach

NW

Roll Red Roll



Castro Saturday, July 28 12:30 PM
Albany Twin Sunday, July 29 12:00 PM

WEST COAST PREMIERE

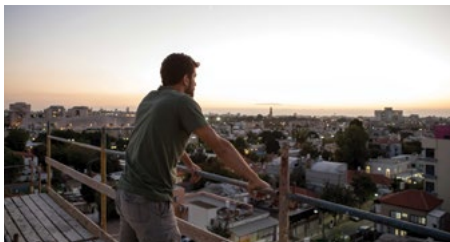
Nancy Schwartzman, USA, 2018, 80 minutes, English

Before the #MeToo movement, Steubenville, Ohio sat in the center of a firestorm when the sexual assault of a young girl by high school football stars was showcased on social media, inciting a fearless blogger's rebellion, a town's scorn and even intervention from the hacker group Anonymous. *Roll Red Roll* delves into town perspectives, police interviews and the ensuing court case, all the while keeping the lens squarely on the rape culture that contributed to the incident and its aftermath. —Alexis Whitman

Director Nancy Schwartzman in person

FEM

Scaffolding



Castro Thursday, July 26 3:20 PM
Albany Twin Sunday, July 29 9:15 PM

Matan Yair, Poland, Israel, 2017, 95 minutes, Hebrew w/ English Subtitles

Co-Sponsored by Liki and Joe Abrams

Deftly subverting coming-of-age genre expectations, *Scaffolding* provides a surprisingly nuanced meditation on the voids the people we love leave in our lives. Asher, a sensitive teen, is easily distracted and spoiling for a fight as he struggles to graduate high school. His domineering father and sympathetic literature teacher attempt to leave him with different approaches to masculinity, but each fails in his own way in this impressive debut feature. —Hannibal Cook

Science Fair



CineArts Saturday, July 21 12:00 PM
Castro Friday, July 27 6:45 PM
Albany Twin Saturday, July 28 1:15 PM

Cristina Costantini, Darren Foster, United States, 2018, 90 minutes, English

Co-Sponsored by Michael Bien and Jane Kahn and by Toby and Robert Rubin

Science Fair deftly weaves together the stories of nine high schoolers as they strive to earn the right to join 1,700 other students from around the world at the 2017 edition of Intel's International Science Engineering Fair (ISEF). While not all of them are winners in the eyes of the judges, viewers cannot help but be impressed with the students as they tirelessly pursue their dreams. —Mark Valentine

Sundance Festival Favorite Award Winner 2018

Directors Cristina Costantini and Darren Foster in person in San Francisco and East Bay

TA

The Sentence



Castro Friday, July 27 9:15 PM
Piedmont Sunday, August 5 2:05 PM

BAY AREA PREMIERE

Rudy Valdez, United States, 2018, 85 minutes, English

This emotionally powerful documentary about one family's misfortune is also a compelling indictment of the injustice of mandatory minimum prison laws. Cindy Shank was a wife and mother of three young daughters when she was arrested on drug conspiracy charges, a result of her involvement with a drug-dealing former boyfriend. Director Rudy Valdez (Cindy's brother) documents the devastating impact her 15-year sentence in a federal prison has on her and her family. —Michele Lynn

Winner, Documentary Audience Award, 2018 Sundance Film Festival

TA

Shalom Bollywood: The Untold History of Indian Cinema



Castro Saturday, July 21 1:45 PM
CineArts Thursday, July 26 12:10 PM
Smith Rafael Saturday, August 4 11:30 AM
Piedmont Sunday, August 5 12:15 PM

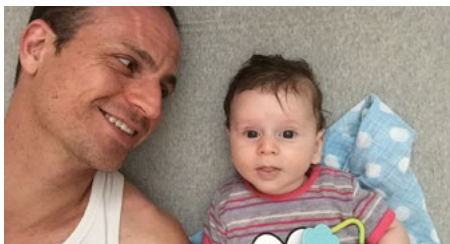
Danny Ben-Moshe, India, Australia, 2017, 75 minutes, English

Sponsored by the John and Marcia Goldman Foundation

In *Shalom Bollywood: The Untold Story of Indian Cinema*, award-winning filmmaker Danny Ben-Moshe tells the compelling tale of how a quartet of Jewish actresses came to dominate Indian cinema for nearly forty years. Performing under exotic names like Sulochana, Miss Rose, Pramila and Nadira, these daughters of the Baghdadi Jewish and Bene Israel communities carved their own paths in Bollywood while also retaining a deep connection to their heritage.

—Mark Valentine

The Sign for Love



Castro Friday, July 20 12:00 PM
Albany Twin Friday, July 27 12:00 PM

NORTH AMERICAN PREMIERE

Elad Cohen, Iris Ben Moshe, Israel, 2017, 75 minutes, Hebrew w/ English Subtitles

Co-Sponsored by Wendy Bear

In his heartfelt documentary, co-director and subject Elad Cohen explores the meaning and experience of family. Growing up deaf and gay in a family of hearing people, Cohen always felt alone. He creates a sense of family with friends, including Yaeli, a deaf woman with whom he decides to have a child. Their journey reveals the challenges of parenting, the bias against deaf individuals and the intricacies of human relationships. —**Michele Lynn**

Simon & Théodore



CineArts Thursday, July 26 8:20 PM
Albany Twin Friday, July 27 8:45 PM
Castro Sunday, July 29 12:45 PM
Smith Rafael Friday, August 3 4:00 PM

NORTH AMERICAN PREMIERE

Mikael Buch, France, 2017, 84 minutes, French w/ English Subtitles

Co-Sponsored by Eileen Ruby

Simon has a loving wife, a baby on the way and a self-harm problem. Théodore has a bar mitzvah approaching, an absentee father and a penchant for violence. When these two wander together in the streets of Paris over the course of one long night getting angry, scared and close, they lean on each other and attempt to help one another fill in their own blanks before it is too late. —**Maya Lekach**

The Twinning Reaction



Castro Friday, July 20 1:50 PM
CineArts Tuesday, July 24 3:25 PM
Piedmont Friday, August 3 2:15 PM

Preceded by On My Way Out: The Secret Life of Nani and Popi

Lori Shinseki, United States, 2017, 55 minutes, English

Co-Sponsored by Dan Granoff

Imagine finding out that you had been born an identical twin and were separated to be secretly studied by scientists. Lori Shinseki creates a moving portrait of families whose lives are forever impacted and at times shattered as they discover that the Jewish adoption agency they used was covertly separating and studying twins.

—**Stephanie Rapp**

Director Brandon Gross (*On My Way Out*) in person in San Francisco

Wajib



Castro Tuesday, July 24 8:55 PM
Smith Rafael Friday, August 3 8:20 PM
Piedmont Saturday, August 4 6:30 PM

Annemarie Jacir, Palestine, 2017, 97 minutes, Arabic w/ English Subtitles

Sponsored by Ray Lifchez with additional support by The Fohs Foundation

Shadi, an architect who lives in Italy, returns to Nazareth for the wedding of his sister. He helps his father, Abu Shadi (renowned actor Mohammed Bakri), deliver 340 wedding invitations by hand, according to Palestinian custom. When Abu Shadi wants to invite a Jewish friend who Shadi believes is part of Israeli military intelligence, we see the conflict through the eyes of two different generations of Palestinians in this superbly acted film. —**Nancy Fishman**

When Heroes Fly



Castro Monday, July 23 6:30 PM
CineArts Wednesday, July 25 8:45 PM
Piedmont Friday, August 3 6:10 PM

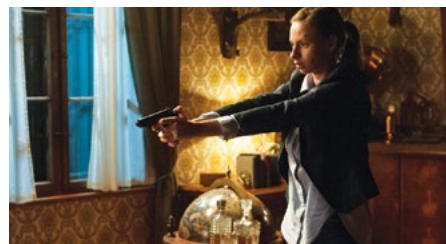
NORTH AMERICAN PREMIERE

Omri Givon, Israel, 2018, Television Series, 80 minutes, Hebrew w/ English Subtitles

Sponsored by Moses and Susan Libitzky

A group of soldiers was hours from home after fighting in the 2006 Lebanon War when a chance encounter ended one of their lives. Eleven years later the four remaining soldiers band together to rescue a family member abducted by a Colombian cartel. A big winner at Canneseries, TV series pilot *When Heroes Fly* offers a unique glimpse into how young men and women return to society after the devastation of mind and spirit. —**Maya Lekach**

Winter Hunt



CineArts Saturday, July 21 8:55 PM
Castro Thursday, July 26 8:55 PM
Piedmont Saturday, August 4 8:45 PM
Smith Rafael Sunday, August 5 6:25 PM

Preceded by Nazi VR

WEST COAST PREMIERE

Astrid Schult, Germany, 2017, 74 minutes, German w/ English Subtitles

A young girl goes to a house in the woods to hold an old man, a former Nazi, and his adult daughter hostage. The tension spikes in a series of skillfully directed scenes that depict the balance of power as it shifts between accused and accusers. This harrowing thriller touches upon historical trauma and will make you question who is the hunter and who is the hunted before coming to a shocking and explosive ending. —**Maya Lekach**

Jews in Shorts: Animation

NW



Castro Tuesday, July 24 4:15 PM
Piedmont Friday, August 3 12:15 PM

76 minutes

A Thousand Kisses, Richard Goldgewicht
Triptych, Katia Lom
The Red House, Tamar Tal Anati
Five Years After the War, Samuel Albaric,
 Martin Wiklund, Ulysse Lefort
The Driver is Red, Randall Christopher

Co-Sponsored by Ralph and Marcia Guggenheim
The Red House sponsored by the Consulate
 General of Israel, Pacific Northwest Region

The past is present in this collection of innovative animated short films: rediscovered letters from lovers during WW II; the walls of a Tel Aviv building from 1924 that have seen it all; the personal objects of departed parents; the reemergence of an estranged father; and the true tale of the secret agent who caught Eichmann in Argentina.

—Joshua Moore

Best Short Documentary Award winner is eligible for consideration in the Documentary Short Subject category of the Academy Awards™.

Jews in Shorts: Documentaries

NW



Castro Wednesday, July 25 1:00 PM
Albany Monday, July 30 12:45 PM

85 minutes

Wendy's Shabbat, Rachel Myers
Death Metal Grandma, Leah Galant
A Perfect Day for Banana Leaves, Yavin Rubinstein
All The Leaves Are Brown, Daniel Robin
Zusha, Ora

Death Metal Grandma sponsored by
 Harold and Mary Zlot

Truth can be found in the oddest places. This year's collection of documentary shorts finds moments of epiphany whether it be in a fast food restaurant, performing in a death metal band, in a truck loaded with Israeli bananas traveling to Gaza, unexpected success in a Crown Heights ultra-Orthodox community, or contemplating loss while gazing at a sugar maple tree in Atlanta.

—Joshua Moore

Best Short Documentary Award winner is eligible for consideration in the Documentary Short Subject category of the Academy Awards™.

Director Leah Galant in Person

Director Ora and Zusha in person in East Bay

Jews in Shorts: Narratives

NW



Castro Tuesday, July 24 12:00 PM
Piedmont Saturday, August 4 12:00 PM

84 minutes

The Outer Circle, Adam Baroukh
212, Boaz Frankel
The Entertainer, Jonathan Schey
Masks On, Keren Hantman
Summer, Pearl Gluck

"How do we stand in the company of others?"

This year's collection of narrative shorts presents defining moments when people are confronted with personal decisions, albeit in very public settings: a Rosh Hashanah dinner gathering; the rooms of an assisted-living center; an awkward bat mitzvah in England; the living room of an Israeli family home in the midst of a chemical attack; and, finally, in an idyllic summer camp in the Catskills.

—Joshua Moore

Director Keren Hantman in person in San Francisco

Shorts preceding films

Habesha

plays with *Chasing Portraits*, p.21

Naphtali Rosenberg, Israel, 2017, 13 minutes, Hebrew w/ English Subtitles

Ethiopian Jews share their personal firsthand accounts of life in the Holy Land. Produced as part of the Jerusalem Film Workshop for young filmmakers that includes Bay Area editor Michelle Blue.

I Heart NY

plays with *Etgar Keret: Based on a True Story*, p.25

Andre Andreev, United States, 2017, 4 minutes, English

Milton Glaser, the creator of the iconic I Heart NY symbol, shares his enduring love for New York City, along with its many phases, crises, and complications.

Jerusalem, If I Forget You

plays with *Chasing Portraits*, p.21

Rachel Boyoung Kim, Israel, 2017, 14 minutes, Hebrew w/ English Subtitles

Different backgrounds, lifestyles, and religious views paint vastly different pictures of life for female and male graffiti artists in Jerusalem. Produced as part of the Jerusalem Film Workshop for young filmmakers that includes Bay Area director Rachel Boyoung Kim.

Nazi VR

plays with *Winter Hunt*, p.33

David Freid, Germany, United States, 2017, 17 minutes, German, English w/ English Subtitles

Sponsored by Carolyn Cavalier Rosenberg and Sandy Rosenberg

What may be the last World War II Nazi trial was also the first to use virtual reality in the courtroom. As part of the prosecution against former SS guard Reinhold Hanning, Germany deployed VR technology to recreate Auschwitz and prove that Hanning would have seen the atrocities taking place all around him.

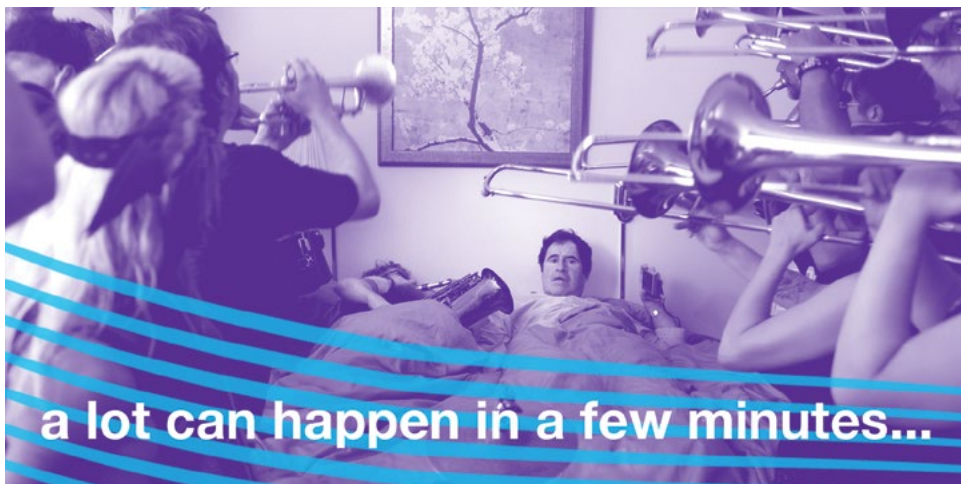
On My Way Out:

The Secret Life of Nani and Popi

plays with *The Twinning Reaction*, p.32

Brandon Gross, United States, 2017, 40 minutes, English

Filmmakers Brandon and Skyler Gross share the remarkable story of their grandparents' 65-year marriage and what happens when a lifelong secret is finally revealed.



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Ferenc Török accepts the SF Film Critics Circle Award at SFJFF37 for 1945. Photo by Pat Mazzer.



Director Alexandra Dean, winner of the SFJFF37 Audience Award, Documentary for *Bombshell: The Hedy Lamarr Story*. Photo by Pat Mazzer.



116 Cameras, winner of the inaugural Best Short Documentary Award at SFJFF37.



SFJFF Audience Award

Inaugurated at the 2017 San Francisco Jewish Film Festival, the SFJFF Audience Award is chosen by ballot from 40,000 San Francisco Jewish Film Festival attendees. All applicable feature films are in competition for the Best Narrative and Best Documentary Awards.

SFJFF Best Short Documentary Award

Introduced at the 2017 San Francisco Jewish Film Festival, this juried award honors achievements in short documentary filmmaking. As an Academy Award® qualifying film festival in the Documentary (Short Subject) category, winners of this award are eligible to be nominated for the Oscar®. All documentary shorts in SFJFF are in competition for the award.

San Francisco Film Critics Circle Award

The San Francisco Film Critics Circle Award, inaugurated at SFJFF37, represents a new partnership between the San Francisco Jewish Film Festival and the influential community of Bay Area film critics. The 2018 SFJFF Film Critics Circle Award will be presented in the category of International Narrative Feature.

SFJFF Film Movement Award

Presented with distributor Film Movement, this award honors achievement in short filmmaking that expresses the Jewish experience in a unique, original, and meaningful way, or provides a fresh perspective on diversity within the Israeli or Jewish community. All SFJFF selected shorts are eligible and receive the option of a non-exclusive distribution deal with Film Movement.

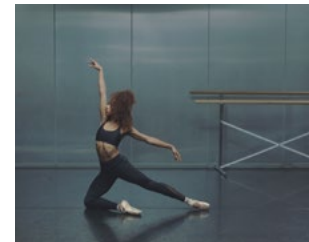
The Jewish Film Institute inspires communities to expand their understanding of Jewish life through film, media and dialogue. JFI introduces communities to new stories from emerging and established filmmakers, champions freedom of expression, and showcases content that reflects Jewish experience through a contemporary lens.

Visit www.jfi.org to discover what's happening.



Events & Screenings

Beyond SFJFF, JFI presents events and screenings year-round for Bay Area audiences, including our beloved **WinterFest** weekend of exciting new cinema, exclusive **members-only previews**, **Next Wave parties**, **Mitzvah Series** programs for senior communities and San Quentin State Prison inmates and **strategic partnerships** with local and national arts organizations.



Watch Online

JFI's expertly curated film and media reaches a global audience through robust online initiatives, including **JFI On Demand**, with over 300 titles to stream now, **JFI Online Shorts** profiling an emerging mediamaker for free each month and the live-streamed **Talk Amongst Yourselves**, which brings the dynamic festival experience into people's living rooms.



Filmmaker Support

Makers and creators are at the heart of what JFI does. Its programs are important launchpads for new and returning filmmakers alike. JFI's competitive **Filmmaker Residency** program provides valuable support to selected filmmakers in all stages of production and its partnership with the **Jerusalem Film Workshop** nurtures young filmmakers to explore their passion for storytelling.





sfjff38 community shabbat dinner

Friday, July 20, 2018
6:00 PM | hors d'oeuvres and reception
7:00 PM | candle lighting & dinner
The Green Room at Herbst Theater
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\$110 Ticket / \$1000 for a Table of Ten

Join the Jewish Film Institute staff and board in welcoming the artists and filmmakers celebrated in this year's lineup to San Francisco at the SFJFF38 Community Shabbat Dinner. This annual Shabbat Dinner is now open to the public for the first time!

Tickets can be purchased online at sfjff.org/shabbat or contact Natasha Hoover, Director of Operations at nhoover@jfi.org.

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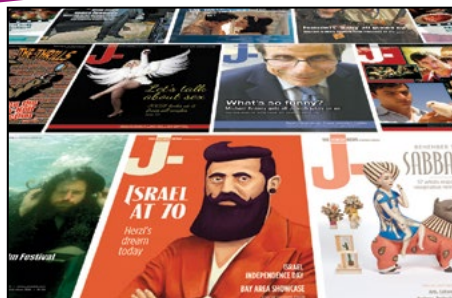


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Benjamin Berkowitz, *Vagrant Viking*
2018 Filmmaker in Residence

Marc Smolowitz, *The Lonely Child*
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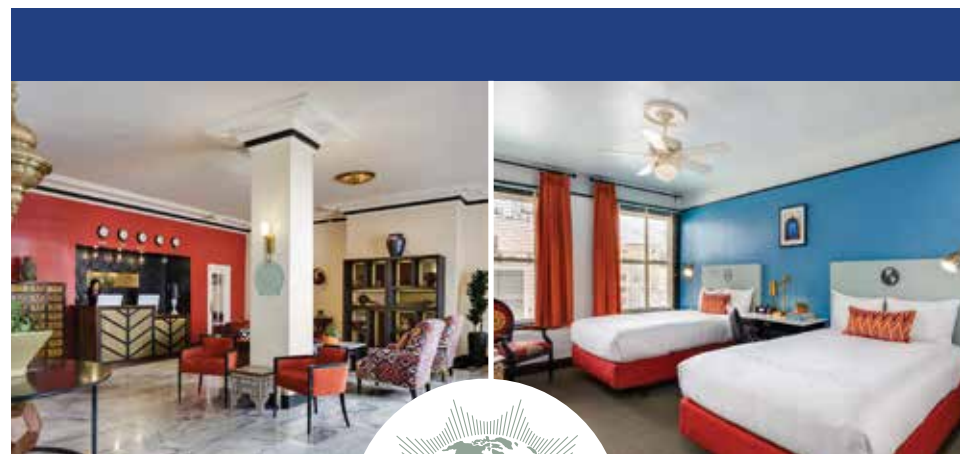
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Vince Johnson
Sarah Flores**Special Events**

Leftwich Events Specialists, Inc.

Festival Identity & Design

Caroline Van Remortel

Festival Trailer

Where the Buffalo Roam

	JFI Members	General Public
Regular Screenings & Panels	\$12	\$15
Students (w/ ID), Seniors (65+), & Disabled		\$14
Matinees (Mon-Thurs, 4:00 PM & earlier)	\$11	\$13

Special Programs	JFI Members	General Public
Opening Night Film & Party	\$65	\$75
Opening Night Film Only	\$30	\$35
Castro Closing Night	\$22	\$25
East Bay Opening Night Film & Party	\$22	\$25
Freedom of Expression Award	\$15	\$18
Centerpiece Films	\$15	\$18
The City Without Jews (with live score)	\$22	\$25
SFJFF38 Shabbat Dinner	\$110 Ticket / \$1000 Table	

Festival Passes	JFI Members	General Public
All Festival Pass <i>This pass gives you priority entry to every moment of SFJFF38, including Big Nights, regular screenings and any additional ticketed events (some exceptions may apply)</i>	\$395	\$420
San Francisco Pass <i>Valid for all screenings at the Castro Theatre in San Francisco</i>	\$300	\$325
East Bay Pass <i>Valid for all screenings in Albany & Oakland</i>	\$250	\$275
Palo Alto Pass <i>Valid for all shows at the CineArts Theatre in Palo Alto</i>	\$175	\$200
Marin Pass <i>Valid for all shows at the Smith Rafael Film Center in San Rafael</i>	\$100	\$125
Next Wave Pass (under 35 yrs old) <i>Valid for all screenings at all theaters (some exceptions may apply)</i>		\$40
10-Flix Ticket Package <i>These can be redeemed for up to ten regular screenings, Centerpiece Films, and the Freedom of Expression Award program. 10-Flix can be redeemed online or at any Festival Box Office</i>	\$110	\$130

venues**SAN FRANCISCO****Castro Theatre**

429 Castro Street, San Francisco

Contemporary Jewish Museum

(Opening Night Party)

736 Mission Street, San Francisco

The Green Room at Herbst Theater

(SFJFF38 Shabbat Dinner)

401 Van Ness Avenue, San Francisco

Visit sfjff.org/venues for full transportation and arrival information.**EAST BAY****Albany Twin**

1115 Solano Avenue, Albany

Piedmont Theatre

4186 Piedmont Avenue, Oakland

PALO ALTO**CineArts Theatre**

3000 El Camino Real, Palo Alto

MARIN**Christopher B. Smith Rafael Film Center**

1118 Fourth Street, San Rafael

ticket delivery

Ticket Delivery options are as follows:

E-Delivery/Print at Home for online purchases.

Tickets will arrive as an attachment to the confirmation email sent after completion of the order. Tickets may be either printed at home or presented on a mobile device for entry.

Will Call. Tickets are available for pick up at a Festival Venue Box Office at the first screening in the order. Tickets purchased in separate transactions will not automatically be packaged together.**Standard Mail.** Mail orders will be sent within 5-7 days of purchase. An additional fee is charged for mail orders. Ticket will only be mailed until July 9th. After July 9th, ticket delivery is only available via will call or e-delivery.For the full SFJFF38 ticket policy and FAQ, go to sfjff.org/tickets.**how to purchase tickets**

ONLINE: sfjff.org/tickets	BY PHONE	IN PERSON
Jun 19–21 <i>JFI Member Sales Only</i>	Festival Box Office: 415.621.0523	Any Festival Venue Box Office
Jun 21–Aug 5 <i>General Public and JFI Members</i>	Jun 19–Aug 5 <i>11:00 AM–5:00 PM</i>	Jul 19–Aug 5 <i>Opens 1 hour prior to the first screening each day and closes 15 minutes following the last screening of the day</i>

the fine print

All ticket sales are final. SFJFF is not responsible for lost, stolen or misplaced tickets. No refunds, exchanges or reissues are available on any purchases. We will be unable to admit patrons without tickets or passes. All ticket and pass holders must arrive 30 minutes prior to showtime to guarantee entry. All seating is at SFJFF's discretion.



jewish film institute

145 Ninth Street, Suite 200
San Francisco, CA 94103
www.jfi.org

SAN FRANCISCO
JEWISH
FILM
FESTIVAL 38
july 19 – august 5
sfjff.org

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