Welcome to the 63rd San Francisco International Film Festival! As I embark on my first year as SFFILM’s Executive Director, I couldn’t be more thrilled to be here with you. Here we are in 2020, with immense opportunities and exciting changes happening all around us. With these changes comes a great deal of noise and distraction, and I hope that this Festival provides that unique space where we can come together, engage in a meaningful way by exploring what cinema has to offer right now. With stories and voices coming from across the city, the country, and the world, this year’s films bring that energy of change and hope, joy and loss, and intimacy and scope to you. We take these two weeks to celebrate those voices, to sit together and absorb their stories, and to connect with each other through a shared experience not only in dark theatres but also in conversations before and after the many screenings and events.

This year’s Festival also marks a special moment for SFFILM as we bid a fond farewell to Rachel Rosen, our intrepid Director of Programming. After a combined 21 years with this organization, Rachel’s impressive dedication to and boundless love of film has made an indelible mark on Bay Area culture and on SFFILM. We hope you will join us to honor and thank Rachel for her rich legacy of curatorial excellence throughout these many years.

I look forward to joining this legendary Bay Area arts community, and I hope you’ll introduce yourself as we cross paths during the Festival. I hope you’ll share what you envision for SFFILM’s future, and what you think Bay Area film culture could and should look like in the years to come.

Finally, I want to acknowledge the tremendous work and beautiful spirit that the entire SFFILM staff has brought to this Festival. You will see their meticulous work throughout every venue, event, and screening. With that in mind, I encourage you to dig into this program guide, find something to suit your film tastes, push your boundaries to discover something new, and make the most of these 14 days dedicated to the love of film.

On behalf of the SFFILM staff, it is my great pleasure to introduce you to the 2020 SFFILM Festival program. Let’s get started!
You can reach out directly to safety@sffilm.org if you believe you've observed or experienced a violation of this policy, and SFFILM will work to assess the situation and respond as soon as possible. Please remember that notifying SFFILM does not constitute or replace a notification to local law enforcement. Emails sent to safety@sffilm.org will be received by SFFILM's HR Representative and the Managing Director.

SFFILM is a nonprofit charitable organization with a mission to champion the world's finest films and filmmakers through programs anchored in and inspired by the spirit and values of the San Francisco Bay Area. Learn more about SFFILM at sffilm.org.
**ATTENDING THE FESTIVAL**

**REGULAR PROGRAMS**

<table>
<thead>
<tr>
<th>Ticket</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Admission</td>
<td>$16</td>
</tr>
<tr>
<td>Senior / Student / ADA</td>
<td>$15</td>
</tr>
<tr>
<td>SFFILM Member</td>
<td>$13</td>
</tr>
<tr>
<td>Children*</td>
<td>$8</td>
</tr>
</tbody>
</table>

**CINEVISA**

<table>
<thead>
<tr>
<th>Cinevisa Price</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1,500</td>
<td>SFFILM</td>
</tr>
</tbody>
</table>

**TICKETS**

Ticket prices for Big Nights, Live & Onstage, Awards, Tributes, and Special Events may vary. If you require wheelchair seating, please notify the box office when placing an order. Valid ID required to receive discounts.

**RUSH TICKETS**

Last-minute tickets—known as rush tickets—may become available for purchase just before showtime when advance tickets have sold out. A rush line will form outside the venue, usually starting one hour before showtime. Approximately ten minutes prior to the screening, empty seats are counted and will be sold on a first-come, first-served basis to those in the rush line. Rush tickets will only be sold to those actually waiting in line at the time of sale. Rush tickets are not available at BAMPFA.

Members must have a valid SFFILM membership card in hand to receive a discount in the rush line. Please be advised that not all shows at rush will have tickets released.

**DAY-OF NOON TICKET RELEASE**

Each day of the Festival, tickets may be released for that day’s rush screenings. Pending availability, tickets may be purchased online or in person at any open Festival Box Office starting at noon. Festival Box Offices open daily one hour before the first screening of each day at each venue. Not all shows will have tickets released, and purchase is on a first-come, first-served basis.

**ARRIVE EARLY!**

Ticket and pass holders must arrive 15 minutes prior to showtime to guarantee admission. Ticket or pass holders arriving fewer than 15 minutes prior to showtime cannot be guaranteed a seat, even with a ticket or a pass. All sales are final. No refunds or exchanges will be given to ticket or pass holders who arrive late.

**ACCESSIBILITY**

SFFILM is committed to providing an inclusive and accessible experience at all of our events. We work throughout the year with our screening and event venues, and with the disability community, to continually improve our audience experience. In 2018, SFFILM established a Disability Advisory Board, consisting of members of the disability community with a passion for film and an interest in helping make the Bay Area’s world-class film events accessible to all, to consult with our staff.

Please find a Venue Manager onsite when you arrive at any of our venues if you need accommodations. Should you require wheelchair seating, please notify the box office when placing an order.

Visit sffilm.org/accessibility for venue-specific details of SFFILM Festival screenings and events, including closed captioning and audio description devices, ASL interpretation, and more.

If you have questions or need to request accommodations in advance, including request for ASL interpretation, please contact ADA@sffilm.org.
### FESTIVAL VENUES

<table>
<thead>
<tr>
<th>1</th>
<th>Alamo Drafthouse New Mission*</th>
<th>5</th>
<th>SFFILM FilmHouse</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Castro Theatre*</td>
<td>6</td>
<td>SFMOMA Phyllis Wattis Theater*</td>
</tr>
<tr>
<td>3</td>
<td>Dolby Cinema at 1275 Market*</td>
<td>7</td>
<td>The Theater at Children's Creativity Museum*</td>
</tr>
<tr>
<td>4</td>
<td>Roxie Theater*</td>
<td>8</td>
<td>Victoria Theatre*</td>
</tr>
<tr>
<td>9</td>
<td>YBCA Screening Room*</td>
<td>10</td>
<td>Walt Disney Family Museum*</td>
</tr>
<tr>
<td>11</td>
<td>BAMPFA*</td>
<td>12</td>
<td>Grand Lake Theatre*</td>
</tr>
</tbody>
</table>

* Open one hour before the first Festival screening of the day

For comprehensive information on venue accessibility please visit sffilm.org/accessibility

Please note: map not to scale

### WALKING TIMES

<table>
<thead>
<tr>
<th>Location</th>
<th>Castro</th>
<th>Roxie</th>
<th>Victoria</th>
<th>YBCA</th>
<th>SFMOMA</th>
<th>Creativity</th>
<th>Dolby</th>
<th>BAMPFA</th>
<th>Grand Lake</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castro</td>
<td>16 min BUS</td>
<td>16 min BUS</td>
<td>19 min MUNI</td>
<td>19 min MUNI</td>
<td>19 min MUNI</td>
<td>15 min MUNI</td>
<td>8 min MUNI</td>
<td>43 min MUNI</td>
<td>49 min MUNI</td>
</tr>
<tr>
<td>Roxie</td>
<td>16 min BUS</td>
<td>x</td>
<td>11 min BART</td>
<td>14 min BART</td>
<td>15 min BART</td>
<td>8 min BART</td>
<td>34 min BART</td>
<td>42 min BART</td>
<td>39 min BART</td>
</tr>
<tr>
<td>Victoria</td>
<td>16 min BUS</td>
<td>x</td>
<td>10 min BART</td>
<td>12 min BART</td>
<td>12 min BART</td>
<td>7 min BART</td>
<td>31 min BART</td>
<td>37 min BART</td>
<td>36 min BART</td>
</tr>
<tr>
<td>YBCA</td>
<td>19 min MUNI</td>
<td>11 min BART</td>
<td>15 min BART</td>
<td>12 min BART</td>
<td>12 min BART</td>
<td>7 min BART</td>
<td>31 min BART</td>
<td>37 min BART</td>
<td>36 min BART</td>
</tr>
<tr>
<td>SFMOMA</td>
<td>19 min MUNI</td>
<td>14 min BART</td>
<td>12 min BART</td>
<td>x</td>
<td>x</td>
<td>11 min BART</td>
<td>31 min BART</td>
<td>37 min BART</td>
<td>49 min BART</td>
</tr>
<tr>
<td>Creativity</td>
<td>15 min MUNI</td>
<td>15 min BART</td>
<td>12 min BART</td>
<td>x</td>
<td>x</td>
<td>9 min BART</td>
<td>35 min BART</td>
<td>36 min BART</td>
<td>36 min BART</td>
</tr>
<tr>
<td>Dolby</td>
<td>8 min MUNI</td>
<td>8 min BART</td>
<td>7 min BART</td>
<td>10 min MUNI</td>
<td>11 min BART</td>
<td>9 min BART</td>
<td>32 min BART</td>
<td>38 min BART</td>
<td>38 min BART</td>
</tr>
<tr>
<td>BAMPFA</td>
<td>43 min MUNI</td>
<td>34 min BART</td>
<td>31 min BART</td>
<td>33 min BART</td>
<td>31 min BART</td>
<td>35 min BART</td>
<td>32 min BART</td>
<td>30 min BART</td>
<td>30 min BART</td>
</tr>
<tr>
<td>Grand Lake</td>
<td>42 min BUS</td>
<td>37 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>30 min BART</td>
</tr>
</tbody>
</table>

Although tempting, you cannot walk across the Bay Bridge that connects San Francisco with the East Bay. See below for alternate routes!

### PUBLIC TRANSIT

<table>
<thead>
<tr>
<th>Location</th>
<th>Castro</th>
<th>Roxie</th>
<th>Victoria</th>
<th>YBCA</th>
<th>SFMOMA</th>
<th>Creativity</th>
<th>Dolby</th>
<th>BAMPFA</th>
<th>Grand Lake</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castro</td>
<td>16 min BUS</td>
<td>16 min BUS</td>
<td>19 min MUNI</td>
<td>19 min MUNI</td>
<td>19 min MUNI</td>
<td>15 min MUNI</td>
<td>8 min MUNI</td>
<td>43 min MUNI</td>
<td>49 min MUNI</td>
</tr>
<tr>
<td>Roxie</td>
<td>16 min BUS</td>
<td>x</td>
<td>11 min BART</td>
<td>14 min BART</td>
<td>15 min BART</td>
<td>8 min BART</td>
<td>34 min BART</td>
<td>42 min BART</td>
<td>39 min BART</td>
</tr>
<tr>
<td>Victoria</td>
<td>16 min BUS</td>
<td>x</td>
<td>10 min BART</td>
<td>12 min BART</td>
<td>12 min BART</td>
<td>7 min BART</td>
<td>31 min BART</td>
<td>37 min BART</td>
<td>36 min BART</td>
</tr>
<tr>
<td>YBCA</td>
<td>19 min MUNI</td>
<td>11 min BART</td>
<td>15 min BART</td>
<td>12 min BART</td>
<td>12 min BART</td>
<td>7 min BART</td>
<td>31 min BART</td>
<td>37 min BART</td>
<td>36 min BART</td>
</tr>
<tr>
<td>SFMOMA</td>
<td>19 min MUNI</td>
<td>14 min BART</td>
<td>12 min BART</td>
<td>x</td>
<td>x</td>
<td>11 min BART</td>
<td>31 min BART</td>
<td>37 min BART</td>
<td>49 min BART</td>
</tr>
<tr>
<td>Creativity</td>
<td>15 min MUNI</td>
<td>15 min BART</td>
<td>12 min BART</td>
<td>x</td>
<td>x</td>
<td>9 min BART</td>
<td>35 min BART</td>
<td>36 min BART</td>
<td>36 min BART</td>
</tr>
<tr>
<td>Dolby</td>
<td>8 min MUNI</td>
<td>8 min BART</td>
<td>7 min BART</td>
<td>10 min MUNI</td>
<td>11 min BART</td>
<td>9 min BART</td>
<td>32 min BART</td>
<td>38 min BART</td>
<td>38 min BART</td>
</tr>
<tr>
<td>BAMPFA</td>
<td>43 min MUNI</td>
<td>34 min BART</td>
<td>31 min BART</td>
<td>33 min BART</td>
<td>31 min BART</td>
<td>35 min BART</td>
<td>32 min BART</td>
<td>30 min BART</td>
<td>30 min BART</td>
</tr>
<tr>
<td>Grand Lake</td>
<td>42 min BUS</td>
<td>37 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>38 min BUS</td>
<td>30 min BART</td>
</tr>
</tbody>
</table>
Celebrate SFFILM Festival’s beginning, middle, and end with world-class filmmakers and actors in person to present their work. The Festival’s Big Nights give the Bay Area community a chance to gather and mark these key moments in style, while experiencing some of the most anticipated films of the year.

**BIG NIGHTS**

**FILM ONLY**
- $20 member / $25 general

**FILM + PARTY**
- $60 member / $75 general

**VIP FILM + PARTY**
- $110 member / $140 general

*Please note: Film + Party tickets are included with memberships at the Director level and above

**Opening Night: Boys State**
Amanda McBaine, Jesse Moss (USA 2020, 109 min)

‘I’m gonna keep my job if it’s the last thing I do’ says one of the ‘elected officials’ in Jesse Moss and Amanda McBaine’s prize-winning documentary, and it’s hard not to wince. Filming a group of Texas teens selected to participate in the titular highly respected program, Boys State masterfully observes as they engage in a weeklong course of political instruction, forming parties and platforms and electing candidates. As enthusiasm gives way to the competitive instinct, with members of the two parties turning to ruthless campaigning and sophisticated smear tactics (including ‘fake news’) to win at all costs, the film holds up an unforgettable mirror to the country’s current political turmoil.

**Party**
August Hall / 420 Mason St.

Kick off the 2020 Festival in style with a soirée at the glorious August Hall, featuring live entertainment, dancing, and treats from some of the Bay Area’s finest food and beverage purveyors.

**Centerpiece: I Carry You with Me**
Heidi Ewing (USA/Mexico 2020, 111 min)

Iván is an aspiring chef in Mexico, struggling to make it in the kitchen and provide for his son. When he meets and falls for the effervescent Gerardo, he is denied seeing his child and decides to illegally cross the border to pursue his dream of being a chef, promising to return to those he left behind when he can. In this tender true story that blends narrative and documentary, I Carry You with Me (winner of both the Audience and NEXT Innovator Award at Sundance) captures an emotional journey of sacrifice and love.

**Closing Night: Bad Education**
Cory Finley (USA 2019, 108 min)

The moral implications of embezzling from a school district are immense, but that doesn’t stop Superintendent Frank Tassone (Hugh Jackman) or lead accountant Pam Gluckin (Allison Janney) from stealing millions. Turns out that Frank is hiding much more than just financial shenanigans as the so-incredible-it-has-to-be-true narrative unfolds. There are many elements to savor in the film, from Frank and Pam’s sputtering justifications for reprehensible behavior to Geraldine Viswanathan (Festival 2019) as Rachel, the high-school newspaper journalist who brings them down.

**Party**
August Hall / 420 Mason St.

**THU 4/16 7:30 PM Castro**
-I Carry You with Me-

**SUN 4/19 8:00 PM Castro**
-Closing Night: Bad Education-

**FILM ONLY**
- $20 member / $25 general

**FILM + PARTY**
- $60 member / $75 general

**VIP FILM + PARTY**
- $110 member / $140 general

*Please note: Film + Party tickets are included with memberships at the Director level and above

**WED 4/8 7:00 PM Castro**

**+ 9:00 PM August Hall**

**KIDS FILM NIGHT**

**NEW**

Celebrate the opening of the SFFILM Festival with a special Kids Film Night at the Castro Theatre, featuring enhanced programming for the whole family.

**THU 4/16 7:00 PM Castro**

**+ 9:00 PM August Hall**

**WED 4/8 7:00 PM Castro**

**+ 9:00 PM August Hall**
A Tribute to Steve Coogan

A writer as well as an actor and brilliant comic, Steve Coogan has been making audiences on both sides of the Atlantic laugh for three decades now. After first establishing himself in a series of UK sketch shows—out of which arose one of his most famous creations, the notorious and politically incorrect television personality Alan Partridge—Coogan made his name in films. He was Mole in Mr. Toad’s Wild Ride (1996), a ridiculous drama teacher in Hamlet 2 (2008), an angry constituent in The Loop (2009), a journalist in Philomena (2013), for which he garnered a Best Adapted Screenplay Oscar nomination, and Stan Laurel in Stan & Ollie (2018) in 24 Hour Party People (2002). Coogan took on the role of real-life TV presenter and Factory Records founder Tony Wilson, beginning a fruitful collaboration with director Michael Winterbottom that has produced seven feature films and a TV series to date. Among them is the Trip (Festival 2011) with Coogan and Rob Brydon performing fictional versions of themselves off on a culinary road trip and in intimate conversation—top each other’s movie star impressions, among other things. Join us for a conversation with Steve Coogan and a screening of the latest film in the series, The Trip to Greece.

SAT 4/18 3:30 PM Castro

$30 member / $35 general

A Tribute to Sienna Miller

With her first two starring film roles, Sienna Miller established her range. In the 18th-century-set Casanova (2005), she proved adept at period roles and established her talent for comedy. Factory Girl (2006) was a different animal altogether, a dark drama and one in which she wholly inhabited Andy Warhol’s tragic and thoroughly modern muse, New York “It” girl Edie Sedgwick. Miller got her start as a model before making her screen debut at 19 opposite Rupert Everett in South Kensington (2001) and upping her profile with supporting parts in the gangster thriller Layer Cake (Festival 2005) and the dramedy Alfie (2004). Among other roles, she’s played a soap opera actress going head to head with a contemptuous reporter in Interview (2007), for which Miller received a Film Independent Spirit Award nomination; Caitlin Thomas, Dylan Thomas’s wife in The Edge of Love (2008), for which the British Independent Film Awards nominated her for Best Supporting Actress; actress Tippi Hedren in The Girl (2012), which garnered her a Golden Globe nomination; and a single mom (and grandmother!) in American Woman (2018). Join us for a conversation with Sienna Miller, followed by a screening of her latest film, Wander Darkly.

Wander Darkly

Tara Miele (USA 2020, 97 min)

When love goes wrong, it’s often difficult to pinpoint how or where, but new parents Adrienne and Matteo have the chance to do just that after a life-changing event. What actually happens to the couple is left a mystery until the very end, and Tara Miele’s shape-shifting drama depicts an otherworldly melding of past and present as the couple reevaluates their relationship through their shared, and sometimes contradictory, memories. Sienna Miller is radiant and tough as reluctant mom Adrienne while Diego Luna brings a tender bemusement to the role of Matteo.

WED 4/15 7:30 PM Victoria

$30 member / $35 general
POV Award: Pedro Costa

The Golden Gate Persistence of Vision Award honors a filmmaker whose main body of work falls outside the realm of narrative feature filmmaking. Since the late '80s, Portuguese filmmaker Pedro Costa has developed a signature form of collaborative nonfiction. His creative partners are his subjects, and paired with a cinematic style that combines observation and fictional reenactment, an art cinema that blurs documentary with the avant-garde emerges. Over his nine feature films, Costa has explored the earthly and spiritual struggles of marginalized people, always with a seductive palette, showing a peerless command of light and shadow. Join us for a career-spanning conversation with Pedro Costa and a screening of his recent, award-winning film, Vitalina Varela.

Vitalina Varela

Pedro Costa (Portugal 2019, 124 min)

After 25 years, Vitalina Varela has returned to Lisbon, only to find out that her husband, from whom she has been separated, was buried three days prior. Based on her own story and reprising and expanding upon her role in Costa's Horse Money (2014), Varela's emotionally potent performance delves into the grief that drives her but haunts her as well. Familiar cast, including longtime collaborator Ventura, and themes appear in what might be Costa's most visually stunning work, where he paints with the camera, every frame more striking than the last. Winner of the Golden Leopard at Locarno, along with the Best Actress prize for Varela.

The conversation and award presentation will take place on Saturday, April 18.
SAT 4/18 7:00 PM SFMOMA — with award presentation
SUN 4/19 5:00 PM BAMPFA

$13 member / $16 general

Mel Novikoff Award: Alamo Drafthouse Cinema

The Mel Novikoff Award is given to an individual or institution whose work has enhanced the filmgoing public's appreciation of world cinema. The Alamo Drafthouse was founded in Austin, TX, in 1997 by Tim and Karrie League. “We love great movies, cold beer, and delicious snacks and built Alamo Drafthouse Cinema to celebrate all three,” CEO Tim League writes. From Alamo’s beginning as a one-screen second-run discount theater built out of a one-time parking garage, Alamo has expanded to programming a dynamic blend of indie fare, Hollywood movies, retro screenings, and special events. Top-notch audio and visual presentation and film-inspired food and drink menus are hallmarks of the now coast-to-coast chain. In our own backyard, Alamo Drafthouse gave new life to the New Mission Theater (built in 1916) in 2015, rennovating it into a five-screen multiplex where this week's new releases mix it up with retro screenings, TCM Tuesdays, World Wednesdays, and other specialty programming. Join us for a conversation with Tim League and a screening of Mother.

Mother

Bong Joon Ho (South Korea 2019, 129 min)

In the follow-up to his hugely successful creature feature The Host, Bong Joon Ho explores the limits of maternal love within the framework of a very entertaining whodunit. Lead actress Kim Hyeja, for whom the character was conceived and written, embodied the ideal of motherhood in Korean television and cinema for over two decades, but her character in Bong's hands takes on new and rather dark facets of the maternal instinct that hadn't been explored in her other roles.

WED 4/15 7:00 PM Alamo

$13 member / $16 general

George Gund III Craft of Cinema Award: Agnes Gund

Agnes Gund is an American philanthropist, collector of contemporary art, and a renowned advocate for arts education and social justice. Responding to public school budget cuts in the ‘70s, she established the Studio in a School program. Since then, she has served on numerous museum boards, received the National Medal of Arts, and, most recently, the inaugural Justice Ruth Bader Ginsburg Woman of Leadership Award. Her recently founded Art for Justice Fund includes grants for film projects emerging from social justice concerns. SFFILM salutes Agnes Gund for her commitment to the arts with a moderated conversation and screening of Aggie.

Aggie

Catherine Gund (USA 2020, 91 min)

“I hope this film will not be seen by too many people,” says art collector, philanthropist, and subject of this documentary Agnes Gund, though her story deserves a wide audience. Though she’s most well-known for establishing the Art for Justice Fund with $100 million in proceeds from selling a prized Roy Lichtenstein, the film shows that her passion for art and social justice goes back over 40 years. In addition to her mom’s personal stories, director Catherine Gund includes compelling interviews with artists, curators, and journalists who attest to Aggie’s vital legacy.

FRI 4/10 6:30 PM SFMOMA

$13 member / $16 general

Tickets at SFFILM.org
The popular Live & Onstage section takes the Festival experience beyond the screen with live music, cutting-edge multimedia and cross-platform work, and compelling artist talks.

**Cut Chemist: Live Score + Films Concrète**

TRT 65 min

Cut Chemist has been recording and performing for nearly 30 years. He started DJing in 1984, at age 11. He first became known as a founding member of both the rap group Jurassic 5 and the Grammy award-winning Latin funk outfit Ozomatli. Keeping his involvement with both groups in tandem with one another, he has developed a taste for music and rhythms from around the world while keeping his ethic for the hip-hop tradition. He first solo LP, *The Audience’s Listening*, was released in 2006. He reinvented the notion of the multi-turntable DJ with *Sound of the Police*, using only one turntable, a mixer, a loop pedal (for live sampling), and all original vinyl pressings. "It’s like walking a sonic tightrope and the audience gets to see me fall if something goes wrong," Cut says. "The interesting parts are when I mess up and fix it. The audience goes crazy and appreciates what a difficult balancing act this actually is...It’s important to widen people’s musical vocabulary, and I feel it’s my job as a DJ to do so."

Cut Chemist will bring his dynamic turntablism to the Castro stage, creating live soundtracks to films ranging from the silent era to the present including: *Les nuits électriques* (Eugene Deslaw, France 1928); *Curses*; (Jodie Mack, USA 2016); and *Funk Off Movie Remix*, (Tom Fitzgerald, USA 2020), a found-footage fantasia mixed live in performance.

**TUE 4/14 8:00 PM Castro**

$30 member / $35 general

**Fantastic Negrito: Live Score + Lost Landscapes of Oakland**

TRT 70 min

Join us for a special evening as Fantastic Negrito adds his own soundtrack to a screening of *Lost Landscapes of Oakland* (Rick Prelinger, USA 2014-20, 70 min), one of Prelinger’s evolving city-specific compendiums of footage from amateurs, industrials, and newsreels; urban portraits forged with ephemera of events and people rarely seen, forgotten, or pushed aside by more “official” versions of history. Oakland-based musician Fantastic Negrito is the ideal artist to bring a musical soundscape to these landscapes. Born Xavier Dphrepaulezz, he taught himself guitar, piano, and drums and started writing songs after moving to Oakland at age 12. Though a near fatal car accident in 1999 appeared to end his career, his creativity reignedited after the birth of his son. Re-emerging as blues musician Fantastic Negrito, he released a self-titled EP in 2014 and won the inaugural NPR Tiny Desk contest in 2015. The following year he released an album, *The Last Days of Oakland*, winning a Grammy for Best Contemporary Blues Album. More recently, he performed before SFFILM’s screening of *The Apollo* at Doc Stories 2019.

**FRI 4/17 8:00 PM Castro**

$30 member / $35 general
LIVE & ONSTAGE

An Evening with Jacolby Satterwhite + Birds in Paradise
TRT 95 min

Join us for an in-depth conversation with Jacolby Satterwhite, a recent Artist in Residence at Headlands Center for the Arts, and a presentation of his two-channel epic *Birds in Paradise* (Jacolby Satterwhite, USA, 63 min), a hybrid of 3D animated queer utopian dystopias and live-action cyber drag. Evoking an array of creative influences including Fluxus, Surrealist filmmakers, choreographer Anne Teresa De Keersmaeker, voguing, Hieronymous Bosch, the video game *Final Fantasy*, and Daft Punk. Featuring a soundtrack with his mother Patricia’s *a cappella* recordings remixed into syrupy thick dance beats, Satterwhite’s video brims with pleasurable contradictions and brutal indictments of our age of ever-impending apocalypse.

Satterwhite says, “I think that no matter what I do I’m aware of metonymy and the codes associated with bodies, genders, races, mental illness, outsider, insider—I’m aware of what queerness really is. Queerness for race, queerness for everything. I feel like that’s the ultimate overarching basis of where my work operates and functions.”

Presented in collaboration with Headlands Center for the Arts.

MON 4/13 8:00 PM Victoria
$13 member / $16 general

Miwa Matreyek: Infinitely Yours + This World Made Itself
TRT 60 min

In this intimate and wondrous program, Miwa Matreyek, an animator, director, and designer, will perform two of her most recent pieces. Using multiple projection sources, the Los Angeles-based artist appears in her own filmed animation as a shadow silhouette, interacting in real time with a kaleidoscopic collage of images. Her work often focuses on the eternal conflicts between nature and humankind.

*Infinitely Yours* (Miwa Matreyek, USA 2020, 30 min), Matreyek’s latest layered-projection performance, is a gorgeously moving and enlivening cry in the face of our current plundering and squandering of the earth’s resources. She creates a dreamlike world of shifting scale and perspective that traverses and penetrates the globe. It will be presented with live musical accompaniment by Morgan Sorne. *This World Made Itself* (Miwa Matreyek, USA 2013, 30 min). Matreyek’s shadow silhouette navigates surreal landscapes to create a lush visual and aural illustrated journey through the history of the earth, from its beginnings to the complicating introduction of humanity.

Presented in collaboration with Headlands Center for the Arts.

THU 4/16 7:30 PM Victoria
$13 member / $16 general
SPECIAL EVENTS

Compelling onstage presentations, special conversations with important thought leaders, community-oriented free screenings, and more make up the 2020 Festival Special Events.

Crip Camp
Nicole Newnham, Jim LeBrecht (USA 2020, 107 min)
Born with spina bifida, 15-year-old Jim LeBrecht found first love and a tribe when he spent the summer of 1971 at a Catskills camp for the disabled. He and his new friends also discovered something else: their voices. How that experience leads to the fledgling, Bay Area-incubated disability rights movement and to the passage of the Americans with Disabilities Act is at the heart of this riveting documentary that blends archival footage, news reports, and contemporary interviews. A Sundance Film Festival Audience Award winner.

These are both free community screenings with open captions. Registration required.

SAT 4/18 12:00 PM SFMOMA
MON 4/20 3:00 PM Victoria

Dolphin Reef
Alastair Fothergill, Kevin Scholey (USA 2020, 77 min)
Disneynature continues to inspire passion for conservation with its groundbreaking series of wildlife documentaries. The latest, narrated by Natalie Portman, follows Echo, a young bottlenose dolphin, as he navigates the coral reef his family calls home, learning all the skills he needs to survive while interacting with a full coterie of neighbors. All of this is brought to vivid life with stunning underwater cinematography and skilled direction from veteran nature filmmakers Alastair Fothergill and Keith Scholey. Content Advisory: Circle of life depicted.

Recommended for ages 6 and up.
This is a free community screening. Registration required.

SAT 4/11 10:00 AM Castro

Truth to Power: Barbara Lee Speaks for Me
Abby Ginzberg (USA 2020, 80 min)
World Premiere. Oakland residents have long considered Barbara Lee to be their fierce and visionary champion for social justice equity, but it was her historic “no” vote in the aftermath of 9/11 that captured the attention of the world. This comprehensive documentary by local luminary Abby Ginzberg shows Lee in her hometown as she reminisces on her early years as a single mother dependent on federal aid, to her work with the Black Panthers, and her pivotal friendships with Shirley Chisholm and Ron Dellums. Ginzberg takes full advantage of her unlimited access to Lee’s sons, sisters, and colleagues to present a compelling and inspiring profile of a Bay Area political powerhouse who has steadfastly worked on behalf of the underserved for decades.

This is a free community screening. Registration required.

SAT 4/11 3:30 PM Grand Lake
Rounding up the hottest films of the season, the Marquee section features the industry’s top talent and the international festival circuit’s most buzz-worthy titles that are certain to dominate film conversations in the months to come.

**Athlete A**
Bonni Cohen, Jon Shenk (USA 2020, 104 min)
During the 2016 Olympics, the Indianapolis Star broke the news that USA Gymnastics had been covering up incidents of sexual abuse by coaches for years. Once public, it sparked women to come forward to report abusive experiences by elite sports doctor Larry Nassar that ultimately landed him in jail. Heart-wrenching and timely, *Athlete A* follows the investigation of Nassar and USA Gymnastics in parallel with testimony from survivors that spans decades, revealing the dark and devastating truth of a sport that prioritizes winning above all else.

**SUN 4/19 4:30 PM Castro**

**Dick Johnson Is Dead**
Kirsten Johnson (USA 2020, 89 min)
Made with great love and imagination, Kirsten Johnson’s (*Cameraperson*, GGA Winner, Festival 2016) tribute to her father gives a capacious sense of his life while focusing on his present struggles with memory loss. As he shuts down his psychiatric practice and prepares to move in with his daughter across country, Johnson stages wonderfully imaginative but fatal scenarios for her beloved dad, including a Last Supper where he sits alongside Farrah Fawcett and Frederick Douglass, and a series of hilariously imagined catastrophes that could befall him on NYC streets.

**SAT 4/11 5:30 PM SFMOMA**
**TUE 4/14 8:30 PM YBCA**

**The Fight**
Eli Desmares, Josh Kriegman, Elyse Steinberg (USA 2020, 96 min)
Since Trump took office, the ACLU has filed a record 147 lawsuits; this is the rousing story of four of them. As they prepare to litigate hot button issues like reproductive choice, immigration policies, and transgender rights, the lead attorneys for each case strive to prepare cogent arguments in the face of an administration determined to trample on basic freedoms. With their new film, the team behind *Weiner* (Festival 2016) demonstrates the vitality and importance of this 100-year-old organization and memorably profiles some of the courageous people who fulfill its mission.

**MON 4/13 7:30 PM Castro**

**How to Build a Girl**
Coky Giedroyc (UK 2019, 102 min)
Being bright and bookish is rarely a recipe for high school popularity, and Joanna Morrigan (Beanie Feldstein, *Booksmart*, Festival 2019) spends as much time with the rock god posters on the wall of her Midlands bedroom as she does with her mates until the moment when she submits a review of the *Annie* soundtrack that lands her a writing gig at a music magazine and a golden opportunity for reinvention. Based on the book by Caitlin Moran, *Girl* showcases Feldstein’s delightful effect in a rollicking tale about taking on the world and learning to be yourself.

**SUN 4/19 1:00 PM Castro**

**House of Cardin**
P. David Ebersole, Todd Hughes (France/USA 2019, 97 min)
Before the phrase “early adopter” existed, Pierre Cardin was one: The first designer of haute couture to make ready-to-wear for the masses, a pioneer of hiring models of color and in expanding his brand far beyond fashion. This engaging documentary makes the case for Cardin as a creative genius over two centuries. Evidence includes interviews with the still-active nonagenarian himself, as well as his associates, models, and customers. But the biggest proof is in the survey of Cardin’s fashions that are as modern today as they were more than 50 years ago.

**SAT 4/18 7:30 PM Victoria**
Imagine a nondescript house in the middle of a wasted landscape where a man named Will (Winston Duke from Us and Black Panther) holds a series of "job interviews" where he is existence itself. Possessor of an endless array of questions, two men and two women try to convince this mysterious arbiter that they deserve to be chosen.

In a magical realm where the job is existence itself, Will (Winston Duke) poses a series of existential questions, two men and two women try to convince this mysterious arbiter that they deserve to be chosen. Prophetic, visually ravishing, and endlessly imaginative, Edson Oda's remarkable debut film represents a visionary and genre-defying take on the notion of the narcissistic performer versus the authentic self.

Notions of public image and private persona collide in this funny subversion of the concert documentary. Wanting to capture footage from her Fear the Future tour, Annie Clark (better known as St. Vincent) offers best pal and Portlandia co-creator Carrie Brownstein the job. "I want to disrupt the senses," Clark tells her, but they amusingly diverge on how to go about it. Through their increasingly passive-aggressive behavior with one another, the film exposes both performers' interest in the notion of the narcissistic performer versus the authentic self.

Armando Iannucci (In the Loop) embraces the spirit of experimentation, employing occasional stop-motion animation and fascinating flourishes along with a unique, time-leaps approach. This biographical portrait of Marie pays homage to her groundbreaking work, including her discovery of both radium and polonium, while also recognizing the personal elements of her story, creating a rich, compelling portrait of a remarkable scientist who also grapples with both the healing and destructive powers of radiation.

Carey Mulligan is nothing short of sensational as a one-time med student reduced to selling coffee in Emerald Fennell's brilliant pitch-black comic thriller. Cassie's candy-colored nails and ultra-feminine daywear suggest a budding Stepford wife, but her acerbic wit and a shocking nighttime hobby mark her as a furious femme fatale. Her rage and her diminished circumstances are inextricably intertwined with a long-ago trauma, made fresh when she reconnects with former classmate Ryan (Bo Burnham). Fennell's screenplay is ingenious in keeping the audience off-balance, the tone shifting from lighthearted to carnage as quickly as her colored nails, an odd juxtaposition that works in perfect harmony with Cassie's candy-colored nails and ultra-feminine daywear suggesting a budding Stepford wife, but her acerbic wit and a shocking nighttime hobby mark her as a furious femme fatale. Her rage and her diminished circumstances are inextricably intertwined with a long-ago trauma, made fresh when she reconnects with former classmate Ryan (Bo Burnham). Fennell's screenplay is ingenious in keeping the audience off-balance, the tone shifting from lighthearted to carnage as quickly as her colored nails.

When Maria (Chiara Mastroianni) breaks up with Richard (Benjamin Biolay), her husband, she'll meet her guardian angel, several ex lovers, and the 25-year-old version of herself where she's been stuck for 20 years, and checks into a hotel across the street, she crosses into a magical realm of her future husband. With a romantic and farcical sensibility that stems from the personal elements of her story, creating a rich, compelling portrait of a remarkable scientist who also grapples with both the healing and destructive powers of radiation.
Catty, territorial high school cliques are at the center of this fresh film by Tayarisha Poe. Selah Summers (standout newcomer Lovie Simone) is a senior at her private school and the head of one of five school-run factions, The Spades. Her reign is coming to an end as graduation approaches and as her group starts to fray she finds herself willing to defend her legacy at any cost. Sassy and smart, with style to burn, Poe’s debut feature is an exhilarating addition to the canon of high-school dramas.

Michael Almereyda (USA 2019, 107 min)

**Tesla**

Following the screening of *Tesla*, which was produced in partnership with the Alfred P. Sloan Foundation, there will be an extended conversation with members of the filmmaking team and special guests, including Adam Brown, a theoretical physicist at Stanford University and expert in quantum complexity, to discuss Nikola Tesla’s legacy of scientific discovery and draw parallels to current innovations that are pushing the boundaries of science and technology.

**Shirley**

Josephine Decker (USA 2019, 107 min)

A psychological drama-dipped in acid, this darkly funny fictional portrait of writer Shirley Jackson (“The Lottery”) soars on Elisabeth Moss’s fearless epymous performance. Stricken with writer’s block and under the thumb of her controlling husband (Michael Stuhlbarg), Shirley unleashes her acetic tongue on young houseguests Fred and Rose in its dark wit and depiction of marital discord. Shirley bears a resemblance to Who’s Afraid of Virginia Woolf? while also dishes up sharp observations of a half-mad woman rebelling against 1950s submissive womanhood.

**True History of the Kelly Gang**

Justin Kurzel (Australia/UK 2019, 124 min)

1917: George MacKay puts his charismatic stamp on the legendary 19th-century Australian outlaw in Justin Kurzel’s thrilling, drenched-in-blood adaptation of Peter Carey’s acclaimed novel. Rebellious against the British that have colonized his homeland and humiliated his parents, Ned Kelly fronts a gang that is flamboyant in dress—and mayhem. The outstanding cast includes Charlie Hunnam as a scurilous lawyer and Russell Crowe as a grizzled bushranger. Jed Kurzel’s eerie score and rural Victoria’s blasted landscape further the tense aura in this gloriously offbeat Western.

**Zappa**

Alex Winter (USA 2020, 129 min)

It’s been almost 30 years since Frank Zappa’s death, yet his legacy is prodigious. Granted unfettered access to the musician’s archives, Alex Winter (Deep Web Festival 2015) unearths stellar footage ranging from Zappa’s first high-school group to the Mothers of Invention to his wide-ranging solo career. Winter also shows how Zappa stands as the definitive portrait of this seminal artist.

Photo Credits

Pg. 13: Grace Coddington, courtesy Vanity Fair.
Pg. 14: A.E. Callahan, courtesy VAFF.
Pg. 15: Monica McGivern, courtesy Absolutely Animation.
Pg. 16: Martin Scorsese, courtesy Netflix.
Pg. 31: Andrew Nuding, courtesy S. When_Have_We_Seen_Each_Other.
Pg. 32: Laura Linney, courtesy Pamela Gentile.
Pg. 33: Martin Scorsese, courtesy Pamela Gentile.

Tickets at SFFILM.org
Featuring new work from world cinema’s leading voices—plus a classic gem from the archives—the Masters section explores films by the storytellers that have defined this generation of filmmaking.

La Femme au Couteau (The Woman with the Knife)
Timbô Bassori (Ivory Coast 1969, 80 min)
From the ivory Coast comes this daring 1969 drama that reflects the culture at a postcolonial crossroads. The unnamed male protagonist is an intellectual who finds reality a bit too much to bear. Haunted by visions of a woman who alternately threatens and beseeches him, he seeks out solutions from old and new worlds to try and ground him in reality. Delving unsettlingly into the sexual politics of the era and employing a jazz-inflected soundtrack, this recently restored film offers the opportunity to see a rarely screened classic of African cinema.

SUN 4/19 4:00 PM SFMOMA

Oh Mercy!
Arnaud Desplechin (France 2019, 119 min)
Director Arnaud Desplechin (Kings & Queen, Festival 2005) returns to his beloved hometown of Roubaix, but shifts gears from the family-centered dramas he’s known for to this tense police procedural. Police forces, though, often take on familial dynamics, and this film’s benevolent patriarch is kind-hearted Chief Daoud (Roschdy Zem). Uncovering the truth behind cases involving disappearance, murder, and arson, Daoud and his team uncover a town of simmering religious tensions and unchecked poverty. The always wonderful Léa Seydoux and Sara Forestier co-star.

FRI 4/17 8:45 PM SFMOMA
SAT 4/18 9:30 PM Dolby

Paris Calligrammes
Ulrike Ottinger (Germany/France 2019, 129 min)
North American Premiere. Ottinger’s latest film describes her experiences as a young artist living in Paris in the 1960s, when she came into contact with the intellectual and artistic community surrounding Fritz Picard’s antiquarian bookshop, Librairie Calligrammes, and experienced the breadth of world cinema as a denizen of the Cinémathèque Française. The film widens into a portrait of Paris in that historical moment—a time capsule of social awakening in the aftermath of the Algerian War of Independence and in the wake of student protests against the Vietnam War.

SAT 4/11 7:30 PM BAMPFA
SUN 4/12 1:00 PM Creativity
SAT 4/19 6:30 PM SFMOMA

So Long, My Son
Wang Xiaoshuai (China 2019, 185 min)
Wang Xiaoshuai’s (Red Amnesia, Festival 2015) unforgettable family portrait tackles the tragic implications of China’s one-child policy in epic form. It tells the story of two families from the 1970s to the present, revealing their trajectories through flashbacks that have a cumulative emotional power. The story hinges on a tragic drowning and a series of ensuing decisions that will have long-reaching ramifications. As the depredations of the Cultural Revolution sit alongside more daily concerns and challenges, the film builds to a remarkably poignant finale.

FRI 4/10 2:00 PM Creativity
SUN 4/12 7:00 PM BAMPF
FRI 4/17 6:30 PM SFMOMA

Shorts: Masters
TRT 97 min
Reflecting on his short film The Fall, Jonathan Glazer quotes another master filmmaker, Anthony Minghella, who said that a short film should be like a perfect sentence. And the sentences that these eight directors craft are impeccable indeed. In addition to The Fall, the program includes new work by Jem Cohen, Yorgos Lanthimos, Guy Maddin (with Evan Johnson and Galen Johnson), and Martin Ryftman, and a restored re-release of Djibril Diop Mambéty’s final film that played in the Festival in 1999.

THU 4/9 8:45 PM Roxie
FRI 4/17 3:30 PM Roxie

Tickets: Visit us online or call 866-725-7755. To stay informed, sign up for our newsletter. Gifts of $30 or more receive a tax-deductible membership to Festival Members. For more information, call 415-286-7457 or visit sffilm.org.
An in-depth exploration of filmmaking from every corner of the planet, Global Visions takes audiences on a cinematic journey that begins right here in the Bay Area and goes anywhere that films are made.

**Balloon**

Pema Tseden (China 2019, 102 min)

Tibet’s leading director, Pema Tseden (*Old Dog*, Festival 2012), continues his masterful chronicles of family life on the steppes with this humorous, touching, and ribald film. Belief in reincarnation coupled with a masculine ethos about virility prevent Dargye from supporting his wife’s wish to terminate her fourth pregnancy, in spite of China’s two-child policy. Using condoms as a pointed narrative device—the couple’s young sons think they are balloons—Tseden contrasts the adult challenges of relationships and sexuality with the playful naivety of childhood.

**THU 4/09 6:00 PM BAMPFA**
**SUN 4/12 2:45 PM SFMOMA**
**TUE 4/21 3:00 PM Victoria**

**Beautiful Dreamer**

Amy Glazer (USA 2020, 94 min)

A Bay Area couple’s decision to hire a surrogate-birth-mom to carry their baby creates ripples in their marriage and in the relationships around them. Erin Daniels (*The L Word*) stands out as Margaret, a writer bemused by her best friend Billy’s fatherhood preoccupations and confronted with her own aversion to being a mom. When Billy invites Margaret and her girlfriend Jen to serve as godparents, a series of fraught conversations around parenthood ensue. Amy Glazer’s smart drama blends laughs with sharp observations on the way life’s milestones impact marriages and friendships.

**SAT 4/11 8:30 PM SFMOMA**
**TUE 4/14 6:00 PM Victoria**

**Beyond Moving**

Vikram Dasgupta (Canada/The Netherlands/South Africa 2019, 84 mins)

North American Premiere. This captivating documentary tells the remarkable story of South African dancer Siphe November, who was discovered as a young boy in the township of Zolani and rose to become one of a handful of Africans to lead a Western ballet company. Featuring breathtaking sequences that showcase Siphe’s innate physical talent and magnetism, and revealing interviews with his family and teachers, *Beyond Moving* sensitively captures the sacrifices one makes for art, the life we leave behind, and the power of dance to bridge cultures. Recommended for ages 10 and up.

**SAT 4/18 12:45 PM Dolby***
**MON 4/20 4:00 PM Roxie***

**Coded Bias**

Shalini Kantayya (USA/China/UK 2020, 92 min)

This revelatory documentary exposes the ways that AI systems have developed algorithms that can infringe on our privacy and threaten civil rights. From facial recognition software that finds it difficult to distinguish the faces of women and people of color to HR systems that reject applicants with “ethnically” or female names, the impact of these technologies cannot be underestimated. Featuring several women tackling algorithmic bias, the film reveals the unchecked power that is being wielded from the data collected with every keystroke and phone call we make.

**FRI 4/10 6:00 PM Roxie***
**MED 4/13 6:30 PM Grand Lake***

---

*With the Bay Area as an incubator for progressive approaches to technology, SFFILM plans an extended conversation about algorithmic bias featuring the *Coded Bias* director Shalini Kantayya; Safiya Noble, the author of *Algorithms of Oppression*; Kapor Center’s Chief Technology Community Officer Lili Gangas, and others.*
the quintet's tight bond. Set in 1994 in Escondido, CA, playing games give way to an evening where secrets and petty jealousies threaten to college reveals just how much they don't know about one another in Jonathan Wysocki (USA 2020, 91 min)

Dramarama

Pepe the Frog first appeared as a loveable and goofy character in the comic Boys Club by San Francisco cartoonist Matt Furie, cracking the line “feels good man” with his pants down. The frog’s image took an intense viral turn when it was spread across the internet, coming to symbolize far-right ideology. Following Furie’s personal struggle to regain ownership of his character alongside the ways in which it was co-opted, filmmaker Arthur Jones examines the sinister side of online culture, the self-conscious fear that keeps these teens from being honest with one another but also the love that makes them closer than family. Arthur Jones (USA/Canada 2020, 93 min)

Feels Good Man

Feeling the trend of longing for home and cultural identity. Beautifully choreographed, director Fernando Frías de la Parra’s second feature is a melancholic take on emigration, one fueled by a Cumbia beat. In Monterrey, Mexico, Ulises is the leader of a small street gang called Los Tarbos. When it becomes too dangerous for him to stay, he is forced to move to New York, where his personal style and musical preferences don’t translate. Combining unique style with compelling performances by non-professional actors, I’m No Longer Here powerfully explores the feeling of longing for home and cultural identity. Fernando Frías de la Parra (Mexico/USA 2019, 106 min)

I’m No Longer Here

The controversial show Ren & Stimpy (1991-95) was ostensibly for kids but quickly found an appreciative older audience and initiated the wave of adult animation programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging

Happy Happy Joy Joy – The Ren & Stimpy Story

The Human Factor

The controversial show Ren & Stimpy (1991-95) was ostensibly for kids but quickly found an appreciative older audience and initiated the wave of adult animation programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging

Dramarama

Just 6.5

The controversial show Ren & Stimpy (1991-95) was ostensibly for kids but quickly found an appreciative older audience and initiated the wave of adult animation programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging programs that continues today. Though the program is remembered fondly, less is known of the behind-the-scenes crises and conflicts that this wide-ranging

Feeling the trend of longing for home and cultural identity. Beautifully choreographed, director Fernando Frías de la Parra’s second feature is a melancholic take on emigration, one fueled by a Cumbia beat. In Monterrey, Mexico, Ulises is the leader of a small street gang called Los Tarbos. When it becomes too dangerous for him to stay, he is forced to move to New York, where his personal style and musical preferences don’t translate. Combining unique style with compelling performances by non-professional actors, I’m No Longer Here powerfully explores the feeling of longing for home and cultural identity. Fernando Frías de la Parra (Mexico/USA 2019, 106 min)

I’m No Longer Here

The definitive film of a moral message, Just 6.5 delivers into the noses and crannies of a Tehran drug bust. Following one man and criminals alike. It begins with a thrilling foot chase through Tehran’s back alleys as narcotics detective Samed (Payman Maadi, A Separation) attempts to trace a dropped bag of dope back to drug lord Nasser. But discovering good and evil here is not so easy in Roustaee’s ruthless and probing film, where topical matters sit comfortably alongside a visual sensibility that rivals Mann or Scorsese.

Just 6.5

Saeed Roustaee (Iran 2014, 104 min)

An action film with a moral message, Just 6.5 delivers into the noses and crannies of a Tehran drug bust. Following one man and criminals alike. It begins with a thrilling foot chase through Tehran’s back alleys as narcotics detective Samed (Payman Maadi, A Separation) attempts to trace a dropped bag of dope back to drug lord Nasser. But discovering good and evil here is not so easy in Roustaee’s ruthless and probing film, where topical matters sit comfortably alongside a visual sensibility that rivals Mann or Scorsese.
<table>
<thead>
<tr>
<th>Time</th>
<th>Venue</th>
<th>Film Title</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>YBCA</td>
<td><em>A Thousand Cuts</em></td>
<td>136min</td>
</tr>
<tr>
<td>8:00</td>
<td>1:00</td>
<td><em>Beautiful Dreamer</em></td>
<td>97min</td>
</tr>
<tr>
<td>9:75</td>
<td>2:45</td>
<td><em>You Will Die at Twenty</em></td>
<td>101min</td>
</tr>
<tr>
<td>9:00</td>
<td>3:30</td>
<td><em>Mia Mastrovsky: &quot;Infinitely Yours&quot; + &quot;This World Made Mad&quot;</em></td>
<td>60min</td>
</tr>
<tr>
<td>9:15</td>
<td>4:00</td>
<td><em>Freeland</em></td>
<td>60min</td>
</tr>
<tr>
<td>9:30</td>
<td>4:25</td>
<td><em>Save Yourself!</em></td>
<td>94min</td>
</tr>
<tr>
<td>9:45</td>
<td>5:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>10:00</td>
<td>5:20</td>
<td><em>90 Minutes</em></td>
<td>90min</td>
</tr>
<tr>
<td>10:15</td>
<td>5:45</td>
<td><em>Meet Me at the Zoo</em></td>
<td>94min</td>
</tr>
<tr>
<td>10:30</td>
<td>6:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>10:45</td>
<td>6:45</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>11:00</td>
<td>7:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>11:15</td>
<td>7:30</td>
<td><em>The Last Autumn</em></td>
<td>96min</td>
</tr>
<tr>
<td>11:30</td>
<td>8:00</td>
<td><em>La Llorona</em></td>
<td>96min</td>
</tr>
<tr>
<td>11:45</td>
<td>8:30</td>
<td><em>The Last Autumn</em></td>
<td>96min</td>
</tr>
<tr>
<td>12:00</td>
<td>9:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>12:15</td>
<td>9:15</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>12:30</td>
<td>9:30</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>12:45</td>
<td>9:45</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>12:50</td>
<td>10:00</td>
<td><em>The Last Autumn</em></td>
<td>96min</td>
</tr>
<tr>
<td>13:00</td>
<td>10:15</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>13:15</td>
<td>10:30</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>13:30</td>
<td>10:45</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>13:45</td>
<td>11:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>14:00</td>
<td>11:15</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>14:15</td>
<td>11:30</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>14:30</td>
<td>11:45</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>14:45</td>
<td>12:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>15:00</td>
<td>12:15</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>15:15</td>
<td>12:30</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>15:30</td>
<td>12:45</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>15:45</td>
<td>13:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>16:00</td>
<td>13:15</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>16:15</td>
<td>13:30</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>16:30</td>
<td>13:45</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>16:45</td>
<td>14:00</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>17:00</td>
<td>14:15</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>17:15</td>
<td>14:30</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>17:30</td>
<td>14:45</td>
<td><em>Save Yourself!</em></td>
<td>945min</td>
</tr>
<tr>
<td>FILMS / GLOBAL VISIONS</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>----</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TICKETS AT SFFILM.ORG</td>
<td>39</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Film</th>
<th>Date</th>
<th>Time</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Llorona</td>
<td>Tue 4/14</td>
<td>3:00 PM</td>
<td>Roxie</td>
</tr>
<tr>
<td>Marona's Fantastic Tale</td>
<td>Sun 4/19</td>
<td>12:30 PM</td>
<td>SFMOMA</td>
</tr>
<tr>
<td>No. 7 Cherry Lane</td>
<td>Sat 4/18</td>
<td>8:15 PM</td>
<td>SFMOMA</td>
</tr>
<tr>
<td>The Painter and the Thief</td>
<td>Tue 4/14</td>
<td>8:15 PM</td>
<td>SFMOMA</td>
</tr>
<tr>
<td>The Perfect Candidate</td>
<td>Sun 4/12</td>
<td>2:30 PM</td>
<td>BAMPFA</td>
</tr>
<tr>
<td>Sibyl</td>
<td>Sat 4/18</td>
<td>3:00 PM</td>
<td>Creativity</td>
</tr>
<tr>
<td>Sing Me a Song</td>
<td>Mon 4/13</td>
<td>6:00 PM</td>
<td>Creativity</td>
</tr>
</tbody>
</table>

**La Llorona**
Jaye Bustamante (Guatemala/France 2019, 96 min)

History suggests that bad people in power don't pay for their misdeeds; but Guatemalan director Jaye Bustamante's new film proposes an alternative. Despite age and infirmity, Don Enrique Monteverde is being tried for sanctioning the murder of indigenous citizens. As the case and its ramifications rattle the Monteverde household, a beguiling new housekeeper arrives, sowing the mythic chaos suggested by the film's title. With an ingenious and powerful vision, Bustamante imagines how unforgivable actions from the past can coalesce through generations into the present.

**Marona's Fantastic Tale**
Anca Damian (France/Romania 2019, 92 min)

Marona is a mixed-breed pup who has a profound impact on every human she encounters. After an accident, she journeys into the past, revisiting all of the humans who shaped her perception of the world. This beautifully expressionistic depiction of a dog's innocence, from Onoda (Festival 2012) director Anca Damian, offers an emotional story about love and loss. The film's colorful 3D and child-like animation creates the perfect backdrop for the landscapes that engulf Marona throughout her journey. In French with English subtitles. Recommended for ages 8 and up.

**No. 7 Cherry Lane**
Yonfan (Hong Kong/China 2019, 125 min)

Yonfan's vibrant and erotic animated film about youthful obsessions utilizes a remarkable new process that turns 3D illustrations into 2D images. Set in 1967 Hong Kong, when students protested British colonial rule, the story offers the remembrances of Fan Ziming, who finds himself sexually involved with Meiling, the lovely 18-year-old who shaped her perception of the world. This beautifully expressionistic depiction of a dog's innocence, from Onoda (Festival 2012) director Anca Damian, offers an emotional story about love and loss. The film's colorful 3D and child-like animation creates the perfect backdrop for the landscapes that engulf Marona throughout her journey. In French with English subtitles. Recommended for ages 8 and up.

**The Painter and the Thief**
Benjamin Ree (Norway 2020, 102 min)

When two large-scale paintings by Czech artist Barbara Krystkova are stolen from a gallery in Oslo, she finds herself in the courtroom with one of the convicted thieves, Karl-Bertil Nordland. She asks to paint Nordland, both for compensation and to see if she can reconnect her lost art and an unknot connection forms, one that is both slightly obsessive and deeply moving as they become close. Alternating between both of their perspectives, filmmaker Benjamin Ree crafts a compelling film about things we take from one another while trying to connect.

**The Perfect Candidate**
Haifaa Al-Mansour (Saudi Arabia/Germany 2019, 101 min)

Saudi Arabia has one of the least satisfactory records with respect to women's rights, but Haifaa Al-Mansour's latest film reminds us that great change often happens in incremental steps. Emminently capable physician Dr. Maryam is frustrated by resources and attitudes that she faces daily in her clinic; so when a bureaucratic situation presents the opportunity to run for local office, she signs on. Through the lens of her personal and political ambition, this film is buoyant and hopeful as Maryam figures out how to respond to obstacles put in her way.

**Sibyl**
Justine Triet (France/Belgium 2019, 100 min)

A new patient triggers a psychotherapist's obsessions in this psychological thriller. An aspiring writer, Sibyl (Virginie Efira) follows actress Margot (Adèle Exarchopoulos) to a remote island movie set under the guise of treatment. But, really, she aims to observe the young woman's romantic travails for artistic fodder, crossing more than ethical boundaries as she energetically turns Margot's world. Efira's fearless performance as a woman undone by memories of her past and her own insecurities adds an erotic jolt to Triet's provocative third feature.

**Sing Me a Song**
Thomas Balmès (France/Germany/Switzerland 2019, 99 min)

Now 18 and with full access to the internet, the young Bhutanese monk Peyangki from Happiness (Festival 2014), is more interested in video games and girls than in studying and praying. The film also follows Ugyen, a woman who's been chatting online with Peyangki and is looking for a way out of her narrow life. With a light smile, Peyangki's follow-up to his earlier film demonstrates the disturbing ways in which technology has had an impact on both of these young Bhutanese teens and marks a cultural shift for his protagonist and Bhutanese society at large.
The Sleepwalkers
Paula Hernández (Argentina/Uruguay 2019, 107 min)

Holiday tensions rise to a boil for the Argentinian family at the center of Paula Hernández's masterfully controlled film. At a country house, an extended clan gathers to celebrate the new year. The focus is on Luana, who's facing a troubled marriage, and her daughter, Ana, whose adolescent struggles include wanting to keep a secret bout of menstruation. The return of a volatile cousin, coupled with sexual frustrations simmering around the house amid the palpable summer heat, lead to a series of crises that unfold in increasingly dramatic fashion.

Stray
Elizabeth Lo (USA 2020, 72 min)

The world of three stray dogs commingling among the inhabitants of the sprawling city of Istanbul is the subject of Elizabeth Lo’s beguiling documentary feature debut. The viewer is thrust into their world as they wander the busy thoroughfares and city streets of Istanbul subsisting on scraps of food and finding temporary shelter and companionship with a group of young Syrian refugees squatting in an abandoned building. With an expressive musical score by Ali Helnwein and sound design by Ernst Karel, this stunning, observational, and immersive film creates a dynamic portrait of a country in turmoil. Furry friends are welcome at the April 19 screening; dogs must be registered upon ticket purchase and sit on the floor, but do not need a separate ticket. Visit sffilm.org for details.

Welcome to Chechnya
David France (USA 2020, 107 min)

High-school graduate Jette has plans to spend most of her gap year in Costa Rica. Though she wants to get out from under her domineering dad, Urs (Darko Sebastian Rudolph), her departure means separation from her beloved boyfriend, Mario. Writer/directors Henner Wenders and Ulrich Köhler (In My Room, Festival 2016) present a very particular moment of adolescent ambivalence: when drastic change is something both desired and feared, and newcomer Maj-Britt Klenke brilliantly conveys the impulsive and mercurial behavior that can result.

A Thousand Cuts
Ramona S. Diaz (USA/Philippines 2020, 120 min)

As President Duterte reigns of terror in the Philippines continues seemingly unchecked and underreported, his most powerful and influential foe is Maria Ressa, the fearless journalist who co-founded the online news site Rappler. Ramona S. Diaz’s riveting and immersive documentary follows both Duterte’s supporters and detractors during the mid-term campaign of 2019, but it is Ressa who becomes the main protagonist, as she challenges Duterte’s authority and exposes misinformation, criminality, and human rights abuses in the Philippines.

Zumiriki
Oskar Alegria (Spain 2019, 122 min)

How do you relive a memory? Returning to a meaningful childhood location where he builds a cabin that he will live out of and film from for months, Oskar Alegria tries his best to answer that question. In creating rituals and rules to live by, observing the passing of time, and conducting introspective interviews with solitary shepherds, Alegria presents a whimsical and spacious environment where memories are recalled, and inspiration.

Suk Suk
Ray Young (Hong Kong 2014, 92 min)

LA Premiere. The challenges facing aging gay men are dramatized with great warmth in Ray Young’s Hong Kong-set portrait of a new love affair. Hsi and Pak have both acknowledged their sexuality late in life; Pak is still married when he makes a pass at Hoi, and they’ve both raised children. But together they find a camaraderie and passion that have been missing thus far in their lives. As their relationship touchingly develops, Young’s script also advocates movingly for the lives of elderly LGBTQ people.

A Voluntary Year
Ulrich Köhler, Henner Wenders (Germany 2019, 86 min)

High-school graduate Jette has plans to spend most of her gap year in Costa Rica. Though she wants to get out from under her domineering dad, Urs (Darko Sebastian Rudolph), her departure means separation from her beloved boyfriend, Mario. Writer/directors Henner Wenders and Ulrich Köhler (In My Room, Festival 2016) present a very particular moment of adolescent ambivalence: when drastic change is something both desired and feared, and newcomer Maj-Britt Klenke brilliantly conveys the impulsive and mercurial behavior that can result.

A Thousand Cuts
Ramona S. Diaz (USA/Philippines 2020, 120 min)

As President Duterte reigns of terror in the Philippines continues seemingly unchecked and underreported, his most powerful and influential foe is Maria Ressa, the fearless journalist who co-founded the online news site Rappler. Ramona S. Diaz’s riveting and immersive documentary follows both Duterte’s supporters and detractors during the mid-term campaign of 2019, but it is Ressa who becomes the main protagonist, as she challenges Duterte’s authority and exposes misinformation, criminality, and human rights abuses in the Philippines.

Zumiriki
Oskar Alegria (Spain 2019, 122 min)

How do you relive a memory? Returning to a meaningful childhood location where he builds a cabin that he will live out of and film from for months, Oskar Alegria tries his best to answer that question. In creating rituals and rules to live by, observing the passing of time, and conducting introspective interviews with solitary shepherds, Alegria presents a whimsical and spacious environment where memories are recalled, and inspiration.

Suk Suk
Ray Young (Hong Kong 2014, 92 min)

LA Premiere. The challenges facing aging gay men are dramatized with great warmth in Ray Young’s Hong Kong-set portrait of a new love affair. Hsi and Pak have both acknowledged their sexuality late in life; Pak is still married when he makes a pass at Hoi, and they’ve both raised children. But together they find a camaraderie and passion that have been missing thus far in their lives. As their relationship touchingly develops, Young’s script also advocates movingly for the lives of elderly LGBTQ people.

A Voluntary Year
Ulrich Köhler, Henner Wenders (Germany 2019, 86 min)

High-school graduate Jette has plans to spend most of her gap year in Costa Rica. Though she wants to get out from under her domineering dad, Urs (Darko Sebastian Rudolph), her departure means separation from her beloved boyfriend, Mario. Writer/directors Henner Wenders and Ulrich Köhler (In My Room, Festival 2016) present a very particular moment of adolescent ambivalence: when drastic change is something both desired and feared, and newcomer Maj-Britt Klenke brilliantly conveys the impulsive and mercurial behavior that can result.

A Thousand Cuts
Ramona S. Diaz (USA/Philippines 2020, 120 min)

As President Duterte reigns of terror in the Philippines continues seemingly unchecked and underreported, his most powerful and influential foe is Maria Ressa, the fearless journalist who co-founded the online news site Rappler. Ramona S. Diaz’s riveting and immersive documentary follows both Duterte’s supporters and detractors during the mid-term campaign of 2019, but it is Ressa who becomes the main protagonist, as she challenges Duterte’s authority and exposes misinformation, criminality, and human rights abuses in the Philippines.

Zumiriki
Oskar Alegria (Spain 2019, 122 min)

How do you relive a memory? Returning to a meaningful childhood location where he builds a cabin that he will live out of and film from for months, Oskar Alegria tries his best to answer that question. In creating rituals and rules to live by, observing the passing of time, and conducting introspective interviews with solitary shepherds, Alegria presents a whimsical and spacious environment where memories are recalled, and inspiration.
Presented at the Festival since its inaugural year in 1957, the GGAs are among the most significant awards for emerging global film artists in the United States. Prizes will be awarded by independent juries in 11 narrative, documentary, and short film categories.

### NEW DIRECTORS

**Abou Leila**
Aren Séï-Boumédiène (Algeria/France/Qatar 2019, 135 min)

Phantasmagoric and intense, Abou Leila is set during Algeria’s bloody conflict of the 1990s. Childhood friends Lotfi and S, one of whom is in pursuit of a (possibly imaginary) terrorist named Abou Leila, take a trip into the Sahara. As their journey progresses, what is real and what isn’t becomes increasingly slippery as horrific visions share cinematic space with quotidian events. After a multiple murder, the increasingly delirious S sets off by himself and heads even deeper into the desert with Lotfi in pursuit.

- SAT 4/11 8:30 PM Creativity
- SUN 4/12 4:15 PM Creativity
- THU 4/16 8:45 PM Roxie

**Farewell Amor**
Ekwa Msangi (USA 2020, 103 min)

After fleeing Angola’s civil war, Walter has spent 17 years in NYC, separated from his wife and daughter, so when they are finally reunited, they have a gulf of physical and emotional absence to bridge. With grace and nuance, Farewell Amor explores the differences and divisions between these three people who aren’t quite sure how to communicate their feelings in this new environment. Divided into three sections, one for each of the protagonists, the film depicts the refugee struggle holistically by giving each character the chance to be the center of the story.

- THU 4/09 6:00 PM Roxie
- FRI 4/10 8:15 PM BAMPFA
- SAT 4/11 5:30 PM YBCA
- THU 4/16 3:30 PM YBCA
- SAT 4/18 6:45 PM BAMPFA

**Acasă, My Home**
Radu Ciorniciuc (Romania/Germany/Finland 2020, 85 min)

The Văcărești wetlands, an environmental oasis minutes away from the center of Bucharest, has been home to the Enache family for 18 years. Free of societal constraints, they find a way to subsist off the grid. This bucolic, if rough-and-tumble existence is thrown into upheaval when officials force them to move to the city. With striking vérité footage, the film shows how this displacement alters familial dynamics as the Enaches become part of a system that is theoretically trying to improve their lives.

- SAT 4/11 5:30 PM YBCA
- THU 4/16 3:30 PM YBCA
- SUN 4/19 1:30 PM YBCA

**Collective**
Alexander Nanau (Romania/Luxembourg 2019, 105 min)

A shattering exposé of systemic corruption, Collective depicts the woeful response to the victims of a Bucharest nightclub fire and the brave and resourceful journalists who uncover the story. That 27 people perished in a club with no fire exits is tragic enough, but when 37 die later under hospital care, it catches the attention of Cătălin Tolontan, a writer for a sports daily. With a team of colleagues, he uncovers a medical and political establishment whose very framework is mind-bogglingly ill-equipped.

- THU 4/09 6:00 PM Roxie
- FRI 4/10 8:15 PM BAMPFA
The Fever
Maysa Da-Rin (Brazil/France/Germany 2019, 98 min)
The division between urbanity and the wilderness is atmospherically explored in acclaimed documentarian Maya Da-Rin’s narrative debut. Middle-aged Justinio works security at the port of Manaus, but longs for the Amazonian environment that he was raised while his daughter plans to attend university in the big city. Da-Rin’s story presents the jungle as an inescapable, wondrous entity, and her eye for intimate, atmospheric love letter to Humboldt County and the communal life that has forever changed.

Freeland
Mario Furtado, Kate McLean (USA 2020, 80 min)
In the lush and dense countryside of Northern California, Devi (Krisha Fairchild, Krisha, Festival 2015) and her seasonal help—employees who are like family—have been harvesting legendary cannabis strains for years. But with new laws and restrictions that have come with legalization, Devi struggles to keep her product and pay her team, and must now figure out how to save her farm. Anchored by an exquisite performance by Fairchild, Kate McLean and Mario Furtado’s debut is an intimate, atmospheric love letter to Humboldt County and the communal life that has forever changed.

The Iron Hammer
Joan Chen (USA/China/Italy 2019, 99 min)
World Premiere. In this rousing documentary, Joan Chen charts the inspiring life and career of Jenny ‘Ling Ping, a fearless and independent professional athlete who propels China to international prominence in volleyball. On the court, Lang’s demeanor solidify her unique status as the first player and coach to win multiple World Championships. Chen skillfully combines thrilling volleyball action and intimate interviews to craft a multi-dimensional portrait of this groundbreaking athlete.

The Last Autumn
Yrsa Roca Fannberg (Iceland 2019, 78 min)
In the expansive Saharan desert, 143 Sahara Street sits along a single road running through Algeria. In the film, director Yrsa Roca Fannberg (Locarano’s Emerging Director awardee) films almost exclusively from within her shop, framing the lonely road and its inhabitants as Malika sees them, with intimate attention to the couple’s routine, the landscape, and the well-loved animals that inhabit it. Observant and intimate, director Yrsa Roca Fannberg patiently observes the rhythm of this isolated homestead, one that cannot keep up with impending change, heralded through the radio that broadcasts the news during each meal.

FILMS / GOLDEN GATE AWARD COMPETITIONS
44
TICKETS AT SFFILM.ORG

Doc: Miss Juneteth
Cheerleading Goddess (People USA 2021, 103 min)
A poignant story of deferred dreams and a mother’s love, Miss Juneteth tells the story of Tuanique Jones (Reece Bahaneh), who pushes her daughter to compete in the titular African-American pageant that she herself won back in 2004. So intent on having her daughter fulfill the promise that she feels she wants unrealized in her own life, Tuanique sees light of the fact that her child might have different goals. Firmly rooted in its Fort Worth, Texas, milieu, the film also presents one of the most believable mother-daughter relationships in recent years.

FILMS / GOLDEN GATE AWARD COMPETITIONS
45
TICKETS AT SFFILM.ORG

North American Premiere. At a drunken wrap party, film producer Lee Chan-sil finds herself out of a job when the director she’s long collaborated with drops dead of a heart attack. At his request, she starts working as an assistant to an actress friend while reevaluating her life. There’s both humor and pathos in director Kim’s (who produced several of Hong Sang-soo’s recent works) film, as Chan-sil contends with a potential boyfriend who thinks Choi is boring, her own creative aspirations, and the appearance of a young man who says he’s the ghost of Leslie Cheung.

FILMS / GOLDEN GATE AWARD COMPETITIONS
45
TICKETS AT SFFILM.ORG

“Local governance is the most beautiful field of work in our country,” says two-term Christian Mayor of Ramallah, Musa Haddad. Between school visits, city rebranding meetings, and sewage cleanup, Mayor Musa works tirelessly to bring basic municipal services to his city, while facing disturbing news that Trump has declared Jerusalem as the capital of Israel and plans to relocate the embassy. At a moment of intense upheaval, filmmaker David Olll casts a lovingly intimate and lovingly captures a man who is simply fighting for dignity for himself and the Palestinian people.

Mayor
David Olll (USA/UK/Palestine 2020, 89 min)
North American Premiere. On the remote Icelandic coast sits a sheep farm tended to by a husband and wife who have lived off the land for years, but have decided this will be the last season they spend with their Shimmying, braying herd. With new laws and restrictions that have come with legalization, Devi struggles to keep her product and pay her team, and must now figure out how to save her farm. Anchored by an exquisite performance by Fairchild, Kate McLean and Mario Furtado's debut is an intimate, atmospheric love letter to Humboldt County and the communal life that has forever changed.

FILMS / GOLDEN GATE AWARD COMPETITIONS
45
TICKETS AT SFFILM.ORG

45
TICKETS AT SFFILM.ORG
Valley of Souls
Nicole Razafy-Gille (Columbia/Belgium/Brasil/France 2019, 136 min)

In this visually entrancing film debut from Sudan, religious superstition places a heavy burden on a young man's life. Faced with a sheikh's dire prediction of an early death, new mom Sakina becomes overprotective of her son Muzamil while local boys call him the "son of death." Seeking a normal adolescence without this anvil on his head, Muzamil finds solace in religion and cinema and develops a crush on a girl. Though the protagonist's prophesied demise gives the film an undeniable gravity, director Abu Alala leaves it with warm humanism and graceful camerawork.

THU 4/16 1:00 PM YBCA
FR 4/17 3:00 PM BAMPFA
SAT 4/18 1:00 PM Roxie

Workforce
David Zonana (Mexico 2019, 82 min)

Issues of inequalities in income and housing are at the heart of this powerful film. When an accident happens on the construction site of an expensive home and the company blames the employee, a censusman named Francisco creates an opportunity for his coworkers and their families to occupy the house they're working on. At first, there's a communal atmosphere with shared chores and living spaces, but writer/director David Zonana keenly shows how utopias sour as the struggle for power and prestige takes over.

SAT 4/11 3:00 PM Creativity
SAT 4/17 7:00 PM Roxie

River City Drumbeat
Marlon Johnson, Anne Flatté (USA 2019, 95 min)

For 30 years, Ed "Nardie" White has dedicated his life to uplifting and empowering African-American youth through the River City Drum Corps, teaching kids about their past three decades. River City Drumbeat is an inspirational story of music, love, and legacy set in the American South. Recommended for ages 10 and up.

THU 4/09 7:00 PM Victoria
SAT 4/11 12:00 PM BAMPFA
THU 4/16 1:00 PM Creativity

Saudi Runaway
Susanne Regina Meures (Switzerland 2020, 88 min)

Muna is a young woman in Saudi Arabia who is unable to live the life that she desperately wants. Restricted by laws and religious practices that prohibit women from doing anything alone—including leaving home to visit the stone—Muna decides to exceed these limitations by making videos for her spouse, and the film flows fluidly from those visual records to footage from the present as she fights for his release. Weaving these elements poetically together, director Garrett Bradley shows that 20 years seems like forever, but can also be represented by 81 minutes of bravura filmmaking.

THU 4/09 2:30 PM Creativity
FR 4/17 9:30 PM Doc2Day
SAT 4/18 5:00 PM BAMPFA

You Will Die at Twenty
Amjad Abu Alala (Sudan/France/Germany/Italy/Norway/Qatar 2019, 125 min)

In this visually entrancing film debut from Sudan, religious superstition places a heavy burden on a young man's life. Faced with a sheikh's dire prediction of an early death, new mom Sakina becomes overprotective of her son Muzamil while local boys call him the "son of death." Seeking a normal adolescence without this anvil over his head, Muzamil finds solace in religion and cinema and develops a crush on a girl. Though the protagonist's prophesied demise gives the film an undeniable gravity, director Abu Alala leaves it with warm humanism and graceful camerawork.

THU 4/16 3:00 PM Roxie
FR 4/17 8:30 PM YBCA
SAT 4/18 12:30 PM BAMPFA

Some Kind of Heaven
Lance Oppenheim (USA 2020, 81 min)

The topic of this documentary is unjust prison sentencing, but its real subjects are time and love. The love Still Fox Richardson has for her incarcerated husband Robert and for their six sons. Over two decades of imprisonment, Sibil marks time by making videos for her spouse, and the film flows fluidly from those visual records to footage from the present as she fights for his release. Weaving these elements poetically together, director Garrett Bradley shows that 20 years seems like forever, but can also be represented by 81 minutes of bravura filmmaking.

FRI 4/17 9:00 PM Creativity
SUN 4/19 1:00 PM Doc2Day

Time
Garrett Bradley (USA 2019, 81 min)

The Florida Keys are one of the highest-ranked senior living communities in the country. For those who are fortunate enough to reside in this "Disneyland for Seniors," there are plenty of activities to indulge in, but behind the sun, blue skies, and palm trees, lie deeper issues of aging, loneliness, and mortality that are at the heart of this intimate documentary. Filmmaker Lance Oppenheim humorously explores these issues, delving into the lives of four residents as they reflect and tenuously navigate the unpredictability of their golden years.

MON 4/20 6:30 PM Roxie

The SFFILM Festival’s curated programs of short films celebrate the form, featuring thought-provoking, inventive, and imaginative filmmaking in a variety of lengths. Tomorrow’s masters of world cinema will be screening their work alongside bite-sized stories from established filmmakers. For full program information, visit sffilm.org

**Shorts 1**

**TRT 88 min**

These shorts directed by an international group of emerging filmmakers present moving examples of individual acts of grace, courage, and compassion. From determined teenagers challenging conformity, to a woman coping with loss through physical endurance, to a young child meeting her grandmother for the first time, this memorable collection of narrative and documentary short films are sure to engage and inspire. This program features work from Vietnam, the Philippines, the UK, and the US.

**SAT 4/11 6:00 PM Roxie**  
**TUE 4/14 6:00 PM Roxie**

**Shorts 2**

**TRT 81 min**

This collection of documentary and narrative shorts from mostly female directors explores the work of an iconic artist, family life, and the wonders of the natural world. The films address the challenges of responsible parenting, the ever-changing nature of plant and human life, and salutes the efforts of transformative artist JR. This program features work from Belgium, Macedonia, UK, Canada, and the US.

**SAT 4/11 3:00 PM Roxie**  
**SUN 4/19 4:00 PM Roxie**

**Shorts 3: Animation**

**TRT 84 min**

This international collection of dazzling and groundbreaking animated films showcases a wide range of distinct techniques to tell personal stories. Whether tackling the loss of loved ones, LGBTQ issues, or the unpredictability of city living, each of these exceptional films highlights the craft and artistry of animation. Includes Oscar-nominated short *Daughter* from the Czech Republic, along with films from Brazil, Iceland, Hong Kong, Portugal, the UK, and the US.

**SUN 4/12 1:00 PM Roxie**  
**SUN 4/19 7:00 PM Roxie**

**Shorts 5: Family Films**

**TRT 66 min**

Things aren’t always what they seem in this exciting collection of films from around the world. At first glance, a puddle is simply water accumulated on a sidewalk after an afternoon shower. A jumbled sequence of letters is surely just a child’s spelling error. One can easily jump to conclusions, but a closer look yields surprising and satisfying revelations. Works range from recent student films to award-winning independent filmmakers, along with stories told by emerging voices at established animation studios like Disney and Pixar. Recommended for ages 5 and up.

**SAT 4/18 10:00 AM Castro**

**Shorts 6: Youth Works**

**TRT 83 min**

See the world through the lenses of today’s young filmmakers! This selection of narrative, documentary, and animated films from all over the world, tells stories that mix genre, style, and passion to offer up a fresh perspective to the world of cinema. From a documentary about decolonising the Indian spice trade to a compelling narrative that investigates childhood PTSD, to a lighthearted comedy about two young girls overcoming hardships in their friendship, these films will prepare you for the next cinematic revolution. Recommended for ages 13 and up.

**SAT 4/11 12:00 PM Roxie**
Dark Wave serves up late-night celebrations of fan-favorite genres delivering thrills, chills, and sick pleasures for Festival-goers interested in the darker side of world cinema.

**Amulet**
Romola Garai (UK 2019, 99 min)

“Evil must be contained,” says Sister Claire (Imelda Staunton, Vera Drake), but trying to achieve that proves challenging in actress Romola Garai’s gory and hypnotic horror film. The wickedness Claire has in mind is a being that lives in the attic of a nondescript English house. When she recruits Tomaz (Alec Secareanu), a homeless refugee from the Yugoslav Wars, to help contain the entity, the young man’s troubled past may be informing her choice. With its mind-bending narrative, Amulet joins the ranks of other recent heady fright fests like Hereditary and Us.

- SUN 4/12 8:45 PM Roxie
- SUN 4/19 7:30 PM Dolby

**Shit & Champagne**
D’Arcy Drollinger (USA 2020, 91 min)

World Premiere. SF stripper Champagne White (multi-hyphenate talent D’Arcy Drollinger) is expecting her boyfriend Rod to pop the question; when he instead tells her of a secret plot involving booty bumps and the world’s largest retail store, it’s up to the intrepid ecdysiast to save the day. With a lo-fi ‘70s exploitation film aesthetic and a John Waters-esque sense of the absurd and outrageous, Drollinger adapts his wildly successful stage show for the big screen, featuring extraordinary talent from the world of drag, including Alaska 5000 from RuPaul’s Drag Race.

- SAT 4/11 10:00 PM Castro

**Rose Plays Julie**
Joe Lawlor, Christine Malloy (Ireland/UK 2019, 100 min)

Rose is a veterinary student whose complicated feelings around being adopted make her feel as though she hasn’t become the person she was meant to be. Her education takes a back seat when she decides to track down her birth parents and takes on another persona in the process. With creepy imagery and a consistently building tension, the film depicts Rose’s evolving identity as she tracks down her birth mother, a mildly successful television actress, and her biological father (Game of Thrones’ Aidan Gillen), a well-known archaeologist.

- FRI 4/10 9:00 PM Roxie
- SAT 4/11 3:45 PM Victoria
Featuring experimental work from emerging artists and explorations of form by established film pioneers, Vanguard probes the limits of cinematic expression in order to show us something new.

The American Sector
Courtney Stephens, Pacho Velez (USA 2020, 70 min)
North American Premiere. Universal Studios in Florida, a Hilton Hotel in Dallas, Museum of World Treasures in Kansas, and private homes in the Hollywood Hills are just some of the places where slabs of the Berlin wall have ended up. From the interior of middle America to museums to public parks, filmmakers Courtney Stephens and Pacho Velez document the present remnants of the wall’s architecture while evoking the past with home video footage, creating a disjointed view on history, what we ascribe to it, and how easily it is scattered.

SAT 4/11 8:00 PM YBCA
SUN 4/12 12:30 PM BAMPFA
WED 4/15 8:30 PM Creativity

Circumstantial Pleasures
Lewis Klahr (USA 2019, 65 min)
Political figures, the body, drugs, and money represent just some of the exquisitely choreographed images in the newest, and perhaps most anxious, cycle of films from prolific collage animator Lewis Klahr (Sixty Six, Festival 2016). Six short films from varying years are assembled together, culminating in a profound and substantial experience. Accompanied by eerie and affective music, including the distinct and moving voice of the late avant-garde musician Scott Walker, Circumstantial Pleasures is both familiar and new, a true masterpiece of collective unease.

SUN 4/12 5:00 PM BAMPFA
MON 4/13 6:00 PM Roxie

Those That, at a Distance, Resemble Another
Jessica Sarah Rinland (Argentina/UK/Spain 2019, 67 min)
In a sterile environment, unnamed experts meticulously replicate an elephant tusk and other objects with the help of 3D printers, molds, and brushes—as if excavating artifacts from the wild—all observed at an extreme closeness. Questioning the relationship between replica and original, Jessica Sarah Rinland presents images of the hands of those that cast, cut, trim, and craft these items with pleasurable attention to the process and a sensorial sound design. The film delights in the craftsmanship of people whose extraordinary efforts are often just packed away.

SAT 4/11 3:00 PM YBCA
SUN 4/19 4:30 PM YBCA

maɬni – towards the ocean, towards the shore
Sky Hopinka (USA 2019, 82 min)
Bodies of water ebb and flow throughout this poetic experimental documentary by filmmaker Sky Hopinka, honoring connections to nature and the cycles of life. maɬni separates folows two Native Americans from the Pacific Northwest as they share their own personal rituals and relationships to life, identity, language, and their homeland while sonically weaving in the origin-of-death myth from the Chinookan people. Meditative and beautifully photographed, Hopinka’s film is a lush exploration of afterlife, rebirth, and the place in-between.

FRI 4/10 7:00 PM YBCA
MED 4/15 7:00 PM BAMPFA

FILMS / VANGUARD
TICKETS AT SFFILM.ORG
**MASTER CLASSES**

The Festival’s Master Classes provide opportunities for intimate, engaging interactions with filmmakers, local thought leaders, and top industry professionals, here to share special insights with inquisitive Festival-goers through interactive workshops and talks.

**Disney’s Elephant in the Room: A Workshop for Kids**

**TRT 120 min**

Short Circuit, Walt Disney Animation Studio’s experimental shorts program, gives the opportunity to anyone at the studio to pitch an idea and potentially be selected to create their own short film. Join director and animator Brian Scott as he discusses the film he made as part of the Short Circuit program, *Elephant in the Room*, and the vivid childhood memory that inspired the story. Participants of the workshop will get a behind-the-scenes look at the creation of the film, and will create their own story based on personal memories. Students will learn the basics of storyboarding, the importance of a strong narrative arc, and the techniques that Brian uses to develop a visual story. This is a drop-off class for Ages 7-11. Presented in partnership with The Walt Disney Family Museum. Ticket price does not include museum admission.

SAT 4/18 1:00 PM

**Effects Animation of Frozen 2: A Workshop for Kids**

**TRT 120 min**

Join Dan Lund, veteran effects animator with over 25 years of experience at Walt Disney Animation Studios, for a workshop that explores the magical elements of *Frozen 2*. Dan’s illustrious career includes work on iconic films like *Aladdin* (1992), *Mulan* (1998), *The Princess and the Frog* (2009), and many other Disney classics. Dan will give participants a behind-the-scenes look at the effects production of *Frozen 2*, show them how he and his team brought life to the elements in the film, and explain how he developed the symbols to represent them. Dan will also show participants how he and his team brought life to the elements in the film and how he developed the symbols to represent them. Participants will immerse themselves in different interactive drawing activities and will create their own nature symbols, similar to the ones seen in *Frozen 2*. This is a drop-off class for ages 9-13. Presented in partnership with The Walt Disney Family Museum. Ticket price does not include museum admission.

SAT 4/18 3:30 PM
In partnership with the Alfred P. Sloan Foundation—the nation’s leading philanthropic grantor for science and the arts—SFFILM launched a major new initiative in 2015 to enhance public understanding of science through the language of film. The Sloan Science in Cinema initiative includes four interconnected programs—fellowships, screening workshops, awards, and exhibition opportunities—that elevate filmmakers who tackle scientific or technological themes.

At this year’s Festival, SFFILM is thrilled to once again highlight compelling cinema that tells the story of science. We hope not only to engage members of the scientific community, but also to inspire those Festival attendees who are not scientists or engineers. Both the Alfred P. Sloan Foundation and SFFILM believe that filmmakers have the power to immerse audiences in the challenges and rewards of scientific discovery while illuminating the intersections between science, technology, and our daily lives.

2020 Sloan Science on Screen Programs

Coded Bias (s) (p. 48)
Radioactive (p. 25)
Tesla (p. 26)

Our annual Cinema by the Bay features exceptional new work made in and about the Bay Area and also honors local visionaries who helped establish the Bay Area as a vital and innovative region for film production and exhibition.

2020 Festival lineup. Come celebrate these emerging independent filmmakers worldwide. Through its partnerships with the Alfred P. Sloan Foundation, Cinemathek, Jenneyce Foundation, Kenneth Raines Foundation, and Westridge Foundation, SFFILM has directly supported the productions of several films in the 2020 Festival lineup. Come celebrate these emerging independent storytellers with us and be a part of their Bay Area premiere moment.

SFFILM SUPPORTS INDEPENDENT FILMMAKING

Technology, friend or foe? This seems to be one of the pressing questions of our time. Facebook and Twitter are in the spotlight for disseminating fake news and hate speech. Amazon is busy putting retail stores out of business and demanding ruthless quotas from their employees. And streaming services are jeopardizing the future of cinemas. Not to mention the technological singularity which some experts are convinced will happen in the coming decades. Four films in the festival also address the complexities of the information age, using individual stories to talk about larger issues. Coded Bias demonstrates how the algorithms developed from AI systems infringe on civil rights and focuses on several women tackling the issue. Feels Good Man tells the story of how an animated stoner frog became a meme for the far right and depicts the artist’s struggle to reclaim his character’s image. Sing Me a Song shows the influence technological access has on a community of Bhutanese monks. And Streetwear Brand, the founder of the Whole Earth Catalog, is profiled in We Are as Gods, discussing his interests in using biotechnology to bring back extinct species such as the wooly mammoth. Wooly times indeed.

Cinema by the Bay

Our annual Cinema by the Bay features exceptional new work made in and about the Bay Area and also honors local visionaries who helped establish the Bay Area as a vital and innovative region for film production and exhibition.

Films by the Bay

Loop (s) (p. 49)
Lost Landscapes of Oakland (p. 17)
Metropolis (s) (p. 49)
One Thousand Stories: The Making of a Mural (s) (p. 48)

We Are as Gods

Technology, friend or foe? This seems to be one of the pressing questions of our time. Facebook and Twitter are in the spotlight for disseminating fake news and hate speech. Amazon is busy putting retail stores out of business and demanding ruthless quotas from their employees. And streaming services are jeopardizing the future of cinemas. Not to mention the technological singularity which some experts are convinced will happen in the coming decades. Four films in the festival also address the complexities of the information age, using individual stories to talk about larger issues. Coded Bias demonstrates how the algorithms developed from AI systems infringe on civil rights and focuses on several women tackling the issue. Feels Good Man tells the story of how an animated stoner frog became a meme for the far right and depicts the artist’s struggle to reclaim his character’s image. Sing Me a Song shows the influence technological access has on a community of Bhutanese monks. And Streetwear Brand, the founder of the Whole Earth Catalog, is profiled in We Are as Gods, discussing his interests in using biotechnology to bring back extinct species such as the wooly mammoth. Wooly times indeed.

Cinema by the Bay

Our annual Cinema by the Bay features exceptional new work made in and about the Bay Area and also honors local visionaries who helped establish the Bay Area as a vital and innovative region for film production and exhibition.

Films by the Bay

Loop (s) (p. 49)
Lost Landscapes of Oakland (p. 17)
Metropolis (s) (p. 49)
One Thousand Stories: The Making of a Mural (s) (p. 48)

We Are as Gods

Technology, friend or foe? This seems to be one of the pressing questions of our time. Facebook and Twitter are in the spotlight for disseminating fake news and hate speech. Amazon is busy putting retail stores out of business and demanding ruthless quotas from their employees. And streaming services are jeopardizing the future of cinemas. Not to mention the technological singularity which some experts are convinced will happen in the coming decades. Four films in the festival also address the complexities of the information age, using individual stories to talk about larger issues. Coded Bias demonstrates how the algorithms developed from AI systems infringe on civil rights and focuses on several women tackling the issue. Feels Good Man tells the story of how an animated stoner frog became a meme for the far right and depicts the artist’s struggle to reclaim his character’s image. Sing Me a Song shows the influence technological access has on a community of Bhutanese monks. And Streetwear Brand, the founder of the Whole Earth Catalog, is profiled in We Are as Gods, discussing his interests in using biotechnology to bring back extinct species such as the wooly mammoth. Wooly times indeed.
SFFILM FESTIVAL

The San Francisco International Film Festival (the beautiful 63-years-running celebration of cinema) is always our favorite two weeks of the year. The event continues to distinguish itself as a remarkable showcase of the current moment in global storytelling, and as a meeting place where audiences can engage directly with the storytellers—all with that unique Bay Area feel woven throughout.

Grab tickets at sffilm.org/festival.

SFFILM PRESENTS

Under the umbrella of SFFILM Presents, we have dramatically increased our year-round programming. Over the last six months alone, SFFILM has presented dozens of member screenings; our beloved Doc Stories series; and pre-release events for films that dominated the cinema zeitgeist in 2019, like Marriage Story, 1917, The Irishman, and Parasite.

Browse our year-round program at sffilm.org/presents.

SFFILM MAKERS

SFFILM Makers, which supports filmmakers directly through grants and residencies, has grown into a major player in the film development space with significant impact on projects from around the world. Recent breakout titles include The Last Black Man in San Francisco and Honeyland, both of which received significant funding and support by Makers programs. See which films SFFILM Makers has supported in this year’s program on page 57.

Have a story to tell? Find out more at sffilm.org/makers.

SFFILM EDUCATION

The work done recently by SFFILM Education, serving Bay Area students, teachers, and families, has had unprecedented impact. This program invests in the future of film culture by cultivating media literacy, global citizenship, and a lifelong love of movies in our kids. We’re looking forward to breaking our record of attendees in 2020, with a projected reach of 17,000.

Learn all about our programs at sffilm.org/education.

YEAR-ROUND PUBLIC PROGRAMS, INCLUDING RED CARPET PREMIERE EVENTS

THE LONGEST-RUNNING FILM FESTIVAL IN THE AMERICAS

MORE THAN $7.5 MILLION DISTRIBUTED TO OVER 200 FILMS

REACHES 16,000+ STUDENTS AND TEACHERS IN 160+ SCHOOLS ANNUALLY

ABOUT SFFILM

SFFILM is a nonprofit organization with a mission to champion the world’s finest films and filmmakers through programs anchored in and inspired by the spirit and values of the San Francisco Bay Area.
MEMBERS ARE THE ❤️ OF SFFILM

We believe in the power of film to inspire, entertain, and change the world.

Join today at sffilm.org/membership

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

EARLY ACCESS + DISCOUNTS

YOUNG FILMMAKERS CAMP

PRIVATE EVENTS WITH TOP-LEVEL TALENT

FESTIVAL MEMBERS NIGHT

ENHANCED BENEFITS FOR FILMMAKERS & FAMILIES

YEAR-ROUND SCREENINGS

HONG KONG CINEMA

DISCOUNTS FOR STUDENTS, TEACHERS, AND SENIORS

SPECIAL PRESENTATIONS

DOC STORIES