4 - 7 APRIL 2013
THE CINEMAS
WWW.CURACAOIFFR.COM
...to the 2nd Curacao International Film Festival Rotterdam

On behalf of Fundashon Bon Intenshon, we are extremely proud to welcome you to the second edition of Curacao IFFR.

We believe we have compiled such a versatile program that everyone will find something to one's liking. From the premiere screening of the critically acclaimed film Blancanieves, to a sparkling version of the well-known fairytale of Snow White. This silent movie, reminiscent of the earlier days of cinema, reminds us that in the present world filled with color, the 'old-fashioned' black & white is still just as powerful.

Besides the female bullfighter of Blancanieves, other young women all over the world are faced with exceptional challenges in their lives and learn how to overcome them: there’s a young girl learning to make choices while growing up in Germany in 1945 in Love (Germany, Australia, United Kingdom); in Il futuro (Italy), a girl loses her parents and has to make her own way to the future, while in Wadjda, by director Haifaa Al Mansour, regarded as the first female filmmaker from Saudi Arabia, a 10-year old girl pursues her dream of owning her very own bicycle.

In line with the objectives of Fundashon Bon Intenshon, the Festival will host a special screening of the Spanish hit, tambour, a strong social drama about a man with Down syndrome that moves but is also thought provoking, for Totolika, the parents’ association for parents of children with a mental disability.

Films produced and filmed close to home include Suriname's Yo, también and has to make her own way to the future, while in Wadjda, by director Haifaa Al Mansour, regarded as the first female filmmaker from Saudi Arabia, a 10-year old girl pursues her dream of owning her very own bicycle.

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If you think a film festival is only about watching films, think again!

Curaçao IFFR wishes to be a meeting place for courageous, idiosyncratic filmmakers and an interested, adventurous audience. Developing creative talent takes practice and teachers. In addition, places are limited so be quick!

Curaçao IFFR wishes to be a meeting place for courageous, idiosyncratic filmmakers and an interested, adventurous audience. Quite a number of directors will be present at the Festival to present their work and engage in QA with the audience after the film. Look for the star in the Feature Film list to meet your favorite director and get your questions answered or just listen in.

Making a film requires courage, creativity and a dash of talent. And that is exactly what is present among Curaçao youth! Young local filmmakers between the ages of 13 and 21 were challenged to participate in the Short Movies, BIG Stories competition and create either a short documentary, fiction film or music video covering this year’s themes: ‘All that Salsa’, ‘Miracles’ or ‘Forgotten Trades’. The best short fiction film and music video have been awarded with the Jury Award consisting of a cash prize of ANG 1,000. The winning shorts are eligible for the Audience Award 2013 and will be shown prior to each Yellow Robin Award nomination. The Audience Award winner will receive a ticket and fully paid trip to the 43rd International Film Festival Rotterdam that will be held from January 22nd through February 2nd 2014, where their winning short will be shown. So, make sure to vote for YOUR favorite and support Curaçao talent on their way to become future filmmakers! All Awards will be announced during the Award ceremony on Sunday evening 7 April.

In cooperation with the National Archives, a selection of photos from Curaçao’s top photographer from the 1950s Fred Fisher will be displayed. His work is characterized by a meticulous ‘directing’ of the subjects in his photos. Also the short list entries for the Black & White Digital Photography competition 2013 will be shown. On the opening night of the exhibit on 3 April, the Top 3 winners of this competition will be announced.

An international jury of three, consisting of Rutger Wolfson (Director of IFFR), David Pinedo (film critic and script advisor) and Bernadette Heiligers (first producer and public relations expert) will select the winner for the first Yellow Robin Award competition.

Prior to each screening of all five Yellow Robin Award 2013 nominees, the two Jury Award winners of the local youth competition that are eligible for the Audience Award will be shown. You, the audience, will be asked to vote for your favorite Short Movie by texting the Movie number of your choice on the card handed to you upon entering the auditorium. Our hosts and hostesses will collect the cards again from you at the end of the screening.

The winners of both the local Short Movies, BIG Stories and the Yellow Robin Award competitions will be announced on the closing night of the Festival on 7 April.

Curaçao IFFR is extremely proud of introducing and welcoming its partners for 2013:

The Instituto Cubano del Arte e Industria Cinematográfica (ICAIC) founded shortly after the Cuban Revolution in 1959, is dedicated to the promotion and production of film in Cuba. The idea was to create a true national cinema expressing ‘Cubanness’. One of the most famous and successful films brought forward by the Institute is Trece y chocolate (1993). Its main event is the Havana Film Festival that takes place every year in December. Cuba’s 2013 nomination is Longo distansas from director Esteban Insausti. (www.cubacineme.cult.cu)

The Trinidad+Tobago Film Festival (TTFF), established in 1988, stimulates, facilitates and promotes the development of trade and industry, and export and investment activities in all sectors of the economy. The agency drives this process through focus on a number of sectors including the creative industries (film, music and entertainment). Jamaica’s 2013 nomination is Ghet’s Life from director Chris Browne. (www.jamaicafantafest.com)

The Jamaica Promotions Corporation (JAMPRO) established in 1988, stimulates, facilitates and promotes the development of trade and industry, and export and investment activities in all sectors of the economy. The agency drives this process through focus on a number of sectors including the creative industries (film, music and entertainment). Jamaica’s 2013 nomination is Ghet’s Life from director Chris Browne. (www.jamaicafantafest.com)

The Jamaica Promotions Corporation (JAMPRO) is a division within the Ministry of Tourism that is responsible for the promotion and marketing of Trinidad and Tobago’s film location destinations and serves as a one-stop facilitator, providing support services to filmmakers to shoot their projects in Trinidad and Tobago. The Bahamas nominate the film Children of God from director Karen Mortimer. (www.bahamas.com/bahamasfilm-commission)

The trinidad+tobago film festival (ttff), founded in 2006, is the largest event of its kind in the English-speaking Caribbean. The Festival screens the best films from Trinidad-and-Tobago and the Caribbean, the Caribbean Diaspora, and Latin American countries in the Caribbean Basin. Nominated by trinidad+tobago film festival (ttff) is the film SistaGod from director Yosi Ramesar. (www.ttfffilmfestival.com)

The Mostra Film Festival of Mexico (FICM) emerged from the need to create a unique meeting point in Mexico for the cinematographic community and independent filmmakers. FICM started in 2003 with the goal of establishing a forum to promote up-and-coming Mexican cinema talents, to create incentives and cultural opportunities for the Mexican and international public. And from Mexico comes the final nomination for the 2013 edition: No quiero derramar sangre from director Natalia Roytstein. (www.mosrafilmfestival.com)
The Latin American film industry is currently booming and has been beginning of this century. The tiny independent production became a surety belonging to the best of the Latin American film of the beginning of 20th century. The hilariously absurd mockumentary follows Un día sin Mexicanos, Colombia’s Maria Full of Grace, and Cuba’s Habana Blues.

The hilariously absurd mockumentary Un día sin Mexicanos follows the state of California’s impression during one day when all Mexicans mysteriously disappear. This simply shot film becomes something coozy with the help of all the actors trying to remain serious. Imagine you only know whether it will be a success or a disaster when the film is released. And, like a veteran bullfighter, he parries their questions adroitly and won them over with his infectious enthusiasm.

The film as a whole has more influences and elements on show, however. “A director has to have something of the bullfighter in him”, he mused the next day. “You have to overcome a lot of obstacles, and you only know whether it will be a success or a disaster when the film has its premiere. Like the bullfighter, who only knows what is going to happen once he has stepped into the arena.” Berger was aware that he was tackling a sensitive issue using bullfighting as the background to his updating of the classic fairytale. “But this was really the seed of this film. Eight years ago, I came across a series of photos of bullfighting dwarves. And, like a veteran bullfighter, he parried their questions adroitly and won them over with his infectious enthusiasm.

Besides the five premiering nominees for the Yellow Robin Award, Berger says, “And what’s more: the idea of making a modern silent film isn’t all that original – Gay Maddin has made a curio out of it. What my film does have in common with The Artist is that it is aimed at the mass market, and was made with a big budget. I hope that the success of The Artist and Blancanieves will eventually create a space for modern silent cinema. In any case, I would love to make another silent film!”

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By Joost Broeren (Daily NK, 03/04/13)

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Following the first screening of Blancanieves atIFFR, Berger may himself have felt something like a matador; no moderator was available to lead the Q&A, so the energetic Spanish director faced the audience alone. And, like a veteran bullfighter, he parried their questions adroitly and won them over with his infectious enthusiasm.

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Haifaa Al Mansour has made the first ever fiction feature in Saudi Arabia. Even though her film *Wadjda* will never reach the big screen there: there are no cinemas in her fatherland. However, with a bit of good fortune, her film will be shown on Saudi television. “I am very proud to be called the first filmmaker from Saudi Arabia.” Haifaa Al Mansour smiles, even though she doesn’t live in that country anymore. She lives in Bahrain, close to Saudi, with her diplomat husband. Al Mansour grew up in a small village, just outside Riyadh, the eighth of twelve children. “I come from a pretty traditional family, but my parents always supported me in what I wanted to do. Whether I said I wanted to be an astronaut or a filmmaker, they didn’t mind. My father introduced us to film. He’d get hold of VHS cassettes, and we’d sit down and watch Bruce Lee or Jackie Chan. I have very warm memories of those evenings.”

**Invisible women**

Until she was 30, Al Mansour worked for an oil company, but didn’t anymore. She lives in Bahrain, close to Saudi, with her diplomat husband. Al Mansour grew up in a small village, just outside Riyadh, the eighth of twelve children. “I come from a pretty traditional family, but my parents always supported me in what I wanted to do. Whether I said I wanted to be an astronaut or a filmmaker, they didn’t mind. My father introduced us to film. He’d get hold of VHS cassettes, and we’d sit down and watch Bruce Lee or Jackie Chan. I have very warm memories of those evenings.”

**Wadjda**

*Wadjda* has made three short films, a documentary and now her first fiction feature. In *Wadjda*, she attempts to describe the situation of Saudi women as accurately as possible. “I take the audience along to the very last minute. Simply because people found it scary; they didn’t want to know what to expect.” Nevertheless, she wasn’t put off for a moment: “This film is happening!” And so it did. But will the people in her country ever see the film? “Certainly not in the cinema, because cinemas are forbidden. *Wadjda* did screen at the film festival in Dubai. And there were a lot of Saudis present. A lot of people came up to me and told me that they found it very recognisable. Which is a great compliment.” She hopes that her film will be shown on Saudi national television within the next few months. “Exciting!” I’ll make sure I’m in the country for that. And, should I not be for any reason, I’ll be sure to keep a close eye on Twitter!“

**How to Sell the Revolution?**

By Anton Damen

**Ingredients for a pithy political drama: a director who won’t give an inch, a dash of Mad Men and a lot of Chile. Pablo Larraín’s *NO* is an exciting reconstruction of the closing stages of the Pinochet regime, when a young advertising hot shot entered the fray with political leaders from the right and left flanks of the political spectrum.**

Chile, 1988. Under pressure from the international community, the Chilean people get the opportunity to take part in a referendum on the continuation of dictator Pinochet’s rule. For the first time, the political opposition is given broadcasting slots on national TV – fifteen minutes a day. Will this be enough to make the campaign a success? Friend and foe alike are convinced the outcome of the referendum is a foregone conclusion: since when have dictatorial regimes taken any notice of agreements and fair play? But young advertising genius Renee Saavedra (Gael Garcia Bernal) believes in the right outcome: after all, he can sell anything. Saavedra is a true protégé of Don Draper from *Mad Men*: a pragmatist driven by success, unhampered by ideals and with an unfailing instinct for what people want to hear. This doesn’t always correspond to what his clients— the collective opposition— want to say. Pinochet’s opponents are incompletely divided, both in terms of political conviction and the message they want to put across. Saavedra and his team design a daring campaign strategy, but have to operate subtly: the regime has eyes and ears everywhere and does not hesitate to use intimidation tactics. In the meantime, Saavedra’s boss, veteran advertising man Alfredo Castro (the lead actor from Larraín’s *Tony Manero* and *Post Mortem*) is working as an ‘advisor’ to the regime. The two advertising giants battle for the status of best salesman, indirectly, through the television campaigns. It turns out to be a very dangerous game.

**Thrilling masterclass**

*NO* is a thrilling reconstruction of the turbulent closing act of Pinochet’s dictatorship, as well as — thanks to its inventive analyses of the two campaigns — a thrilling masterclass in advertising and political strategy. The story, although rooted in the 1980s, also has contemporary relevance: after all, politics, populism and commerce are once again an unholy trinity in many places today. In an effective advertising campaign, form and content complement one another perfectly, and this is certainly true of *NO*. Where else do directors choose superior film stock, for this film Larraín has taken the opposite approach, shooting *NO* completely using the old U-matic video format – a daring stylistic choice that works wonderfully well, immediately evoking that eighties feel and allowing for fluid transitions between new and archive footage. *NO* has already picked up awards in Cannes. So will this exceptional drama grab the spotlight in Curacao? The answer can only be a resounding ‘yes’.

Pablo Larraín (Chile, 1974) on his *Pinochet trilogy*: “*Post Mortem* is about the origins of the dictatorship, *Tony Manero* deals with the most violent episode, and *NO* with the end. Perhaps the thing that interests me most is looking again and revisiting the images of the violence, the moral devastation and the ideological distortion. Not so much in order to understand them, but to shine a new light on them.”

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When Cate Shortland embarked upon on Lore, her film adaptation of Rachel Seiffert’s novel The Glass Room, she made a deliberate decision not to follow the well-trodden paths of the war film. The result is a fresh, sensual film (in German!) about fourteen-year-old Lore, who has to look after her younger brothers and sister in the dying days of World War II.

The Australian director has been fascinated by Germany since she was a teenager. “The first time I went abroad was to Germany: when I was 25, I visited the film festival in Oberhausen. While I was studying at the film, TV and radio academy, I made works about fascism, and my husband (filmmaker Tony Kravitz, ed.)’s family were originally German Jews. So that country has been a great influence on my development, as a filmmaker and as a human being.” Making Lore changed her perception of Germany: “I became aware of my own prejudices and hatred. Before that, I’d had a very rigidly defined idea of Jews. And after that, I felt more affinity with one another, with the party and with Hitler, than with their own families.”

How is it for an Australian to make a film in Germany and in German – a language Shortland doesn’t even speak? “The first few days, when we were shooting the scenes with the adults, were terrible! I just had to trust my instincts. Funnily enough, I can now hardly imagine making another film just in English. It would somehow feel too safe. My next film will be made in Indonesia. In Indonesian, English and Italian. Scary as hell, but that’s a good thing!”

Lore is more or less the same age as the protagonist of Shortland’s successful feature debut, Somersault, from 2004. “There is an interesting ambiguity about this age. I made Lore a little older – in the book she’s eleven, in the film she’s fourteen. This allowed me to accentuate the sexual elements from the book a little more. When Thomas, who claims to be Jewish and helps her, crosses her path, she feels attraction and repulsion at the same time. Thomas is my favorite character, because you never really get under his skin. The story is a kind of fairy tale, in which he is the hunter. As the audience, we never really know whether he is a victim or a perpetrator. We can only judge him by his actions. Without this quality, I would not have been interested in the story: why hasn’t a group of children trigging through the German mine isn’t very interesting.”

During the research, Shortland spoke to women who had been members of the Hitler Youth organization for girls. “These discussions threw up a fascinating ambivalence. On the one hand, they are sickened by this history, but on the other they still cherish nostalgic memories of a feeling of solidarity. Many of them said they felt more affinity with one another, with the party and with Hitler, than with their own families.”

Lore, who has to look after her younger brothers and sister in the dying days of World War II.

**Filmography**
- Strap on Olympia (1995, short)
- Penthouse (1999, short)
- Flower Girl (2000, short)
- Joy (2006, short)
- Somersault (2004, Lore 2012)

**Portrait**

Cate SHORTLAND (1968, Australia) studied at the Australian Film, Television and Radio School. After graduating, she directed several prize-winning short films. Her feature debut Somersault was selected in 2004 for the Un Certain Regard section of the Cannes Film Festival. Lore, her second feature, won Foreign Film in 2013. Her latest film, The Dressmaker (2015), has recently received one award after another for her oeuvre, including a prestigious honorary Palm in Cannes and a Lifetime Achievement Award from the European Film Academy. Honorary or not, this gave him the unpleasant sensation that his career was over. He has acknowledged in interviews. So he went in search of a small-scale project he could tackle from his wheelchair.

**IO E TE**

**Return of the Legendary Italian**

By Pauline Kleijer

He thought he would never make another film. For years, Bernardo Bertolucci was tormented by serious back problems. This meant he eventually ended up in a wheelchair, but the 72-year-old director finally was able to get back to work. Nine years on from his last film, The Dreamers, he completed Io e te (Me and You), an atmospheric, intimate portrait of a headstrong 14-year-old boy and his older, drug-addicted stepfather.

Perhaps it was because he has received so many accolades in recent years. Bertolucci, renowned for films such as L’apaches (1970), Last Tango in Paris (1972), Novecento (1976) and The Last Emperor (1987), has recently received one award after another for his ouvre, including a prestigious honorary Palm in Cannes and a Lifetime Achievement Award from the European Film Academy. Honorary or not, this gave him the unpleasant sensation that his career was over. He has acknowledged in interviews. So he went in search of a small-scale project he could tackle from his wheelchair.

Io e te, which is based on a novella by Italian bestselling author Niccolò Ammanati, is a surprisingly youthful, modest film from the maestro. The young protagonists are both promising newcomers: Jacopo Olmo Antinori is impressive as the grumpy Lorenzo, whose hysterical stepfather Olivia is intelligently played by photographer Tea Falco.

For the most part, the story takes place in the basement of Lorenzo’s house, where he is hiding out for a week. His mother, who has sent him to a psychiatrist because she is worried about him, thinks he is away on a skiing holiday. In fact, the teenager prefers to spend some time on his own. Until Olivia turns up, shattering his peace and quiet.

Bertolucci visited the film festival in Rotterdam to attend the screenings of Io e te. The festival also screened a documentary on the director: Sedia elettrica - Il making of del film Io e te. Monica Stambrie filmed behind the scenes of the shoot of Bertolucci’s film and shows how he commits the film - in between receiving friends, such as star Richard Gere and Debra Winger.

In the documentary, Bertolucci explains that the wheelchair is no longer a handicap. And that Io e te will certainly not be his last film – he wants to get back on set as soon as possible – maybe even to make a film in 3D. For Io e te, he chose old-fashioned celluloid. Which gives this otherwise very youthful film a pleasing nostalgic appearance, characterized by deep, warm colors.

**Filmography**

- Me and You
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**Biography**

Bernardo BERTOULUCI (1940, Parma, Italy) started his career as assistant to director Pier Paolo Pasolini; he directed his first film at the age of 21. He later made a name for himself with films including Novecento, If you want to make it - make it (1979), and Last Tango in Paris (1972). With The Last Emperor, he won Oscars for Best Director and Best Screenplay; in late 2002, he was given a Lifetime Achievement Award by the European Film Academy.

**Films**

- If you want to make it - make it (1979), Novecento (1976), Ultimo tango a Parigi/Last Tango in Paris (1972), Novecento (1976), The Last Emperor (1987), Io e te/Me and You (2012)
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**Program Schedule**

**Thursday 4 April**

- **The Cinemas 1**
  - 20:00: MAGIC LANTERN EXHIBIT
- **The Cinemas 2**
  - 20:00: BLANCA NEVES
- **The Cinemas 3**
  - 20:00: HARANA BLUES
- **The Cinemas 4**
  - 20:00: BLANCA NEVES
  - 21:00: THE ULTIMATE PRANK CASE
  - 22:00: CAESAR MUST DIE
- **The Cinemas 5**
  - 20:15: NAIROBI HALF LIFE
  - 22:15: ÉDEN
- **The Cinemas 6**
  - 21:45: BLANCA NEVES

**Friday 5 April**

- **The Cinemas 1**
  - 19:00: MARIA FULL OF GRACE
  - 21:45: HABANA BLUES
- **The Cinemas 2**
  - 19:45: ÉDEN
  - 22:00: DIEGO STAR
- **The Cinemas 3**
  - 19:30: WADJDA
  - 22:15: ÉDEN
- **The Cinemas 4**
  - 18:30: SISTAGIO
  - 20:00: SEARCHING FOR SUGAR MAN
- **The Cinemas 5**
  - 19:00: IL FUTURO
  - 22:00: THE ULTIMATE PRANK CASE
- **The Cinemas 6**
  - 19:00: DONNE KALISE YOUTH ORCHESTRA

**Saturday 6 April**

- **The Cinemas 1**
  - 11:00: AMOUR
  - 16:00: WADJDA
  - 23:15: SUpraSHER Film
- **The Cinemas 2**
  - 19:00: SISTAGIO
- **The Cinemas 3**
  - 19:00: IO E TE
- **The Cinemas 4**
  - 19:30: SISTAGIO
  - 20:30: ULTIMATE PRANK CASE
- **The Cinemas 5**
  - 19:45: CAESAR MUST DIE
- **The Cinemas 6**
  - 21:30: UN DÍA SIN MÉXICANOS

**Sunday 7 April**

- **The Cinemas 1**
  - 11:15: YO, TAMBÉN
  - 16:00: WADJDA
- **The Cinemas 2**
  - 14:00: SISTAGIO
  - 17:00: WADJDA
- **The Cinemas 3**
  - 18:30: MARIAPA full of GRACE
  - 21:15: ÉDEN
- **The Cinemas 4**
  - 19:00: AMOUR
  - 22:30: DIEGO STAR
- **The Cinemas 5**
  - 19:00: THE ULTIMATE PRANK CASE
  - 21:45: WADJDA
- **The Cinemas 6**
  - 18:30: VALLEY OF SAINTS

**Opening Film**

**2 for 1 Specials**

**World Premiere**

**Classics**

**Feature Films**

**Yellow Robin Award Nominees**

**Local Activities**

**15% Discount on Your Drinks**

Present your admission ticket and receive 15% discount on your drinks at Starbucks. Plus, enter the raffle for a coffee afternoon. Winners will be announced on 7 April. Only valid during festival days.
politics, but also with prison mores and the lives of the actors within the world - who experience the play as intensely as if it were their own lives - are clear-cut. However, the superb, highly engaging performances by the prisoners between theatre rehearsal, real life in the prison and film script are not always video images fool you into thinking it is a documentary. The boundaries of theatre are blurred and the line between fiction and reality is crossed, but this is not the end of the journey. It is just the beginning of a new one, a journey that is both exhilarating and harrowing. The young man's life, his struggle, his pain, his hope, are all part of the story. But it is not a story of defeat, but one of resilience and survival. The young man's journey is not only a personal one, but a collective one, a journey that is shared by all of us. The young man's story is our story, and our story is his story. It is a story that reminds us of the importance of empathy and compassion, and of the need to stand up for what is right. It is a story that reminds us of the importance of hope and determination, and of the need to keep fighting, no matter how hard it is. The young man's story is a story of hope, a story of survival, a story of resilience. It is a story that we should all be proud of, and it is a story that we should all take to heart.

Anne has a stroke. What quality of life does Anne have left when she is no longer able to walk, talk, or even think for herself? These are the questions that Anne's family and friends have to confront as they come to terms with her diagnosis. The film is a touching and thought-provoking exploration of the issues of aging, disability, and family dynamics. It is a film that reminds us of the importance of empathy and compassion, and of the need to stand up for what is right. It is a film that reminds us of the importance of hope and determination, and of the need to keep fighting, no matter how hard it is. The film is a story of hope, a story of survival, a story of resilience. It is a story that we should all be proud of, and it is a story that we should all take to heart.

This courageous portrayal of love, loneliness, tolerance and self-acceptance tells the story of the relationship between a young man and a young woman, who come from different worlds, but who are drawn together by their shared experiences. The film is a tale of two hearts, two minds, two souls - and it is a story of hope, a story of survival, a story of resilience. It is a story that we should all be proud of, and it is a story that we should all take to heart.
It shows that some very different music is made on Cuba; from hip hop to blues, and all of it just as passionate. It is the story of a married couple in the autumn of their years, live with their two old cats in an apartment in Santiago. Their daily routine is disrupted when Isidora’s daughter announces she will be visiting them that day. To make matters worse, the lift has broken down.

The daughter, Rosario – who is always finding new ways to fail in life – has set her sights on her mother’s apartment. This, together with her rather intense way of communicating, her friend Hugo who used to be a woman, her boyfriend, and her cat allergy, really kicks up the tension. In spite of the fact that everyone in fact manages well. With great compassion and a dash of humor, directors Silva and Peirano show the powerlessness and frustration of both mother and daughter. The directors worked with a familiar cast, many of whom featured in film’s previous film, La nona/The Ninth. Bélgica Castro, who was at the time of shooting, is adorable in the role of Isidora, who is trapped in her own head and apartment.

Laguna distancia

Preceded by the Short Film: YOUTH COMPETITION FILMS

FRI 5 APR 14:45 • SAT 6 APR 14:15
16mm | 81 min | Dutch | English Subtitles | Cast: Bianca Oma, Lynn Cruz, Tonien Car, Álvaro Daza de Valyera

Following the collapse of the Soviet Union in the 1990s, Cuba descended into a deep economic crisis. As a result, many of the young Cubans decided to leave the country. Esteban Insausti based his low-budget fiction feature debut Larga distancia, shot using digital cameras, partly on an autobiographical story. The result is a phenomenally pitched and lovely storyline of emigration and loss.

The story starts when Ana returns to Cuba to visit one of her friends and celebrates her 35th birthday with him. Much to her surprise and dismay, it turns out he has left the country – in fact, hardly any of her friends are left in Cuba at all. Everyone has just left, unannounced. Only the talented double bass player Carlos still lives in Cuba, with his grandmother.

For her own sake, she decides to celebrate her birthday nevertheless. Together with her imaginary friends, she reflects and makes up the best moments of her life.

Lore

Preceded by the Short Film: YOUTH COMPETITION FILMS

FRI 5 APR 21:30 • SAT 6 APR 21:15 • SUN 7 APR 16:00
16mm | 99 min | German | English Subtitles | Cast: Saskia Rosendahl, Kat Malaika, Niki Troika, Urma Letti

After the sensitive coming-of-age drama Somersault (2004), Australian Cate Shortland turns to a theme much rarer in her work: the physical and mental ruin of Germany in 1945, directly after the capitulation. Yet this film is also about growing up and making choices.

Love is a film with a feel in the values of her upbringing. That feel is put under pressure when, shortly after Hitler’s suicide, both her SS father and her mother disappear – probably thrown into jail. Love to alone and has to get her younger sister and these little brothers to safety.

With sensitive, glowing camerawork and a secure soundtrack, Shortland captures Lore’s state of mind. By consistently choosing the point of view of the girl, the film avoids making all too easy moral judgements.

Love, an intimate story about indoctrination and the collapse of a world view, won the Locarno festival’s audience award.

Lo e te

Preceded by the Short Film: VOICE OVER

FRI 5 APR 22:30 • SAT 6 APR 19:00 • SUN 7 APR 21:15
16mm | 10 min | Italian | Spanish Subtitles | Cast: Vincenzo, Tito Fako, Simone Bergamasco, Vincenzo Lasor

In 34-year-old, hyper-intelligent lawyer with dark brown curls and bright blue eyes who is using a psychiatry centre on the orders of his overly worried mother. Because he doesn’t want to go to ski camp with his classmates, he hides in the cellar of his parental home. There he receives his half-brother: the stunningly attractive, addicted and unfairly unrecognizable Ero. in his film and life: a coming-of-age film that also has something to say about family bonds and the state of Italy now – in all versions of the novel by Italian bestseller author Niccolò Ammaniti, who also co-wrote the screenplay. The director is the veteranBernardo Bertolucci, it’s his first film since Savages (2013), and the first film he has made in Italy in 18 years.

Debutant actors Jacques (Onno Antinie) and Tito Fako are beautiful in the leading roles and the ever-present soundtrack, featuring songs by The Cure, Arcade Fire, Marc, Red Hot Chili Peppers and David Bowie.

Habana Blues

Preceded by the Short Film: BIG DRIVE

FRI 5 APR 21:45 • SAT 7 APR 16:45
16mm | 63 min | Spanish | Dutch Subtitles | Cast: Alberto Joel García Osorio, Arturo Palacios, Carlos Féliz

Habana Blues is a lovely portrait of two Cuban musicians who want to make it, so they will eventually be able to see something of the world. For a change, these are not typical men who play the Cuban bug, young guys who just need to play rock and blues. Ray lives with Candito and their two children. Tito lives with his grandma, a pithy, cigar-smoking lady. While they are practicing their dreams of playing rock and blues. Ruy lives with Caridad and their two children. Tito turns out he has left the country – in fact, hardly any of her friends are left in Cuba at all. Everyone has just left, unannounced. Only the talented double bass player Carlos still lives in Cuba, with his grandmother.

For her own sake, she decides to celebrate her birthday nevertheless. Together with her imaginary friends, she reflects and makes up the best moments of her life.

Ghetto’s Life

Preceded by the Short Film: YOUTH COMPETITION FILMS

FRI 5 APR 18:45 • SAT 6 APR 14:30
16mm | 65 min | English | Spanish Subtitles | Cast: John Boyega, Lee Mazzilli, Daniel Swiggett

All roles are played by Jamaican actors, allowing it to give an authentic picture of the lives of Kingston and the country. Esteban Insausti based his low-budget fiction feature debut Ghetto’s Life on his own story. At 14, he was living in the backstreets of Kingston, itself a large city with some 1.2 million residents. He was a dynamite fencer, although he was a bit of a bad boy, and his life was in constant peril. Every year he would be beaten up a few times, and he was not safe in school. His parents were very poor, and he had to live with his grandma, a pithy, cigar-smoking lady. While they are practicing their dreams of playing rock and blues.

Hitchcock

Preceded by the Short Film: ECHO

FRI 5 APR 19:45 • SAT 6 APR 18:15
16mm | 104 min | English | Italian Subtitles | Cast: Anthony Hopkins, Helen Miren, Scarlett Johansson, Danny Huston

Stylish and well-acted story of the highs and lows experienced by Alfred Hitchcock while making his classic thriller Psycho (1960). The beautiful 1965 backdrops, soundtrack, which catches up the suspense, romantic interplay and Hitchcock’s very British humor make this film a joy to watch.

Hitchcock, the Master of Suspense, made Psycho in far from ideal conditions. The studio refused to finance it because of its difficult themes (sex and violence), which were problematic in terms of the strict censorship of the time. Hitchcock, played by an almost unrecognizable Anthony Hopkins, decided to go ahead and make the film using his own money, taking a massive risk. When the shoot began to overrun owing to Hitchcock’s deteriorating health, the girl, the film avoids making any all too easy moral judgements.

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**Maria Full of Grace**

**Joshua Marston**

Colombia, USA, 2004

*Preceded by the Short Film: Quarantine: Another Building #1*

**PG-13**

**Thu 4 Apr 19:45 • SaT 6 Apr 17:30**

In the Cuban village of Melara, named after the once flourishing sugar fields, time stands still. Even when all kinds of things happen, nothing ever changes. The State presumes to take care of everything, but the spirit of revolution and making overwrought lessons impossible. There’s no one complaining, thinking the inhabitants, that’s just how it is.

Melara is the heartrending love story of Aída and Monica, a photographic couple who lives in a much too small cottage with their fat daughter and grumpy grandma. They try very hard to earn some extra money. Their attempts finally get the couple into deeper and deeper trouble. But together, the lovers manage to pull through it.

The third film by Pablo Larraín about the Chilean Pinochet dictatorship, which appealed to many young South Africans, particularly those fed up with the repression that they thought resembled a modern fairytale.

**Search for Sugar Man**

**Malik Bendjelloul**

Sweden, United Kingdom, 2012

*Preceded by the Short Film: Men of the Earth*

**PG-13**

**Fri 5 Apr 20:00 • SaT 6 Apr 11:15 • Sun 7 Apr 21:00**

American folk singer Rodriguez was a sensation in South Africa in the 1970s and 80s, but sold ‘about six’ albums in his own country. His critical texts appealed to many young South Africans, particularly those fed up with the apartheid regime. In those days, South Africa was virtually isolated from the rest of the world by strict censorship and boycotts, meaning that the singer reached a man of mystery to his South African fans. His death was surrounded by the most outlandish rumors.

Two fans decide to find out exactly how Rodríguez actually met his demise. Their search leads to an incredible discovery, and the events that follow resemble a modern fairytale.

This moving, beautifully filmed documentary about a musical archivist is compiled from exceptional archive footage, interviews with those involved and, of course, lots of Rodríguez’s music. Nominated for the Oscar for Best Documentary in 2013.

**SistaGod**

**Yao Ramesar**

Trinidad and Tobago, 2008

*Preceded by the Short Film: Youths Competition Films*

**PG-13**

**Fri 5 Apr 14:30 • SaT 6 Apr 17:00**

SistaGod is a poetic film (virtually without dialogue) that tells the story of Mari, the ‘SistaGod’ of the title. She is the daughter of a wounded US marine and a black nurse, and is growing up in Trinidad with her Hindu mother’s 80-year-old adoptive mother.

As a young girl, she overcomes death-dealing poison-throwing horrors, and from then on has had dreams that predict the future. Her mother is convinced that Mari is possessed by the devil and arranges an exorcism. Their search leads to an incredible discovery, and the events that follow resemble a modern fairytale.

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They’ll Come Back
Evels voltant
Marcelo Lordello
Brazil, 2012

Preceded by the Short Film: E JARDINERO

FRI 6 APR 16:15 • SAT 6 APR 22:30 • SUN 7 APR 20:15
DCP | 85 min | Portuguese | English Subtitles | Cast: Maria Luiza Teixeira, Gorgio Keklen, Elayne de Moura

For all its simplicity, the opening scene of Evels voltant/They’ll Come Acul is extremely effective. From a great distance, we see a car stop in the middle of a panoramic landscape of hills. Cin (22) and her slightly older brother have been ordered out of the car by their parents. They don’t know where they are; initially they assume that their parents will come back for them. The film tells the story of an upper-class teenager whose eyes slowly open on her quest for familiar territory: she realises who she is, where she comes from and in which country she lives.

In its first film after several documentaries, Marcelo Lordello shows a journey that is universal for adolescents, but here subtly moves through a country that despite – or precisely because of – the rapid economic developments, is confronted with major contrasts between the classes.

The Ultimate Pranx Case
Canada, 2012

Preceded by the Short Film: ECH0

THU 4 APR 22:30 • SUN 7 APR 12:00
DCP | 80 min | English

In October 2010, three American friends decided to play a prank on a girl and to share that via a live stream on their website, pranxxter.com. But the prank got completely out of hand, with these confrontational recordings as evidence. The plan was as follows: one of them would have a so-called romantic dinner with a girl in a villa filled with cameras. Strange twists in the plot were planned in advance for the evening, such as snacks of dog food. The lady would be tormented until the utmost and her date would have to prevent her running away.

The sidekicks check all this through their camera system in the cellar and provide a commentary on the evening. These subtly enlarged images, partly shot with a hand-held camera and intercepted by the police as evidence, show themselves in real time and how an apparently innocent joke can get completely out of hand. Don’t try this at home.

Wadjda
Halfaa Al Mansour
Saudi Arabia, Germany, 2012

Preceded by the Short Film: BIG DRIVE

FRI 6 APR 19:30 • SAT 6 APR 18:00 • SUN 7 APR 17:15
DCP | 80 min | Arabic | English Subtitles | Cast: Waad Mohammed, Reem Al Shihabi, Adel Bachtai

Wadjda (10) lives with her parents in a suburb of Riyadh, the capital of Saudi Arabia. Despite her conservative surroundings, Wadjda is a playful child who regularly takes things to the limit. When the girl wants a beautiful green bicycle, her mother is opposed to it: what would people around them think? Cycling is not a suitable pastime for a girl. Wadjda’s dream and decides to save the money herself. Her mother, who is distracted by her husband’s desire to take a second wife, hardly realises what plans – often very unappealing – her daughter thinks to earn money.

Haifaa Al Mansour, regarded as the first female filmmaker from Saudi Arabia, tells an intimate story about a girl with big dreams. Wadjda stands for many girls and women from Saudi Arabia. The drama offers a glimpse of a society that is otherwise closed, with universal and familiar themes such as hope, courage and perseverance.

Valley of Saints
Musa Syeed
India, USA, 2011

Preceded by the Short Film: FRIDAY NIGHT

FRI 6 APR 13:30 • SAT 6 APR 22:00 • SUN 7 APR 18:30
DCP | 82 min | Arabic, English | English Subtitles | Cast: Tahseen Ahmad, Arsalan Ahmad Bati, Mohammed Jalal Sayf, Nadira Ghani

This compelling drama is situated in Srinagar, at the Dal Lake in conflict-torn Kashmir. The young busmati Gulzar (played by a real busmati) tries to escape the violence in Kashmir, but is caught because of a military curfew and must return to the lake. Plotting his next attempt at leaving, Gulzar and his friend Atid must a young woman novelist (played by a real TV actress) who is investigating the extreme pollution in the lake, on which the community depends. In their reaction to the violence and environmental degradation they find a common ground. They become close and develop a relationship.

Focusing respectively on the human aspect, the love story, the environments and the ordeal of the Kashmiri people, who have been living for decades in a politically turbulent zone, this lyrical film successfully and excitingly merges documentary and fiction.

Vrede - Herinneringen aan Anton de Kom
Peace - Memories of Anton de Kom
Ida Does
Netherlands, Suriname, 2012

Preceded by the Short Film: YOUTH COMPETITION FILMS

SUN 7 APR 11:30
DCP | 42 min | Dutch | Cast: voice of Jan Chin-A-Loo, Ida Does

A highly personal documentary in which the children of Surinamese writer, activist and resistance hero Anton de Kom look back at their youth. Their memories are illustrated by archival footage and images of Suriname and the Netherlands today. A, Ces and Judith de Kom, all of whom are now in their eighties, talk about their necessarily short stay in Suriname – the family was exiled from the country by the Dutch colonialists after just one year owing to their father’s trade union activities. Back in the Netherlands, life was not easy. There was no work for Anton de Kom because of the crisis, and the children faced racism and discrimination. It was during this period that De Kom wrote the book Wij slaven van Suriname/Wo Slaves of Suriname (1934), about the history of Suriname and the Netherlands. During WWII, De Kom wrote for underground publications, which eventually led to his arrest in 1944. He died in April 1945 in the German camp Sandbauthe. The title of the documentary, Vrede/Paix, comes from a scene from a film script by De Kom. Screened together with De Wonderboom.

Yo, también
Me Too
Álvaro Pastor, Antonia Naharro
Spain, 2009

Preceded by the Short Film: VOICE OVER

FRI 6 APR 19:00 • SUN 7 APR 11:15
SXSW | 103 min | Spanish/English | Cast: Ana De Jesus, Pablo Pondo, Antonia Naharro, Idalgo Garcia Lima

16, samúdl/Mi Jari is a surprising social drama. The film is about 14-year-old Daniel from Seville. He is the first European man with Donn’s syndrome to get a university degree. When Daniel gets a new job, he meets Laura, an open-minded college student. Their friendship attracts the attention of friends and family who regard it as a problem for Daniel, his friends and Laura.

16, samúdl/Mi Jari is the debut of the scriptwriting and directing duo Alberto Pastor and Antonia Naharro. The film is sharp and humorous, touching but not syrupy and quickly puts things on edge. Who is completely normal, why do we so quickly regard people without Donn’s as they were children, and what can it be like to be just very ordinary? Iло Dutien (well-known from The Sea Inside/Mar adentro) and Pablo Pondo had already been dressed in praise and prizes in their home country for their impressive acting achievements.

De wonderboom
Kust van Capricorne
Tanja Fraai, Mike Ho-Sam-Bool
Netherlands, Curacoa, Brazil, 2012

Preceded by the Short Film: YOUTH COMPETITION FILMS

SUN 7 APR 11:30
DCP | 41 min | Dutch, Papiamentu

His work has a cheerful appearance thanks to the jumpy backdrops and rich use of color, but make no mistake: there is also a serious undertone. De wonderboom is more than a portrait of the ever-active Antillenne artist, poet and planner José Maria Capricorne. It is an homage to his contribution to the arts on Curacao.

In the film, a whole range of people talk about the influence Capricorne has exerted and continues to exert on the island’s cultural life. Collectors explain what Capricorne’s work does for them. The film is also a strong argument for the importance of arts education – something that can be a great help in developing the identity of the people of Curacao. Capricorne believes that this is in mind, in 1950 he established the ‘Academia de Arte’, the first art academy on Curacao. The academy was forced to close in 2003, an event Capricorne refers to as a ‘cultural crime’.
Eleven short films will be screened prior to feature films. Winners of the local youth competition Short Movies, BIG Stories will be screened prior to the Yellow Robin Award nominees, so don’t forget to vote for your favorite!

**Big Drive** Screened before: Habana Blues • Wieldele
Amrita Labanoo
Canada | 2011 | 9 min | English
Cast: with voices of Nathalie Doucet, Emme Collins, Annie Rose Doucet, Maggie Collett, Amrita Labanoo

Animation about sisterhood and childhood imagination. Without in-car movies or video games, four sisters are squeezed into the back of a family car for a long road trip across the Canadian prairies. When they combine their creative energy, the big trip is transformed from unbearable to adventurous.

**Friday Night** Screened before: Valley of Saints
Balu Shrivastava
India | 2011 | 12 min | English, Hindi
Cast: Sima Wadhwa, Baldevsen S瑾, Shyam Vania

Three teenage girls sneak off to paint the town red. When their taxi ends up on the outskirts of town, they not only have to deal with the Indian underworld, but also with each other. Surprising fiction by talented, young Indian filmmaker.

**Dentro** Screened before: Blaséniemos • Curse Must Die • NO
Emiliano Rooha Minter
Mexico | 2012 | 15 min | iclubdialog
Cast: Fernando Alvaro Roble, Fernando Hurto Zarmzone

Dentro/Inside starts with a shot of a burnt tree stump in a forest. Materials are gathered. What are the various branches, stones and pieces of grass for and what will the silent activities lead to? Dentro/Inside slowly uncovers an act of human solidarity. The camera hovers around two boys, ramping up the tension, and is supported by an excellent soundtrack.

**E jardino** Screened before: Thy Will Be Done
The Gardener
Jo Henriquez
Cuba | 2012 | 8 min | Popasensio
Cast: Félix Badamel, Clark d’Vand

A chance meeting on a hospital veranda ends up in a painful confrontation between rich and poor. Both patients have the same disease. One of them had a successful operation in America. The other - his gardener - wasn’t as lucky. But who is really better off?

**Echo** Screened before: Nicklehead • The Ultimate Princes Case
Lewis Arnold
United Kingdom | 2012 | 12 min | English
Cast: Laurence Cane, Oliver Woodford, Caroline Giornetta, Joel Morris, Shanmugh Show

Walking down the street, a 17-year-old Caroline gets a call that her dad has had a serious motorcycle accident. Positively, help her out, even with her life. Exceptional, impressive story about mourning, in which reality and imagination intertwine. Based on a true story.

**Men of the Earth** Screened before: Amour • Searching for Sugar Man
Andrew Kavanagh
United Kingdom | 2012 | 18 min | English
Cast: Paul Bennett, Doug Morrison

Strong fiction with unique perspectives on an everyday situation: road works and a construction crew. However, this time their work is a little different. In an unexpected twist, the clothes of one of them are changed. Surprising short in long takes about the power of rituals, even or perhaps precisely in these times.

**Menino do cinco** Screened before: Kaunehy • Naivete Half Life
The Boy at the Five
Marcelo Matos de Oliveira, Wallace Nogueira
Brazil | 2012 | 12 min | Portuguese
Cast: Thomas Oliveira, Fabio Costa, Emanuel de Sousa

One day, vulnerable, lonely Kiranda finds a puppy. However, this puppy belongs to homeless kid Theo. Kiranda will do anything to stay with his new and only friend, while Theo tries hard to recover what belongs to him. About homeless kids that live on the streets of Brazil and about kids who can’t get them because of the danger.

**Night of the Foxes** Screened before: Dogs Star • Malaise
Tom Haines
United Kingdom | 2012 | 14 min | English
Cast: Grant Musters, Sam Guttine, Abbie Watkins, Charlie人数

A sultry summer mood in which not very much seems to happen is disrupted by an incident in the orchard. The exhausted fruit grower goes back to his wife. In the house, his daughter is preparing for a flirt. That night, the foxes take over. Good fiction that manages to surprise.

**No hay pan** Screened before: Edén • El juego • Gato Viej
No Bread
Macedona Mendez
Chile | 2012 | 12 min | Spanish
Cast: Raúl Fabian, Victor Troncoso, Maria Mendes

The older owner of a corner shop gets in trouble when he can no longer buy in bread. He’s also losing customers to the local supermarket. Lovingly made fiction about an important, global economic issue.
LUIS MIGUEL
GLADYS KNIGHT
THE ROOTS • ESPERANZA SPALDING
NEW COOL COLLECTIVE
ERYKAH BADU
LOS LOBOS • RAFAEL SAADIQ • CHRISTIAN
MCBRIDE BIG BAND • AND MANY OTHERS

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