



CURACAO

**INTERNATIONAL
FILM FESTIVAL
ROTTERDAM**



4 - 7 APRIL 2013

THE CINEMAS

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CONTENT

Introduction	02
Local Activities	04
Yellow Robin Award	05
Classics	06
Opening Film Blancanieves	07
Festival Highlights	08
Program Schedule	12
Feature Films	14
Shorts	22

PRACTICAL INFORMATION

Admission & Specials

Curaçao IFFR offers a standard Festival admission fee of only ANG 13.50. Since this is much cheaper than the regular admission fee, the Festival is affordable for everyone and you will be able to see more films! And that's not all! Come together and get your **second ticket for FREE!** This 2 for 1 Special is valid for any screening prior to 13:00.

Central Box Office

Tickets may be purchased at the Central Box Office starting on Saturday 30 March at 12:00. The Central Box Office is located in The Cinemas and open **daily from 12:00 till 23:00.**

More Curaçao IFFR

Please make sure to visit www.CuracaoIFFR.com regularly as new information is being added to the Curaçao IFFR website all the time. Or follow us on Facebook at Curacao International Film Festival Rotterdam and Twitter @CuracaoIFFR for the latest updates.

More IFFR

Please visit www.filmfestivalrotterdam.com for information about the 43rd International Film Festival Rotterdam that will be held from 22 January till 2 February 2014.

Ratings

★	> Director Present
G	> General audiences
PG-13	> Parental Guidance suggested
R	> Restricted. Under 17 requires an accompanying adult guardian



...to the 2nd Curaçao International Film Festival Rotterdam

On behalf of Fundashon Bon Intenson, we are extremely proud to welcome you to the **second edition of Curaçao IFFR.**

We believe to have compiled such a versatile program that everyone will find something to one's liking. From the premiere screening of the documentary *Salsa Giants* that was shot partly on Curaçao during last year's jazz festival, human drama in conflict-ridden Kashmir in *Valley of Saints to Amour*, winner of the 2013 Oscar for Best Foreign Film, Curaçao IFFR aims to enrich and inspire you with its selection of 42 feature films and shorts **from all over the world.**

This year's Opening Film comes from across the Atlantic from Spanish director Pablo Berger, who will also be present to introduce his critically acclaimed film *Blancanieves*, '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 *Lore* (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 *Wadja*, 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 Intenson, the Festival will host a special screening of the Spanish *Yo, también*, 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 *Vrede - Herinneringen aan Anton de Kom* from director Ida Does, short film *E jardinero* from Jo Henriquez (Aruba) and the documentary portrait on Curaçao artist and poet José Maria Capricorne by Tanja Fraai *De wonderboom*.

From the Caribbean and Latin American region, the Festival brings you some good old 'Classics' but this year the festival is also to celebrate the achievements of filmmakers from the region. To help kick off this annual award's inaugural event, the Festival will present the first **Yellow Robin Award** for best recent film directed and produced by a filmmaker from the Caribbean region and Mexico. This grand prize will offer an up-and-coming filmmaker the premiere screening at the IFFR 2014 and a cash prize of \$10,000.

However, in rewarding filmmakers from the region, let's not forget our **local talent**. The Jury Award winning short films made by young local talented filmmakers who participated in the Short Movies, BIG Stories competition will be screened prior to each of the five Yellow Robin Award nominees. We can surely recommend you go see their work as well and don't forget to vote for your favorite!

In addition to Pablo Berger, we would also like to extend a warm welcome to our **international guests** Pablo Croce (*Salsa Giants*), Sacha Gervasi (*Hitchcock*), Alvaro Pastor (*Yo, también*), and Marcelo Lordello (*They'll Come Back*) who, among the filmmakers of the Yellow Robin Award, will partake in the festival to introduce their film and conduct Q&A's for the public afterwards.

And in between watching all these wonderful movies you can visit the "Magic Lantern" exhibit at the Renaissance Hotel, that takes you on a journey through time, from before the era that movies existed and hand painted still images were projected with the help of candles and kerosene lamps through a magic lantern, via the slide projector to the present day multimedia projector. In addition to a small selection of Curaçao photographer Fred Fischer's work from the 1950s, the impressive shortlist of entries for the locally held Black & White Digital Photography competition will be shown. And of course, every Festival needs some music, so you are very welcome to come and enjoy the free concert by the Dennis Aalse Youth Orchestra performing famous film scores at the Riffort plaza on Friday night.

Last but not least, we would like to express our sincere gratitude to the people of International Film Festival Rotterdam (IFFR) and the Curaçao IFFR team who have helped put together this year's Festival and we hope you will enjoy these days as much as we have in preparing this year's program and ancillary activities.

Gregory E. Elias & Michael F. Elias
Fundashon Bon Intenson

Greetings from IFFR



We're very proud to be a partner in the second edition of Curaçao International Film Festival Rotterdam (Curaçao IFFR). The program contains a very strong selection of new and recent films by some of the most renowned and ground breaking filmmakers from all over the world. By presenting films that otherwise would not be screened in Curaçao, we hope to satisfy your curiosity for **artistic film** – and make you hungry for more!

Equally important is the Festival's ambition to stimulate **regional filmmaker talent** by offering training, advice and access to the film industry outside of the region. This makes Curaçao IFFR exciting for audiences and talent alike. We wish all of you a great and stimulating time!

Rutger Wolfson
Festival Director IFFR





LOCAL ACTIVITIES

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. Quite a number of **directors will be present** at the Festival to present their work and engage in a Q&A 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.

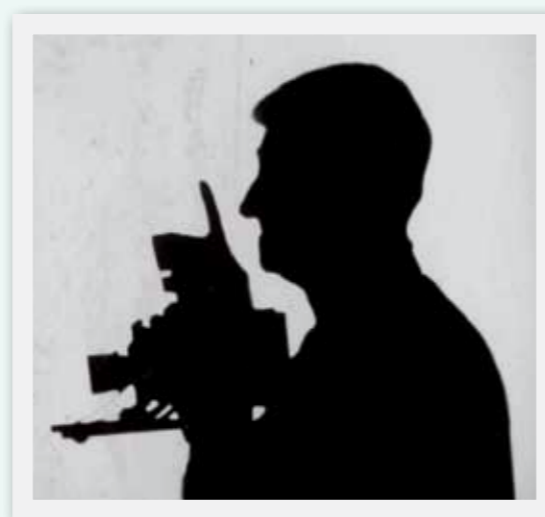
Making a film requires courage, creativity and a dash of talent. And that is exactly what is present among Curaçao youth! Young local filmmakers between the ages of 13 and 21 were challenged to participate in the **Short Movies, BIG Stories** competition and create either a short documentary, fiction 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.

Developing creative talent takes practice and teachers. In addition to the workshops organized by Curaçao IFFR prior to the Festival, the US Consulate General on Curaçao has decided to lend a helping hand and arranged for young American filmmakers **Ben and Joshua Safdie** to come to Curaçao and conduct a number of **free workshops** on the art of filmmaking during the week leading up to the Festival. The workshops will be held on various locations across the island. If you're interested in joining, e-mail Percy@CuracaoIFFR.com to register. Places are limited so be quick!

A film is not complete without music. Music adds excitement and drama and may make a movie unforgettable.

The **Dennis Aalse Youth Orchestra** will perform some of the greatest film music ever composed. So, come and enjoy the music, have a drink and meet your fellow Curaçao IFFR fans at Riffort Plaza on Friday 5 April at 7 PM.

Now this is all about film, but let's not forget how it all started. Travel back in time and visit the **Magic Lantern** exhibit at the Renaissance Hotel where a selection of the unique collection of magic lanterns and slide projectors of the late **Dr M. van Veldhoven** is on (working) display.



In cooperation with the National Archives, a selection of photos from Curaçao's top photographer from the 1950s **Fred Fischer** 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.

All 700+ entries for the very popular first edition of this photography competition can be seen on the website under 'Competitions'.

Magic Lantern is open from 4 - 7 April from 10:00 till 23:00. Sunday till 19:00.



Discover the Caribbean Treasure

The Yellow Robin Award, named after the most popular bird on Curaçao, known in Papiamentu as 'Barika Hel' or 'yellow belly', is an initiative of Curaçao IFFR, in collaboration with International Film Festival Rotterdam (IFFR), and is set up to **promote film talent in the Caribbean and surrounding Latin-American region** and to 'open the doors to Europe' for them.

Curaçao IFFR teamed up with five partners from the region who nominated five filmmakers for this edition to attend the festival and show their film in the Yellow Robin Award competition. The winner will receive a cash prize of \$10,000 and their film will be screened at IFFR 2014.

An international jury of three, consisting of Rutger Wolfson (Director of IFFR), David Pinedo (film critic and script advisor) and Bernadette Heiligers (text 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 tearing 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 Cinematográficos (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 *Fresa y chocolate* (1993). Its main event is the Havana Film Festival that

takes place every year in December. Cuba's 2013 nomination is *Larga distancia* from director Esteban Insausti. (www.cubacine.cult.cu)

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+Tobago and the Caribbean, the Caribbean Diaspora, and Latin American countries in the Caribbean Basin. Nominated by ttff is the film *SistaGod* from director Yao Ramasar. (www.ttfestival.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 Jamaica's 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 *Ghett'a Life* from director Chris Browne. (www.jamaicatradeandinvest.org)

Bahamas Film & Television Commission is a division within the Ministry of Tourism that is responsible for the promotion and marketing of the islands of The Bahamas as film location destinations and serves as a one-stop facilitator, providing support services to filmmakers to shoot their projects in The Bahamas. The Bahamas nominate the film *Children of God* from director Kareem Mortimer. (www.bahamas.com/bahamas/bahamas-film-commission)

The Morelia Film Festival of Mexico (FICM) emerged from the need to create a unique meeting point in Mexico for the cinematographic community and international 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 dormir sola* from director Natalia Beristáin. (www.moreliafilmfest.com)



CLASSICS

Caribbean and Latin American Classics

By David M. Pinedo

The Latin American film industry is currently booming and has been producing one hit after another. At this year's festival, *NO*, Chilean director Pablo Larraín's last film in his Chilean history trilogy after *Tony Manero* and *Post-Mortem*, has been honored with an Academy Award nomination; one of the highlights in this year's selection. *NO* and *Los Gatos Viejos* are both Latin American gems, but besides these two films, the festival brings us several relatively older, but classic films from the region.

Under the banner "Caribbean and Latin American Classics" the festival aims to bring several regional classics back to the big screen. This year, the superlative selection of three includes: Mexico's *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 implosion during one day when all Mexicans mysteriously disappear. This simply shot film becomes something cooky with the help of all the actors trying to remain serious. Imagine no valet parking, no maids, no gardeners, no restaurants, even the absence of political figures. The film comically reveals the hypocrisy of America with its dependence on modern slavery through the giant chaos that unfolds after the Mexican disappearance. A cynical film that thoughtfully lingers in your memory.

Another supreme regional film is Colombian *Maria Full of Grace*, surely belonging to the best of the Latin American film of the beginning of this century. The tiny independent production became a

huge success due to the unflinching performance of Catalina Sandino Moreno, who against all odds astonishingly, though rightfully so, earned an Academy Award nomination in the Best Actress category. Her role as a pregnant teenager who becomes a drug mule to earn desperately needed money for her family, gets under your skin viscerally. The film conveys the pressure and fear of the trip adding lots of thrilling anxiety to her journey. Watching the film on a big screen adds a claustrophobic intimacy to the character of Maria, so it is impossible not to be haunted for a couple of days by her dreadful experience.

And lastly, *Habana Blues* from Cuba is a swinging musical drama about two young men on Cuba trying to break out in the music industry. This is no *Mambo Kings*, but a far more realistic film, both gritty and lighthearted. The film narrates the trepidations and successes of Ruy and Tito, two young Cubans who share the dream of becoming music stars, and then have to make big choices when they are given the opportunity to make a record, but leaving Cuba behind. An opportunity to achieve success somewhere else from your family and roots. A lighthearted though relatable film for almost anyone in Latin America who has had to leave one's home behind to move up in life. Besides the story, the music creates the memorable mood of this truly independent film.

Besides the five premiering nominees for the Yellow Robin Award, plenty of other Latin American and Caribbean films are playing at the festival. These modern cinematic classics convey the human state of the people in the Caribbean and Latin America in a way that allows locals to recognize their own thoughts and ambitions in their own local world of cinema.



OPENING FILM

BLANCANIEVES

Silence is Golden

By Joost Broeren Daily IFFR - 3FEB13

With *Blancanieves* (Spanish for 'Snow White'), director Pablo Berger has delivered a sparkling version of the well-known fairytale, set in Spain in the 1920s and with six bullfighting dwarves in leading roles.

Following the first screening of *Blancanieves* at IFFR, 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. "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 from the 1920s. I immediately saw a *Snow White in a matador's outfit* among them. Everything else came from this original image."

The film as a whole has more influences and elements on show, however. "I like to think of myself as a barman", Berger laughs. "I throw all kinds of ingredients into a cocktail shaker and shake it all up." Many of these ingredients refer to other films: *Blancanieves* follows the style of silent film from the 1920s, with intertitles instead of spoken dialogue and many nods to films from that era, including those of Jacques Feyder, F.W. Murnau and Carl Theodor Dreyer. "This was the golden era of cinema."



When I was eighteen, I saw Erich von Stroheim's *Greed* at the San Sebastian film festival, accompanied by a live orchestra. I watched with bated breath. This is what ignited my passion for silent film."

With *Blancanieves*, however, Berger didn't set out to make a film that only looks back. "If there's one word I really can't stand, it's 'nostalgia'. I didn't want the film to look like it had been found in the vaults of a film archive somewhere. Of course, I use the stylistic elements of silent film, but *Blancanieves* has a faster tempo and I use modern technology. There are five hundred visual effects in the film. It is a contemporary film, made for today's audience." Comparisons with art house hit and Oscar winner *The Artist* are inevitable. "I was already filming when *The Artist* came out!", Berger says. "And what's more: the idea of making a *modern silent film* isn't all that original – Guy Maddin has made a career 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!"

Screening schedule:

Thursday 4 April 19:30 • 20:00 • 21:45

Friday 5 April 16:15

Pablo BERGER (1963, Spain) moved from his home town of Bilbao to New York after the Basque government had noticed his short cult film *Mama* (1988) and gave him a study grant. He later himself became a teacher at several film academies. He only made his feature debut in 2003. But *Torremolinos 73*, about an encyclopaedia salesman who turns into a pornographer, was immediately the film of the year in Spain and also had international success. *Blancanieves* is his second feature.

Filmography
Mama (1988, short), *Torremolinos 73* (2003), *Blancanieves* (2012)



WADJDA

Feature Debut from a Country with no Cinema

By Veerle Snijders Daily IFFR - 3FEB13

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 all 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 really feel at home. "**I was invisible**, like so many women in Saudi Arabia. I didn't like that." She left for film school in Sydney. She 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 country I come from." *Wadjda* is about a little girl who wants to break with conservative traditions. She has big dreams and is a symbol for a lot of women and girls in Saudi Arabia. The title role is played by Waad Mohammed.



Haifaa AL MANSOUR (1974, Saudi Arabia) studied Literature at the American university in Cairo, and later obtained a Master's degree in Film Studies and Film Directing at the university of Sydney. With her first three short films and her award-winning documentary *Women Without Shadows* (2005), taboo-breaking Al Mansour influenced many directors in her region.

Filmography

Who? (2005, short), *The Bitter Journey* (2005, short), *The Only Way Out* (2005, short), *Women Without Shadows* (2005, doc), *Wadjda* (2012)

"It was a real challenge finding the actors. A lot of women didn't dare. You can't just hold open auditions, that's seen as a provocation. We had to use existing production agencies, who recruit children to perform folksy acts." She found her lead actress just one week before the first day of shooting. "This really gutsy girl walked in, wearing jeans and headphones that were blasting out Justin Bieber. She had fake tattoos on her hands and a great voice. Which was important, because in the film she has to sing with her mother."

No freedom of movement

Al Mansour had to deal with complex situations while filming. Owing mainly to the highly restricted freedom of movement to which women in Saudi Arabia are subjected. "It is a fact that the country is segregated. The fact I am not allowed to drive a car there was the least of my problems. What I really objected to, was that in conservative areas I wasn't permitted to appear on the set among men. I had to sit in the van, directing using a monitor and a walkie-talkie. Unbelievably frustrating. Sometimes I would run out to quickly shout something, but that wasn't always appreciated."

As Saudi Arabia doesn't have a film culture, it was also difficult to get people to cooperate. "Locations were sometimes withdrawn at the very last minute. Simply because people found it scary; they didn't 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 home country get to see the final result? "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 recognizable. 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!"

NO

How to Sell the Revolution?

By Anton Damen IFFR Magazine 2012-2013

Ingredients for a pithy political drama: a dictator 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 Saavreda (Gael García Bernal) does believe in the right outcome: after all, he can sell anything. Saavreda 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 irreconcilably divided, both in terms of political conviction and the message they want to put across. Saavreda and his team design a daring campaign strategy, but have to operate subtly, as the regime has eyes and ears everywhere and does not hesitate to use intimidation tactics. In the meantime, Saavreda'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 incisive 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 fellow 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 Curaçao? The answer can only be a resounding 'yes'.

Pablo Larraín (Chile, 1976) 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 revising 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."



Pablo LARRAÍN (1976, Chile) studied Audio-Visual Communication at UNIACC University. He is a founding member of Fabula. In 2006 he made his debut, *Fuga*. His second feature, *Tony Manero*, premiered in Cannes in 2008 and one year later won the KNF prize in Rotterdam. The two sequels, *Post Mortem* and *NO*, made their debuts in Venice and Cannes.

Filmography

Fuga (2006), *Tony Manero* (2008), *Post Mortem* (2010), *Prófugos* (2011, TV), *NO* (2012)



LORE

Australian Director gets to grips with German History

By Joost Broeren Daily IFFR - 3FEB13

When Cate Shortland embarked upon on *Lore*, her film adaptation of Rachel Seiffert's novel *The Dark 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 about who was good and who was not; I even hated the children of Nazis. Now, I find it impossible to sit in judgment on people such as Lore."

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 fairytale, 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; watching a group of children trudging through the German mire 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."

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!"

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 various prizes and was the official Australian submission for the Oscar for Best Foreign Film in 2013.

Filmography
Strap on Olympia (1995, short), *Pentuphouse* (1998, short), *Flower Girl* (2000, short), *Joy* (2000, short), *Somersault* (2004), *Lore* (2012)

IO E TE

Return of the Legendary Italian

By Pauline Kleijer Inlay IFFR/de Volkskrant - 17JAN13

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 stepsister.

Perhaps it was because he has received so many accolades in recent years. Bertolucci, renowned for films such as *Il conformista* (1970), *Last Tango in Paris* (1972), *Novecento* (1976) and *The Last Emperor* (1987), has recently received one award after another for his 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, which is based on a novella by Italian bestselling author Niccolò Ammaniti, is a surprisingly youthful, modest film from the maestro. The young protagonists are both **promising newcomers**: Jacopo Olmo Antinori is impressive as the grouchy Lorenzo, whose hysterical stepsister 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 Stambrini filmed behind the scenes of the shoot of Bertolucci's film and shows how **he controls the set** – in between receiving friends, such as stars 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.

Bernardo BERTOLUCCI (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*, *Il conformista* and *Ultimo tango a Parigi/Last Tango in Paris*. With *The Last Emperor*, he won Oscars for Best Directing and Best Screenplay; in late 2102 he was given a Lifetime Achievement Award by the European Film Academy.

Filmography
Il conformista (1970), *Ultimo tango a Parigi/Last Tango in Paris* (1972), *Novecento* (1976), *The Last Emperor* (1987), *Io e te/Me and You* (2012) *La commare secca* (1962), *Prima della rivoluzione* (1964)

PROGRAM SCHEDULE

THURSDAY 4 APRIL		09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00	01:00	02:00
THE CINEMAS	1												19:30	BLANCANIEVES					
THE CINEMAS	2												20:00	BLANCANIEVES					
THE CINEMAS	3												20:30	AMOUR					
THE CINEMAS	4												19:45	MELAZA		22:30	THE ULTIMATE PRANX CASE		
THE CINEMAS	5												20:15	NAIROBI HALF LIFE		22:45	CAESAR MUST DIE		
THE CINEMAS	6														21:45	BLANCANIEVES			
RIFFORT STAGE																			
RENAISSANCE				10:00	MAGIC LANTERN EXHIBIT														
FRIDAY 5 APRIL		09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00	01:00	02:00
THE CINEMAS	1					13:00	MARIA FULL OF GRACE					18:45	NO		21:45	HABANA BLUES			
THE CINEMAS	2								16:30	IL FUTURO			19:45	HITCHCOCK		22:30	IO E TE		
THE CINEMAS	3									17:15	NAIROBI HALF LIFE		19:30	WADJDA		22:00	DIEGO STAR		
THE CINEMAS	4						14:30	SISTAGOD		17:00	CHILDREN OF GOD		20:00	SEARCHING FOR SUGAR MAN		22:15	ÉDEN		
THE CINEMAS	5				12:30	CAESAR MUST DIE			15:45	LARGA DISTANCIA		19:00	YO, TAMBIÉN		21:30	UN DÍA SIN MÉXICANOS			
THE CINEMAS	6					13:30	VALLEY OF SAINTS		16:15	THEY'LL COME BACK		18:45	GHETT'A LIFE		21:30	LORE			
RIFFORT STAGE												19:00	DENNIS AALSE YOUTH ORCHESTRA						
RENAISSANCE				10:00	MAGIC LANTERN EXHIBIT														
SATURDAY 6 APRIL		09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00	01:00	02:00
THE CINEMAS	1								15:45	ÉDEN		18:00	WADJDA		20:30	SALSA GIANTS	22:15	SURPRISE FILM	
THE CINEMAS	2			11:00	AMOUR		14:00	DIEGO STAR	16:15	BLANCANIEVES		19:00	IO E TE		21:45	NO			
THE CINEMAS	3								15:30	MELAZA		18:15	HITCHCOCK		21:30	CAESAR MUST DIE			
THE CINEMAS	4				12:00	NAIROBI HALF LIFE		14:30	GHETT'A LIFE	17:00	SISTAGOD		19:30	IL FUTURO		22:30	THEY'LL COME BACK		
THE CINEMAS	5			11:30	GATOS VIEJOS				15:45	LARGA DISTANCIA		18:30	MARIA FULL OF GRACE		21:15	LORE			
THE CINEMAS	6			11:15	SEARCHING FOR SUGAR MAN		14:00	TTFF PRESENTS: MULOCH TROPICAL	16:30	KAUWBOY		18:45	NO QUIERO DORMIR SOLA			22:00	VALLEY OF SAINTS		
RIFFORT STAGE																			
RENAISSANCE				10:00	MAGIC LANTERN EXHIBIT														
SUNDAY 7 APRIL		09:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	00:00	01:00	02:00
THE CINEMAS	1				11:15	YO, TAMBIÉN			15:30	GATOS VIEJOS			19:00	AWARD SHOW					
THE CINEMAS	2			11:00	KAUWBOY			14:45	NO		17:30	MELAZA		20:15	THEY'LL COME BACK	22:30	DIEGO STAR		
THE CINEMAS	3						13:45	ÉDEN	16:00	LORE		18:45	IL FUTURO		21:15	IO E TE			
THE CINEMAS	4				12:00	THE ULTIMATE PRANX CASE		14:30	CHILDREN OF GOD		17:15	WADJDA		19:45	AMOUR				
THE CINEMAS	5						14:00	UN DÍA SIN MÉXICANOS		16:45	HABANA BLUES			20:30	MARIA FULL OF GRACE				
THE CINEMAS	6			11:30	DOUBLE DOCU: DE WONDERBOOM/VREDE				15:45	NO QUIERO DORMIR SOLA		18:30	VALLEY OF SAINTS		21:00	SEARCHING FOR SUGAR MAN			
RIFFORT STAGE																			
RENAISSANCE				10:00	MAGIC LANTERN EXHIBIT														

OPENING FILM

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Amour

Michael Haneke
Austria, France, Germany, 2012

PG-13

Preceded by the Short Film: **MEN OF THE EARTH**

THU 4 APR 20:30 • SAT 6 APR 11:00 • SUN 7 APR 19:45
DCP \ 127 min \ French, English \ English Subtitles \ Cast: Jean-Louis Trintignant, Emmanuelle Riva, Isabelle Huppert

In *Amour*, Michael Haneke (*Funny Games*, *The White Ribbon*) reveals a more sensitive side. Relatively sensitive, that is. This multi-award-winning story, which deals with the final chapter in the life of an elderly married couple, is harrowing to say the least. Georges and Anne, both in their eighties (played with incredible conviction by veteran actors Jean-Louis Trintignant and Emmanuelle Riva) lead a comfortable life, dedicated to their great passions: art and music. Their daughter (Isabelle Huppert), who like her parents is a musician, lives abroad. All three of them face an extremely testing time after Anne has a stroke. What quality of life does Anne have left when she is no longer able to play the piano? How long will Georges be able to care for his beloved Anne at home? And what happens when he no longer can? Four European Film Awards, a Golden Globe and a Golden Palm in Cannes are just a few of the awards this film has now won - justified accolades that will surely be followed by many more.



Blancanieves

Pablo Berger
Spain, France, 2012

★ R

Preceded by the Short Film: **DENTRO**

THU 4 APR 19:30/20:00/21:45 • SAT 6 APR 16:15
black-and-white \ DCP \ 104 min \ no dialogue \ Cast: Maribel Verdú, Daniel Giménez Cacho, Pere Ponce, Angela Molina

Her mother dies in childbirth. Her father, a famous toreador, is skewered by a bull and ends up in a wheelchair. He marries his nurse, who turns out to be an evil stepmother. Instead of a mirror on the wall, she has a fashion magazine that tells her who is the most beautiful in the land. In this Spanish version of the Grimm classic, Snow White is called Blancanieves and hangs around with bullfighting dwarfs. But this is much more than a Spanish remake of a world-famous story; it's a homage to the heyday of silent film. Pablo Berger, who worked on the film for eight years, situates the story in 1920s Seville. The stylish set is shot in sharp black-and-white. Dialogues are on intertitles and are accompanied by a hot-blooded soundtrack with a large dose of flamenco. *Blancanieves* is a gloomy fairytale with an exotic undercurrent.



Un día sin Mexicanos

A Day Without a Mexican
Sergio Arau
Mexico, USA, Spain, 2004

R

Preceded by the Short Film: **QUARANTINE: ANOTHER BUILDING # 1**

FRI 5 APR 21:30 • SUN 7 APR 14:00
color & black-and-white \ 35mm \ 97 min \ English \ No Subtitles \ Cast: Yareli Arizmendi, John Getz, Maureen Flannigan, Muse Watson

The mysterious disappearance of the whole Latino population stops life in California. Sergio Arau and scriptwriter Yareli Arizmendi chose to put this simple, educational and hilarious point of departure part into the form of a delightful mockumentary, and part into the form of small stories around characters who react to the surprising events. *Un día sin Mexicanos/A Day Without a Mexican* plays a clever game with switching point of view: sometimes we see the situation through the politically colored spectacles of the media, then through the eyes of the filmmakers. In the wonderful opening scenes, we see how Mary Jo desperately tells her story about the sudden disappearance of her husband and children. In flashbacks, we hear about a right-wing senator, an anti-immigration activist and his liberal father and a TV reporter who has to emphasize her Latino origins for her producer. When the Latinos slip away via the mist-enshrouded Golden Gate Bridge, a battle for power ensues.



Diego Star

Frédéric Pelletier
Canada, Belgium, 2013

R

Preceded by the Short Film: **NIGHT OF THE FOXES**

FRI 5 APR 22:00 • SAT 6 APR 14:00 • SUN 7 APR 22:30
DCP \ 91 min \ French, English, Russian \ English Subtitles \ Cast: Issaka Sawadogo, Chloé Bourgeois, Yassine Fadel, Abdelghafour Elaaiz

The Russian cargo ship on which African engineer Traoré works (Issaka Sawadogo, seen in 2012 in Nicolas Provost's *The Invader*), strands off the coast of a wintry Canada. Traoré is held responsible for the engine failure. Wrongfully, claims the mechanic: the engine was far too old. While the Canadian authorities investigate what really happened, the multicultural crew of the ship is housed with the local population. Traoré finds himself with Fanny, a single mother who wants to use this opportunity to earn some money on the side. At first she keeps her distance, but soon the lanky African wins her over with his gentle character. But then Traoré is sacked. He's out in the cold, 10,000 kilometers from home. *Diego Star* is a beautifully-filmed social realistic drama about a world in which workers are regarded as collateral damage. Humanity flickers within this harrowing injustice. But is that enough?



Caesar Must Die

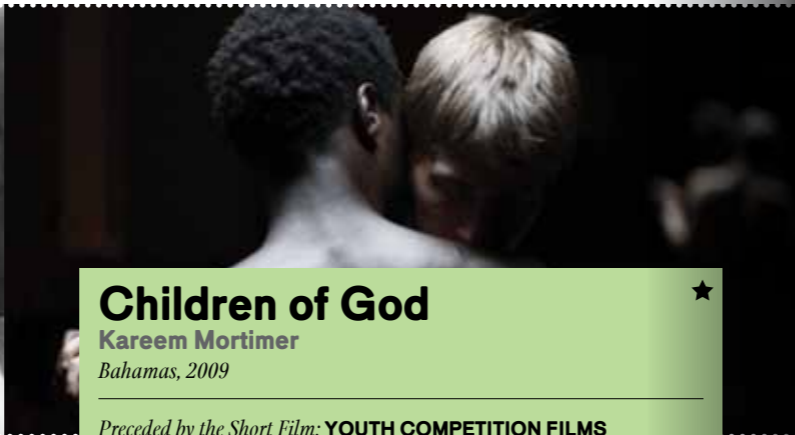
Caesar deve morire
Vittorio Taviani, Paolo Taviani
Italy, 2012

PG-13

Preceded by the Short Film: **DENTRO**

THU 4 APR 22:45 • FRI 5 APR 12:30 • SAT 6 APR 21:30
DCP \ 76 min \ Italian \ English Subtitles \ Cast: Cosimo Rega, Salvatore Striano, Giovanni Arcuri, Antonio Frasca

For *Caesar Must Die*, the Taviani brothers from Italy, both of whom are now over eighty, filmed a group of prisoners rehearsing for a performance of Shakespeare's play Julius Caesar in the high-security Rebibbia prison. The film is sober and highly realistic, but don't let the simple, black-and-white video images fool you into thinking it is a documentary. The boundaries between theatre rehearsal, real life in the prison and film script are not always clear-cut. However, the superb, highly engaging performances by the prisoners - who experience the play as intensely as if it were their own lives - are clear as day. This play-in-a-film-in-a-prison reveals the universal and timeless nature of Shakespeare's play, which reveals parallels not only with contemporary Italian politics, but also with prison mores and the lives of the actors within the world of organized crime. Power, loyalty and treachery are the order of the day.



Children of God

Kareem Mortimer
Bahamas, 2009

★

Preceded by the Short Film: **YOUTH COMPETITION FILMS**

FRI 5 APR 17:00 • SUN 7 APR 14:30
HDcam \ 93 min \ English \ English Subtitles \ Cast: Johnny Ferro, Stephen Tyrone Williams, Margaret Laurena Kemp

The Bahamas seem like paradise: sun-drenched beaches and swaying palm trees. But behind the perfect holiday photos lurks a dark reality. Homophobia and violence against homosexuals are everyday occurrences. In this impressive fiction feature debut, Kareem Mortimer ruthlessly exposes this hatred of homosexuals in the Caribbean. *Children of God* tells the stories of three very different characters: Lena, the pious wife of a hate-preaching minister; Romeo, a handsome young black man who hides his homosexuality from his family; and Johnny, a troubled white artist searching for his true self. All three find their way to the stunningly beautiful paradise island of Eleuthera. Their three worlds soon collide in an unexpected way. This courageous portrayal of love, loneliness, tolerance and self-acceptance takes us on a tumultuous journey with a disturbing end.



Éden

Eden
Bruno Safadi
Brazil, 2012

R

Preceded by the Short Film: **NO HAY PAN**

FRI 5 APR 22:15 • SAT 6 APR 15:45 • SUN 7 APR 13:45
DCP \ 75 min \ Portuguese \ English Subtitles \ Cast: Leandra Leal, João Miguel, Julio Andrade, André Ramiro, Cristina Lago

In the beautiful opening scene, a tear trickles from the left eye of a pretty young woman whose face is filmed in close-up. The droplet, however, does not fall down, but defies gravity and moves sideways. When the camera zooms out, it becomes clear that the woman is lying in a sky-blue indoor swimming pool, with both her hands clamped around her enormous belly. She is very pregnant. What follows is a penetrating portrait of a lonely, terrified woman in the last few days of her confinement. She desperately seeks support from a TV evangelist, who in front of his camera confronts her with the man who shot the father of her unborn child. Leandra Leal is amazing in the leading role, and the beautiful photography of the suburbs of Rio de Janeiro and the hypnotic soundtrack (Leal for instance gives a memorable if not entirely in tune interpretation of the Spandau Ballet hit True) contribute to the intense alienating mood.



Il futuro

The Future
Alicia Scherson
Chile, Germany, Italy, Spain, 2013

R

Preceded by the Short Film: **NO HAY PAN**

FRI 5 APR 16:30 • SAT 6 APR 19:30 • SUN 7 APR 18:45
DCP \ 94 min \ Italian, English \ English Subtitles \ Cast: Manuela Martelli, Luigi Ciardo, Rutger Hauer, Alessandro Giallocosta

When the parents of Bianca and Tomas suddenly die, the teenagers are left alone. The brother and sister try to carry on with their lives, made more difficult by the bright blue-green light that keeps them awake at night. Two friends persuade Bianca to work for Maciste, an old film star, as his 'lady companion'. He is thought to have hidden a lot of cash in his villa - which could bring a better future for Tomas and Bianca. *Il futuro/The Future*, surprisingly enough the first filming of a novel by Roberto Bolaño, is as much about the past as it is about the future. This is primarily expressed in the figure of Maciste (a beautiful role by Rutger Hauer, with a nod to a famous role from his own past). Unexpressed emotions that are also tangible and an almost matter-of-fact magic realism, a soundtrack that tears and then is light, the play of light and darkness - these paradoxes in Scherson's third feature are very cleverly forged into a whole.





Gatos viejos

Old Cats

Sebastián Silva, Pedro Peirano

Chile, 2010

PG-13

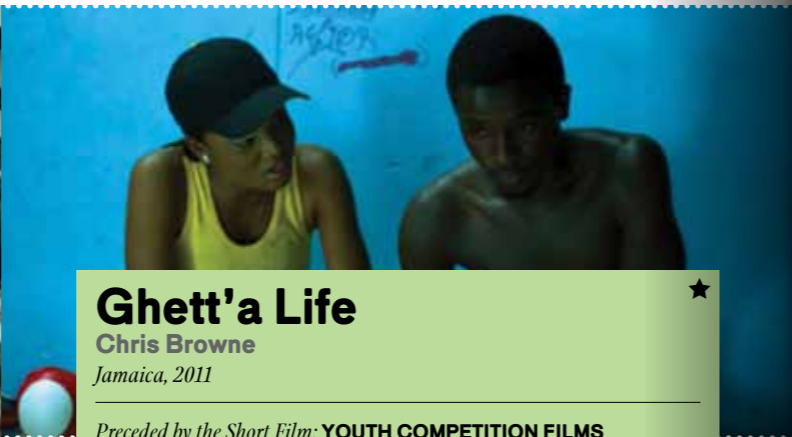
Preceded by the Short Film: **NO HAY PAN**

SAT 6 APR 11:30 • SUN 7 APR 15:30

35mm \ 88 min \ Spanish \ Dutch Subtitles \ Cast: Bélgica Castro, Claudia Celedón, Catalina Saavedra, Alejandro Sieveking

Isidora and Enrique, 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 predilection for cocaine and her cat allergy, really racks up the tension. In spite of the fact that everyone in fact means 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 Silva's previous film, *La nana/The Maid*. Bélgica Castro, who was ninety at the time of shooting, is admirable in the role of Isidora, who is trapped in her own head - and apartment.



Ghatt'a Life

Chris Browne

Jamaica, 2011

★

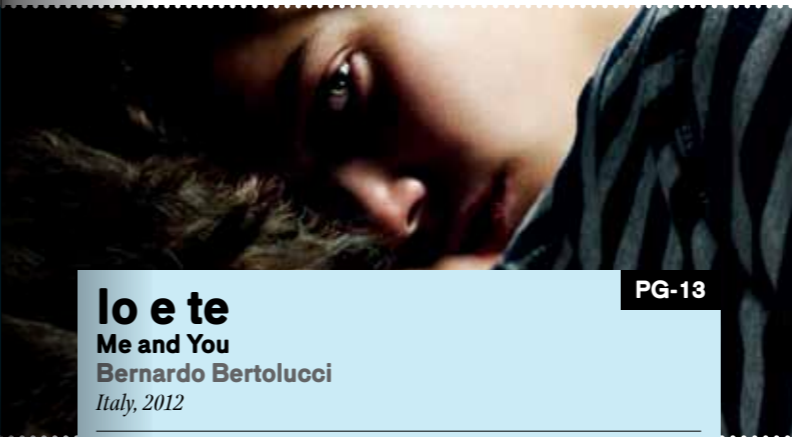
Preceded by the Short Film: **YOUTH COMPETITION FILMS**

FRI 5 APR 18:45 • SAT 6 APR 14:30

104 min \ English \ English Subtitles \ Cast: Kevoy Burton, Winston Bell, Carl Davis, Chris McFarlane

Elections are looming, and in the backstreets of Kingston, Jamaica, tension is rising. Two violent gangs terrorize the neighborhoods, at the behest of the rival political parties. Young Derrick wants nothing to do with this whatsoever. The only thing he is interested in is becoming the best lightweight boxer and being selected for the Jamaican national team. And it's looking good, he has bags of talent. The only problem is that his coach supports a different candidate from his father. Derrick is torn between the two parties and, without realizing it, puts his family in danger. Socially committed, realistic action drama *Ghatt'a Life* was shot and financed entirely in Jamaica.

All roles are played by Jamaican actors, allowing it to give an authentic impression of life in the ghettos of Kingston. This is director Chris Browne's second feature, after *Third World Cop* (1999).



Io e te

Me and You

Bernardo Bertolucci

Italy, 2012

PG-13

Preceded by the Short Film: **VOICE OVER**

FRI 5 APR 22:30 • SAT 6 APR 19:00 • SUN 7 APR 21:15

DCP \ 103 min \ Italian \ English Subtitles \ Cast: Jacopo Olmo Antinori, Tea Falco, Sonia Bergamasco, Veronica Lazar

Lorenzo is a 14-year-old, hyper-intelligent loner with dark brown curls and bright blue eyes who is seeing a psychiatrist 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-sister: the stunningly attractive, addicted and fairly unmanageable Olivia.

Io e te/Me and You - a coming-of-age film that also has something to say about family bonds and the state of Italy now - is a film version of the novel by Italian bestseller author Niccolò Ammaniti, who also co-wrote the screenplay. The director is the veteran Bernardo Bertolucci; it's his first film since *Sognatori/The Dreamers* in 2003, and the first film he has made in Italy in 30 years.

Debutant actors Jacopo Olmo Antinori and Tea Falco are beautiful in the leading roles and the ever-present soundtrack features songs by The Cure, Arcade Fire, Muse, Red Hot Chili Peppers and David Bowie.



Kauwboy

Boudewijn Koole

The Netherlands, 2012

G

Preceded by the Short Film: **MENINO DO CINCO**

SAT 6 APR 16:30 • SUN 7 APR 11:00

35mm \ 81 min \ Dutch \ English Subtitles \ Cast: Rick Lens, Loek Peters, Susan Radder, Cahit Ölmec, Ricky Koole

Ten-year-old Jojo lives alone with his father, who is often at work. And when he is home, it's usually no fun either. Jojo's mother has gone. When the boy finds a small jackdaw which has fallen out of the nest, he takes care of it. The bird is soon his best friend, but his father doesn't want him to keep the bird. 'Animals shouldn't be in the house,' he thinks. The bird and the approaching birthday of Jojo's mother ensure increasing tensions between father and son.

The atmospheric cinematography by Daniël Bouquet shows in blue and green tinted images how the free-range kid Jojo entertains himself in the natural surroundings on the fringes of the city, usually on his own. This adult and gripping family film about mourning and friendship, seen through the eyes of a child, has already won prizes in Berlin, Utrecht and Buenos Aires. Koole's feature debut is also the Dutch submission for the Oscars in 2013.



Habana Blues

Benito Zambrano

Spain, France, Cuba, 2005

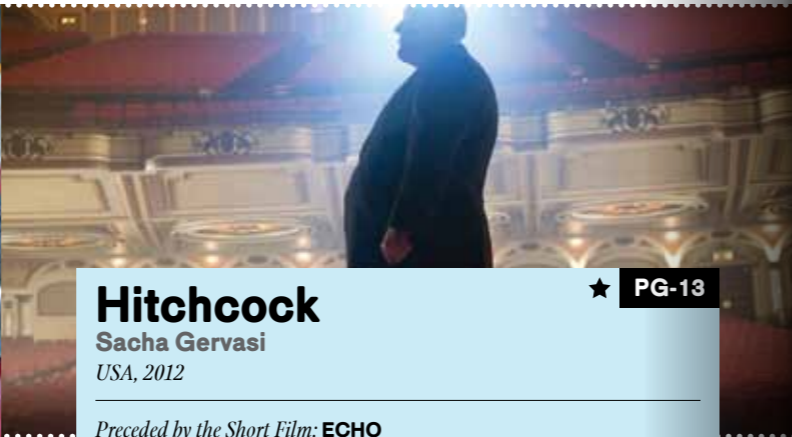
PG-13

Preceded by the Short Film: **BIG DRIVE**

FRI 5 APR 21:45 • SUN 7 APR 16:45

35mm \ 115 min \ Spanish \ Dutch Subtitles \ Cast: Alberto Joel García Osorio, Roberto Sanmartín, Yailene Sierra

Habana Blues is a lively 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 aged men who play the Cuban son, but young guys who most like to play rock and blues. Ruy lives with Caridad and their two children. Tito lives with his grandma, a pithy, cigar-smoking lady. While they are practicing for their first major concert, they get to know Marta and Lorenzo, two Spanish producers. They are in Cuba looking for new talent. Ruy and Tito smell an opportunity, but fame has its price. Alongside this bittersweet story the soundtrack plays an important role in *Habana Blues*. It shows that some very different music is made on Cuba; from hip hop to blues, and all of it just as passionate.



Hitchcock

Sacha Gervasi

USA, 2012

★

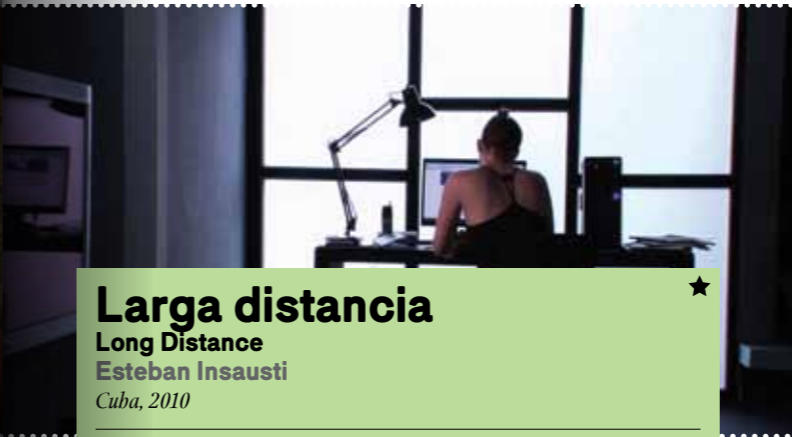
PG-13

Preceded by the Short Film: **ECHO**

FRI 5 APR 19:45 • SAT 6 APR 18:15

DCP \ 98 min \ English \ Dutch Subtitles \ Cast: Anthony Hopkins, Helen Mirren, 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 1950s backdrops, soundtrack which ratchets up the suspense, romantic intrigues and Hitchcock's dry 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, financial disaster loomed. The film *Hitchcock* also highlights the previously underestimated contribution made by his wife Alma Reville (Helen Mirren), who was crucial throughout the process, and Hitchcock's fascination with blonde lead actresses, in this case Janet Leigh (Scarlett Johansson).



Larga distancia

Long Distance

Esteban Insausti

Cuba, 2010

★

Preceded by the Short Film: **YOUTH COMPETITION FILMS**

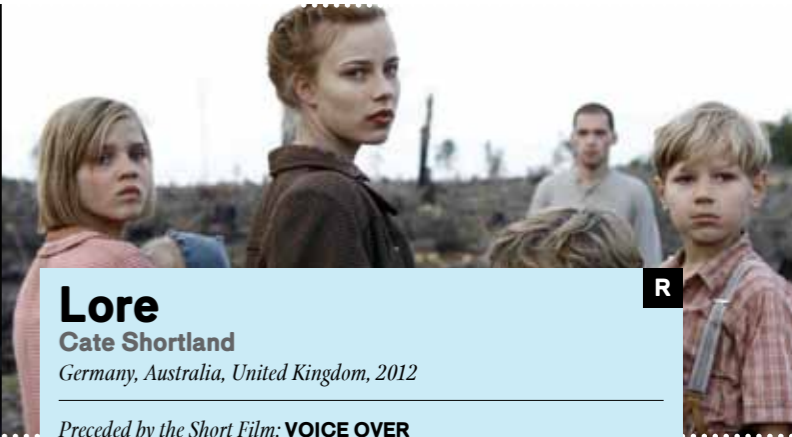
FRI 5 APR 15:45 • SAT 6 APR 15:45

35mm \ 93 min \ Spanish \ English Subtitles \ Cast: Zulema Clares, Lynn Cruz, Tomás Cao, Alexis Díaz de Villegas

Following the collapse of the Soviet Union in the 1990s, Cuba descended into a deep economic crisis. As a result, many - often 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 professionally designed but lonely story of emigration and loss.

The story starts when Ana returns to Cuba to visit one of her friends and celebrate 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.

Alone in her huge, sparsely furnished house, Ana decides to celebrate her birthday nevertheless. Together with her imaginary friends, she relives and makes up the best moments of her life.



Lore

Cate Shortland

Germany, Australia, United Kingdom, 2012

R

Preceded by the Short Film: **VOICE OVER**

FRI 5 APR 21:30 • SAT 6 APR 21:15 • SUN 7 APR 16:00

DCP \ 109 min \ German, English \ English Subtitles \ Cast: Saskia Rosendahl, Kai Malina, Nele Trebs, Ursina Lardi

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

Lore is a girl with a firm faith in the values of her upbringing. That faith is put under pressure when, shortly after Hitler's suicide, both her SS father and her mother disappear - probably thrown into jail. Lore is alone and has to get her younger sister and three 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 any all too easy moral judgements.

Lore, an intimate story about indoctrination and the collapse of a world view, won the Locarno Festival's audience award.





Maria Full of Grace

Joshua Marston
Colombia, USA, Ecuador, 2004

PG-13

Preceded by the Short Film: **QUARANTINE: ANOTHER BUILDING # 1**

FRI 5 APR 13:00 • SAT 6 APR 18:30 • SUN 7 APR 20:30
35mm | 101 min | Spanish, English | Dutch Subtitles | Cast: Catalina Sandino Moreno, Virginia Ariza, Yenny Paola Vega

Headstrong seventeen-year-old Maria Alvarez knows what she wants. But maybe she wants a little too much from her dead-end existence as a rose packer in a small town in Colombia. Following a run-in with her boss, she packs in the job - much to the dismay of her mother and sister, who also depend on the income she brings home. When it turns out that Maria is also pregnant, an offer to smuggle drugs to New York doesn't seem quite such a bad option. A fast buck for a little trouble, why not? Actress Catalina Sandino Moreno plays Maria with a reserved passion and fury, as a determined young woman who will not be pushed into the role of victim. She has received a great deal of deserved praise for this role, including an Oscar nomination for Best Actress. The realistic story is told without sensation and in vivid images that convey the tension about Maria's fate and that of her fellow couriers constantly bubbling below the surface. In his debut feature, director Marston candidly shows that not all drug smuggling operations go off smoothly.



Melaza

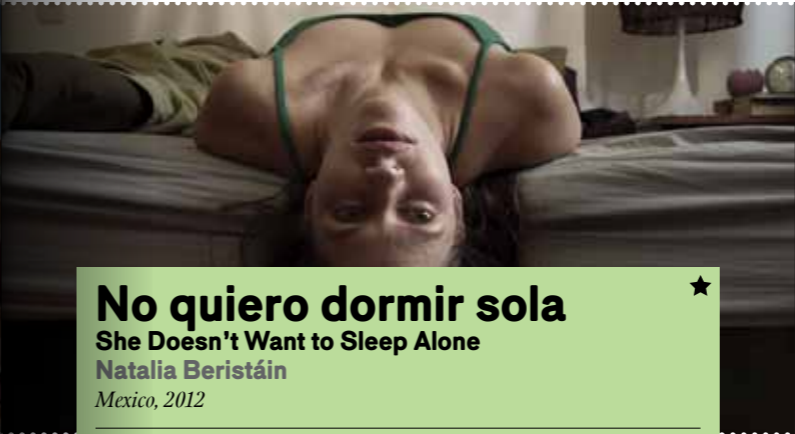
Carlos Lechuga
Cuba, France, Panama, 2012

R

Preceded by the Short Film: **NIGHT OF THE FOXES**

THU 4 APR 19:45 • SAT 6 APR 15:30 • SUN 7 APR 17:30
DCP | 80 min | Spanish | English Subtitles | Cast: Yuliet Cruz, Armando Miguel Gomez, Lucho Gotti, Ana Gloria Buduen

In the Cuban village of Melaza, named after the once flourishing sugarcane fields, time stands still. Even when all kinds of things happen, nothing ever changes. The State pretends to take care of everything, but it shuts the rum factory and makes swimming lessons impossible. There's no use complaining, think the inhabitants, that's just how it is. *Melaza* is the heartwarming love story of Aldo and Monica, a photogenic couple who live 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. New talent Carlos Lechuga tells his critical story with humour and sparse dialogue, taking us on a journey to the beauties of rural Cuba. Far from the hotels and from Havana, but with a reality familiar to everyone who has ever been to Cuba - or faced a shortage of cash.



No quiero dormir sola

She Doesn't Want to Sleep Alone
Natalia Beristáin
Mexico, 2012

★

Preceded by the Short Film: **YOUTH COMPETITION FILMS**

SAT 6 APR 18:45 • SUN 7 APR 15:45
DCP | 85 min | Spanish | English Subtitles | Cast: Mariana Gajá, Adriana Roel, Arturo Beristáin, Leonardo Ortizgis

Bad-tempered Amanda is 33 and lives a calm, orderly life. She tries to retain control of her life by taking photos with her Polaroid camera. This is disrupted when she takes on caring for her grandmother, Lola. Lola used to be a great, successful actress. Now she spends her days in a dirty home, surrounded by bottles of drink and souvenirs from her glory days. She is no longer able to sleep. Amanda's father, Lola's son, is hard to contact and would like Lola to move into an old people's home. So it is up to Amanda to help the confused old lady. After a very difficult beginning, the relationship between grandmother and granddaughter improves: it turns out they have more in common than they thought. This atmospherically designed drama full of hidden sorrow unfolds at a calm pace. Young director Beristáin won the Best Film award at the Morelia film festival for this story of difficult family relationships, loneliness and acceptance.



Salsa Giants

Pablo Croce
USA, 2013

★

Preceded by the Short Film: **YOUTH COMPETITION FILMS**

SAT 6 APR 20:30
DCP | color & black-and-white | English, Spanish | English Subtitles

On 31 August 2012, several big names from the world of salsa came together for a unique reunion on Curaçao led by producer Sergio George. The reason: a concert at the Curaçao North Sea Jazz Festival that has already attained legendary status. On stage that day, no one less than hit singer Marc Anthony, flamboyant bassist Oscar de León, Cheo Feliciano, Willy Chirino, Charlie Zaa, Jose Alberto 'El Canario', singer Tito Nieves, Nora van Roquesta de la Luz, Luis Enrique and Andy Montañez. USA/Venezuelan director Pablo Croce has recorded this exceptional event in a gripping, intimate and above-all swinging documentary. Atmospheric black-and-white backstage images, rehearsal footage showing musical sparks flying, archive footage and personal interviews with musicians are rhythmically edited to form a dynamic whole. And to top it all off, *Salsa Giants* naturally includes beautiful footage of that exceptional concert at Curaçao North Sea Jazz.



Nairobi Half Life

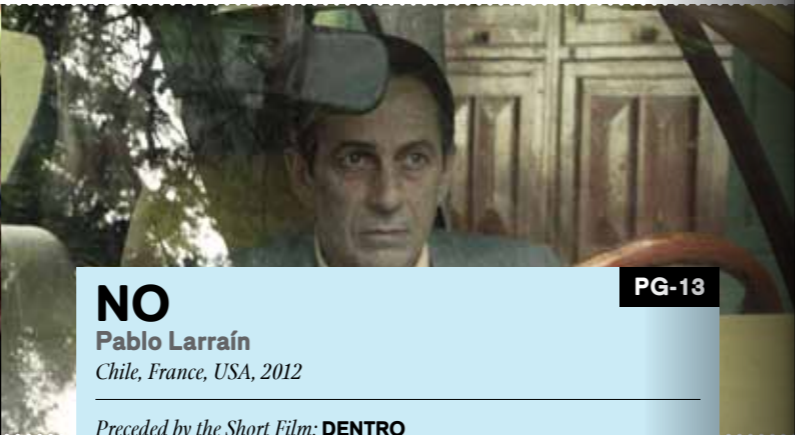
David 'Tosh' Gitonga
Kenya, Germany, 2012

PG-13

Preceded by the Short Film: **MENINO DO CINCO**

THU 4 APR 20:15 • FRI 5 APR 17:15 • SAT 6 APR 12:00
DCP | 96 min | Swahili | English Subtitles | Cast: Joseph Wairimu, Ohwenya Maina, Nancy Wanjiku Karanja

Kenyan Oscar nomination, about a young actor from a peasant village in Kenya who hopes to make it in Nairobi, but soon finds out why it is called Nairobi. He accidentally ends up in the world of crime while he has just got a position at the popular Phoenix Theatre. His double life has its advantages. One day he manages to stay on his feet among the criminals thanks to his acting talent, and another day he can play his theatre role as a thief with even more conviction. The well-oiled product of a training initiative by One Fine Day Films, DW Akademie and the Kenyan production company Ginger Ink, in which promising young African filmmakers were chosen to make a film under the supervision of Tom Tykwer and *Soul Boy* scriptwriter Billy Kahora. Gitonga is making his debut, and manages to capture the bustle and fury of downtown Kirinyaga Road very well. The incredibly filthy toilet in the prison is also portrayed very expressively.



NO

Pablo Larraín
Chile, France, USA, 2012

PG-13

Preceded by the Short Film: **DENTRO**

FRI 5 APR 18:45 • SAT 6 APR 21:45 • SUN 7 APR 14:45
color & black-and-white | DCP | 118 min | Spanish | Dutch Subtitles | Cast: Gael García Bernal, Alfredo Castro, Antónia Zegers, Luis Gnecco

The third film by Pablo Larraín about the Chilean Pinochet dictatorship, which lasted from 1973 to 1990. After portraying life under the dictatorship (*Tony Manero*, 2008, KNF winner in Rotterdam) and how it started (*Post Mortem*, 2010), he now shows the deathblow for Pinochet's regime: the pro-democratic 'No' vote in a referendum held in 1988 under international pressure. This time, Alfredo Castro, the protagonist of *Tony Manero* and *Post Mortem*, has an important supporting role, while the lead is for Gael García Bernal, as a commercial advertising man who encourages the gloomy opposition to fight a cheerful and optimistic 'No' campaign. After the highly stylized design and black-comic tone of his two previous films, Larraín now uses a reportage style in which original news and advertising images have been integrated seamlessly into the film, thanks to the use of old U-matic video cameras.



Searching for Sugar Man

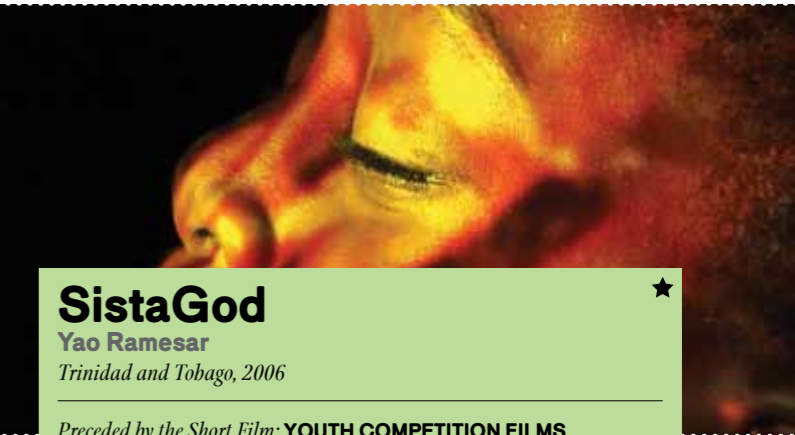
Malik Bendjelloul
Sweden, United Kingdom, 2012

R

Preceded by the Short Film: **MEN OF THE EARTH**

FRI 5 APR 20:00 • SAT 6 APR 11:15 • SUN 7 APR 21:00
DCP | 82 min | English

American folk singer Rodriguez was a superstar 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 remained 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 Rodriguez 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 antihero is compiled from exceptional archive footage, interviews with those involved and, of course, lots of Rodriguez's music. Nominated for the Oscar for Best Documentary in 2013.



SistaGod

Yao Ramesar
Trinidad and Tobago, 2006

★

Preceded by the Short Film: **YOUTH COMPETITION FILMS**

FRI 5 APR 14:30 • SAT 6 APR 17:00
DCP | 72 min | English | Cast: Evelyn Caesar Munroe, Michael Cherrie, Indigo Minerve

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 Hindustani 'nan' or adoptive mother. As a young girl, she overcame death having eaten poisonous berries, 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. Then it turns out Mari is pregnant. Her mother dresses her up in a white cotton baby-doll costume, complete with mask, to hide her shame. The costume, a traditional carnival character in Trinidad, transforms Mari into SistaGod, a female god with devastating powers. The enchanting voice-over, expressive music and traditional Orisha songs (sung by Ella Andall) contribute to the telling of a magical, highly visual story. Trinidad and Tobago's carnival plays a major role in the film's impressive climax.





They'll Come Back

Eles voltam
Marcelo Lordello
Brazil, 2012

★ R

Preceded by the Short Film: **E JARDINERO**

FRI 5 APR 16:15 • SAT 6 APR 22:30 • SUN 7 APR 20:15

DCP \ 105 min \ Portuguese \ English Subtitles \ Cast: Maria Luiza Tavares, Georgio Kokkosi, Elayne de Moura

For all its simplicity, the opening scene of *Eles voltam/They'll Come Back* is extremely effective. From a great distance, we see a car stop in the middle of a panoramic landscape of hills. Cris (12) 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 then shows the adventures 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 his first fiction 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 Prank Case

Canada, 2012

PG-13

Preceded by the Short Film: **ECHO**

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, prankxxxter.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 to the utmost and her date would have to prevent her running away. The sidekicks checked all this through their camera system in the cellar and provided a commentary on the evening. These virtually undamaged images, partly shot with a hand-held camera and intercepted by the police as evidence, show virtually in real time how an apparently innocent joke can get completely out of hand. Don't try this at home.



Wadjda

Haifaa Al Mansour
Saudi Arabia, Germany, 2012

PG-13

Preceded by the Short Film: **BIG DRIVE**

FRI 5 APR 19:30 • SAT 6 APR 18:00 • SUN 7 APR 17:15

DCP \ 100 min \ Arabic \ English Subtitles \ Cast: Waad Mohammed, Reem Abdullah, Abdullrahman Al Gohani

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 doesn't care and decides to save the money herself. Her mother, who is distracted by her husband's desire to take a second wife, hardly realizes what plans - often very unsuitable - her daughter thinks up 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.



De wonderboom

Kunst van Capricorne
Tanja Fraai, Mike Ho-Sam-Sooi
Netherlands, Curaçao, Brazil, 2012

★ G

Preceded by the Short Film: **YOUTH COMPETITION FILMS**

SUN 7 APR 11:30

DCP \ 40 min \ Dutch, Papiamentu

His work has a cheerful appearance thanks to the jaunty brushstrokes 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 Antillean artist, poet and planner José Maria Capricorne. It is an homage to his contribution to the arts on Curaçao. 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 Curaçao, Capricorne believes. With this in mind, in 1969 he established the 'Akademia di Arte', the first art academy on Curaçao. The academy was forced to close in 2003, an event Capricorne refers to as a 'cultural crime'. Screened together with *Vrede - Herinneringen aan Anton de Kom*.



Valley of Saints

Musa Syeed
India, USA, 2011

R

Preceded by the Short Film: **FRIDAY NIGHT**

FRI 5 APR 13:30 • SAT 6 APR 22:00 • SUN 7 APR 18:30

DCP \ 82 min \ Kashmiri, English \ English Subtitles \ Cast: Gulzar Ahmad Butt, Mohammed Afzal Sofi, Neelofar Hamid

This compelling human drama is situated in Srinagar, at the Dal Lake in conflict-ridden Kashmir. The young boatman Gulzar (played by a real boatman) 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 Afzal meet a young woman scientist (played by a local 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 environment 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

G

Netherlands, Suriname, Germany, 2012

Preceded by the Short Film: **YOUTH COMPETITION FILMS**

SUN 7 APR 11:30

DCP \ 42 min \ Dutch \ Cast: voices of José Chin-A-Loi, 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 archive footage and images of Surinam and the Netherlands today. Ad, Cees and Judith de Kom, all of whom are now in their eighties, talk about their necessarily short stay in Surinam - the family was exiled from the country by the Dutch colonists after just one year owing to their father's trades 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/We Slaves of Surinam* (1934), about the history of Surinam 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 Sandbostel. The title of the documentary, *Vrede/Peace*, comes from a scene from a film script by De Kom. Screened together with *De Wonderboom*.



Yo, también

Me Too
Álvaro Pastor, Antonio Naharro
Spain, 2009

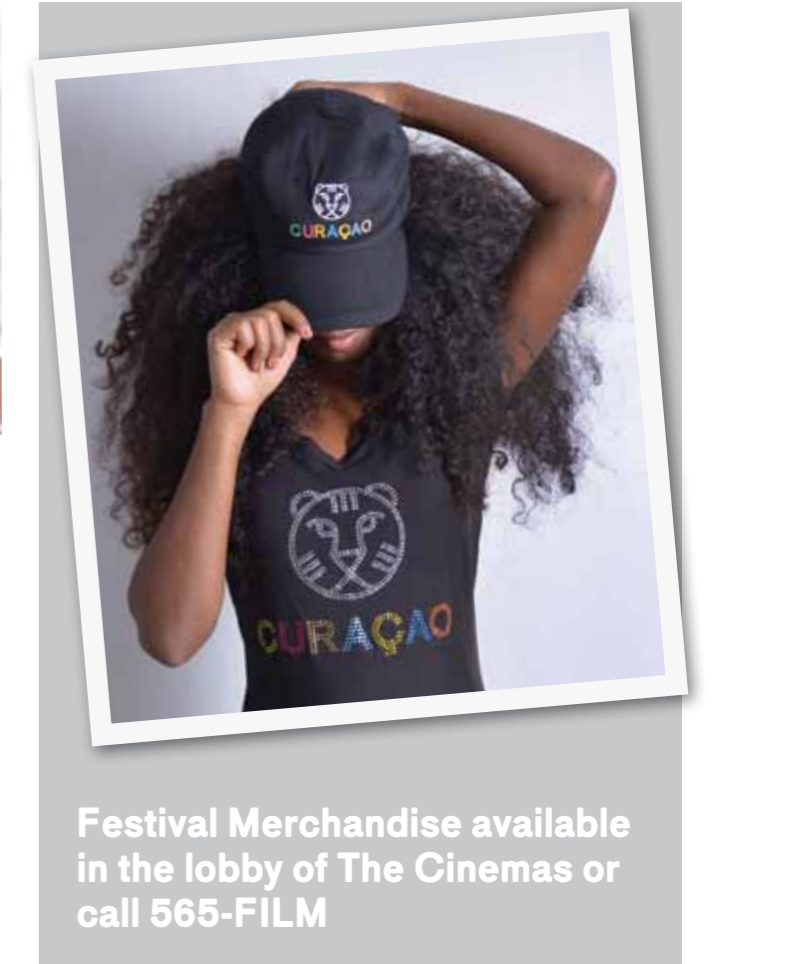
★ PG-13

Preceded by the Short Film: **VOICE OVER**

FRI 5 APR 19:00 • SUN 7 APR 11:15

35mm \ 103 min \ Spanish \ Dutch Subtitles \ Cast: Lola Dueñas, Pablo Pineda, Antonio Naharro, Isabel García Lorca

Yo, también/Me Too is a surprising social drama. The film is about 34-year-old Daniel from Seville. He is the first European man with Down's syndrome to get a university degree. When Daniel gets a new job, he meets Laura, an open-minded colleague. Their friendship attracts the attention of friends and family who regard it as a problem if Daniel falls in love with Laura. *Yo, también/Me Too* is the debut by the script-writing and directing duo Álvaro Pastor and Antonio 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 with Down's as if they were children, and how sad can it be if you're just very ordinary? Lola Dueñas (well-known from *The Sea Inside/Mar adentro*) and Pablo Pineda had already been drowned in praise and prizes in their home country for their impressive acting achievements.



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SHORTS

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 • Wadjda
Anita Lebeau
Canada \ 2012 \ 9 min \ English

Cast: with voices of Nathalie Daudet, Emma Collins, Annie Rose Daudet, Maggie Collins, Anita Lebeau

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.



Dentro/Inside Screened before: Blancanieves • Cesar Must Die • NO
Emiliano Rocha Minter
Mexico \ 2012 \ 15 min \ no dialogue

Cast: Fernando Álvarez Rebeil, Fernando Huerta Zamacona

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.



Echo Screened before: Hitchcock • The Ultimate Prax Case
Lewis Arnold
United Kingdom \ 2013 \ 17 min \ English

Cast: Lauren Carse, Oliver Woollford, Caroline Giametta, Joel Morris, Shauna Shim

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



Friday Night Screened before: Valley of Saints
Gul Dharmani
India \ 2013 \ 24 min \ English, Hindi

Cast: Siya Wahal, Riddhima Sud, Shreya Vaidya

Three rich 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 underclasses, but also with each other. Surprising fiction by talented, young Indian filmmaker.



E jardinero Screened before: They'll Come Back
The Gardener
Jo Henriquez
Curaçao \ 2012 \ 8 min \ Papiamentu

Cast: Fiji Rademaker, Clark de Wind

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?



Men of the Earth Screened before: Amour • Searching for Sugar Man
Andrew Kavanagh
Australia \ 2011 \ 10 min \ English

Cast: Paul Bennett, Doug Morrisson

Strong fiction with unique perspective 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: Kauwboy • Nairobi Half Life
The Boy at the Five
Marcelo Matos de Oliveira, Wallace Nogueira
Brazil \ 2012 \ 20 min \ Portuguese

Cast: Thomas Oliveira, Fábio Costa, Emanuel de Sena

One day, vulnerable, lonely Ricardo finds a puppy. However, this puppy belongs to homeless kid Téó. Ricardo will do anything to stay with his new and only friend, while Téó 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 there because of the danger.



Night of the Foxes Screened before: Diego Star • Melaza
Tom Haines
United Kingdom \ 2012 \ 14 min \ English

Cast: Grant Masters, Sam Gittins, Helen Watkins, Charmanae Amber

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: Éden • Il futuro • Gatos Viejos
No Bread
Macarena Monrós

Chile \ 2012 \ 20 min \ Spanish

Cast: Raúl Palma, Pelusa Troncoso, Marta Méndez

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.



Quarantine: Another Building #1 Screened before: Maria Full of Grace • Un Día Sin Mexicanos
Gabri Christa
2012 \ short \ 9 min \ No dialogue

Cast: Kyle Abraham, Marcel Stomp

First part in dance film series Another Building that tells stories through dance using historically significant buildings to provide context and location. **Quarantine** is about an older man who observes his younger self dancing in a building in Curaçao, where enslaved Africans were once quarantined en route to the Americas.



Voice Over Screened before: Io e te • Lore • Yo, también
Martín Rosete
Spain \ 2012 \ 9 min \ French

Cast: Jonathan D. Mellor, Féodor Atkine, Javier Cidoncha, Luna Montignier Peiro

The voice of an old Frenchman guides us through three extreme situations under very different, yet basically the same conditions. Dead or alive? What is he trying to tell us? In the end, everything is clarified. Beautifully made, layered fiction about fate, coincidence and courage.

COLOPHON

IFFR 2013 @ Curacao

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