

2-6 APRIL 2014

THE CINEMAS WILLEMSTAD • CURACAOIFFR.COM

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Welcome to the third edition of Curação International Film Festival Rotterdam

Dear moviegoers and friends,

With this year's film program with more than 50 features, documentaries, and short films from over 30 countries, we would like to take you on a journey beyond boundaries where you will discover a theme that is close to our hearts: music.

From Mali, the cradle of pop music, the tango of Argentina – or Finland? - to rival street gangs in New York City or the rest and quiet of a home for Alzheimer patients in Belgium. Music is the one universal language that speaks from and to the heart; it lifts one up, it unites and builds bridges across cultures and continents.

Curaçao IFFR is all about building bridges between cultures and countries. The wide selection of films offers a world of other cultures and ideas that may help improve understanding of one another. The festival is organized in close cooperation with International Film Festival Rotterdam in the Netherlands supporting us with their experience while the Fundashon is supporting them as one of the main sponsors of the Dutch festival.

The Yellow Robin Award Competition, launched last year, intends to help support the careers of emerging film talent from the Caribbean and Latin America by offering a stepping stone across the ocean to reach the European market.

The Yellow Robin Award winner of 2013, Mexican director Natalia Beristáin, was thus given the opportunity to screen her film *No quiero dormir sola* before a European audience at IFFR the Netherlands last January. This year we present a selection of five exciting new Yellow Robin Award nominees

What makes a film festival like this one so special is that in addition to the many non-mainstream international films, it offers the audience the opportunity to meet and discuss with the filmmakers themselves about their work.

We are very pleased to welcome: directors Anup Singh (Opening Film 2014: *Qissa*), Sebastián Lelio (*Gloria*), Mariana Rondon (*Pelo malo*), Cindy Kerseborn (*Frank Martinus Arion: Yu di Kòrsou*), Bruce Paddington (*Forward Ever: The Killing of a Revolution*), and the Yellow Robin Award nominees.

We would like to thank the many people who have helped put together this year's festival and hope you will enjoy all the festival has to offer in cinematography as well as in music and beyond.

Gregory Elias & Michael Elias Fundashon Bon Intenshon



Let's shine the spotlight at our valuable crew behind the screens: booker Pim Kipp, and film technicians Rembrandt Boswijk and Paul Westerweel.

Each year the program of Curaçao IFFR consists of a selection of films screened at the festival in the Netherlands, but also quite a few other films that Curaçao IFFR scouted for us. Most of these films are so new that the majority do not even have a distributor yet, and can only be booked via the producer or even the filmmaker. This involves a lot of phone calls, emails, price negotiations, and sometimes a little charm and persuasion from the booker. That is Pim's job and he's good at it!

He is responsible for booking the films, getting the right format and subtitles, if any are available, and making sure they will get to Curaçao in time. During the Festival Week, you may very well see Pim around as the floor manager, communicating between all auditoriums and in constant contact with his colleagues Rembrandt and Paul to make sure that each film starts on time. Pim will also check if any spotlights and microphones are on so we can see and hear the hosts and directors present at the screenings.

Rembrandt and Paul are film technicians, and they spend the festival week in the screening room. They make sure the Festival Trailer runs, any slides in between, the right short film is screened before a feature in the correct auditorium and at the correct time. All that for six auditoriums, six days non-stop. If you have a look at the program, that is quite a feat!

So, please feel free to applaud not only in appreciation of the film, but also for our team behind the screens: Pim. Rembrandt and Paul.

GREETINGS FROM IFFR



For the third year in a row Rotterdam will pop up at the wonderful island of Curaçao. We are proud to present you an exciting slice of the best that International Film Festival Rotterdam has to offer. You'll not only see work by renowned filmmakers but also by new talent; groundbreaking cinema from every corner of the world. By presenting many films that otherwise would not be shown in Curaçao (or in Rotterdam, for that matter) we hope to satisfy your cultural appetite.

IFFR is not just a festival about film, though, but more importantly about connections. It nurtures connections between filmmakers and the public, between visitors themselves and, of course, between communities and countries. We are really grateful that through this festival in Willemstad we can strengthen the special connection Curaçao has with the Netherlands. I look forward to seeing you at one of the screenings!

Janneke Staarink
Managing Director IFFR

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YELLOW ROBIN AWARD COMPETITION

With the Yellow Robin Award Competition, Curação IFFR intends to offer a hospitable platform for new films and filmmakers. In cooperation with IFFR, the Netherlands, and several regional film festivals and institutions it aims to encourage, support, and contribute to the careers of talented emerging filmmakers.

The winner of the Yellow Robin Award Competition will receive US\$ 10,000 as well as screening of the film at next IFFR as well as priority access to its activities, such as CineMart or Rotterdam Lab.

For the second edition of this competition over 40 films were considered. Curação IFFR is extremely proud of introducing this year's five Yellow Robin Award nominees.

For film synopsis and screening schedule please check the A-Z section in this booklet. Full credit details can be found on the Film A-Z section on our website curacaoiffr.com.

Everyone is welcome to attend the announcement of the Yellow Robin Award winner 2014 in The Cinemas on Saturday 5 April at 19:00.



Abo so. Filmmaker Juan Francisco Pardo (Aruba) learned to direct at the Septima Ars film school in Madrid and whilst studying Media Design at Sint Lucas in Eindhoven, the Netherlands. In 2010, he founded the AVI-Audiovisual Institute of Aruba. Pardo's films and videos have regularly won prizes including at the Trinidad & Tobago Film Festival.



Difret. After attending film school in the United States, one of the projects of filmmaker Zeresenay Mehari (Ethiopia) was to produce the documentary *Africa Unite*, about a visit by Bob Marley's family to Ethiopia. He received audience awards at the Berlin and Sundance film festivals for *Difret*, his feature film debut.



Filosofia natural del amor. Filmmaker Sebastián Hiriart (Mexico) learned the profession working as an actor, cameraman and editor for a variety of film and TV projects, in the meantime creating a number of short films. He made his feature film debut in 2010 with A Stone's Throw Away, which won awards at various festivals. Filosofia natural del amor is his second feature film.



God Loves the Fighter. Filmmaker Damian Marcano (Trinidad) moved to the USA when he was twelve. After a short period studying medicine, he became a web designer, programmer and then a filmmaker. God Loves the Fighter is his first feature film after his short film The Little Boy and the Ball (2011). The film won three prizes at the Trinidad & Tobago Film Festival including the Audience Award.



Al sur de la inocencia. Filmmaker Héctor M. Valdez (Dominican Republic) shot his first film aged seven using his father's video camera and with his mother and a pack of toy dinosaurs as its leads. Throughout his education, Valdez continued to playfully develop his filmmaking skills. He studied Film at McGill University in Canada and has since worked as a scriptwriter, editor, producer and director. *Al sur de la inocencia* (2014) is Valdez's feature film debut.

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LOCAL ACTIVI-TIES

SHORT MOVIES, BIG STORIES

Several filmmakers reached out in support of both the festival and the art of filmmaking. Tanja Fraai and Mike Ho Sam Sooi (*De Wonderboom*, *Art of Capricorne*, CIFFR 2013) conducted workshops at Radulphus College last January. The US Consulate General of America again showed their support for the Festival and brought American filmmaker (*Go for It!*) and Youth Empowerment Speaker Carmen Marron to the island in February.

Marron reached over 400 students and inspired and motivated them to create their own films. The message hit home; over 30 films were entered into the competition. All entries can be viewed at **youtube.com/CuracaoIFFR**. Only the Jury Award winning short films will be screened during the festival before the Yellow Robin Award nominees.

Don't forget to vote for your favorite to win the Audience Award 2014. Voting cards will be handed out in the auditorium.

CAPTURE CURAÇÃO

For the second time, photographers could present their skills and creativity with the assignment to 'capture' Curaçao on camera, entering photos in five categories.

In addition to the Jury Award for best photo in each category, the audience could vote for their favorite to win the Audience Choice Award 2014; who will be special guest photographer with 'back-stage' access.

Results are also published on the website under 'Competitions'.

LOCAL ARTISTS AND REGIONAL HISTORY

Charitable foundation Fundashon Bon Intenshon, initiator and sole sponsor of Curaçao IFFR, intends, among other things, to bring positive news and aim the spotlight on talented Antilleans within the Kingdom. In that respect, sponsoring Cindy Kerseborn's cinematographic portrait of acclaimed Curaçao author, poet, and linguist Frank M. Arion was beyond any doubt.

On Thursday 3 April, the Curação premiere of Kerseborn's film Frank Martinus Arion: Yu di Kòrsou, will be presented by Lucille Berry-Haseth, author, poet, and translator of much of Arion's work. She will recite one of her favorite poems by Arion: 'Mi ta skirbi' ('I Write'), and will lead the Director's Talk afterwards.

In reaching beyond the island's boundaries and connecting with the Caribbean basin and its history, supporting Trinidad and Tobago's documentary *Forward Ever: The Killing of a Revolution* by Bruce Paddington fit's in excellently in the foundation's objectives.

As Fundashon Bon Intenshon's chairman Gregory Elias says:
"If a picture is worth a thousand words then a movie truly deserves
the eyes of all the stars of our Universe."



Frank Martinus Arion: Yu di Kòrsou

★ Cindy Kerseborn will be present at both screenings

SCREENING SCHEDULE: THU 3 APR 19:30 • SAT 5 APR 15:45



Forward Ever: The Killing of a Revolution

★ Bruce Paddington will be present at both screenings

SCREENING SCHEDULE: FRI 4 APR 18:45 • SAT 5 APR 13:15 P. 10/

MORE THAN FILM

PHI PHENOMENON: VINTAGE FILM CAMERAS AND PROJECTOR EXHIBIT

This year's exhibit presents yet another treasure from the private collection of photographic equipment of the late Dr Michel van Veldhoven: movie cameras, projectors, and editing equipment dating from the early 1920s to the 1980s. It also shows the progress of moving pictures from cartoon figures that move with the help of a modern day zoetrope and includes short films of various periods taken on Curaçao dating from 1903-1970s. As a special attraction, the room adjacent to the exhibit is setup as small theatre continuously screening four films by Frank and Tita M. Chumaceiro taken between 1951 and 1961 under the name of Curafilm. Feel free to drop in any time during opening hours.

Films shown are

Babalú (Un fantasía riba Emancipacion) (1952), a dance interpretation of the emancipation filmed at Santa Barbara • Music and Dances of Curaçao (1952), commissioned by the Curaçao Tourist Commission showing the tambú – filmed at San Pedro, the seú – filmed in Barber, Ka'i orgel, Edgar Palm on the piano, Boskaljon's Curaçao Symphony Orchestra and others • Rots en Water (1956) about Curaçao's natural beauty with some unique and forgotten scenes of old Curaçao. • Cura Hits (1961), a selection of 12 local artist including Pierre Lauffer reciting his "Laman di Nort"

WED 2 APRIL • SUN 6 APRIL 10:00-23:00 • RENAISSANCE HOTEL BALLROOM THIRD FLOOR

FREE ADMISSION

Phi Phenomenon: the optical illusion of motion we experience when we see a sequence of images in rapid succession such as in a movie.

CURAÇAO IFFR FILM QUIZ

Are you a film buff? Come join us in testing your knowledge on Hollywood (and arthouse) films in the very first Curaçao IFFR Film Quiz. You can register your team's name, member names and email addresses (max. 5 persons per team) via email info@curacaoiffr.com or at the bar of Festival Café Salt & Pepper starting 22 March until Thursday 3 April 19:00.

GREAT PRIZES FOR THE TOP 3 FILM BUFFS!

Presented by radio Dolfijn FM DJ Maarten Schakel

THU 3 APRIL 19:30-22:00 • RIFFORT SALT & PEPPER • QUIZ FEE: ANG 10,-PER TEAM

MOVIE IN CONCERT

From the start of Curaçao IFFR in 2012, Dennis Aalse's Youth Orchestra has been a part of the festival program for one good reason: this assembly consists of the crème de la crème of young Curaçao musicians.

Ranging in age from 8 till 20 years old, these

youngsters are trained by the master Aalse himself not only in playing their instruments extremely well, they are also taught music history and singing. At a more advanced level, drama and piano playing is added to their curriculum. High on the list of additional skills is orchestra etiquette; discipline, posture, and keeping up a well-groomed appearance. Aalse, whose youngest son plays trombone and the kettle drum in the orchestra: "I run a tight ship and take things seriously, but having fun learning and playing music remains the most important aspect of it all"

And they are having fun indeed. On Friday evening we return to the era of silent film with the screening of Charlie Chaplin's *The Vagabond* accompanied by Dennis Aalse's Youth Orchestra, a 'Movie in Concert'.

FRI 4 APRIL 20:00 • FOUNTAIN SQUARE AT RENAISSANCE MALL

FREE ADMISSION

IT'S FAMILY TIME!

On Sunday morning 6 April, children can watch a great compilation program of short films together with their parents and a host. After having a small lunch, the youngsters will follow a workshop while the parents get to see another film. At the end of the afternoon everybody is united for a presentation of the workshop results.

Kids Only Workshop

Have you always wanted to make your own film? This workshop is all about making one. With a minimum of materials, no acting experience, and a whole lot of imagination, kids create so-called 'sweded' films; short re-makes of classics with a funny twist. The workshop is recommended for youngsters aged about 10-15. The workshop is organized by Omar Martha, Crystal Boomgaart, and Marvi Johanna 'MJ' Franco Zapata of the Curaçao Center for Contemporary Arts: Instituto Buena Bista.

Tickets

Family package (1 adult+1 child) costs ANG 50 Package includes 2 tickets for Sunday morning film program + 2 lunch packages + 1 ticket *Pelo malo* film + 1 workshop (including a drink).

SUN 6 APRIL 10:30 - 15:30

Tickets for the Family Time! film program can also be bought separately from the workshops. For this we offer the special 2-for-1 price.

Tickets and packages can be purchased at the Central Box Office of The Cinemas.

AWARD • SURPRISE FILM

The surprise film is becoming a tradition: every year we have that one extra film up our sleeves and we keep it a secret until the title rolls. Be in for a little adventure and let yourself be surprised!

SAT 5 APR 19:00

BEST OF THE FEST

Missed that sold-out screening or just couldn't make it that day? On the last day of the Festival we bring back the most popular screenings of the program. Titles will be announced on the website and at the Central Box Office of The Cinemas.

SUN 6 APR 16:15 • 19:30 • 19:45



QISSA • OPENING FILM

FORCED TO BE A BOY

By David M. Pinedo

This year's opening film has a lot to live up to after last year's *Blancanieves*, but thankfully *Qissa* delivers. The story of this Panjabi spoken film deals with many complex themes and arrives at a time when the Indian treatment of women runs in the media. *Qissa* tackles subjects in religion and sectarianism. The role of an individual in a group and gender identity will also provoke discussion among its audience long after the festival ends. The drama premiered with a lot of noise at Toronto Film Festival last year, then provoked Busan, and also became the official opening film at this winter's IFFR. As opening film in Curaçao it should provide for similar lively conversations.

Set in 1947 post-colonial India, the story has the patriarchal perspective of the Sikh Umber (strong acting Irrfan Kahn from *Life of Pî*), who has fled from his home region to avoid the genocide committed on his people. He settles down, builds a new household, and develops new ambitions for his lineage, only to see his dreams threatened with the birth of a daughter (impressive actress Tillotama Shome). Umber had wished for a son. What follows is an extremely dramatic story, where the father forces

the girl to be a boy, to the point of marriage. This, of course, leads to wild psychological confusion for the daughter and to some extent she becomes a boy. As a boy, he has the luck of marrying the girl she (Rasika Dugal) fancies. The dynamic between the father and daughter/son evokes some impressive work from its leads. In the end, the film even dabbles with some mysterious forces, leaving the audience utterly bewildered behind.

Like 12 Years a Slave, Qissa is not an easy film, but it packs so much material for discussion that it should definitely be seen. Anup Singh directs his actors in such a way that allows for the difficult topics to present themselves clearly. Singh takes as basis the role of a woman within a sexist male society, in this case in India. He mines this theme is so thoroughly explored that men and women can empathize with the many layers of the film, no matter how dramatic it turns

SCREENING SCHEDULE: WED 2 APRIL 20:00 • 21:45 • THU 3 APRIL 19:45 • SUN 6 APRIL 10:45



Anup SINGH (1961) was born in Dar es Salaam, Tanzania. He studied Literature and Philosophy in Mumbai and Film at the Film & TV Institute of India, from which he graduated in 1986. Singh has worked as assistant director, production designer and scriptwriter. *Name of a River*, his first feature film, screened at IFFR in 2002.

Filmography: Name of a River (2001), Oissa (2013)





20 FEET FROM STARDOM

S(W)INGING IN YOUR SEATS

By David M. Pinedo

Following the music theme, Curaçao IFFR brings 20 Feet from Stardom, a music documentary about the back-up singers who invigorated music during the sixties and continue to do so. This historical epic follows music from the birth of rock 'n roll to the political influence of music on the civil rights, such as the song 'Sweet Home Alabama'. Director Morgan Neville cleverly alternates the historical narrative with big chunks of music videos from Ray Charles and The Raelettes, Darlene Love in The Blossoms up to Lisa Fischer for Sting and the Rolling Stones.

The documentary tells the story of many back-up singers but the focus is mainly on three exciting individuals. To depict the historical importance of these singers, legendary singer Ms. Love tells her stories, highlighted by Mick Jagger's entertaining commentary. Sting tells the audience about soulful back-up singer, and Emmy Award winner, Lisa Fischer, who has an enormous talent, and although some success, was never able to breakthrough completely. And lastly, Judith Hill, a struggling back-up singer, a favorite of Michael Jackson, whose story conveys the complexities of surviving, being a back-up singer, and trying to succeed as solo artist.

This film answers the question why these singers don't succeed in breaking through to the top. On its way, the highlights, injustices, disappointments, failures, and successes are disclosed with moving honesty. What becomes clear is that the gospel choirs in the black churches of the US cultivate the talent of these great singers. This background is amplified with Jagger, Sting, Stevie Wonder, Bob Dylan, and Bette Midler enthusiastically reminiscing and discussing these phenomenally talented singers. In the end, the audience leaves the theater reinvigorated by the music, and with an undeniable, newfound respect for these Dames of back-up singing.

SCREENING SCHEDULE: THU 3 APRIL 13:45 • FRI 4 APRIL 21:45 • SAT 5 APR 16:30

Morgan NEVILLE (1967, USA) has been directing and producing documentaries, concert footage and TV series and documentaries about music for decades. Neville, who originally worked as a journalist, says he learnt about film during the production of his first documentary *Shotgun Freeway* (1995). 20 Feet from Stardom won the 2014 Oscar for Best Documentary.

ilmography:

(selection, all doc) Shotgun Freeway: Drives Through Lost L.A. (1995), The Cool School (2008), Search and Destroy: Iggy & The Stooges' Raw Power (2010), Troubadours (2011), 20 Feet from Stardom (2013)





GLORIA

A REAL WOMAN

By David M. Pinedo

The Chilean film industry has flourished wonderfully over the past decade. Among the new directors, Pablo Larraín and his historical trilogy about life during Pinochet's regime, lead the way. And now emerges *Gloria* by Sebastián Lelio, who directs one of the most nuanced female performances this past year. Gloria (Paulina Garcia) is fifty-something, shy, at times insecure, divorced over ten years ago, but throughout the film rediscovers life at middle age.

Her violinist son and yoga instructor daughter are all mature. Her ex-husband will father another child with a much younger woman. Gloria's days exist out of some undefined job, and she spends her evenings at a singles' bar, where she is looking for the right man to settle her loneliness. When she finally locks eyes with the elderly Rodolfo, her life reignites with a newfound passion and a curiosity to try out new things, like paintball, poetry, and even pot. What follows is a funny, beautiful, and surprisingly romantic film that does not shy away from the qualms of middle age.

With an unparalleled audacity, Paulina Garcia defines Gloria as a real, flesh and blood woman.

The film also renders some gloriously liberating shots by cinematographer Echazarreta; whether she is walking on the beach, getting a perm, or spinning at the playground, the camera amplifies the intimacy between Gloria and the audience. And one cannot forget the impressive counterpart of the complicated Rodolfo by Sergio Hernandez. Together they reveal one doesn't need to resign to his or her life as one gets older.

What sets *Gloria* apart from other films about women is that any adult might identify with her. This is not a comedy or a tragedy, it's about life, so you'll laugh and cry - sometimes at the same time - and in the end the film is as uplifting as Gloria herself. Her performance earned Garcia the Silver Bear for Best Actress at the Berlin Film Festival last year. As her ex-husband and Rodolfo confirm at a dinner party: "Gloria hits all the right spots," that she does!

SCREENING SCHEDULE: THU 3 APRIL 18:45 • SAT 5 APRIL 21:45 • SUN 6 APRIL 14:15

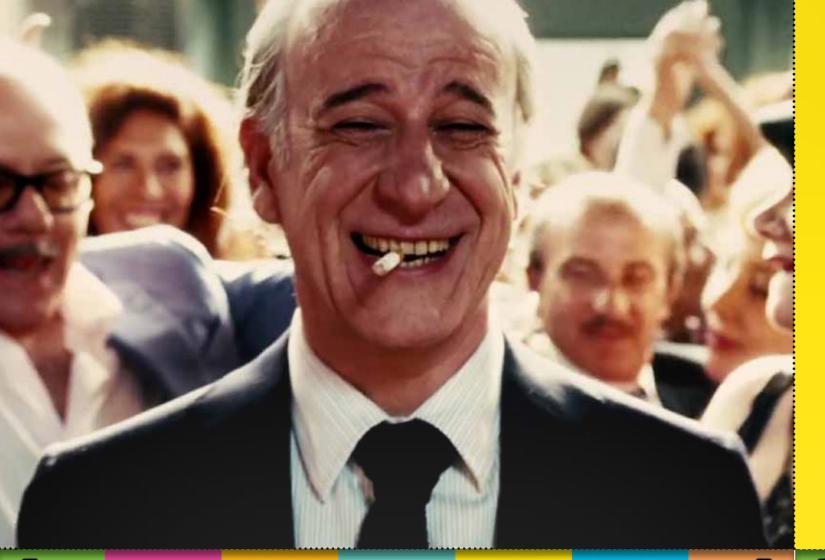


Sebastián LELIO (1974, Argentina) moved to his mother's homeland Chile with his parents at an early age. Later on, he graduated from film school there. Lelio works as a producer, scriptwriter, editor and director. His CV lists music videos, documentaries and short and full-length feature films. *La sagrada familia* (2006) was his feature film debut.

Filmography:

(selection) 4 (1995, short), Cuatro, (1996, short), Smog (2000, short), Fragmentos urbanos (2002, short), Ciudad de maravillas (2002, short), Carga vital (2003, short), Navidad (2009), El año del tigre/The Year of the Tiger (2011)





LA GRANDE BELLEZZA

SUBLIME ITALIAN CINEMA

By David M. Pinedo

Last year, Curaçao IFFR successfully brought a European masterpiece and Foreign Language Oscar winner *Amour* to the island. This year is no different as Paolo Sorrentino's Academy Award winning *La crande bellezza* will no doubt be one of this year's festival highlights. The film has been lauded by critics worldwide and embraced by audiences of all sorts.

This masterpiece commences with a collage of images of Rome arising in the morning: a cannon goes off; an Asian tourist collapses on a piazza; a typically Italian, older, heavy-set man washes himself in a fountain; all while a choir sings a work by Arvo Pärt serenely in the background. These Fellini-esque images set the tone as we are transported to a lavish, nighttime rooftop party where all of Rome's high society has gathered to celebrate the 65th birthday of famous author Gep Gambardello, our protagonist throughout the film. With Gep as guide, the audience is treated to a feast of visual aesthetics, both beautiful and grotesque at once. Among his adventures, Gep (Toni Servillo, relishing his juicy part) visits his editor's salon, has a late night encounter with one of Rome's beautiful women and dances at a garden party.

Later, he dines with a possible future Pope.
And he observes the comings and goings of his mysterious neighbor. A seemingly simple script, but absolutely astonishing in its execution.
Sorrentino's direction and his cameraman enhance the already present beauty by slow, languid shots, where the camera slowly zooms from a vista to narrow in on its subject. This lazy pace permits the audience to soak up all the aesthetic details. Add a diverse soundtrack combining classical, pop, and club music, and each image is amplified to another heavenly dimension. As the beautiful and grotesque go hand in hand in almost every scene, one can only imagine Fellini cheering from his grave.

SCREENING SCHEDULE: THU 3 APRIL 15:15 • SAT 5 APRIL 18:45 • SUN 6 APRIL 14:00

Paolo SORRENTINO (1970, Italy) is a writer and director. He won five David de Donatellos with *Le conseguenze dell'amore* (2004). *Il divo* (2008) won the Prix du Jury in Cannes in 2008. He cast Sean Penn as the lead in his first Englishlanguage film, *This Must Be the Place*. In between filming he also wrote a novel: *Hanno tutto ragione* (Everyone Is Right, 2011).

Filmography (selection) Un paradiso (1994, short, co-dir), L'amore non ha confini (1998, short), La notte lunga (2001, short), L'uomo in più /One Man Up (2001), La primavera del 2002. L'Italia protesta, l'Italia si ferma (2002, doc, co-dir), Giovani talenti italiani (2004, doc, segment: Quando le cose vanno male), L'amico di famiglia/The Family Friend (2006), Napoli 24 (2010, segment: La

principessa di Napoli), Allo specchio (2011, short)





INSIDE LLEWYN DAVIS

A BROODING COMEDY

By David M. Pinedo

In America, folk music has always been an important niche full of eccentric characters, so unsurprisingly the Coen brothers chose this world as the basis for their new film. *Inside Llewyn Davis* is a twisted comedy, rich with off-beat characters similar to Coens' creations in *Fargo* or *The Big Lebowski*. Nominated for Golden Globes for Best Song, Best Picture and Best Actor in Comedy or Musical - another successful addition to the brothers' other oddball films.

Set in early sixties New York, Jason Isaacs stars as the unfortunate, constantly brooding lead, a career changing role. As the title character, he plays a folk guitarist who has never managed to breakthrough fully, while witnessing all his alienated friends succeed and become loved by fans. It doesn't help that Llewyn is not a pleasant or likeable guy. He has to deal with a missing cat, whom he seems to love more than the humans around him, and discovers he has a son, while trying to deal with an unwanted pregnancy of his ex-lover, played unapologetically femininely fierce by Carey Mulligan (Oscar nominated for *An Education*). Worst of all, he must compete with his dashing musical rival, a positive fellow, played with restraint by Justin Timberlake. And

just like in *The Big Lebowski*, John Goodman has a laugh-out-loud, scene stealing role.

The film's camerawork and lighting add a haunting dimension to his brooding mood and was rightfully nominated by the Academy Awards. As was the sound mixing for its flawless incorporation of the (newly written!) folk music in the film. It's too bad the film and its lead actor did not get the same recognition, but as the cynical Llewyn would probably conclude: 'Awards don't matter!'

SCREENING SCHEDULE: THU 3 APRIL 15:45 • FRI 4 APRIL 13:15 • SAT 5 APRIL 14:00

Ethan COEN (1957, Minneapolis, U.S.) studied philosophy at Princeton University. Joel COEN (1954, Minneapolis, U.S.) studied film at New York University. Together they have written, directed and produced countless equally varied as idiosyncratic films including *Blood Simple*, *Fargo*, *The Big Lebowksi* and *Burn After Reading*. They are often listed on the credits of their films as 'Roderick Jaynes'. The Coen brothers' prize cabinet is chock-a-block with awards including Oscars (three for *No Country for Old Men*), a

Golden Globe, British BAFTAs, prizes from the Cannes Film Festival, plus a multitude of nominations.

Filmography

(selection) Blood Simple (1984), Raising Arizona (1987), Fargo (1995), The Big Lebowski (1998), O Brother, Where Art Thou? (2000), The Ladykillers (2004), No Country for Old Men (2007), True Grit (2010), Inside Llewyn Davis (2013)





A LATE QUARTET

AN ACTOR'S FILM

By David M. Pinedo

A Late Quartet, stacked with an enormous amount of acting talent, will leave you moved by the heavy drama by its actors, but doesn't shy away from some serious Schadenfreude that can only be compared to the antics in a Woody Allen relationship comedy. The film follows a string quartet's 25th anniversary, celebrating this with a performance of Beethoven's fugue quartet. The four members experience a string of dramatic events that they desperately try to separate from their professional lives in order to succeed as a quartet.

Director Yaron Zilberman masterly alternates the intense dramatic scenes with the comic relief. For most actors this delicate balance could easily fail and end up in melodramatic tragedy, but titans Philip Seymour Hoffman, Catherine Keener, and impeccable Christopher Walken avoid the pitfalls of the script and depict their characters with brutal honesty combined with all their hilarious idiosyncrasies.

Musically, the film is framed around Beethoven's 'Opus 131 String Quartet in C-sharp minor' and the script nicely weaves this piece thematically into the structure of the story. Impressive is

the cinematography: as audience, you always believe the actors are playing their respective instruments. The camerawork is so fluid and natural, that you never doubt it is them, and not professionals playing the music. Even if classical music is not your thing, the film is worth seeing just to see these Masters sparring with each other on screen. A hidden gem and a must for any aspiring actor.

SCREENING SCHEDULE: FRI 4 APRIL 13:30 • SAT 5 APRIL 22:00

Yaron ZILBERMAN (Israel) is director and scriptwriter. He was born in Haifa, grew up in Jerusalem and moved to the USA when he was in his twenties. He studied physics and operational research, and had a wide-ranging career before debuting as a filmmaker with the documentary *Watermarks*, about a Jewish women's swimming team from Vienna that fell apart due to the war. A Late Ouartet is his first feature film.

Filmography
Watermarks (2004, doc), A Late Quartet (2012)



P. 24/®

FILM INFO A-Z

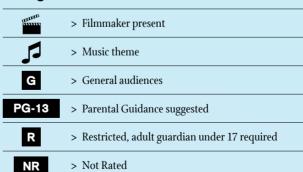
FILM INFORMATION

For full credit details and director information, please visit the FILMS A-Z section on the website curacaoiffr.com. All films are in DCP and in color unless otherwise stated. All foreign language and some English language films are subtitled.

Abbreviations used:

d.s.	> Dutch subtitles
e.s.	> English subtitles
n.d.	> No dialogue
n.s.	> No subtitles

Ratings





PG-13

20 Feet from Stardom

Morgan Neville

USA | 2013 | doc | 89 min | English | d.s.

THU 3 APR 13:45 • FRI 4 APR 21:45 • SAT 5 APR 16:30

Every self-respecting artist brings them in: backing vocalists. Men and women whose dulcet tones melodically complete the work of musicians like The Rolling Stones, Sting and Bruce Springsteen. But who are these vocalists and what do they expect from their careers? Music documentary maker Morgan Neville filmed a handful of prominent background vocalists who have made names for themselves in the American and British music industries. Appreciated by musicians, but unknown to the general public. Why is that? Their stories about church choirs, working with celebrities and their place within the industry are compelling and intriguing. Would they like to be the centre of attention or have they consciously chosen to be team players as part of a larger whole? Using interviews, concert footage and archive material, Neville provides insight into a professional group that we have heard, but always overlooked. An appealing, musical film that has won many awards around the world and was awarded the Oscar for Best Documentary in 2014.









G-13

Abo so

Juan Francisco Pardo Aruba | 2013 | Papiamento | e.s.



Abo so is a musical love story between the sensible, conservative Tatiana and the headstrong latino Santiago. When Tatiana and her mother and brother move in with her aunt in the Seroe Patrishi neighbourhood, she wants nothing to do with her new neighbour Santiago. He doesn't even speak proper Papiamento! But he won't take no for an answer. When a number of secrets from their pasts are revealed, a deep bond develops between the two. True love blossoms, but they face a number of tests.

This entertaining musical is director Pardo's feature film debut and the first Aruban feature ever. Made with the help of the best local talent including Raphaela Mahadeo, Luty Martinez and - above all - the living musical legend Padú del Caribe whose songs are one of the film's points of departure. The actors sing the songs themselves and the great Padú also makes a brief cameo appearance in the film.



Digna Sinke

Netherlands | 2014 | 85 min | Dutch, English, German | e.s.

THU 3 APR 16:30 • SAT 5 APR 22:30

A daring project by seasoned (documentary) director Digna Sinke: we don't see a single one of the protagonists. In fact, there is no interaction between the characters in the film at all. All the dialogue consists of messages left on the voicemail of Onno - the person everything is about and whose voice we never even hear. Onno is conspicuous by his absence: he suddenly disappeared, leaving people behind in confusion, fury and despair.

Through the messages left for him, we slowly start building up a picture of Onno, of the relationships the different speakers have with him and what he means to them: his professional partner, his mother, his sister, his girlfriend, his phantom ex-lover.

The footage accompanying the voice-overs is of the places that belong to the relevant voices: a container dock, suburban open space, water surrounded by waving reeds, an office building, motorway, the car park of a mega-store.

The Amazing Catfish

Los insólitos peces gato

Claudia Sainte-Luce
Mexico | 2013 | 89 min | Spanish | e.s.

WED 2 APR 20:15 • SAT 5 APR 10:30 • SUN 6 APR 21:00

Director Claudia Sainte-Luce and her lead actors have received one award after the other since *The Amazing Catfish* premiered at the Locarno Film Festival in 2013.

This debut film tells a heart-breaking story with a light touch about young introverted Claudia, who after a short stay in hospital is adopted very naturally into the unruly household of her hospital roommate Martha. What starts off as a playful, modest friendship within Martha's hippie family and among her fast-talking daughters quickly becomes a precarious pact in which Claudia doesn't want to lose her adopted family, and Martha and her daughters equally can't live without Claudia. It is no coincidence that the main character has the same first name as the filmmaker; this nimble film is also a very personal one. Director Sainte-Luce (1982) packages her serious subject in a dynamic, feminine drama that once again shows you don't need blood ties to be family.

L'amour est un crime parfait

Love Is the Perfect Crime

Arnaud Larrieu, Jean-Marie Larrieu
France, Switzerland | 2013 | 111 min | French | e.s.

WED 2 APR 20:30 • THU 3 APR 22:00 • SUN 6 APR 11:30

Womanizer Mark works as a professor of literature at the Swiss University of Lausanne. He divides his time between lecture halls filled with willing female students, the remote mountain hut he inhabits with his dominant, eccentric sister and seductive adventures. When one day an attractive student disappears without trace, Mark's problems start. The girl's stepmother visits the campus to investigate her disappearance and the net starts to close around the professor.

Set against the blinding wintry Alps, this latest film by the Larrieu brothers (*La brèche de Roland*, 2000) sketches an exciting and comic portrait of a man with two faces whose life derails at high speed. A psychological thriller based on the book Incidences by Philippe Djian, filled with morbid humour and light-hearted references to the work of Hitchcock. With leading roles for Larrieu favourite Mathieu Amalric (*Quantum of Solace*, *The Diving Bell and the Butterfly*) and actress and filmmaker Maïwenn (*Forgive me*, *Polisse*).



B for Boy

Chika Anadu

 $Nigeria \mid 2013 \mid 118 \; min \mid Igho \mid e.s.$

FRI 4 APR 19:15 • SAT 5 APR 13:30 • SUN 6 APR 18:30

Even in the 21st century, having a son is still a really big deal in Nigeria. As Amaka - a modern woman with a career, a daughter and a loving, understanding husband - finds out to her cost in this psychological drama. She is almost forty and pregnant with their second child. Her husband's entire family - led by his mother - are passionately hoping that it will be a boy, and they will do anything to continue the family line.

The film devotes a great deal of attention to the consequences of adhering to these traditional values for the various relationships: between Amaka and her husband Nonso, between Nonso and his mother, but also between the various women. This also throws a sidelight on the complexity of relations within Nigerian society. Unexpected developments steer the film towards an inevitable clash between age-old values and modern visions of family, love and loyalty.

Bellas mariposas

Pretty Butterflies

Salvatore Mereu

Italy | 2012 | 102 min | Italian | e.s.

THU 3 APR 21:30 • FRI 4 APR 19:00 • SAT 5 APR 11:30

Caterina (11) lives in a sombre, poverty-stricken neighbourhood of Cagliari, capital of Sardinia. She has a tyrannical father and a horde of brothers and sisters, most of whom are up to no good. And yet the girl is in a good mood. She talks openly - occasionally straight into the camera - about her love for Gigi, the boy next door, and her bond with her best friend Luna. *Bellas Mariposas*, based on a story by Sergio Atzeni, follows a day in Caterina's life: the day on which she fears for Gigi because her brother Tonio has just threatened to kill him, and discovers that Gigi is in love with the local slut. But it is also the day when Caterina and Luna go to the beach, eats lots of ice cream, giggle and swim. In the best Italian tradition of films like Brutti, sporchi e cattivi and the recent Gomorrah, Salvatore Mereu shows poverty and misery, but thanks to Caterina's gaze, the film is also a contemporary version of *Zazie dans le métro* - filled with youthful recklessness and unruffled optimism.

Caníbal

Cannibal

Manuel Martin Cuenca

Spain, Romania, Russia, France | 2013 | 117 min | Spanish | e.s.

THU 3 APR 17:00 • FRI 4 APR 19:30 • SAT 5 APR 13:45

How do you eat human meat? Preferably not too well done and definitely with a good glass of red wine. Tailor Carlos Marquez from Granada, an upstanding citizen, enjoys this every evening. His fridge is full of human flesh. The Spanish film *Cannibal* is based on Humberto Arenal's book Caribal (1997) on cannibalism, a taboo that deeply fascinates director Cuenca. Nevertheless, this film, shot in beautiful Granada, never edges towards sensationalism.

The Andalusian director tells the story of this unrepentant cannibalistic tailor soberly. But then the tailor meets his new Romanian neighbor and her shy sister Nina and his world is suddenly upended.

In contrast to its title, there is remarkably little blood in *Cannibal*. Cuenca records the tailor's deeds sparingly and exceedingly stylishly.

Casa Grande

Fellipe Barbosa

Brazil | 2014 | 107 min | Portuguese | e.s.

THU 3 APR 16:45 • FRI 4 APR 22:00 • SUN 6 APR 11:15

The big house of the title is indeed a very large one in a chic neighborhood of Rio de Janeiro, where Jean (17) lives with his younger sister and parents. Naturally, there is also staff: a driver and two housekeepers. Jean is in his last year at secondary school, has to choose what to study and is busy with girls, his appearance and nightlife. Above this well-organized and elitist world, dark clouds gather when it becomes apparent that his dad has nearly used up all his money. This first fiction feature by Fellipe Barbosa, who previously made it clear with the documentary Laura that he had an excellent eye for the customs of the New York upper class, provides a sharply drawn and authentic picture of growing up among the elite of Rio. He also reveals himself to be an excellent narrator who regards his characters both critically and lovingly, with subtle detail; worried parents, unconcerned maidservant, girlfriend from a different class, a sister no one listens to.





Zeresenay Berhane Mehari

Ethiopia, USA | 2014 | 99 min | Amharic | e.s.



Whilst walking home from school one day in rural Ethiopia, 14-year old Hirut is kidnapped by seven armed men. It proves to be a case of 'telefa': marriage by kidnapping, a not uncommon practice in the area. Hirut is locked up and raped by her future husband. The following day she manages to escape. She takes a rifle with her and when he manages to find her, she shoots him dead. This true story would have ended in the girl being condemned to death were it not for lawyer Meaza who boldly fought her case, arguing that this was clearly an act of self-defense.

In the moving *Difret*, director Zeresenay Mehari tells Hirut and Meaza's stories. He also highlights the extreme contrasts between the city and the countryside, and the important work of organizations such as Meaza's Andinet Women's Lawyers Association, which provide free legal aid to women. None other than Angelina Jolie came on board as one of the film's producers. The Amharic title means 'courage' or 'daring', but can also refer to rape.

La espera desespera

Coraly Santaliz

Puerto Rico | 2012 | 98 min | Spanish | e.s.

THU 3 APR 14:00 • SAT 5 APR 19:45 • SUN 6 APR 17:00

Poor, sweet Jorge. Just when he's finally set up a beautiful, quiet life with Lisa, the love of his life, she proves to have an incurable heart defect. The lifesaving operation she needs is obscenely expensive and not covered by the couple's health insurance. Their loan request is rejected by the bank and the cupcake company Lisa has just started isn't bringing in much. Jorge faces an impossible choice: either he commits a crime or his wife dies. Jorge is set to enter history as the kindest bank robber ever. He plans his robbery using Google and old bank-job films. Unfortunately, he hasn't taken the bank's employees into account...

This touching film by Puerto Rican director Coraly Santaliz cleverly intermingles the three leads' stories. The airy, funny story also contains social criticism: while the bosses play golf, honest, hard-working people are the true victims of the crisis

Feel My Love

Griet Teck

Belgium | 2014 | 75 min | Dutch | e.s.

FRI 4 APR 15:45 • SAT 5 APR 21:00 • SUN 6 APR 11:45

An estimated six million people in the EU suffer from forms of dementia such as Alzheimer's disease. Disappearing memories of the pre-World War II generation soberly and lovingly captured by young Flemish filmmaker and camerawoman Griet Teck. She filmed the daily activities of Louise, Bes, Denise, Louisa, Betty, Rosa and Jean for four seasons as they were supervised and helped by nurses, family and others.

The film exudes an unusually clear intimacy in its focus on the faces of elderly people struggling with their loss of identity; people for whom music is the final means of expression. This has resulted in an almost anthropological film about a very serious subject: bidding farewell to life and to who you are. The fragile force of life visualized in a sincere, non-pushy, unbiased manner.



Filosofía natural del amor



Sebastián Hiriart

Costa Rico, Mexico | 2013 | 81 min | Spanish | e.s.

FRI 4 APR 15:30 • SAT 5 APR 18:45 • SUN 6 APR 11:00

Manuel, who is in his 30s, feels attracted to schoolgirl Alma who is only 15. Taxi driver Porfirio struggles with a suppressed aspect of his sexuality. The young backpackers Sae and Jacca travel to a remote, romantic beach together, but get more than they bargained for during their muddy trip. And two old school friends meet in the university gardens.

Director Sebastián Hiriart weaves these fictions together in his second feature film. He also contrasts them with nature close-ups of insect procreation and simply framed interviews with young couples who openheartedly reveal the ups-and-downs of their relationships.

Intuitive editing and surprising ties between story lines gradually give the isolated elements cohesion and the whole becomes more than a sum of its parts. This has resulted in a sensitive essay on all of love's aspects.











Finsterworld

Frauke Finsterwalder
Germany | 2013 | 91 min | German | e.s.

FRI 4 APR 22:30 • SAT 5 APR 11:00 • SUN 6 APR 16:45

Despite the radiant summer weather that bathes the landscape of Finsterworld all the time, this is a dark fairy tale about the German identity and past. This fluent ironic comedy written by Frauke Finsterwalder with her husband, Swiss writer Christian Kracht, is about loneliness, marginalization and everyday fascism. Yet positive reviews in the homeland speak of a feast of recognition.

In a suburban idyll that, as always, is too good to be true, *Finsterworld* introduces several average German citizens of different ages. A pedicurist on his way to his favorite client is stopped by an all-too-pleasant policeman, a married couple sets off in their luxury car for Paris while their snobbish son goes on a school excursion to a concentration camp. Meanwhile, the policeman's girlfriend, whom he considers an ambitious pseudo-artist, is busy making a documentary, obviously without seeing what is right in front of her eyes.

Forward Ever: The Killing of a Revolution

Bruce Paddington, Luke Paddington
Trinidad and Tobago, Grenada | 2013 | 113 min | English | n.s.

FRI 4 APR 18:45 • SAT 5 APR 13:15

Forward Ever highlights the deeds and shortcomings of the People's Revolutionary Government that ruled Grenada from 1979 to 1983. The movement tried to create a new revolutionary society, but the experiment ended bloodily in 1983. The eloquent Prime Minister Maurice Bishop and his staff were murdered on the 19th of October of that year and their corpses were never found. A few days later, the USA attacked the island. Now, after over 20 years, those imprisoned at the time are gradually being released and Grenada's healing process has only just started.

This important event in Caribbean history is studied on the basis of a plethora of interviews with eyewitnesses and insiders, and is richly illustrated with unique, never-before-screened archive material. With speeches by Bishop, George Lamming and music by Brother Valentino. This film was co-funded by Fundashon Bon Intenshon.

Frank Martinus Arion: Yu di Kòrsou (Landskind)

Cindy Kerseborn

Netherlands | 2013 | doc | colour & black and white | 71 min | Dutch, Papiamento | n.s.

THU 3 APR 19:30 • SAT 5 APR 15:45

This documentary by Cindy Kerseborn (second part of a trilogy about authors from Suriname and the Caribbean) is a homage to the author, poet and linguist Frank Martinus Arion (1936) from Curaçao. He is best known for his 1973 novel Dubbelspel (Double Play), which was recently re-issued for the Nederland Leest (The Netherlands Reads) campaign with a print run of some 700,000 copies.

The film focuses on Arion's contribution to literature both in Dutch and Papiamento. It also deals with his fight for the independence of the Antilles and Papiamento. His work is recited extensively in the film both by others and the author himself. He enjoys provocation and is not reticent about voicing his opinions on the Netherlands, the Antilles or Antillean men. In addition, the master also speaks about his mother who died young, when he was four, the colonial relations between the Antilles and the Netherlands, and his work.

Gare du Nord

Claire Simon

France | 2013 | 119 min | French | e.s.

THU 3 APR 13:30 • FRI 4 APR 16:00 • SUN 6 APR 19:15

Claire Simon is an experienced French filmmaker who has made both documentaries and feature films. She must have realized that her subject, Gare du Nord as a metaphor for the rest of Europe, would be too big and multifaceted for a single film and a single approach, as she shot the feature film (this film) and the documentary *Human Geography* in the same building. Together the films constitute a single, dramatic essay about the plight or the luck of the immigrant.

Gare du Nord follows the young Algerian scientist Ismaël who hopes to receive his PhD for his vision of the station as a multicultural breeding ground. He meets French history professor Mathilde there, and slowly something beautiful blossoms between them while we see the chaotic laboratory Gare du Nord through their eyes. A rich film full of realistic characters. About people who haven't given up looking for something better.









Gloria

Sebastián Lelio

Chile, Spain | 2013 | 110 min | Spanish, English | e.s.

THU 3 APR 18:45 • SAT 5 APR 21:45 • SUN 6 APR 14:15

Gloria is a divorced, single woman in her late 50s. Her adult children have left the nest. She wants to avoid being lonely at all costs and visits dance clubs in Santiago looking for dancing partners/lovers. Her open attitude and stylish appearance attract quite a number of potentials, but these meetings always end in disappointment. Then she meets an older man who falls head over heels in love with her. Things seem to be looking up for Gloria. Will she finally be able to enjoy a long-term relationship?

Sebastián Lelio wrote this film with his lead Paulina García in mind. *Gloria* was entered into competition in Berlin (2013) where García won a Silver Bear for her acting performance. This subtle, yet effective drama in which the lead and the filmmaker's lust for life drips off the screen, was the official Chilean entry for the Oscar for Best Foreign Language Film in 2014.

God Loves the Fighter

Damian Marcano

Trinidad and Tobago | 2013 | 104 min | English | n.s.

THU 3 APR 21:15 • FRI 4 APR 16:45 • SUN 6 APR 16:00

Port of Spain in Trinidad is the murder capital of the Caribbean. Someone is murdered every 17 hours and most of the victims are under 25. *God Loves the Fighter* realistically portrays what it is like to live in Laventille, one of the most dangerous slums in the world. Although the subject and style are reminiscent of other slum films such as *City of God* and *Slumdog Millionaire*, the grim narrative and the dub reggae soundtrack by Q Major & Freetown give the film its own unmistakable style.

Homeless street poet King Curtis is the prophetic, omniscient narrator. He tells the raw, tragic story of Charlie, a young man growing up in Laventille. What he wants most is a good life with an honest job, but his hopeless circumstances nevertheless lead him into a life of crime. When prostitute Dinah crosses his path and desperately needs help, Charlie reaches a crossroads in his life.

La grande bellezza

The Great Beauty

Paolo Sorrentino
Italy | 2013 | 150 min | Italian | e.s.

THU 3 APR 15:15 • SAT 5 APR 18:45 • SUN 6 APR 14:00

Author Jep Gambardella (fabulously portrayed by Sorrentino's go-to actor Toni Servillo) is the self-crowned jet-set king of Rome. His presence and razor-sharp tongue can make or break any party, no matter how extravagant. However, his hedonist lifestyle hasn't made him happy. He lives alone and hasn't written a word for years. Alongside beauty, the only thing he sees around him are other lonely people. Fastidiously dressed in tailor-made Neapolitan suits, Jep moves around Rome engaged in melancholy contemplation of lost beauty and innocence.

Paolo Sorrentino's epic has often been described as *La dolce vita* for the 21st century and the comparison is very understandable. The film is set in the milieu of a decadent, partying, intellectual elite. It is an ode to Rome, the eternal city, caught in moving images of great beauty, but it is also that same world's swansong. Beauty can no longer hide the precarious moral state it is in. Could the Catholic Church still offer solace?

I'm Not Him

Ben o degilim

Tayfun Pirselimoglu | Turkey, Greece, France | 2013 | 127 min | Turkish | e.s.

THU 3 APR 19:15 • FRI 4 APR 21:30 • SAT 5 APR 19:15

Nihat is a restaurant cleaner and leads the trivial life of a bachelor, in which regular outings with his friends and a prostitute are the sole, sad highlights. Until, that is, he starts an affair with his new colleague Ayse, an attractive young woman whose husband is serving ten years in prison. Nihat (Ercan Kesal, who played the lead in *Once Upon a Time in Anatolia*) discovers he looks uncannily like her husband, and in her new relationship Ayse grasps the opportunity to do everything she never used to be able to with him.

However, a dramatic event changes the curious idyll in which Nihat gradually adopts the identity and appearance of his criminal double, with due consequence.

The story, loosely based on Hitchcock's *Vertigo*, is presented in a cool, slightly absurdist way using calm, carefully framed and styled shots, and minimal, yet spot-on dialogue.



Ida

Pawel Pawlikowski

Poland | 2013 | black-and-white | 80 min | Polish | e.s.

FRI 4 APR 13:45 • SAT 5 APR 22:15 • SUN 6 APR 15:45

Pawlikowski (*My Summer of Love*) built up his reputation as a filmmaker in the UK, but with Ida he returns to his homeland in terms of subject, style and mentality. The film, situated in a black-and-white Poland in 1963, exudes the spirit of an almost-faded Eastern European film culture in its mood, irony, humanism and cynicism.

The naive novice Anna is about to enter a convent, but first has to contact her last surviving relative, a chain-smoking aunt who works as a judge. This conceited Wanda reveals that Anna's real name is Ida and that she is Jewish. They set off together through desolate Poland in search of the truth about Anna's family, and therefore also the past: World War II is not far behind them. In the meantime, the prospect of freedom appears in the person of a hitchhiking jazz musician who takes a fancy to Anna. Poland also had something like its own Prague Spring at that time.

Inside Llewyn Davis

Ethan Coen, Joel Coen
USA | 2013 | 105 min | English | n.s.

THU 3 APR 15:45 • FRI 4 APR 13:15 • SAT 5 APR 14:00

The brothers Joel and Ethan Coen have a nose for remarkable characters and forgotten stories. Their latest film is about Llewyn Davis, a not very successful folk singer who, at the start of the 1960s, tries to break through in the clubs of The Village in New York.

In this dark comedy about the flip-side of the music business, Oscar Isaac - as the not particularly sympathetic Llewyn - traipses from one acquaintance's couch to the next. He doesn't always act like the perfect house guest either. After a while, no one wants to open the door for him. A ginger tomcat is his only loyal but difficult companion on his odyssey through a cold, hard wintery New York. The moment that Llewyn will be

forced to realize that his career has failed approaches.
Fabulous supporting actors include Carey Mulligan, John Goodman and Justin Timberlake. They recorded the songs that were arranged by musician/producer T Bone Burnett themselves. Winner of the Grand Prix du Jury in Cannes.

La jalousie

Jealousy

Philippe Garrel

France | 2013 | black-and-white | 77 min | French | e.s.

FRI 4 APR 13:30 • SAT 5 APR 12:45 • SUN 6 APR 21:30

In 1965, at the age of 17, Philippe Garrel made the short film *Droite de visite*, in which his father, stage actor Maurice Garrel, plays himself as an adulterous father whose son visits him when he's with his mistress in the weekend. Shortly after his father's death, the most romantic but also the most pessimistic of French directors started on an update.

In *Jealousy*, his son Louis, now a well-known actor (in e.g. *Dreamers*), more or less crawls inside his grandfather Maurice at the moment when he leaves his wife and cute little daughter for a beautiful actress with a hoarse voice who is without work (Anna Mouglalis). But she is unfaithful too. Influenced from an early age by Godard and Truffaut, Garrel shows more than ever with this timeless and moving black-and-white film that nouvelle vague still inspires and that Paris is still the romantic capital of the world.

La jaula de oro

The Golden Dream

Diego Quemada-Díez

Mexico | 2013 | 102 min | Spanish, English | d.s.

THU 3 APR 21:45 • SAT 5 APR 17:30 • SUN 6 APR 13:45

Juan, Sara and Samuel are all 15 when they leave their homeland Guatemala to travel to the United States via Mexico. For the most part, the journey is by train. Illegally of course, they cling to the roof. On their way they meet the Indian boy Chouk. He speaks no Spanish and has no official documents. All four of them believe there is a better future waiting for them in America, but the reality is far less rosy. They encounter corrupt cops and heartless criminals.

Director Quemada-Diéz previously worked, among other things, as a camera assistant for Ken Loach and you can really tell due to his realistic style. This touching road movie never becomes sentimental. For a long time, he keeps the viewer guessing as to the result of the trip. Will the teens make it to the USA in the end? Or will their American dream become a golden cage? This long remains uncertain, like the fate of many people who attempt this journey in reality.



The Last Song Before the War

Kiley Kraskouskas

France | 2013 | doc | black-and-white | 77 min | French | e.s.

THU 3 APR 18:30 • SUN 6 APR 19:00

Mali is regularly referred to as the home of pop music. West-African music has clear links with blues, country and folk. Except it has been played in Mali for centuries. The Festival au Désert has been organized since 2000 at the Essakane oasis, two hours from Timbuktu, as a symbol of peace between the Tuaregs (nomads) and the Malinese. It's a Tuareg custom to meet at agreed spots in the desert to refresh social contacts and make music

Musicians, visitors and organizers from all over arrive by plane, moped, van and camel. En route and in between performances they talk about West Africa and the festival: what it used to be like and what it is like now that Al-Qaeda has banned music. Musicians, visitors and documentary watchers enjoy every gig; a patchwork of cultures. Until Islamic militants and Tuareg rebels ban music and silence the festival.

A Late Quartet

Yaron Zilberman

USA | 2012 | 105 min | English | d.s.

FRI 4 APR 13:30 • SAT 5 APR 22:00

When cellist Peter Mitchell hears that he has Parkinson's disease, his string quartet's 25th anniversary concert also threatens to become its farewell, because although Peter himself fights to guarantee the quartet's continued existence, his three colleagues think it's a bad idea. The disappearance of their pater familias - played entirely contrary to type by Christopher Walken - moreover opens up old and new wounds among the three colleagues. Violinist Robert (Philip Seymour Hoffman) is sick and tired of literally playing second fiddle both professionally and in his marriage to viola player Juliette (Catherine Keener). In the meantime, the music lessons violinist Daniel (Mark Ivanir) gives their daughter Alexandra are slowly developing into something more. With Beethoven's Opus 131 as its theme, Yaron Zilberman pays tribute to classical music, casts a loving look at wintry cultural centre New York and showcases four phenomenal actors who rise above themselves in their interplay as the string quartet.

Mittsommernachtstango

Midsummer Night's Tango

Viviane Blumenschein

Germany, Argentina, Finland | 2012 | doc | 82 min | English, German, Finnish | e.s.

THU 3 APR 16:00 • FRI 4 APR 22:15 • SAT 5 APR 13:00

Is tango perhaps not Latin American, but Finnish? No less a person than Finnish director Aki Kaurismäki makes this bold statement. After which, German director Viviane Blumenschein switches straight to a bar in Buenos Aires where a handful of tango musicians respond with fits of laughter. Because if tango is Finnish, then Kaurismäki probably thinks Maradona is too? And is sauna an Argentine invention then? The Argentinians' laughter was probably heard in Finland.

In the documentary *Midsummer Night's Tango*, three Argentine musicians fly to Helsinki to see what's going on with 'their' tango in a totally different country. Their continual surprise is unavoidable. This results in a hilarious and sometimes moving series of meetings between musicians from two cultures that are totally different and yet sometimes surprisingly similar.

Only Lovers Left Alive

Jim Jarmusch

USA | 2013 | DCP | 123 min | English | d.s.

WED 2 APR 21:00 • FRI 4 APR 16:15 • SAT 5 APR 18:30

Jim Jarmusch reveals his characteristic rock 'n roll cool in the vampire genre with this offbeat and murky, atmospheric duet for Tom Hiddleston and Tilda Swinton as eternal lovers.

Adam lives in Detroit, Eve in Tangiers - in the ruins of an industrial and a preindustrial world. As a result, it looks as if the story is set beyond time. Adam shrouds himself in a poète-maudit style (à la Gus Van Sant's *Last Days*) in an old mansion and fills his days playing old analogue instruments. Through the eternal night of the film, Eve comes looking for him. It's obvious they belong together, even though they spend most of their time in their own territory.

Jarmusch does not shirk the style emblems of vampire films, for instance the hunt for blood, but takes a playful turn with them. The film consciously surfs on the waves of genre clichés, and in this way takes the vampire film to new heights.





Pelo malo

Bad Hair

Mariana Rondón

Venezuela, Peru, Germany | 2013 | 93 min | Spanish | e.s.

FRI 4 APR 19:45 • SAT 5 APR 21:15 • SUN 6 APR 13:00

Nine-year-old Junior is a boy with a beautiful head of curls in a poor district of Caracas. He doesn't join in playing football with the local kids, dislikes his curls and dreams of being photographed as a pop star with beautiful straight hair. When he fanatically starts straightening his hair again, his mother - a sacked security guard - gets angry. She's afraid he's gay, and that does not bode well in Caracas. While she feels guilty and veers between worried and indifferent, Junior's grandma doesn't seem to think it's a problem.

Mariana Rondón came to Rotterdam in 1999 with *A la medianoche y media*. Now she observes the fight without judging and in an almost documentary style, as she does Junior's complicated friendship with a local girl and the mother's attempts to get her job back. Complex and confusing feelings against the raw background of Venezuela. The film won prizes in Thessaloniki (FIPRESCI) and San Sebastián.

Por las plumas

All About the Feathers

Neto Villalobos

Costa Rica | 2013 | 85 min | Spanish | e.s.

WED 2 APR 22:30 • THU 3 APR 22:30 • SAT 5 APR 16:15

'Maje!' means something like 'Dude, what the...?!' A typical Costa Rican cry often heard in Neto Villalobos' debut film. After buying a fighting cock called Rocky, bored security guard Chalo gets mixed up in absurd but also awkward situations.

The cock's crowing is not appreciated at home, but even at a deserted industrial terrain problems arise. Cock fighting is an illegal but extremely popular pastime amongst Costa Rica's working class, and Chalo and his constant companion Rocky make new friends and allies all over.

With deadpan humor, All About the Feathers moves at a cracking pace as Chalo's monotonous life grows increasingly colorful. A graduate of the Rotterdam Lab, Villalobos was able to make his film thanks in part to crowd-funding. The cast consists of celebrated local musicians alongside professional and amateur actors. Comradeship and cock fighting, without a single drop of animal blood being spilt!

Qissa

Anup Singh

Germany, India, Netherlands, France | 2013 | 109 min | Panjabi | e.s.

WED 2 APR 20:00 • 21:45 • THU 3 APR 19:45 • SUN 6 APR 10:45

After his memorable debut *Name of a River* (IFFR 2002), Anup Singh returns with a fragile family drama that depicts profoundly emotional bonds, tradition and social expectations. The story unfolds around a Sikh family in which only daughters are born. The desire to have a family heir is nevertheless fulfilled through a secretive turn of events.

The territory of Punjab, right after the Partition of India, gives a meaningful historical frame to this sensitive issue of a family that moved from Pakistan to India. Visually reminiscent of the beautiful canvases of old masters, the colors and shades of the film emphasize heaviness and pain

The calm and minimalist acting style by the main protagonists, the famous Irrfan Khan as well as a talented newcomer, Bengali actress Tillotama Shome, provides the spectator with an intense experience. Singh is certainly one of the most exciting and genuine voices of the new Indian cinema. Official Opening Film.

Sing Your Song

Susanne Rostock

USA | 2011 | doc | video | 103 min | English | n.s.

THU 3 APR 22:15 • SAT 5 APR 10:30 • SUN 6 APR 22:00

The documentary *Sing Your Song* sheds light on a side of vocalist Harry Belafonte (1927), one of the icons of American popular music, which many music lovers won't be acquainted with: that of a human rights activist. Using beautiful, sometimes harrowing archive footage, American documentary filmmaker Susanne Rostock paints a touching picture of Belafonte's life. From his youth in Jamaica and his teenage years in New York to the 1960s when he was a superstar but also an African American fighting apartheid, to the present. Human rights were his obsession, says a friend of Belafonte's. He modestly refers to himself as a 'silent warrior', but Belafonte played an important role in the anti-apartheid movement. Fans of his music also get their fill, but after seeing *Sing Your Song*, 'Banana Boat Song' and 'Island in the Sun' will never seem so innocent again.







Al sur de la inocencia

The South of Innocence

Héctor M. Valdez

Dominican Republic | 2014 | 90 min | Spanish | e.s.

FRI 3 APR 18:30 • SAT 5 APR 16:00 • SUN 6 APR 13:30

Beautiful, recalcitrant Vera arrives at her rich parents' home to celebrate her 23rd birthday. Her moody stepbrother Adres is also on hand. However, what was supposed to be a festive evening turns into a family drama. Brother and sister decide to travel to the south of the Dominican Republic with Santiago - the photographer who was brought in for the party - as their guide. The road trip is an enervating, adventurous flight from the painful truth surrounding their family. The countless unique meetings and ditto experiences en route bring the duo closer together enabling them to deal with contemporary existence and their loss of innocence. Héctor Valdez wanted to employ his colorful, musical debut to showcase a neglected, but interesting part of his country: the south coast of the Dominican Republic. An area he travelled around with his father when he was a child. His protagonists' story is partly based on his own family.

Tabu

Miguel Gomes

Portugal | 2012 | black and white | 111 min | Portuguese, English, Polish | e.s.

FRI 4 APR 16:30 • SAT 5 APR 11:15 •- SUN 6 APR 21:45

A brief prologue, separate from the rest of the plot, playfully introduces the main themes of Miguel Gomes's intoxicating *Tabu*. A fearless explorer treks through the African wilderness, but also proves to be on the run from his past. The combination of doomed love and Europe's colonial past also characterizes the rest of Gomes's rich, allegorical film that playfully runs away with film history.

Whereas F.W. Murnau subdivided his South Seas classic *Tabu* into the diptych 'Paradise' and 'Paradise Lost', Gomes chooses the reverse order. His story starts in contemporary Portugal where paradise seems further away than ever for three lonely ladies: Pilar who is in her 50s, her flamboyant, fragile older neighbor Aurora and the latter's Cape Verdean housekeeper Santa. The second part of the film returns to paradise when Gian Luca Ventura reminisces (in silent film style) about his doomed love affair with Aurora in Mozambique in the 1960s which, at the time, was a Portuguese colony. This proves what was foreshadowed by the prologue: no matter how far you run, you can't escape your own heart.

West Side Story

Jerome Robbins, Robert Wise

USA | 1961 | 152 min | English, Spanish | n.s.

SAT 5 APR 14:45 • SUN 6 APR 13:15

First there was the musical, then the film. In 1961, the intensely romantic *West Side Story* was a box-office sensation after having previously taken the theatres by storm. As in the musical, two Manhattan gangs, the Jets and the Sharks, fight for power in 1957; the police has its hands full with this eternal war between these lanky adolescents. Tony and Maria, who each belong to a different gang, fall madly in love with each other. Theirs is an impossible love, like the story's main inspiration Romeo and Juliet.

later as does the Leonard Bernstein soundtrack, which became a huge success. West Side Story was partially shot in Technicolor and has been viewed by millions of fans around the globe; often again and again, and always tearful because of the heart-rending ending. The film became cultural heritage almost immediately after it was released and was rewarded with no less than 10 Oscars in 1962.

White Shadow

Noaz Deshe

Italy, Germany, Tanzania | 2013 | 117 min | Swahili | e.s.

SAT 5 APR 10:45 • SUN 6 APR 16:30

In Eastern Africa people believe albinos have magic powers. As a result their lives are imperiled as albinos are hunted for their body parts, which are used in magical rituals or incorporated into ointments and magic potions. During the 2008-2010 period some 200 albinos were murdered in Tanzania alone. An albino's heart is worth \$50,000 as it is said to bring happiness and health.

Filmmaker Noaz Deshe used this horrifying contemporary reality as a point of departure for the fictive story of Alias, an albino kid on the run. In a style that alternates between realism and surrealism, we follow Alias as he leaves for the big city after his father's gruesome murder. Alias is a clever guy and earns money in all sorts of ways, but even in the city his life is in danger.

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SHORT FILMS

Eleven short films will be screened before feature films. Winners of the local Short Movies, BIG Stories Competition will be screened before the Yellow Robin Award nominees, don't forget to vote for your favorite to win the Audience Award 2014!



2011 12 30

Screens before: Gloria

Leontine Arvidsson | Sweden | 2013 | 3 min | n.d.

A naked woman draws the outline of her body. The process and the unexpected result show her brave and playful approach to bodily changes.



African Race

Screens before: The Last Song Before the War

Julien Paolini | Uganda, Birkina Faso | 2012 | 13 min | French

A captivating short film on street racing in Africa. About chasing your dreams and not giving up when things don't go your way.



L'autre femme • The Other Woman

Screens before: La jalousie

Marie KA | Senegal | 2013 | 12 min | French | e.s.

Unexpected twist in daring love story about polygamy in colourful, musical Senegal, as the ageing Madeleine meets her husband's second wife.



Le bout du fil • The End of the Line

Screens before: Feel My Love • 20 Feet from Stardom

François Raffenaud | France | 2013 | 13 min | French | e.s.

Will this Parisian actress land one last, big role? Intriguing portrait of an aging star.



Habitable

Screens before Frank Martinus Arion: Yu di Kôrsou **Gustavo Bastidas** | Venezuela | 2014 | 10 min | n.d.

A lonely, elderly man takes radical steps to be closer to the love of his life.



If We Were Together

Screens before: After the Tone • Finsterworld
Rowena Crowe

Netherlands | 2014 | color & black-and-white | 5 min | English | n.s.

Original recording of an audio letter in which a mother presents a great dilemma to a soldier. Intimate animation about families separated by war.



La lampe au beurre de yak • The Butter Lamp

Screens before: Bellas mariposas • Mittsommernachtstango **Hu Wei** | China, France | 2013 | 15 min | Tibetan | e.s.

Photographer creates staged portraits in a Tibetan village. The backdrops of Disney figures and tropical islands are lowered using a squeaky pulley.



Padre • Father

Screens before: Por las plumas

Santiago 'Bou' Grasso | Argentina, France | 2013 | 11 min | Spanish | e.s. Claustrophobic stop-motion animation about an officer's daughter who can't say goodbye to Argentina's ousted military dictatorship.



The Red Door

Screens before: The Amazing Catfish • Ida **Tashi Gyeltshen** | Bhutan | 2014 | 15 min | Dzongkha | e.s.

Life journey of a Bhutanese man during the various phases of his life. Minimal, yet meaningful tale.



A Tropical Sunday

Screens before: Pelo malo • La espera desespera

Fabian Ribezzo | Mozambique | 2013 | 15 min | Portuguese | e.s.

Street children try their luck at the Sunday fair in Maputo. As if Chaplin were still alive and in Mozambique.



El valle interior • The Inner Valley

Screens before: Sing Your Song

Alejandro Telemaco Tarraf | Argentina | 2014 | 16 min | Spanish | n.s.

A boat on a broad river takes you into the daily musings and actions of a man living alone in the jungle. Enchantingly filmed.

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PROGRAM SCHEDULE



FILM PROGRAM INFORMATION

For full credit details and information on the filmmaker, please visit the FILMS A-Z section on the website curacaoiffr.com.



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Central Box Office

Tickets can be purchased at the Central Box Office of The Cinemas starting on Saturday 22 March at 12:00 noon.

Opening Hours Central Box Office

Mon-Fri Open 16:00 • Sat-Sun Open 12:00 noon. The Box Office closes 30 minutes after the start of the last screening of that day. Check the website of The Cinemas: thecinemascuracao.com, for more information on the opening hours of the Central Box Office.

Opening Hours During Festival Week

30 minutes before the first screening till 30 minutes after the start of the last screening of each day.

Admission Fee & Specials

Regular Festival ticket price is ANG 13.50

2-for-1 Special

Get two tickets for the price of one for any regular screening starting before 13:00 on Saturday 5 and Sunday 6 April.

Press

For press information please contact: Percy Pinedo | Percy@curacaoiffr.com or Jacqueline van Zuijlen | info@curacaoiffr.com. For interview requests with international guests during the festival, please contact Maegene Fabias | Maegene@curacaoiffr.com.

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