CURAÇAO
INTERNATIONAL FILM FESTIVAL
ROTTERDAM

2 - 6 APRIL 2014
THE CINEMAS WILLENSTAD • CURACAOIFFR.COM
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 expertise 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: Yëdi 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

Welcome to the third edition of Curaçao International Film Festival Rotterdam
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 Curacao IFFR consists of a selection of films screened at the festival in the Netherlands, but also quite a few other films that Curacao 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.
With the Yellow Robin Award Competition, Curaçao 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. Curaçao 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 curacaoiff.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.

Albo no. 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.

Filosofía 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. Filosofía 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 His 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 (2013) is Valdez’s feature film debut.
LOCAL ACTIVITIES

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 CURAÇAO

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 Curaçao 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 fits 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.”

SCREENING SCHEDULE:

**FRIDAY 4 APRIL 18:45**

**SATURDAY 5 APRIL 13:15**
This year’s exhibit presents yet another treasure of various periods taken on Curaçao dating from 1903-1970. As a special attraction, the room adjacent to the exhibit is setup as a small theatre continuously screening four films by Frank and Tita M. Chamaevo taken between 1954 and 1966. Feel free to drop in at any time during opening hours.

**FILM PHENOMENON:**

**VINTAGE FILM CAMERAS AND PROJECTOR EXHIBIT**

The exhibit 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 and a whole lot of fun. The workshop is recommended for youngsters aged about 10-15.

**Curaçao IFFR Film Quiz**

Presented by radio Dolfijn FM DJ Maarten Schakel.

**CURAÇAO IFFR FILM QUIZ**

Are you a film buff? Come join us in testing your knowledge on Hollywood (and arthouse) films and we keep it a secret until the nth roll. 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 to a movie? 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.

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

**FILM PHENOMENON:**

**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.

**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 on our slate and we keep it a secret until the nth roll, Be in for a little adventure and let yourself be surprised!

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

**FILM PHENOMENON:**

**FREE ADMISSION**

**MOVIE IN CONCERT**

From the start of Curaçao IFFR in 2012, Dennis Aashe’s Youth Orchestra has been a part of the festival program in 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 Aashe 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. Aashe, whose youngest son plays trombone and the kettle drum in the orchestra: “I run a tight ship and take things extremely well, they are also taught music history and singing. To 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. 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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 Punjabi 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 Buzan, 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 Pi), 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 lack 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 so thoroughly explored that men and women can empathize with the many layers of the film, no matter how dramatic it turns.

**Festival Highlights**

**QISSA • OPENING FILM**

**FORCED TO BE A BOY**

By David M. Pinedo

**SCREENING SCHEDULE:**

Wed 2 April 20:00 • 21:45 • Thu 3 April 19:45 • Sun 6 April 10:45

Filmmaker present

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), Qissa (2013)

**FeStIvAL HIGHLIGHTS**

**FORCED TO BE A BOY**

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 APRIL 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 *Shogun Fury* (1993). *20 Feet from Stardom* won the 2014 Oscar for Best Documentary.
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 García) 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 García 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 Hernández. Together they reveal one doesn’t need to reign 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 an uplifting as Gloria herself. Her performance earned García 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

Filmmaker present

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, screenwriter, 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:

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 grande 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 English-language film, This Must Be the Place. In between filming he has also wrote a novel, Fiumo tutto regine (Everyone Is Right, 2011).

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 fiercely 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 18:45 • 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 Lebowski* 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)
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 Quartet is his first feature film.

Filmography
Watermarks (2004, doc), A Late Quartet (2012)
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.
After the Tone
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 intersection 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 of the different voices: a container dock, suburban open space, water surrounded by waving reeds, an office building, motorway, the car park of a mega-store.

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, this nimble film is also a very personal one. Director Pardo (1974), 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).

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 Patricio, 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).

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

FRI 4 APR 21:15 • SAT 5 APR 15:15 • SUN 6 APR 18:45

also 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 Sero 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.

The Amazing Catfish
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

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L’amour est un crime parfait
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 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).

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 Patricio, 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).
The Andalusian director tells the story of this unrepentant cannibalistic tailor soberly. But then the tailor meets his new Romanian neighbor and life as he knows it is over. The Spanish film Cannibal is based on Humberto Arenal’s book Caribal (1997) on cannibalism, a taboo that deeply fascinates director Manuel Martín Cuenca. Nevertheless, this film, shot in beautiful Granada, never edges towards sensationalism.

In contrast to its title, there is remarkably little blood in Cannibal. Cuenca records the tailor’s deeds sparingly and exceedingly stylishly. 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 Manuel Martín Cuenca. Nevertheless, this film, shot in beautiful Granada, never edgers towards sensationalism.

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 Nnobi, between Nnobi 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.

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. Kellie: 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, eat lots of ice cream, giggle and swim. In the best Italian tradition of films like Brutti, sporchi e cattivi and the recent Gomorrah, 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, Caterina’s gaze, the film is also a contemporary version of Zazie dans le Métro - filled with youthful recklessness and unruffled optimism.

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Caníbal
Cannibal
Manuel Martín Cuenca
Spain, Romania, Russia, France | 2013 | 117 min | Spanish | e.s.

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 apparatus 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. 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 Manuel Martín Cuenca. Nevertheless, this film, shot in beautiful Granada, never edgers towards sensationalism.

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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.

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.

Filosofía natural del amor
Sebastián Hiriart
Costa Rica, 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 open-heartedly 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.

Difret
Zeresenay Berhane Mehari
Ethiopia, USA | 2014 | 99 min | Amharic | e.s.

THU 3 APR 19:00 • FRI 4 APR 14:00 • SUN 6 APR 21:15

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 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.

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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 Salvation. 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 her way to her favorite client is stopped by an all-too-pleasant policeman, who introduces several average German citizens of different ages. A pedicurist on her way to her favorite client is stopped by an all-too-pleasant policeman, 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

This film was co-funded by Fundashon Bon Intenshon.

This important event in Caribbean history is studied on the basis of a plethora of interviews with eyewitnesses and insiders, and is stylishly illustrated with unique, never-before-screened archive material. With speeches by Bishop, George Lamming and music by Brother Valentino. This 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 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 | n.s.
THU 3 APR 19:30 • SAT 5 APR 15:45

The film focuses on Arion’s contribution to literature both in Dutch and Papiamento. His work is recited extensively in the film 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.

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 lack 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?

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.

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

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 hedonistic lifestyle hasn't made him happy. 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 prostitutes Dinah crosses his path and desperately needs help, Charlie reaches a crossroads in his life. 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 prostitutes Dinah crosses his path and desperately needs help, Charlie reaches a crossroads in his life.

La grande bellezza
Paolo Sorrentino
Italy | 2013 | 150 min | Italian | e.s.
THU 3 APR 15:15 • SAT 5 APR 18:45 • SUN 6 APR 14:00

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I’m Not Him
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 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
Inside Llewyn Davis

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

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 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.

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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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.

The film exudes the spirit of an almost-faded Eastern European film culture in its mood, irony, humanism and cynicism. 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 farthest reaches of their hearts. But when it seems to be within reach, the brothers Coen unexpectedly throw a log in the fire. At the same time, they keep 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 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 patriarch - 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.

A Late Quartet
Yaron Zilberman
USA | 2012 | 105 min | English | d.s.

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 Enakane 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. Its route and its between performances they talk about West Africa and the festival: what it used to be like and what it is like now that Islamic militants and Tuareg rebels ban music and silence the festival.

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 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.

Mittsomernachtstango
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 Mittsomernight’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.

Midsummer Night’s Tango
Viviane Blumenschein
Germany, Argentina, Finland | 2012 | doc | 82 min | English, German, Finnish | e.s.

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 intricately 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 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 gira. 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.

**FRI 4 APR 22:30 • THU 3 APR 22:30 • SAT 5 APR 16:15**

‘Major’ 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, bony 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 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.

**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**

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 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 activist.

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

A brief prologue, separate from the rest of the plot, playfully introduces the main themes of Miguel Gomes’s intoxicating Tabu, a fearless explorer trekks 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 dichty ‘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 reminiscences (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.

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 Sharks and the Jets, 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.

The wonderful dance scenes and songs still stand untarnished 40 years 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.

White Shadow
Noaz Deshe
Italy, Germany, Tanzania | 2013 | 117 min | Swahili | e.s.

In Eastern Africa people believe albinos have magic powers. As a result their lives are intensely in danger. 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.

Al sur de la inocencia
Héctor M. Valdez
Dominican Republic | 2014 | 90 min | Spanish | e.s.

PGR

FRI 3 APR 18:30 • SAT 5 APR 11:15 • SUN 6 APR 13:30

Beautiful, recalcitrant Vera arrives at her rich parents’ house 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 them to deal with contemporary existence and their loss of innocence.

The South of Innocence
Héctor M. Valdez
Dominican Republic | 2014 | 90 min | Spanish | e.s.

PGR

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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: Liberty
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 RA | 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.
<table>
<thead>
<tr>
<th>Title</th>
<th>Screens before</th>
<th>Director</th>
<th>Country, Language</th>
<th>Duration</th>
<th>Rating</th>
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<tbody>
<tr>
<td>If We Were Together</td>
<td>After the Tone • Finsterworld</td>
<td>Rowena Crowe</td>
<td>Netherlands</td>
<td>2014</td>
<td>color &amp; black-and-white 15 min</td>
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<td>La lampe au beurre de yak</td>
<td>Bellas mariposas • Mittsommerstango</td>
<td>Hu Wei</td>
<td>China</td>
<td>2013</td>
<td>15 min</td>
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<tr>
<td>The Red Door</td>
<td>The Amazing Catfish • idle</td>
<td>Tashi Gyeltshen</td>
<td>Bhutan</td>
<td>2014</td>
<td>15 min</td>
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<tr>
<td>Padre</td>
<td>Por las plumas</td>
<td>Santiago ‘Bou’ Grasso</td>
<td>Argentina, France</td>
<td>2013</td>
<td>11 min</td>
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<tr>
<td>A Tropical Sunday</td>
<td>Pelo malo • La espera desespera</td>
<td>Fabian Ribezzo</td>
<td>Mozambique</td>
<td>2013</td>
<td>15 min</td>
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<tr>
<td>El valle interior</td>
<td>Sing Your Song</td>
<td>Alejandro Telemaco Tarraf</td>
<td>Argentina</td>
<td>2014</td>
<td>16 min</td>
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</tbody>
</table>

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

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

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

Claustrophobic stop-motion animation about an officer’s daughter who can’t say goodbye to Argentina’s ousted military dictatorship.

Street children try their luck at the Sunday fair in Maputo. As if Chaplin were still alive and in Mozambique.
**WEDNESDAY 2 APRIL**

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<thead>
<tr>
<th>Time</th>
<th>20:00</th>
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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 curaasiff.com.
<table>
<thead>
<tr>
<th>Time</th>
<th>Thursday 3 April</th>
<th>Friday 4 April</th>
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<tbody>
<tr>
<td>10:00</td>
<td>PH/PHENOMENON: VINTAGE FILM CAMERAS AND PROJECTORS EXHIBIT</td>
<td>PH/PHENOMENON: VINTAGE FILM CAMERAS AND PROJECTORS EXHIBIT</td>
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<td>10:45</td>
<td>INSIDE LLEWYN DAVIS</td>
<td>10:45 INSIDE LLEWYN DAVIS</td>
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<td>11:00</td>
<td>GLORIA</td>
<td>11:15 LA JALOUSIE</td>
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<td>11:15</td>
<td>GISSA</td>
<td>11:45 FEEL MY LOVE</td>
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<td>11:30</td>
<td>CASA GRANDE</td>
<td>11:45 AL SUR DE LA INOCENCIA</td>
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<td>12:00</td>
<td>THE LAST KINGS</td>
<td>12:00 AL SUR DE LA INOCENCIA</td>
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<td>GOD LOVES THE FIGHTER</td>
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<td>FRANK MARTINUS ARCON</td>
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<td>ONLY LOVERS LEFT ALIVE</td>
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<td>TABU</td>
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<td>PEDRO MALO</td>
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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 Fabius | Maegene@curacaoiffr.com.

Where to Find Us
Please make sure to visit CuracaoIFFR.com regularly as new information is being added all the time. And while you’re there, sign up for the Newsletter (Dutch or English version available) to receive all updates right in your mailbox.

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Official Festival Meeting Place
Special film cocktails & menus

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RESERVE YOUR TICKETS NOW CALL 522-JAZZ

THE OFFICIAL TICKET SALE STARTS ON TUESDAY, APRIL 1ST

AND TICKETS ARE AVAILABLE AT THE TICKET OUTLETS:
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TICKETS ARE $ 195.00 OR ANG 354.90 INCL. OB PER DAY