

CURAÇAO

INTERNATIONAL FILM FESTIVAL ROTTERDAM

25-29MARCH2015 THE CINEMAS WILLEMSTAD • CURACAOIFFR.COM

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Welcome to the fourth edition of Curaçao International Film Festival Rotterdam

Dear film lovers

With considerable effort of many involved, we have set up a diversified program, taking as much as possible into consideration the valuable comments of the audience in Curaçao that has embraced the festival so enthusiastically. We prolong last year's music theme under the

Music Calls section. In addition, there is a second theme: Double Play. Daily, we are confronted with a variety of double experiences. Very often, events are not what they seem at first glance. Looking and inquiring about what is outside our immediate environment means willfully adopting another world view, putting oneself in a position to look at things in a way that is, shall we say, displacing or even disorienting. As Graham Greene said, "When we are not sure, we are alive."

We are pleased and honored to welcome Jan de Bont, cinematographer of renowned films such as *Die Hard, The Hunt for Red October, Basic Instinct,* and director of *Speed* and *Twister.* On Thursday 26 March, De Bont will guide the audience through a dedicated session whilst screening scenes from his films.

Special mention is made of the presence of James Napier Robertson, from New Zealand, director of this year's Opening Film: *The Dark Horse*.

Films with a specific Curaçao and Caribbean angle are A Shtetl in the Caribbean, The Renny Show, and Poetry Is an Island, Derek Walcott.

Regretfully, we have to inform you that Rutger Wolfson, IFFR Festival Director, has announced his departure. This year's festival will be his last. Rutger, through his intelligent and creative mind, has contributed enormously to the success and present standing of Curaçao IFFR. One of his ideas was to create a special award - the Yellow Robin Award - for a competition between emerging filmmakers. The winner would be allowed entry to the prestigious IFFR and thus opening a new cultural avenue within the Kingdom of the Netherlands.

We are very satisfied that Damian Marcano, winner of the 2014 Yellow Robin Award, has successfully screened his feature *God Loves the Fighter* at IFFR this year. Moreover, Marcano has made audiences and the international industry more aware of the potential of filmmaking in the Caribbean.

We hope that this year's selection will allow you to enter not only the unknown but the unknowable as well, that you will find the cinematic experience you are looking for, and be amazed by the variety of screenings.

Gregory Elias & Michael Elias Fundashon Bon Intenshon



THE REPORT OF TH

Since the early days of filmmaking, doubles have played an important role. Even today, many films are filled with doppelgangers, double meanings, double standards, and double loyalty. Many of these doubles are reflections of what we encounter and experience in everyday life. In fact, film projection is also a form of duplication of reality. This year, extra attention is paid to doubles in film in the Double Play theme program of five recent films and one classic.

In The Double (2013, Richard Ayoade), the dull life of an office clerk takes a turn for the horrific with the arrival of a new co-worker. Although physically his exact double, in everything else, he is his opposite: a selfassured, charismatic womanizer. In Viva la libertà (2013, Roberto Andò), a prominent politician disappears and his identical twin is released from a mental institution to - secretly - replace him. A case of mistaken identity turns into a nightmare for a young actress when she is beleaguered by creditors in No soy Lorena (2014, Isidora Marras), a Kafkaesque fable about manipulation in the digital era. The documentary Little White Lie (2014, Lacey Schwartz & James Adolphus) features a white Jewish family in Woodstock (New York), their secrets, denial, and double identity. In the intelligent, psychological drama Phoenix (2014, Christian Petzold), a concentration camp survivor, whose face has been unrecognizably mutilated, returns after the end of World War II to the ruins of Berlin in search of her husband. A story about doppelgangers, lost identity, and opportunism.

Vertigo (1958, Alfred Hitchcock) is a true classic within the Double Play program. A retired detective with an extreme fear of heights examines the strange behavior of the wife of an old friend. Gradually he becomes obsessed with her.

In the Double Play program each film will be preceded by a unique 'pas de deux'. Come see (the) double(s)!

GREETINGS FROM IFFR



We are very proud to present – for the fourth year in a row – a special edition of International Film Festival Rotterdam (IFFR) here in Curaçao. We have selected some of the highlights of this year's Rotterdam edition, and some very exciting even newer films. Films from all over the world, by some of the most renowned film makers and ground-breaking young talents of our time.

The program naturally also has a strong focus on the Caribbean and on those parts of the world where Curaçao has a historic connection. These connections and the island's hub-function are as important today. Curaçao is functioning more and more as a hub between the film industry in the Caribbean, parts of the America's, Africa, Europa, and Asia.

Equally important, of course, is the festival's connection with audiences in Curaçao. We are very grateful that so many people in Curaçao have become enthusiastic fans and ambassadors of the festival. Thank you for your support and we hope you have a great festival!

Rutger Wolfson Festival Director IFFR Janneke Staarink Managing Director IFFR



Curaçao IFFR is extremely proud and honored to present a masterclass by renowned Dutch cinematographer, producer, and film director Jan de Bont.

After studying at the Amsterdam Film Academy, De Bont (Netherlands, 1943) first came to fame as the cinematographer for *Turkish Delight* (1973, Paul Verhoeven), starring Rutger Hauer and Monique van de Ven. The film was nominated for an Academy Award for Best Foreign Language Film. In 1999, *Turkish Delight* was proclaimed Best Dutch Film of the Century by the Netherlands Film Festival.

Since the early 1980s, Jan de Bont has worked frequently in Hollywood where he made himself known as a cinematographer with the action classic *Die Hard* in 1988, and made his directorial debut with the action thriller *Speed* in 1994.

This masterclass in cinematography will also show a selection of clips from his extensive oeuvre, both as a cinematographer and a film director. Don't miss this unique opportunity!

THU 26 MAR 18:45 • CINEMAS 1

Tickets are available at the Central Box Office of The Cinemas

Filmography:

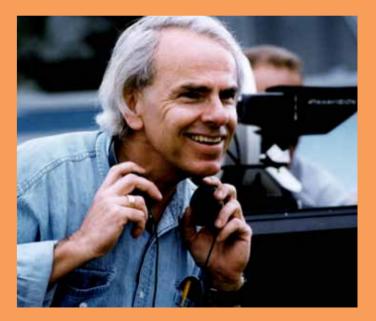
(selection, cinematographer:) Turks fruit/Turkish Delight (1973), Keetje Tippel (1975), De vierde man/The Fourth Man (1983), Flesh+Blood (1985), Die Hard (1988), The Hunt for Red October (1990), Flatliners (1990), Basic Instinct (1992), Lethal Weapon 3 (1992)

(film director:) Speed (1994), Twister (1996), Speed 2: Cruise Control (1997), The Haunting (1999), Lara Croft Tomb Raider: The Cradle of Life (2003)

PROFESSIONALS PROGRAM

With over 15 international filmmakers, screenwriters, producers, and directors of regional film festivals present during the festival week, it is a wonderful and inspirational opportunity to get all of them together with local film industry professionals. For this purpose a special Professionals Program is set up to connect, discuss, and exchange information about all aspects of the film industry as well as the opportunities created by Curaçao IFFR through its connection with International Film Festival Rotterdam.

Program details will be announced on the website. For information, please contact Curaçao IFFR at info@curacaoiffr.com.







YELLOW ROBIN AWARD COMPETITION

With the Yellow Robin Award competition, Curaçao IFFR intends to offer a hospitable platform for new films and filmmakers and, in cooperation with IFFR the Netherlands, aims to encourage, support, and contribute to the careers of talented emerging filmmakers. Previous winners Natalia Beristáin (*No quiero dormir sola*) and Damian Marcano (*God Loves the Fighter*) successfully screened their films at the IFFR editions of 2014 and 2015 respectively. During an artist in residence program in Rotterdam, Marcano shot the short film *Giants* with local youth. *Giants* is also a part of this year's program.

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

Numerous films have been submitted and scouted for the third edition of this competition. Curaçao IFFR is extremely proud of introducing this year's five Yellow Robin Award nominees. We hope you will enjoy the work of these young filmmakers who are all from the Caribbean basin and you are most welcome to attend the Award Ceremony announcing this year's winner in Cinemas 1 on Saturday 28 March at 19:00.

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















Por amor en el caserio. Theatre director, producer, and codirector of the film Antonio MORALES first started *Por amor en el caserio* as a theatre play in 2001. After studying Communication at the University of Puerto Rico, Luis Enrique RODRÍQUEZ worked as a producer first for the short films *Qué será* and *The Absolution* and subsequently directed his first feature-length film in 2013: *Por amor en el caserio/For Love in the Caserio.*

Primero de Enero. Erika BAGNARELLO is a Costa Rican writer-director. She received her master's in film production from Florida State University. She has created documentaries, fiction films and TV series and is the founder of the Costa Rica Filmworks production company.

Sin alas. Ben CHACE (USA) is a musician and filmmaker. He shot the short film *3rd of July* (2008) and, together with Sam Fleischner, the comedy *Wah do dem*, which won a prize at the Los Angeles festival. In 2009, he shot the short documentary *La mitad on Cuba. Sin alas/Without Wings* is the first American feature film to be shot on Cuba since the Revolution.

Tú y yo. Natalia CABRAL (1981, Dominican Republic) and Oriol ESTRADA (1983, Spain) are graduates of the International Film School of San Antonio de los Baños in Cuba. Since graduating they both worked as a producer and director. Together they created the documentary *Tú y yo/ You and Me* (2014), which won the Trinidad & Tobago Film Festival in 2014.

Las vacas con gafas. Alex SANTIAGO PÉREZ (1970, Puerto Rico) studied History. He has been making educational documentaries since 1995. *Las vacas con gafas/Cows wearing Glasses* (2014) is his feature film debut.



COMPETITIONS

Capture Curaçao

Both amateur and professional photographers competed not only for the Jury Award in each of the five categories: Doors, Food Steps, Survival, Glasses, and Traces, but also for the Audience Choice Award. Visit curacaoiffr.com under Competitions to view the entries and winners.

Short Movies, BIG Stories

Local filmmakers were challenged to create a short film around this year's themes: Neighbors, i-Mad, and My Name is... During the festival, one of the Jury Award winning films is screened before each Yellow Robin Award Nominee. Poll cards are handed out to the audience to indicate their appreciation for each film. The winner takes home the Audience Award. For details about this competition and to view all entries, visit the website under Competitions or go to Youtube.com/CuracaoIFFR. The Award Ceremony takes place in Cinemas 1 on Saturday 28 March at 19:00.

EDUCATION PROGRAM

Pelíkula den Bario

On Friday 27 March, the festival ventures into the neighborhood; *den bario*. The community center of Seru Fortuna will function as an open air cinema

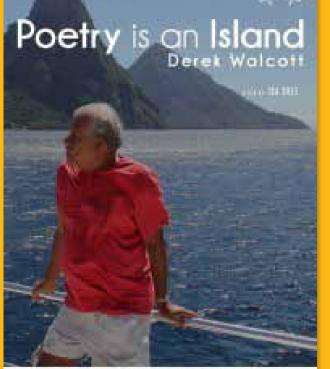
where a program of short animated films will be screened for the children of Seru Fortuna. Community center workers, parents, and teachers of Dodo Palm College arrange for a nice festival *ambiente* with snacks and drinks. This is a closed event for the community only.

Short Film Program & Girlhood

On the Thursday and Friday morning of the festival week, the organization offers a free education program including lesson material for students to get to know the festival and the kind of films screened. Children from groups 6 through 8 attend a special short film program that is introduced by a host, either in Dutch or Papiamentu. The French coming-of-age drama *Girlhood* (2014) from director Céline Sciamma is screened for students aged 15 and up.

US CONSULATE CONTRIBUTION

For the third year in a row, the US Consulate General of America has generously shown its support of the festival by bringing American filmmakers to the festival. After Ben and Joshua Safdie (2013) and Carmen Marron (2014), documentary filmmaker and Executive Director of the Filmmakers Collaborative, Kathryn Dietz will be present to conduct workshops for both youth and professionals. Please contact Willem Remie at RemieWJ@state.gov to schedule youth workshops. Professionals and other interested parties can contact Sulin Passial at education@CuracaoIFFR.com or check the website and social media for the professionals program.



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LOCAL ARTISTS AND REGIONAL HISTORY

Poetry Is an island: Derek Walcott Filmmaker present

Everything in poet Derek Walcott's work exudes the Caribbean: its nature, light, sea and people. In this intimate portrait of the Nobel Prize winner from St. Lucia, friends, family, other poets such as Seamus Heaney as well as Walcott himself discuss his work and life.

Director Ida DOES (Surinam) has worked as an editor and as a journalist for various media in Holland, Surinam, and Aruba. In the Netherlands, Does worked for many years for VPRO Radio (*De Avonden*), as a correspondent for Wereldnet, and as a program maker for broadcasting company TV West. Since 2007, she has worked as an independent documentary filmmaker and producer. Previous films include *Vrede* - *Herinneringen aan Anton de Kom/Peace* - *Memories of Anton de Kom* (2012) that was screened at the 2013 edition.

FRI 27 MAR 19:45 • SAT 28 MAR 13:15



Documentary in which two Jewish childhood friends from Curaçao travel to Ukraine and Belarus in search of their roots. Their families fled home during the Holocaust to secure safe futures for their children. How did these wartime refugees end up on the exotic Caribbean island? A SHTETL IN THE CARIBBEAN

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Sherman DE JESUS (1947, Curaçao) moved to Utrecht in 1970 where he studied law. Quite soon afterwards he started working in TV and film, among other things as the founder of the Nederlandse Filmdagen (now the Netherlands Film Festival). He is currently working as the producer and director of various feature films and documentaries.

THU 26 MAR 19:15 • SUN 29 MAR 15:45

The Renny Show Filmmaker present

As a suitable finale to his TV career, an eccentric and aged talk show host organizes a massive farewell party full of masked guests. These silent personages form the shadows of his illustrious past. A revealing portrait of an eventful life, carefully balanced between kitsch and art, genius and madness. Directed, filmed, edited, and played by an entirely Curaçao crew and cast. A true local artists' product!

Felix DE ROOY (1952, Curaçao) works as an artist, curator, film, and TV director. Over the past few decades, he has made short films - *Every Picture Tells a Story* (1978), *Apo-Clypse* (1979), *Muhe Frida* (2011), feature films - *Desiree* (1984), *Almacita di Desolato* (1985), *Ava & Gabriel* (1990), and various documentaries -*Sebastian Holzhuber* (1998), *Armand Baag* (2001), *Influences* (2002) - that regularly won him prizes.

Screens before: Little White Lie THU 26 MAR 14:00 • SUN 29 MAR 13:45

P. 14/ 💬 MORE THAN FILM

PHONE FILM WORKSHOP

We randomly shoot short film clips with our mobile phones all the time. In this workshop you will learn how to turn these small clips into a professional short film. Developing a story line, production, planning, image, sound, and editing techniques are all discussed and practised in the first session. During the second session participants present and discuss their final film product. Participation is free for all ages but registration is required. Sign up via email education@curacaoiffr.com or call Sulin Passial at telephone nr 515 54 00.

THU 26 MAR 15:00 –17:00 (1) • SUN 29 MAR 17:00 –18:00 (2) RENAISSANCE HOTEL BALLROOM C

CURAÇAO IFFR FILM QUIZ

Test your knowledge on films, directors, actors, props, film scores, basically anything to do with film in this fun trivia quiz presented by DJ Maarten Schakel. You can register your team's name, member names (max. 4 per team) and contact details at the bar of festival café Salt & Pepper from Saturday 21 March till Friday 27 March 19:00. GREAT PRIZES FOR THE TOP 3 FILM BUFFS!

FRI 27 MAR 19:30-22:00 • RIF FORT SALT & PEPPER QUIZ FEE ANG 10 PER TEAM

DENNIS AALSE YOUTH ORCHESTRA

From *Summertime* to *Raindrops Keep Falling on my Head*. The talented young musicians led by Dennis Aalse return to the Fountain Square for a concert filled with film scores from legendary composers such as George Gershwin, Cole Porter, and Burt Bacharach. Do you recognize them all?

FRI 27 MAR 20:00 • FOUNTAIN SQUARE RENAISSANCE MALL FREE ENTRANCE

AWARD SHOW • SURPRISE FILM

With so many wonderful films out there, it shouldn't be a surprise that we found this one extra title for you to enjoy. Which one it is however, does remain a surprise until the title rolls! The screening follows directly after the Yellow Robin and Short Movies BIG Stories Award ceremonies. So come and applaud the winners first!

SAT 28 MARCH 19:00 • CINEMAS 1

IT'S FAMILY TIME!

A special selection of 8 short animated films from countries such as France, Russia, Italy, Spain, and more forms a true mini-film festival for kids aged 6 to 99. A host guides you through the program and tells about the different techniques used and what to pay extra attention to. A colorful, musical, and fun program for the whole family! Double the fun if you come in pairs, because this is a 2-for-1 Special!

SUN 29 MAR 10:30-12:00 CINEMAS 2

KIDS ONLY WORKSHOP

The creative minds of the Curaçao Center of Contemporary Arts: Instituto Buena Bista know all about photography – in a slightly different style. Kids first create their own personal camera obscura: a pinhole camera, they can take home afterwards. Then they set out to photograph special objects and develop the results themselves. To get an idea about the wonderful world of pinhole photography visit pinholista.com Recommended for kids aged 10-15.

SUN 29 MAR 12:45-15:00 • FEE ANG 20 (INCL. CAMERA) RENAISSANCE HOTEL BALLROOM C

BEST OF THE FEST

On the last day of the festival we bring back the most popular screenings of the program. So, if you missed that sold out screening or just couldn't make it that day, be sure to come back on Sunday! Titles will be announced on the website, social media, and at the Central Box Office of The Cinemas.

SUN 29 MAR 16:15 • 19:00 • 19:30

CLOSING FILM

SUN 29 MAR 22:00





THE DARK HORSE • OPENING FILM

"TATTOOS AND CRIMINAL RECORDS WELCOME"

James Napier Robertson about The Dark Horse From an interview by Nicole Santé - Daily Tiger #4 **IFFR 2015**

Authenticity and truthfulness are the pillars on which James Napier Robertson built his second feature The Dark Horse, a the true story about the mentally unstable New Zealand chess genius Genesis Potini who inspired derailed children and changed lives. The idea for *The Dark Horse* started five years ago, says James Napier Robertson. "I met Genesis Potini in 2010, after my producer Tom Hern had sent me an obscure documentary about him. I instantly fell in love with the character and paid him a visit. While playing chess, and constantly getting crushed, I persuaded him to cooperate." Robertson started writing the script and regularly visited the Eastern Knights Chess Club that was led by Genesis. The creative process was rudely interrupted by Genesis' sudden death. "It was terrible: I hadn't seen it coming. I really didn't know whether I could go on. Genesis had been part of the process and he should have seen the result. At his funeral rite I saw how many lives had been changed by this man. Children talked about how much he had meant to them, people from all over the world were sending in video messages. It wasn't about how well they played chess, it was about what he had taught them about life, through chess. I realized then that I had to make this film, for his legacy." The part of Genesis is played by the Maori actor Cliff Curtis, who broke through with Once Were Warriors. "Cliff got the script from a mutual

friend and called Tom Hern. He was interested, but immediately added that he did not want to gain weight and did not do any method acting. That was a setback since Genesis was a heavy, troubled homeless person and Cliff a muscular, handsome film star. Luckily, Cliff eventually realized that this role required extreme commitment. He gained some 60 pounds and for 10 weeks, before and during takes, remained in character. Sometimes he would roam the streets at night and return to the set completely confused the next day. It made shooting difficult, but the effect is tremendous, it shows in the film." Many of the other actors did not need to turn to method acting; the majority of the gang members in the film are (former) gang members. "We found them by putting out an ad through social work agencies stating: Wanted: Maori men between thirty and fifty - tattoos and criminal records welcome. Wayne Hapi, who plays Genesis' brother, applied by email. His audition was great, he blew us away in a scene with Cliff. He is an exceptional talent." Hapi had been a member of Black Power, one of the largest gangs in New Zealand, for 15 years. "Wayne left the gang when he saw his son wanted to follow in his footsteps. The Dark Horse is now also screened in prisons and at schools, to teach youth to make different choices in life." Hapi has become a role model, giving talks and connecting with derailed youth. And chess has become highly popular in New-Zealand. "The Eastern Knights has gotten so many new members". Robertson says smiling. "They have developed from a local club to national celebrity status. If they hold a benefit now, it is in the national papers."

WED 25 MAR 20:00 • SAT 28 MAR 13:45 SUN 29 MAR 18:45

Filmmaker present

James NAPIER ROBERTSON (1982, New Zealand) made a name for himself in the world of television before switching to cinema. He appeared as an actor in the TV series Tribe and Shortland Street. In 2009, he directed his first feature film I'm Not Harry Jenson. His second film, the drama The Dark Horse, like his debut has been received enthusiastically in his home country.

Filmography: I'm Not Harry Jenson (2009), The Dark Horse (2014)





LOCKE

PSYCHOLOGICAL ONE-MAN THRILL RIDE By David M. Pinedo

Driving under the pressure Tom Hardy (Inception, The *Drop*) is put upon in his tight, one-man show *Locke*, on Curaçao it would immediately lead to traffic accidents. This tiny film went all across the globe, impressing at many film festivals. The simple idea and excellent screenplay follows the life-changing car ride of Ivan Locke. At one point he says: "Two hours ago, I had a job, a wife, and a home. And now I have none." That pretty much sums up the drama. But the 'why and how' keep the journey immensely interesting. Hardy plays a man with integrity, who must take responsibility for one mistake he has made. Writer-director Steven McKnight follows his debut Humminghird with a minimalistic film carrying enormous psychological depth. In 90 minutes, the British Hardy, who is known for his smaller films (Bronson, The Drop) as well as blockbusters (Inception, The Dark Knight Rises), demonstrates his impressive acting chops, as he depicts a virtuous man trying to make the best out of one impulsive, but serious mistake.

Through the voyeuristic cinematography in the car, the audience gets to observe Hardy's flawed man upclose. Over speakerphone, Ivan interacts with the voices of the people in his life: his colleagues, wife, and son, succeed each other rapidly, one conversation after another. Hardy must switch quickly between functioning roles, as the dramatic suspense increases. With his voice as weapon, he adapts guickly to each situation. Together with his facial expressions, it contains all the dramatic intensity needed to sustain the ceaseless suspense. As an atoning husband, protective father, honest construction manager, as well as during some disturbingly voiced moments in which he doubles as his father in dialogues with his car mirror; they each add intense, psychological layers to his character. Hardy fulfills each role, seemingly without effort, as his voice moves from the comforting to the collected to the creepy. All the intense physicality the actor normally exhibits, he channels with great emotional detail into his face and voice, all the while trapped behind the steering wheel. Haris Zambarloukos' cinematography during the night-time highway drive adds a nocturnal loneliness, which contributes to the intimate connection between Hardy and the audience. At the end of the joyride, the audience is left behind surprised at being thrilled by the experience based on such a simple concept. This is independent filmmaking at its best.

THU 26 MAR 22:15 • SAT 28 MAR 10:45 SUN 29 MAR 14:45

Steven KNIGHT (1959, UK) started his career writing for television. From the early 1990s onwards he cowrote countless TV series and he was one of the people who devised the *Who Wants to Be a Millionaire?* quiz. Knight wrote scripts for various films, including David Cronenberg's *Eastern Promises* before directing himself. *Locke* is his second feature film.

Filmography:

The Detectives (1995-1997, TV series, 4 episodes), *Hummingbird* (2013), *Locke* (2013)





RELATOS SALVAJES

GET READY FOR WILD TALES By David M. Pinedo

Every year, Curacao IFFR has made it a priority to bring Latin American modern classics to the big screen. No, Maria Full of Grace, and Gloria, all created great memories for the past editions. This year, this tradition offers an Argentinian/Spanish, outrageously twisted, pitch-black comedy. Premiering at the Cannes Festival and later in Toronto, Relatos salvajes will have you laughing at the six thematically linked stories that show mankind at its most absurd. Smiles and enthusiastic conversation will no doubt follow each screening at the festival.

To disclose too much plot of any of the six stories would be a shame, so all you need to know is that a Jewish bride, a family man demolition expert, a tired old millionaire, a duped flight attendant, a traumatized diner waitress, and a road-rage fueled business man, each reach their tipping point with unbelievable, but poignant witty outcomes. So imagine comical versions of Falling Down, where Michael Douglas loses it after he can't get a breakfast meal, but in this case, the six stories are meant and succeed consistently to make the audience gasp with laughter. Really, you will watch with an incredulous smile, wondering when the madness will end. The result is a delightful catharsis for the audience's own frustration with life. And for folks on dushi, but hopi gridlocked Curaçao, this should serve as an immediate reason to watch, as the silly human behavior on screen will be an excellent way to laugh away our own behavior towards each other on this tiny island.

After having seen the movie, it will come as no surprise to the viewer that flamboyant, Spanish director Pedro Almodóvar helped out with this work. Although he only functioned only as producer, fans of the Spanish director will gleefully recognize the absurdist momentum unfolding within each story. It is encouraging to witness the veteran auteur guiding this exciting fresh debut from director-writer Damián Szifrón and lending his name for exposure. Regardless of Almodóvar's blessing, this tiny film debut and perhaps funniest film of the year; that was one of the most successful local titles of Argentina in film history, would still have obtained its Academy Award nomination for Best Foreign Language Film.

WED 25 MAR 20:30 • FRI 27 MAR 19:15 SAT 28 MAR 15:15

Damián SZIFRÓN (1975, Argentina) is a scriptwriter and director of short films, TV series, and feature films. His black comedy Relatos salvajes/Wild Tales (2014) was nominated for the Oscar for Best Foreign Language Film in 2015.



Filmography:

Kan, el trueno (1997, short), Punto muerto (1998, short), Los últimos días (1999, short), Los simuladores (2002, TV series), El fondo del mar (2003), Tiempo de valientes (2005), Hermanos y detectives (2006, TV series), Relatos salvajes/Wild Tales (2014)





VERTIGO

DIZZYING DOUBLES IN HITCHCOCK'S MASTERPIECE By David M. Pinedo

One of the themes this year deals with 'doubles', so Alfred Hitchcock's Vertigo could not be left out. The festival brings a recent restoration of this twisted psychological thriller to Curacao. For some this restored version will be the first time they can experience Hitchcock's neuroses in a theater, while for others it will be a cinematic trip down memory lane. Immediately the restoration impresses: beginning with the main title sequence, the enhanced colors to Saul Bass' trippy special effects, the cleaner sound of Bernard Herrman's sensitive, though mysterious score, and a crisper outline to all silhouettes shot by Robert Burks, make you forget this film was made in 1958. Even during the slowly paced scenes, the sharp intensity contributes to the overall tension of Hitchcock's most personal film. Of course, Jimmy Stewart's and Kim Novak's acting has not changed and their performances are still great as ever.

Set in San Francisco, the city and its colorful landmarks are just as much a character in the story as the actors. The story is quite simple, but in the hands of the British genius, it is turned into a crazy examination of the psyche. When a college friend asks recently retired, detective Scottie Ferguson (Stewart) to follow his possibly possessed wife (Novak), he is at first hesitant because he is still traumatized by an unintentional death that resulted from his 'acrophobia' (fear of heights). Eventually, he agrees to help his old friend and plunges head on into a dizzving mystery as only Hitchcock could tell, creating scenes stuffed with hallucinatory visual and sound effects way ahead of their time. As the twists and turns take place, the traumatized detective psychologically unravels turning this beautiful blonde into an obsession. As viewer, you can't help but think about Hitchcock's intentions behind the camera. He did call it his masterpiece after all, and he was disappointed when its initial success was limited. So in this ultimate film about doubles, you can detect a bit of autobiography in the story. Wasn't Hitchcock himself endlessly searching for his perfect blonde actress? In one way or another, Tippi Hedren, Grace Kelly, Janet Leigh have doubled each other in the British director's spotlight. With Vertigo, Kim Novak can add herself to those beautiful, blonde actresses caught by Mr. Hitchcock's creepy eye. It can't get any more double than that.

SCREENING SCHEDULE: THU 26 MAR 15:45 • SUN 29 MAR 10:45

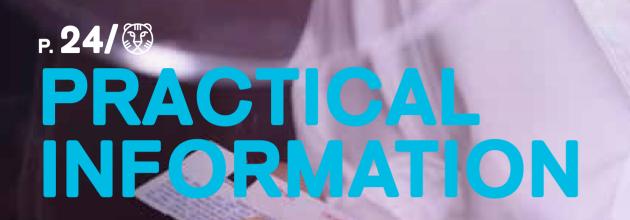
Alfred HITCHCOCK (1899, UK - 1980, USA) became a designer of title sheets in 1920. He was soon head of his department and was occasionally allowed to direct

something himself. Before long he was promoted from assistant director to director. With films like *The 39 Steps* (1935) and *The Lady Vanishes* (1938), he established his reputation as a maker of thrillers. From 1940 onwards, he worked in the United States. He is one of the few directors who could count on both a mass audience and enthusiastic reviews.

Filmography

(selection) The Pleasure Garden (1925), The Ring (1927), Blackmail (1929), The Man Who Knew Too Much (1934), Spellbound (1945), Dial M for Murder (1954), Vertigo (1958), North By Northwest (1959), Psycho (1960), The Birds (1963





Central Box Office

Tickets can be purchased at the Central Box Office of The Cinemas starting on Saturday 21 March 2015 at 10:00. On Sunday 22 March the Central Box Office also opens at 10:00.

Opening Hours Central Box Office

On Monday 23 March and Tuesday 24 March the Central Box Office opens at 16:00 and closes 15 min. after the start of the last screening of that day. Or check the website of The Cinemas: thecinemascuracao.com for more information about the regular opening hours of the Central Box Office.

Opening Hours During Festival Week

Wed 25 March Open 16:00 • Thu 26 March & Fri 27 March Open 12:00 • Sat 28 March & Sun 29 March Open 10:00 • During the festival week, the Central Box Office closes 30 min. after the start of the last screening of each day.

Admission Fee & Specials

Regular festival ticket price is ANG 16.50

2-for-1 Special

Come together and get two tickets for the price of one for any regular screening starting before 13:00 on Saturday 28 and Sunday 29 March.

Press

For general 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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Enjoy the special film cocktails & menus, meet & greet fellow festival visitor as well as our international guest at



P. 26/₩ SHORT FILMS

Ten short films are screened before feature films. One of the Short Movies, BIG Stories Jury Award winning films is screened before a Yellow Robin Award nominated film.

You are invited to help choose the Audience Award winner for this competition by indicating your appreciation on the poll cards that are handed out.



Cross

Screens before: Melody

Christophe Guérin | France | 2014 | black-and-white | video | 5 min | n.d.

A journey through the city center of Le Havre in France, edited to a soundtrack by Emmanuel Lalande.



La despedida • The Farewell

Screens before: Club Sándwich Yanet Pantoja Neri | Mexico | 2014 | 7 min | Spanish | e.s. Short, funny film in which a beautiful young woman bids farewell to a passionate man at a railway station. But what happens after his inevitable departure?



Giants

Screens before: Today

Damian Marcano | Netherlands | 2015 | doc | 15 min | Dutch, English | e.s. The youth of Rotterdam and their role models, parents, and guardians... otherwise known as giants.



The Making of Curaçao North Sea Jazz Festival 2014

Screens before: Salgán & Salgán: A Father-Son Tango Gregory Elias, Scal Langelaan | Curaçao, Netherlands | 2015 | doc | 6 min | n.d. A look behind the scenes of the fifth edition of the Curaçao North Sea Jazz Festival. The logistics, building of the festival site and stages, and sound and light installation.



Petite blonde

Screens before: No soy Lorena Émilie Aussel | France | 2014 | 15 min | French | e.s.

On a hot summer afternoon, a group of youngsters from Marseille's estates hang out at their spot by the sea. A blonde girl breaks cultural convention seeking to join them.



Quantum

Screens before: Alive Inside **Flatform** | Italy | 2015 | video | 8 min | n.d. Spotlighting this small Italian mountain village brings a variety of hidden activities to light.



Rebecca's Story

Screens before: Partes de una familia WITNESS Project | Guyana | 2013 | 13 min | English | n.s. Short, nuanced drama in which Rebecca discovers that there is a reason for granny's sharp tongue and the harsh upbringing she provides.



The Renny Show

BIDL

Screens before: Little White Lie **Felix de Rooy** | Curaçao | 2014 | 19 min | English | n.s. Short drama in which an eccentric TV personality suitably concludes his career with a farewell party. All the masked guests are shadows from his notorious, eventful past.



Waiting for News • Menunggu kabar

Screens before: Labour of Love

Yandy Laurens | Indonesia | 2014 | 7 min | Indonesian | e.s.

Only a boy from Papua could hang from a climbing frame like this. He's elated because his big brother Hans called. Elegant glimpse of real life at an orphanage.

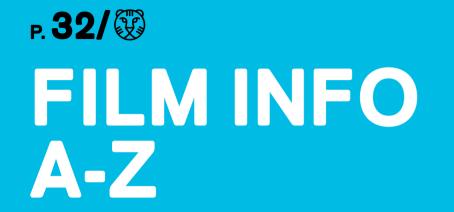


WIND

Screens before: Locke **Robert Löbel** | Germany | 2013 | video | 4 min | n.d.. Short, prize-winning animation with dry humour about the inhabitants of a stormy country who have turned the difficult situation into an advantage by adapting.

CURAÇÃO INTERNATIONAL

BUDDY GUY ANA POPOVIĆ • THE 'ORIGINAL' BLUES BROTHERS BAND • LURRIE BELL'S CHICAGO BUES BAND • THE SLIDE BROTHERS • MORELAND & ARBUCKLE • QUINN SULLIVAN • JOE LOUIS WALKER • KAT RIGGINS • SHEMEKIA COPELAND • REV PEYTON'S BIG DAMN BAND O7/08/09 • MAY • 2015 • CURACAOBLUESEASFESTIVAL.COM FESTIVAL





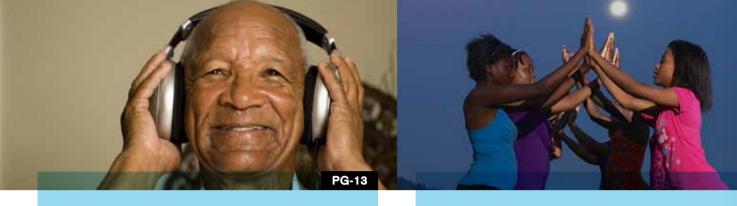
Abbreviations used

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

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.

Symbols & Ratings

| mm | > Filmmaker present |
|-------|--|
| 5 | > Music Calls theme |
| 2X 🕨 | > Double Play theme |
| G | > General audiences |
| PG-13 | > Parental Guidance suggested |
| R | > Restricted, adult guardian under 17 required |
| NR | > Not Rated |



Alive Inside

Michael Rossato-Bennett USA | 2014 | doc | 78 min | English | d.s.

THU 26 MAR 14:45 • SAT 28 MAR 13:00 • SUN 29 MAR 21:45

The video of an entirely introverted man coming to life after hearing his favorite music was a worldwide hit. He was one of the Alzheimer sufferers visited by social worker Dan Cohen whose Music & Memory project managed to give them some of their humanity back. For this heart-warming documentary, Michael Rossato-Bennett followed Cohen for three years to see how he discovers the musical tastes of these carehome residents and how hearing music revives them and sometimes even brings back memories. For some, the key is Schubert, for others it's salsa or Louis Armstrong's trumpet. Using interviews with scientists, care staff and family members, Rossato-Bennett confronts us with how we in the West treat the elderly, drugging them, and hiding them away. *Alive Inside*, about music's restorative power shows how very different things could be.

Art Connect

Miquel Galofré Trinidad and Tobago | 2014 | doc | video | 74 min | English | n.s.

WED 25 MAR 20:15 • FRI 27 MAR 16:45

Laventille is a Ward of Trinidad and Tobago, where violence and drugs take a severe toll on the residents, including the children. Art Connect is an art project that some children from Success Laventille Secondary School participated in. Kids between 13 and 17, often from broken homes, learned to express themselves creatively. Trinidadian artist Wendell McShine helped them create expressive murals and they wrote their own music with the musicians of the Freetown Collective (who can be heard on the 2014 soundtrack of Yellow Robin Award winner *God Loves the Fighter*). In the documentary the children tell almost all the story themselves. They are given handy GoPro cameras and show viewers their lives. In open-hearted interviews the kids talk of important people and difficult moments in their lives as well as how Art Connect helps them achieve goals they never thought possible.

Atlantic.

G

Jan-Willem van Ewijk Netherlands, Belgium, Germany, Morocco | 2014 | 89 min | Arabic, French | d.s.

THU 26 MAR 19:45 • FRI 27 MAR 14:45 • SAT 28 MAR 22:00

Young Moroccan fisherman Fettah feels lost between two worlds; his poor yet familiar village on the Atlantic coast and the exciting world of the rich European tourists who come there every summer to surf. One summer, he befriends Alexandra (Thekla Reuten). Once she has left, Fettah feels more than ever like a prisoner in the village. He decides to go to Europe - on his surfboard. It is a long, hazardous, and lonely journey, 300 miles across the open sea. Every wave brings new doubts and dangers. His dreams and memories start to play with him. Every day, the horizon is still just as far away. The stunning scenes in the open ocean are convincing in their beauty, but also because both the director and the principal actor, champion windsurfer Fettah Lamara, are devotees of the sport. The screenplay is partly based on Van Ewijk's own experiences in the small fishing village and windsurfer's paradise of Moulay Bouzerktoun in Morocco.



Club Sándwich

Club Sandwich Fernando Eimbcke Mexico | 2013 | 82 min | Spanish | d.s.

WED 25 MAR 21:00 • THU 26 MAR 16:15 • SUN 29 MAR 12:30

Lethargic adolescents have been shown by Fernando Eimbcke in the past (*Lake Tahoe*). In his third film, it had to be different. During his research, Eimbcke came across plenty of adolescent anxiety. Their mothers, however, turned out to be a inexhaustible source of amazement, love and humor. *Club Sandwich* starts with the classic ingredients for a delightful vacation for mother Paloma and fifteen-year-old son Hector. A swimming pool in a Mexican resort, snacks and drinks served by the pool. In the course of the sweltering pool-side days, Paloma sees her best friend slowly grow out of childhood. Hector meets his contemporary Jazmin and the secluded corners of the resort are ideal for a surreptitious grope. Paloma's peevish response to her son's new behavior and her determination not to lose the fight for attention are as tragic as they are comical. Eimbcke combines a sultry summer vacation with the contradictions familiar to all parents: let go or cling on?



The Dark Horse

James Napier Robertson New Zealand | 2014 | 124 min | English | d.s.

WED 25 MAR 20:00 • SAT 28 MAR 13:45 • SUN 29 MAR 18:45

In its own country, New Zealand drama *The Dark Horse* has been described by critics as one of the best films to emerge from that country in recent years. This powerful drama tells the true and turbulent story of Genesis Potini, a New Zealander suffering from bipolar disorder who died in 2011. In a society in which it is difficult for a lot of young people to resist the temptation to stray from the straight and narrow, Potini tries to keep young people on track through chess. This involves overcoming the challenges of his condition and at times some pretty nasty criminals as well. *The Dark Horse* is buoyed by great acting from Cliff Curtis, familiar from *Whale Rider* (2002) and *Once Were Warriors* (1994). The directing by young filmmaker James Napier Robertson, who also wrote the screenplay, also impresses. This film is often comical, at times raw, but above all intensely poignant. *The Dark Horse* is a film that resonates long after you leave the cinema. Opening Film Curaçao IFFR 2015.

Don't Think I've Forgotten: Cambodia's Lost Rock & Roll

John Pirozzi

Cambodia, USA, France | 2014 | doc | color & black-and-white | video | 107 min | English, French, Khmer | e.s.

THU 26 MAR 16:45 • FRI 27 MAR 14:30 • SAT 28 MAR 18:45

The documentary *Don't Think I've Forgotten: Cambodia's Lost Rock and Roll* is a history lesson on the music scene in Cambodia in the 1960s. Inspired by Western musicians such as The Beatles and the Bee Gees, one great record after another was released by Cambodians. But this blossoming music scene was annihilated when the Khmer Rouge took power in April 1975. Because dictator Pol Pot didn't like music, musicians were among the first to be killed. His dictatorship finally cost the lives of a quarter of the population of Vietnam. Director Pirozzi took seven years getting to the bottom of this powerful music history lesson. In this documentary realized thanks to crowdfunding, he talks to people involved and has events re-enacted by actors. The final result is not only confrontational; thanks to the beautiful music, this documentary is also an homage to a forgotten crop of top musicians.

The Double

Richard Ayoade United Kingdom | 2014 | 93 min | English | d.s.

THU 26 MAR 22:00 • FRI 27 MAR 14:30

Simon James, a timid man in a dreary, grey high-rise world is ignored by colleagues and superiors alike at his deadening office job, which is extra painful when it comes to Hannah - the girl of his dreams - who works in the copy room. But then his department hires someone new, James Simon. He looks exactly like Simon, but almost everyone takes to him straight away. What starts out as friendship between the two doubles quickly takes a sinister turn. Based on Dostoyevsky's eponymous novel, director Richard Ayoade has created a dystopian alternative reality in which Simon threatens to be crushed in a Kafkaesque manner by an impersonal society in which everyone's just a number. Ayoade is proud of his influences - Terry Gilliam's Brazil being a particularly clear inspiration, but tells a very idiosyncratic and extremely contemporary tale. What's left of you, if everyone's the same?

The Farewell Party

Mita tova

2X 🕨

Sharon Maymon, Tal Granit *Germany, Israel* | 2014 | 90 min | Hebrew | e.s.

FRI 27 MAR 18:45 • SAT 28 MAR 10:15 • SUN 29 MAR 16:15

This drama, contrary and sensitive in equal parts and featuring some well-timed comic relief, won the Audience Award in Venice. To help a terminally ill friend, a group of friends build a little self-euthanasia machine in strictest secrecy in an old people's home in Jerusalem. Other sufferers quickly become interested. One woman is against such selfeuthanasia practices, but revises her opinion when she begins to show the first signs of Alzheimer's disease. Thanks to inspired acting by icons of the Israeli comedy genre, this potentially somber topic never becomes too heavy. This 'dramedy' dares tackle the ethical issues surrounding the right to a dignified death, handling it with a light touch but without oversimplifying. The directors make a joke about whether it is permissible to play God in the opening scene already. Alongside pithy dialogues and visual humor, the makers also include a surreal singing scene about the desire for a better place.



Les femmes du 6e étage The Women on the 6th Floor

Philippe Le Guay France | 2010 | video | 102 min | French, Spanish | e.s.

THU 26 MAR 16:00 • SAT 28 MAR 21:00 • SUN 29 MAR 13:30

In 1962 in Paris, attics were generally inhabited by the household staff of the rich people living below. Often they were cheap Spanish ladies with good work ethics. When a young Spanish woman comes to work for the conservative Jean-Louis Joubert and his chic wife, the tone of their somnambulant household changes. Diligent María chases the curious man of the house to the sixth floor for the first time in ages, where he is pleasantly surprised by the Spanish joie de vivre. It doesn't take long for respectable Mr Joubert (played by star French actor Fabrice Luchini) to become entirely enraptured by the exotic señoritas (including Spanish actresses Lola Dueñas and Carmen Maura). *Les femmes du 6e étage* is a romantic comedy replete with dry humor about various cultures and separate social classes in a time of great social change. Picturesque images of Paris, a soundtrack with clearly Spanish overtones, carefully dressed locations and charming styling. **Girlhood** Bande de filles Céline Sciamma France | 2014 | 112 min | French | d.s.

SAT 28 MAR 21:15 • SUN 29 MAR 18:15

Céline Sciamma's third feature film is an intriguing and moving examination of a young black woman's transition from puberty to adulthood in one of Paris's banlieues. Her chances of escaping this environment are slim. Employment opportunities are few, and she has problems with relationships and pregnancies. In a natural way, Sciamma shows how family and society can - sometimes unintentionally - hold back young women. With her girlfriends, Marieme - now calling herself Vic - shops, dances and flirts. We are constantly aware of her strength and vigilance - she's not naive, she knows what's what. Set to the music from Rihanna's Diamonds, in one beautiful, poignant scene Sciamma shows how we all feel when we do not quite yet have to be an adult and everything seems possible. The frustration of the previous generation of young people growing up in the banlieues, so powerfully presented by Mathieu Kassovitz in *La haine* in 1995, here makes way for the power of the new. Los hongos Oscar Ruiz Navia Colombia, Argentina, France, Germany | 2014 | 103 min | Spanish | e.s.

THU 26 MAR 16:30 •SAT 28 MAR 17:30 • SUN 29 MAR 11:00

Friends Ras and Calvin criss-cross the Colombian provincial city of Cali - birthplace of filmmaker Oscar Ruiz Navia - by skateboard and BMX looking for money to buy paint, an empty wall to fill, and something greater to be part of. Coming from totally different social backgrounds, but equally alienated from their parents, they share a striking friendship. They recognize kindred spirits in a YouTube film of the Arab Spring, which inspires them to provide a contribution to a collective piece with a group of local street artists. Hongos, 'mushrooms', the director calls them: they thrive on rotting matter. Just as in his debut *Crab Trap*, Ruiz Navia mixes documentary and fiction to capture the diffuse reality of his characters. Painting is never far away: some tableaux breathe the dreamy atmosphere of primitivism, for instance in scenes that portray the almost idyllic bond between Calvin and his grandmother. PG-13

Keep on Keepin' on

Alan Hicks USA | 2014 | doc | 84 min | English | n.s.

THU 26 MAR 19:00 • FRI 27 MAR 22:15 • SUN 29 MAR 11:15

Jazz musician Clark Terry is a lot less famous than the greats he taught. From Miles Davis to Quincy Jones: many jazz legends were discovered and helped on their way by him. His role as mentor and inspirer is central to this loving portrait of a musician who, even now his body is ailing and he is over 90 years old, still teaches with passionate energy. Pianist Justin Kauflin, for instance. At the start of the film, the then 23-year-old, blind Kauflin is on the brink of success. Clark gently shows him the way, supports him when possible and encourages him. During long, night-time sessions the two play to their heart's content even when Terry is confined to a hospital bed. Terry is revived when he works on music. Debut director Alan Hicks, a jazz drummer, was one of Terry's students for years. The intimate relationship resulted in a uniquely personal portrait of a musician who lives for his art. The legendary jazz trumpeter Clark Terry died in February 2015 at the age of 94.



Labour of Love

Asha jaoar majhe Aditya Vikram Sengupta India | 2014 | color & black-and-white | 84 min | Bengali | e.s.

THU 26 MAR 14:15 • FRI 27 MAR 22:00 • SAT 28 MAR 11:15

A woman leaves home on her way to work. Her husband has just arrived home and gets ready to go to bed. The day unfolds in cross-cut shots: she works, he sleeps. Half way through, they switch roles. The importance of their work becomes clear from minor topical asides: in today's Calcutta, the crisis is causing mass unemployment. Only at the end of the day (or the beginning of the next) does the couple come together. In his debut film, Aditya Vikram Sengupta meticulously builds up to the meeting in his cyclical work, the painterly images in which would be just as at home on the walls of a gallery as in a cinema. He focuses on details in the dilapidated locations and on the small, everyday actions with which the couple maintain contact despite their physical distance: the washes they do for each other, the meals they prepare for each other. A work of love. Little White Lie Lacey Schwartz, James Adolphus USA | 2014 | doc | 65 min | English | n.s.

THU 26 MAR 14:00 • SUN 29 MAR 13:45

For a long time, American documentary filmmaker Lacey Schwartz (1977) thought she knew all about her background. After all, she grew up in a loving, traditional, typically Jewish family. There was however something odd about Lacey: her dark skin. She was said to look like a dark-looking ancestor and that was all that was said. Later on however, after her parents' abrupt divorce, Lacey discovered that a crucial mistake on her mother's part had been the source of her own doubt about her deviating appearance in comparison to her blood relatives. In this personal documentary, Lacey studies the questions she had as a child and the emotional answers she received later on. Using photographs, home videos and personal conversations with her parents and family, we traverse Schwartz's life whereby she reveals painful family secrets and tries to get to grips with her parents' story and her own.



PG-13

Locke Steven Knight United Kingdom, USA | 2013 | 85 min | English | d.s.

THU 26 MAR 22:15 • SAT 28 MAR 10:45 • SUN 29 MAR 14:45

PG-13

At the end of his working day, foreman Ivan Locke gets in his car and drives away from the huge construction site he oversees. However, he drives the wrong way - away from hearth and home, and away from the million-dollar concrete pour scheduled for the following day, for which he is personally responsible. *Locke* is a vehicle for actor Tom Hardy's talents. The film depicts the drive his character takes and Hardy is the only actor you see. His one-man show was recorded in its entirety on six consecutive nights, in two takes one after the other using three cameras simultaneously. Hardy sat in the car and his fellow actors called him from a hotel room. Because even though he's alone on the road, Locke's constantly on the phone: with his boss, his wife, the colleague who has to take over tomorrow's operation and Bethan, a mysterious woman. The conversations gradually reveal what motivates him.



Loin des hommes

Far from Men David Oelhoffen France | 2014 | 110 min | French, Arabic | d.s.

FRI 27 MAR 19:00 • SAT 28 MAR 10:45

French colonial Algeria, 1954: the War of Independence is about to break out. This is the birthplace of Albert Camus, author of the short story L'Hôte (The Guest) from 1954, on which director David Oelhoffen based his screenplay. Algerian murderer Mohamed (Reda Kateb) is delivered, bound, to Daru (Viggo Mortensen), a teacher born in Algeria to Spanish parents. He must take this man across the Atlas mountains to a remote court. He starts the journey with great reluctance, as it means leaving behind the little school he runs in the middle of nowhere. Like in a real Western - except in North Africa - the two men undertake the arduous trek through the Algerian desert, accompanied by the atmospheric music of composers Nick Cave and Warren Ellis, braving bad weather and battles between revolutionaries and colonial forces. They are even chased by villagers who want to try the prisoner according to their own blood laws. Inevitably, the pair grow closer together.



Man on High Heels

High Heel Jang Jin South Korea | 2014 | 125 min | Korean | e.s.

SAT 28 MAR 16:15 • SUN 29 MAR 21:00

Man on High Heels delivers all the shocks and ultraviolence we've come to expect from Korean crime thrillers, but with a truly subversive twist. Yoon (Cha Seungwon, maybe Jang Jin's favorite star) is the ultimate hard man, a battle-scarred cop who gets his man by any means necessary. But Yoon has a secret: (s)he's a woman trapped in a man's body. The body in question - first seen naked in a sauna, as described by scummy gang boss Huh - seems as masculine as they come, but appearances can be deceptive. Jang's plot has two main strands: Yoon's take-down of Boss Huh, whose criminal empire is minded by his brother while Huh is in jail, and the tribulations of female cop Jangmi who nurses a crush on Yoon as she works to trap a serial rapist.

Mateo Aaron Naar USA | 2014 | doc | video | 89 min | English, Spanish | e.s.

THU 26 MAR 21:00 • SAT 28 MAR 10:30

In the late 1990s, Matthew Stoneman - a red-haired, bespectacled, middleaged American with the voice of an angel - ended up in prison. There he learned Spanish and upon release changed his name from Matthew to Mateo. He then made a name for himself as America's first white mariachi singer. In 2010, shortly after completing a course of Hispanic and Latin American studies, Aaron Naar read an article about Matthew/Mateo in the L.A. Times and was immediately intrigued by the contrast between his dark past, his striking appearance and his highly unusual aspirations. Naar contacted Stoneman, the pair met, and started collaborating the very next day. A few months later, Naar knew that Stoneman's life was rich enough for a feature-length documentary. He followed him very closely for four years, at home in Los Angeles and during recording sessions for his latest CCD in Havana. The result is a subtle, extremely candid portrait bursting with mariachi music.

5

Melody Bernard Bellefroid Belgium | 2014 | 90 min | French, English | d.s.

FRI 27 MAR 21:15 • SAT 28 MAR 19:15 • SUN 29 MAR 10:45

Director Bernard Bellefroid's first feature, *The Boat Race* (2009), and his documentaries both fall into place in this sensitive drama, in which he follows the journeys of a woman wanting a baby and a surrogate mother. To earn the money to start her own hairdressing business, 28-year-old homeless woman Melody agrees to be a surrogate mother for Emily, a rich English businesswoman aged 48. To keep an eye on Melody (and her unborn child), Emily decides that the surrogate mother should live with her during her pregnancy in her big house on the English coast. In spite of mistrust, doubts and fears, a bond develops between the women. In Emily, Melody finds the mother she never had, and in turn Emily begins to see Melody as the daughter she always wanted. Bellefroid takes a humane look at a highly charged subject, intuitively played out by Rachael Blake and Lucie Debay, who were jointly awarded best actress at the Montreal World Film Festival.



Le meraviglie

The Wonders Alice Rohrwacher Italy, Switzerland, Germany | 2014 | 111 min | Italian, French, German | d.s.

THU 26 MAR 17:00 • FRI 27 MAR 14:15 • SUN 29 MAR 21:45

In recent years, director Alice Rohrwacher has proven to be one of the greatest talents in Italy. She wrote this dreamy story about a family living on a remote farm and keeping bees based on her experiences as a young German-Italian. Wolfgang, the crude father (Sam Louwyck), hopes that his eldest daughter Gelsomina will one day carry on the beekeeping business in the same small-scale way. Their cheerful, chaotic life is put under pressure when the family is asked to take part in a competition to win a role in a TV commercial. Wolfgang doesn't like the attention, but for the rest of the family this is a comical diversion from their dull country life. For the first time, young Gelsomina finds out that her desires are different from her father's. A dreamy, delicate and loving portrait of a family trying to live in its own way, in spite of encroachment from the outside world.



No soy Lorena

I Am Not Lorena Isidora Marras Chile, Argentina | 2014 | 82 min | Spanish | e.s.

THU 26 MAR 18:30 • FRI 27 MAR 21:45

When Olivia gets a call from someone looking for a Lorena Ruiz it is mainly just annoying. Creditors and louche individuals are obviously queuing to see this mystery lady and Olivia can't manage to convince them that she isn't her. The case of mistaken identity is an increasing burden on the young actress, who has trouble concentrating on her theatre rehearsals as it is; she just can't seem to get to grips with her character. She is also worried about her mother who has Alzheimer's and about working with her ex, the director of the play, which is proving exceptionally difficult. Slowly, but surely Olivia's life becomes an increasingly grim, Kafkaesque situation. She becomes completely obsessed with Lorena. Is it identity theft? And why is Lorena Ruiz impossible to find? Tense feature-film debut from Chilean Isidora Marras.

Partes de una familia

2X 🕨

Parts of a Family Diego Gutierrez Mexico, Netherlands | 2012 | doc | video | 83 min | Spanish | d.s.

WED 25 MAR 22:15 • FRI 27 MAR 17:15

It all seems so perfect: retired pediatrician Gonzalo and his wife Gina have been married for almost 50 years. The children have left the nest and done well. They have a comfortable life at their villa on the outskirts of Mexico City - the undulating lawn carefully maintained by the gardener, cook Lore serving café con leche. However, in this film their son, filmmaker Diego Gutierrez, paints an entirely different picture. After 50 years of marriage, the spouses lead separate lives: father is writing his memoirs and wants to celebrate his 80th with a parachute jump, mother is depressed and feels imprisoned at the walled villa. In silent tableaux vivants about life in and around the house and soul-searching, sometimes painful conversations, the son tries to understand his parents. Which choices did they make and are they happy with them? And what's their future going to be like? **Phoenix Christian Petzold** *Germany* | 2014 | 110 min | *German* | e.s.

FRI 27 MAR 19:30 • SAT 28 MAR 16:45 • SUN 29 MAR 21:30

2X 🕨

Shortly after the end of World War II, Jewish Nelly has to undergo plastic surgery because her face became deformed while escaping from a concentration camp. She then travels to the ruins of Berlin in the hope of finding her husband, Johnny. The question of whether he betrayed her to the Nazis is eating away at her. In the midst of this confusing no-man's-land where nothing is left of her old life, Johnny seems not to recognize her. But he decides to bring her in on a plan. Christian Petzold (*Jerichow, Barbara*), who also penned the intelligent script, tells a powerful, tense, and emotional story, assisted by his excellent lead actress, Nina Hoss (*Yella, Barbara*), and the beautiful set design. What is the effect on your identity of such a traumatic period, in which friends and lovers are forced into the role of perpetrator or victim? What survives after such a devastating war? Love? Revenge? Hope, perhaps?

Poetry Is an Island, Derek Walcott

Ida Does Netherlands | 2013 | doc | video | 72 min | English | d.s.

FRI 27 MAR 19:45 • SAT 28 MAR 13:15

Poet, playwright, author, and Nobel Laureate Derek Walcott (1930) is a Caribbean son from St. Lucia. His work embodies the beauty of the island and its inhabitants. The awarding of the Nobel Prize was seen by many as recognition for Creole and Caribbean cultures. Filmmaker Ida Does, who previously shot films about the prominent Surinamese Anton de Kom and Henri Frans de Ziel, alias Trefossa, composed a careful, intimate portrait of the boy from St. Lucia. His studio, his current home and the house where he was born are the backdrop for open-hearted interviews with friends, family and staff. The moving speech he delivered in 1992 upon receipt of the Nobel Prize is a recurring theme in the film. However, its true lead is of course the poetry, the art, and their importance for every community: 'Poetry is an island that breaks away from the main.'



Por amor en el caserio

For Love in the Caserio Luis Enrique Rodríguez Puerto Rico | 2013 | video | 100 min | Spanish | e.s.

FRI 27 MAR 21:30 • SAT 28 MAR 16:00 • SUN 29 MAR 18:45

Angelo (Xavier Antonio Morales), new to the block ruled by his drugdealing cousin, falls in love with Cristal (Anoushka Medina), the rival gang leader's sister. No one approves of their love so they meet in secret. This variation on Romeo and Juliet, *Por amor en el caserio*, set in a housing project in one of Puerto Rican capital San Juan's poor neighborhoods is partially based on the experiences of local amateur actors. Antonio Morales previously wrote the script for the eponymous play performed to great success by the same actors in San Juan, which aimed to reduce violence and drug-dealing on the streets. In this charming film, created with the best intentions, scenes in San Juan's streets (a spiral of violence alternating with soapy drama) is intercut with excerpts from the actors playing on stage or rehearsing for their roles.



Primero de Enero

anna Anna

> January 1st Erika Bagnarello Dominican Republic, Costa Rica | 2014 | 85 min | Spanish | e.s.

FRI 27 MAR 16:30 • SAT 28 MAR 18:30 • SUN 29 MAR 13:45

Primero de Enero/January 1st deals with tough themes such as divorce, crime, and social inequality in a surprisingly light fashion. This youth road movie is a beautiful Latin American coproduction with a cast and crew from, among other places, Costa Rica, the Dominican Republic ,and Colombia. Twelve-year-old Sebastián's father has just left. Supposedly to go and work in the city, but everyone knows his parents have split up; his mother even has a new boyfriend. To get at the latter, Sebastián helps the local criminal break into his mother's restaurant. However, to his shock, the thief makes off with much more than agreed including the much-loved piano, an heirloom of his father's. Together with his best friend, Sebastián travels to the big city to get the piano back. The boys' journey is a dangerous, educational and cathartic one for the boy who, at the start of the film, mainly cared about his games console.

Relatos salvajes Wild Tales Damián Szifrón Argentina, Spain | 2014 | 122 min | Spanish | d.s.

WED 25 MAR 20:30 • FRI 27 MAR 19:15 • SAT 28 MAR 15:15

At her lavish wedding a bride discovers her new husband has a mistress. How do you respond to such a painful fact? A short-tempered bomb disposal expert feels exceptionally let down by the authorities that keep towing away his car. He arrives at an explosive conclusion. Two worked-up drivers attack each other after a minor traffic annoyance. These are the equally funny and barbaric experiences of seemingly normal characters in this deeply cynical comedy, who are driven to extremes by corruption, social inequality, betrayal and injustice. Damián Szifrón wrote and filmed these six, separate, absurd, comical revenge fantasies of people who rapidly lose their reason and control of the situation. After its world premiere in the Golden Palm competition program at Cannes in 2014, *Relatos salvajes* (2014) was nominated for an Oscar for the best foreign language film of 2015.

Salgán & Salgán: A Father-Son Tango



Caroline Neal Argentina | 2015 | doc | 83 min | Spanish | e.s.

FRI 27 MAR 16:45 • SAT 28 MAR 20:00 • SUN 29 MAR 14:00

Legendary tango pianist and composer Horacio Salgán and his son César never had much contact. Horacio divorced César's mother when the latter was still young. There was even an 18-year period during which they never spoke. While his father made a name for himself as pianist and band leader, César played bass in a cover band and became a successful racing car driver. He only started playing piano later on, always overshadowed by his father. However, after all those years of separation, Horacio becomes seriously ill and moves in with his son. Documentary maker Caroline Neal filmed how this affects the two Salgáns. Son César doesn't dare to play piano in front of his dad while Horacio is suddenly dependent on his son. In telling, intimately observed shots, Caroline Neal captures the unspoken respect and recognition between the two solitary men with music as their great love, who are more alike than they would ever admit.



A Shtetl in the Caribbean

Sherman De Jesus Netherlands \ 2014 \ doc \ 99 min \ English, Dutch, Papiamentu, Belarusian, Ukrainian, Hebrew, Yiddish \ e.s

THU 26 MAR 19:15 • SUN 29 MAR 15:45

Though childhood friends on Curaçao, Tsale and Mark's family roots lie in Ukraine and Belarus. During the Holocaust, their Jewish parents fled to an exotic island they didn't know in the southern Caribbean to secure safe futures for their children. The two pensioners and old pals of director Sherman De Jesus decide to visit Eastern Europe together in search of their families' histories. The emotional road trip takes them to desolate-looking areas that - just like the exotic, colorful Curaçao - seem to be metaphors for their life histories and those of previous generations of their families. The duo speak openly about their emotions during their search. How did their courageous parents experience the wartime migration? And how did things go for the families on Curaçao, the island that offered them such a warm welcome? Besides personal experiences, *A Shtetl in the Caribbean* also contains intense conversations with witnesses who are still living, private photos, and unique archival material. Sin alas Without Wings Ben Chace Cuba, USA | 2014 | 90 min | Spanish | e.s.

Time.

THU 26 MAR 18:45 • SAT 28 MAR 11:00 • SUN 29 MAR 21:15

Whilst reading the communist newspaper outside a semi-derelict artdeco building in Havana's city centre, 70-year old Luis Vargas, a retired journalist with silver-grey temples and a bushy mustache, notices an obituary for celebrated ballerina Isabela Muñoz. Luis decides to secretly attend her funeral. The following night he can't get to sleep: he sees Isabela on stage again and wracks his brain trying to work out which music she's dancing to. The next day, he and his friend Ovilio start to search for that music and his thoughts quite naturally drift back 40 years to when he had a brief, passionate, yet impossible affair with Isabela. The present and the regrets of the past mingle in black-and-white as well as color in this love story with fabulous music and lots of local color, which was written and directed by Ben Chace, and was based on the stories of Argentinian poet and author Jorge Luis Borges. Speed Walking Kapgang Niels Arden Oplev Denmark | 2014 | 108 min | Danish | e.s.

FRI 27 MAR 21:45 • SAT 28 MAR 12:45

It's 1976 and in a small Danish town, the air is pregnant with music and racing hormones. Martin (14) is on the eve of his first communion. In the middle of this already turbulent time, Martin's mother suddenly dies. With an over-emotional brother and a completely devastated father, Martin basically faces it all on his own. No wonder that Martin throws himself into his friends, his possible girlfriend and speed walking. *Speed Walking* has heartrending moments, but in general the tone is strikingly lively and down-to-earth. That is partly because of the apparently impassive face of the protagonist, Villads Bøye, as well as fine supporting roles by Borgen stars Sidse Babett Knudsen and Pilou Asbæk, and the wonderful art direction and soundtrack. The film also distinguishes itself with its cheerful, matter-of-fact approach to sex; the adolescents are perfectly free to investigate their preferences. They don't take too much notice of their adult role models, because they really make a mess of things.



Timbuktu

Abderrahmane Sissako France, Mauritania | 2014 | 97 min | French, Arabic, Bambara, English | d.s.

THU 26 MAR 21:45 • SAT 28 MAR 15:00 • SUN 29 MAR 17:00

Kidane, his family and young shepherd Issan live just outside Timbuktu, which is in the hands of fundamentalists; playing music, laughing, smoking, and football are all forbidden. Women have no rights whatsoever, and every day an improvised tribunal makes absurd, tragic judgments. Then Kidane accidentally kills a fisherman, who had deliberately slaughtered his beloved cow. His fate is now in the hands of the Jihadists. French-Mauritanian director Abderrahmane Sissako based *Timbuktu* on a true story from 2012, when Al Qaida fighters stoned to death the parents of two young children because they were not married. The Jihadists filmed the stoning and uploaded the film to the internet. This received scant media attention, much to Sissako's dismay. Nevertheless, his film is by no means an angry indictment; *Timbuktu* is a beautifully photographed, poignant and poetic plea for understanding, featuring beautiful music from Fatoumata Diawara from Mali, who also plays a minor role.



La tirisia Perpetual Sadness Jorge Pérez Solano Mexico | 2014 | 110 min | Spanish | e.s.

THU 26 MAR 21:15 • SAT 28 MAR 13:30

In a remote corner of Oaxaca in the south of Mexico, between the towering cactuses and enormous salt flats, Cheba is pregnant by her neighbor, the salt producer Silvestre, who spends most of the day staring at aircraft flying towards the United States. Soon after she has her baby, Cheba's husband returns from the United States after years away. The child has already been housed by Silvestre with his wife Ángeles. The beautifully framed and photographed *Perpetual Sadness* forms a duet with *Spiral* from 2008, in which Jorge Pérez Solano focuses on the consequences of emigration for those who stay behind in Mexico, especially for the women. Without a husband, they are powerless according to local custom, which plays a prominent role in *Perpetual Sadness*; single mothers are considered to be social failures. They also can't count on any understanding of their need for physical, sexual attention. A penetrating social-realist drama that has already won several awards.

Today Emrouz **Reza Mirkarimi** Iran | 2014 | 87 min | Farsi | e.s.

THU 26 MAR 14:15 • SAT 28 MAR 22:15 • SUN 29 MAR 17:00

PG-13

Youness was basically on his lunch break. But when the very pregnant, panicky and wounded Sedighe gets into his taxi, he takes her to hospital after all. Not for the money, but because it's the right thing to do. But in hospital he is held responsible for the woman he brought in. Iranian law does not allow for any extramarital relationships and Sedighe has no husband. And so Youness remains silent. For as long as he can, he avoids the choice between two moral evils. If he confirms he is her husband, he will be held responsible for her broken rib and illegitimate child. If he denies, she will lose her child. How long can he keep up his help for her if his society works against him in everything? Reza Mirkarimi sketches the internal battle of the taciturn Youness in a subtle drama, the official Iranian Oscar submission for 2015. His realistic style is filled with subtle symbolism for the alert listener.



Tú y yo You and Me **Natalia Cabral, Oriol Estrada** Dominican Republic | 2014 | doc | 86 min | Spanish | e.s.

THU 26 MAR 21:30 • FRI 27 MAR 14:00 • SUN 29 MAR 11:30

In the heart of Santo Domingo, the Dominican Republic's capital, lives an elderly widow with her Afro-Caribbean housekeeper. While the lady of the house works on plant projects and calls the outside world, the domestic worker keeps things shiny. Alongside differences, their existence also intertwines. For instance watching soaps together, the conversations they have and their jostling in the kitchen where the lady of the house always has the last word. Whether it's about storing onions, preparing meat or adding spices. And, if she has got out of bed on the wrong side, the day is characterized by impatience and a flood of complaints. In this tragicomic documentary, a static camera records the seemingly careless, yet archetypal scenes of daily life in fly-on-the-wall style. What happens in a place without clear social distinctions if class differences are still so deeply engrained in culture?

Las vacas con gafas

1000

Cows Wearing Glasses Alex Santiago Pérez Puerto Rico | 2013 | 93 min | Spanish | e.s.

FRI 27 MAR 18:45 • SAT 28 MAR 13:30 • SUN 29 MAR 16:00

Marcelino 'Marso' Sariego - a brilliant artist and professor - functions perfectly as an eccentric loner until he's told he'll go blind. Marso (a subtle performance from Daniel Lugo) rapidly has to come to terms with what blindness will entail in his daily and emotional life. He decides to use the terrifying transition period to reinforce ties with his adult daughter who became alienated from him years ago due to events from the past. In this sometimes minimalist drama with understated comedic moments, the solitary protagonist discovers what blindness does to your identity. And what remains of your former success if you cannot create anything new? Now he only has a sliver of light left, Marso has to deal with basic problems, his decline and the emotional minefield he so carelessly created when he was younger.



Vertigo Alfred Hitchcock USA | 1958 | 128 min | English | n.s.

THU 26 MAR 15:45 • SUN 29 MAR 10:45

When Vertigo was released in 1958 you couldn't have predicted that 50 years later, critics would select it as the best film of all time. On the contrary: the press was negative and audiences didn't flock to the cinemas. Hitchcock blamed the cast: James Stewart was perhaps too old for his role - the actor was after all 25 years older than actress Kim Novak. However, it is that age difference that makes Vertigo all the more interesting. It makes Stewart's character's developing obsession with Madeleine, the wife of one of his friends, extra uncomfortable. Former cop 'Scottie' Ferguson isn't a hero, but an anti-hero. Ferguson is left a broken man after his vertigo contributes to Madeleine's death. But then he meets Judy, his secret love's double. While he gradually remakes her into Madeleine, the game that's being played with him reveals itself.

Viva la libertà Long Live Freedom Roberto Andò Italy | 2014 | 94 min | Italian, French, German | d.s.

2X 🗖

FRI 27 MAR 17:00 • SAT 28 MAR 21:45

When Enrico Olivieri, leader of Italy's largest opposition party, runs away right before the elections, his spin doctor comes up with a plan: he replaces Enrico with his twin Giovanni, a brilliant philosopher who is bipolar and has recently been released from an institution. Giovanni's haikus and careless improvisations are taken as thought-provoking political parables; the party shoots up the polls. Italian director (also for theatre) and author-scriptwriter Roberto Andò based his political satire *Long Live Freedom* on his novel Il trono vuoto from 2008. His trump card in this mix of Nanni Moretti's *Habemus Papam* and Hal Ashby's *Being There* is star Italian actor Toni Servillo (*La grande bellezza, Il divo*), who effortlessly portrays the opposites Enrico and Giovanni - one a grey, resigned worrier disappointed with himself and life, the other a frivolous, flamboyant blabbermouth.



Whiplash Damien Chazelle USA | 2014 | 107 min | English | n.s.

WED 25 MAR 21:15 • SAT 28 MAR 15:45 • SUN 29 MAR 19:15

There's a gaping chasm between 'doing your best' and 'being the best'. Nine-year-old Andrew is aiming for the latter and works with intense focus on becoming the best jazz drummer in the world. With a tenacity that borders on arrogance, he tries to rise above his family's mediocrity. His tenacity becomes more important than his talent when he is picked for the studio band by conductor Fletcher at the Shaffer Conservatory in New York. The merciless band leader drives his students to extremes. demanding nothing less than perfection. If they are lucky, those that make mistakes get sworn at; if not, a chair might fly their way. Seldom were the words 'Not my tempo' so threatening. Damien Chazelle loosely based this film on his experiences as an up-and-coming musician, revealing the aggressive, intensely competitive side of the music world, more reminiscent of sports movies. The extremely young director received five Oscar nominations for this, his second film. Whiplash was awarded an Oscar for Best Supporting Actor, Best Sound Mixing, and Best Film Editing.

Winter Sleep

Kis uykusu Nuri Bilge Ceylan Turkey, France, Germany | 2014 | 196 min | Turkish, English | d.s.

SAT 28 MAR 19:30 • SUN 29 MAR 13:00

Aydin is a former thespian who moves from Istanbul to the stunning, yet dirt-poor Cappadocia in Central Anatolia with his beautiful, young, deeply unhappy wife Nihal and his recently divorced, lethargic sister Necla, to run his deceased father's tourist hotel. It's called 'Othello' after Shakespeare's play. The self-satisfied intellectual says he wants to write a history of Turkish theatre, but his scribbles are nothing more than personal columns for the local rag in which he berates everyone. The rest of his time is spent on interminable discussions with Nihal, Necla, hotel staff and people in the neighborhood who owe him rent. The Chekhov-inspired character study *Winter Sleep* lasts 196 minutes; most scenes never seem to end. Nothing moral, ethical or emotional remains uncovered. Every time you think things couldn't get worse, they do. And relations fray some more.



PROGRAM SCHEDULE

| WEDNESDAY 25 MARCH | | | | | | | | | | | | |
|--------------------|---------|----------|---------|-----------|--------|-----------------|----|--|--|--|--|--|
| THE CINEMAS 1 | | | | | | | | | | | | |
| THE CINEMAS 2 | 20:00 T | HE DARK | HORSE | | | | | | | | | |
| THE CINEMAS 3 | | | 21:00 | CLUB SÁ | NDWICH | 1 | | | | | | |
| THE CINEMAS 4 | | | 21 | :15 WHI | PLASH | | | | | | | |
| THE CINEMAS 5 | | 20:30 R | RELATOS | S SALVAJI | ES | | | | | | | |
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FILM PROGRAM INFORMATION

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



| THURSDAY 26 MARCH | 09:00 | 10:00 | 11:00 | 12:00 | 1 | 3:00 | 14:00 |) 15:0 | 0 | 16:00 | | 17:00 | 18:00 | | 19:00 | 20:00 | | 21:00 | 1 | 22:00 | 23:00 | 00:0 | 00 | 01:00 | 02:00 | |
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| THE CINEMAS 1 | | | | | | | | | 1 | 5:45 VERTI | 90 | | | 18:4 | 45 MASTEI JAN DE | | | | 21:45 TI | мвикти | | | | | | |
| THE CINEMAS 2 | | | | | | | | 14:45 | LIVE INSIDE | : | | 17:00 LE MERA | VIGLIE | | | 19:45 ATL | ANTIC. | | | 22:15 L | OCKE | | | | | |
| THE CINEMAS 3 | | | | | | | | 14:15 LABOUR | OF LOVE | | 16:30 L | OS HONGOS | | | 19:00 KEE KEE | P ON PIN' ON | | 21: | 15 LA TIR | ISIA | | | | | | |
| THE CINEMAS 4 | | | | | | | 14:00 LI LI | TTLE WHITE E | | 16:1 | CLUB | SÁNDWICH | | 18:30 N | IO SOY LOP | RENA | | 21:00 | IATEO | | | | | | | |
| THE CINEMAS 5 | | | | | | | | | | 16:00 LE 6E | S FEMM Étage | ES DU | | 18:4 | 45 SIN ALA | S | | | 21:30 TÚ | Ú Υ ΥΟ | | | | | | |
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| FRIDAY 27 MARCH | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| THE CINEMAS 3 | | | | | | | | 14:15 LE MERA | IGLIE | | | 17:15 PAF FAN | RTES DE UN AILIA | A | | 19:45 PO AN | ETRY IS ISLAND | | 21:4 | 5 NO SOY L | ORENA | | | | | |
| THE CINEMAS 4 | | | | | | | | 14:30 DON FOR | T THINK I'VE OTTEN | | | 17:00 VIVA LA I | LIBERTÀ | | 1 | 9:30 PHOENI | X | | | 22:15 k | (EEP ON (EEPIN' ON | | | | | |
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| RENAISSANCE • FOUNTAIN SQUAI | RE | | | | | | | | | | | | | | | 20:00 ORCH | YOUTH IESTRA | | | | | | | | | |
| RIF FORT SALT & PEPPER | | | | | | | | | | | | | | | 1 | 9:30 FILM QU | JIZ | | | | | | | | | |

| SATURDAY 28 MARCH | 09:00 | 10:00 | | 11:00 | | 12:00 | | 13:00 | | 14:00 | | 15:00 | | 16:00 | | 17:00 | 18: | :00 | 19 | 9:00 | 20: | 00 | 21:00 | | 22:00 | | 23:00 | 00:00 | 01:00 | 02:00 | |
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| THE CINEMAS 1 | | 10 | 10:15 THE FAREWELL PARTY 12:4 | | | | 2:45 SPE | EED WA | LKING | | 15:15 RELATOS SALVAJES | | | JES | | 19:00 AWARDS 19:45 SURPRISE FIL | | | FILM 22:15 | | | 22:15 T | ODAY | | | | | | | | |
| THE CINEMAS 2 | | | 11:15 LABOUR OF LOVE | | | | 13:45 THE DARK H | | | | HORSE | | | 16: | 16:45 PHOENIX | | | 19:30 WINTER SLEEP | | | | | | | | | | | | | |
| THE CINEMAS 3 | | | 10:45 LOIN DES HOMMES | | | | 13:30 LA TIRISIA | | | IA | | | 16:18 | MAN | MAN ON HIGH HEELS | | | | 19:15 | MELODY | , | | | 21:45 V | VA LA LIE | BERTÀ | | | | | |
| THE CINEMAS 4 | | | 10:30 MATEO | | | | 13:00 | ALIVE | INSIDE | | 15:00 | TIMBUKT | U. | | 17:30 LOS H | | | | | 20 | :00 SALGÁN | I & SALC | àÁ N | 22:0 | 0 ATLAN | TIC. | | | | | |
| THE CINEMAS 5 | | | 11:00 SIN ALAS | | | | | 13:3 | 0 LAS VAC CON GA | | | | | R AMO SERIO | AMOR EN EL RIO | | 18:30 PRIMERO DE ENERO | | | | 21:00 LES FEMMES DU 6E ÉTAGE | | | | | | | | | | |
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| RENAISSANCE | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| SUNDAY 29 MARCH | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| THE CINEMAS 1 | | | | | 1:15 KEE KEE | EP ON EPIN' ON | | 13:30 LES FEMMES DU 6E ÉTAGE | | | | J | 16:15 | | | FAREWELL TY | 18:45 THE DARK HORSE | | | | 22:00 CLOSING F | | | | | | | | | | |
| THE CINEMAS 2 | | | 10:30 | FAMILY PROGE | AM | | 12:30 | CLUB S | ÁNDWI | сн | 14 | 4:45 LOCI | LOCKE | | | 17:00 TIMBU | IKTU | U 19:30 BEST OF THE I | | | T OF THE FE | 21:45 ALIVE INSIDE | | | | | | | | | |
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| THE CINEMAS 4 | | | 1 | 0:45 ME | LODY | | | 13:00 | WINT | ER SLEEP | | | | | | 17:00 TODA | Y | | | 19:15 | WHIPLA | SH | | | 21:45 LE | MERAVIO | GLIE | | | | |
| THE CINEMAS 5 | | | | | 11:30 | ΤÚ Υ ΥΟ | | | | 13:45 PRI | MERO DI | E ENERO | | 16:00 LA GA | S VACA | AS CON | | | 18:45 | POR AMO | | | | 21:15 S | IN ALAS | | | | | | |
| THE CINEMAS 6 | | | 1 | 0:45 VE | RTIGO | | | | 14:00 SALGÁN & SALGÁN 16 | | | | | 16:18 | BEST | T OF THE FEST | | | -1 | 9:00 BES | T OF THE | FEST | 21:30 PHOENIX | | | | | | | | |
| RENAISSANCE – BALLROOM C | | | | | | | 1 | 2:45 KID | :45 KIDS ONLY WORKSHOP | | | | | | | | | | | | | | | | | | | | | | |
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