25 - 29 MARCH 2015
THE CINEMAS WILLEMSTAD • CURACAOIFFR.COM
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

Welcome to the fourth edition of Curaçao International Film Festival Rotterdam
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

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 self-assured, 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 betrogan 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)!

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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* (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:**

**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.
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 curacaoiff.com.
LOCAL ACTIVITIES

COMPETITIONS

Capture Curacao

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 curacaoiff.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 Sero Fortuna will function as an open air cinema where a program of short animated films will be screened for the children of Sero Fortuna. Community center workers, parents, and teachers of Dodo Palm College arrange for a nice festival ambiance 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.
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

A Shtetl in the Caribbean  

Filmmaker present

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

Thu 26 Mar 19:15 • Sun 29 Mar 13:45

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 Curacaoan crew and cast. A true local artists’ product!


Thu 26 Mar 14:00 • Sun 29 Mar 13:45

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 Filmsdag (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
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

FULL LIST 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

MORE THAN FILM
Authenticity and truthfulness are the pillars on which James Napier Robertson built his second feature The Dark Horse, a 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 is 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.”
POSSHYLOGICAL 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 Curacao 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 Knight follows his debut Hummingbird 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 up-close. Over speakerphone, Ivan interacts with the voices of the people in his life: his colleagues, wife, and son, success 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 quickly to each situation. Together with his facial expressions, it contains all the dramatic intensity needed to sustain the dramatic suspense. In an soaring husband, protective father, honest construction manager, as well as during some disturbingly void 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 bashed 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 co-created numerous 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:
Every year, Curaçao 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 businessman, 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 frustrations 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 visionary auteur guiding this exciting fledgling 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.
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 Curaçao. 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 dizzying 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.

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@curacaofiffi.com
or Jacqueline van Zuijlen I info@curacaofiffi.com. For interview requests
with international guests during the festival, please contact Maegene Fabius | Maegene@curacaofiffi.com

Where to Find Us
Please make sure to visit Curacaofiffi.com regularly as new information is
being added all the time. You are also invited to sign up for the Newsletter
(Dutch or English version available) to receive all updates right in your mailbox.

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More IFFR
Please visit ifffri.com for information about the 45th International Film Festival
Rotterdam that will be held from 27 January through 7 February 2016.

Official Festival Meeting Place
Enjoy the special film cocktails & menus, meet & greet fellow festival visitor as
well as our international guest at

PRACTICAL INFORMATION
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.

Screen 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, related to a soundtrack by Emmanuel Lalande.

Screen 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 Curacao North Sea Jazz Festival 2014
Screens before: Salt & Steel: A Father-Son Tango
Gregory Elias, Staat Langelaan (Curacao, 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.
A blonde girl breaks cultural convention seeking to join them.

Quantum
Screens before: Alive Inside
Flattenturm (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: Pan di una familia
WITNESS Project | Germany | 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
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.
Buddy Guy
07/08/09 • May 2015 • Curacao Blues Sea Festival
Symbols & Ratings

- Filmmaker present
- Music Calls theme
- Double Play theme
- General audiences
- Parental Guidance suggested
- Restricted, adult guardian under 17 required
- Not Rated

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 curacaoiff.com. All films are in DCP and in color unless otherwise stated. All foreign language and some English language films are subtitled.
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 care-home 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 treat the elderly, drugging them, and hiding them away. Alive Inside, about music’s restorative power shows how very different things could be.
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.

The documentary Don’t Think I’ve Forgotten: Cambodia’s Lost Rock & 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.

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 self-euthanasia 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’ does 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.

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

THU 26 MAR 22:00 • FRI 27 MAR 14:30

Richard Ayoade has created a dystopian alternative reality in which 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 about 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. 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 about 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.

Don’t Think I’ve Forgotten: Cambodia’s Lost Rock & Roll
John Pirozzi
Cambodia, USA | 2014 | doc | color & black-and-white | video | 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 Farewell Party
Mita tova
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 self-euthanasia 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’ does 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 Mr 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 is a romantic comedy replete with dry humor about various cultures and is a
the colorful scenery of Paris, a soundtrack with clearly Spanish overtones, carefully dressed locations and charming styling.

Girlhood
Les filles de Simone
Céline Sciamma
France | 2014 | 112 min | French | d.s.

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

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 basements. 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 vigour — 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
The Mushrooms
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 cross the Colombian provincial city of Cali — birthplace of filmaker Óscar Ruiz Nava — 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 Nava mines 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.

Keep on Keepin’ on
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.
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.

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

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.

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.

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.
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

In the late 1990s, Matthew Stoneman - a red-haired, bespectacled, middle-aged 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.

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, middle-aged 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.

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.

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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?

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.’

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?

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.
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

Por amor en el caserio
Este proyecto de un vecino de San Juan, parte de una red que reúne a actores y actrices, se llevó a cabo en el barrio San Juan de Puerto Rico. Las actuaciones en el escenario alternan con escenas de la vida cotidiana. Con el mismo éxito que el espectáculo de San Juan, que quería acercar la dramaturgia a la salida de los actores, el director Luis Enrique Rodríguez, que con anterioridad escribió el guión, logró que el público se identificase con los personajes que representan. El filme presenta una historia de amor que no sale impune por una trama vital, e inolvidable. En este filme, cada escena cuenta una historia diferente, que se mezclan perfectamente para crear una obra maestra del cine de ficción. La película presenta una trama que desarrolla la relación de amor entre dos jóvenes, que se encuentran en una situación aparentemente simple, pero que se convierte en un viaje lleno de emociones. En el filme, la relación de amor es representada de manera natural, y se puede percibir el amor que existía entre los personajes. La película presenta una trama que desarrolla la relación de amor entre dos jóvenes, que se encuentran en una situación aparentemente simple, pero que se convierte en un viaje lleno de emociones. En el filme, la relación de amor es representada de manera natural, y se puede percibir el amor que existía entre los personajes.
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 Curaçao to ensure safer 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 wartime migration? And how did their courageous parents experience the wartime migration? Sin alas
Without Wings
Ben Chace
Cuba, USA | 2014 | 90 min | Spanish | e.s.

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

Whilst reading the communist newspaper outside a semi-derelict art-deco 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 attended 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 Argentinean 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 impulsive face of the protagonist. Villads Bye, 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 sheep хозяй 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. 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. It’s a beautifully photographed, poignant and poetic plea for understanding, featuring beautiful music from Fatoumata Diawara from Mali, who also plays a minor role.
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 tragi-comic 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?

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.

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, Angeles. 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.

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 tragi-comic 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 entrenched in culture?
**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 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.

*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 hankers and careless improvisations are taken as thought-provoking political parables; the party shoots up the polls. Italian director (also for theatre) and author-screenwriter 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), who effortlessly portrays the opposite Enrico and Giovanni – one grey, resigned, weary 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 19:30 • SUN 29 MAR 13:00*

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 under 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.

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

*SAT 28 MAR 19:15 • SUN 29 MAR 19:30*

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, laggard 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 the neighborhood who owe him rent. The Chekhov-inspired character plays the study 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

<table>
<thead>
<tr>
<th>Time</th>
<th>Cinema</th>
<th>Movie</th>
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<tbody>
<tr>
<td>20:00</td>
<td>The Cinemas 1</td>
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<td>20:00</td>
<td>The Cinemas 2</td>
<td>Club Sandwich</td>
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<td>21:00</td>
<td>The Cinemas 3</td>
<td>Relatos Salvajes</td>
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<td>22:15</td>
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<td>ART CONNECT</td>
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<td>22:15</td>
<td>The Cinemas 5</td>
<td>PARTES DE UNA FAMILIA</td>
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#### PROGRAM INFORMATION

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

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**FEATURE FILMS**

**DOUBLE PLAY**

**MORE THAN FILM**

**SPECIAL SCREENINGS**

**YELLOW ROBIN AWARD NOMINEES**

**LOCAL**

**MUSIC CALLS**

**2-FOR-1 SPECIALS**
<table>
<thead>
<tr>
<th>Time</th>
<th>Thursday 26 March</th>
<th>Friday 27 March</th>
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<tbody>
<tr>
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<td>15:00</td>
<td>14:45 Alive Inside</td>
<td>14:45 Winter Sleep</td>
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<td>16:00</td>
<td>17:00 Le Meraviglie</td>
<td>18:45 Salgán &amp; Salgán</td>
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<td>17:00</td>
<td>18:00 Los Hongos</td>
<td>19:00 León des Hombres</td>
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<td>18:00</td>
<td>19:00 Keep On</td>
<td>19:30 Poetry is an Island</td>
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<td>20:00 No Soy Lorenza</td>
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<td>21:00 Keep On</td>
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<td>21:15 Keep On</td>
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<td>22:00 Labour of Love</td>
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**The Cinemas 1**

- **14:45 Alive Inside**
- **16:00 Los Hongos**
- **17:00 Le Miravaglie**
- **18:45 Masterclass Jan de Bont**
- **21:45 Timbuktu**

**The Cinemas 2**

- **15:45 Verge De Chacón**
- **16:00 Keep On**
- **17:00 Le Miravaglie**
- **18:45 Atlantic**
- **21:15 Locke**

**The Cinemas 3**

- **14:15 Labour of Love**
- **16:45 Don’t Think I’ve Forgotten**
- **17:15 Parts de una Familia**
- **18:45 Poetry is an Island**
- **21:05 Mateo**

**The Cinemas 4**

- **14:00 Little White Lie**
- **16:15 Keep On**
- **18:45 A Shetland in the Caribbean**
- **21:05 To Y Yo**
- **22:00 The Double**

**The Cinemas 5**

- **14:15 Today**
- **15:45 Keep On**
- **16:00 Don’t Think I’ve Forgotten**
- **18:45 A Shetland in the Caribbean**
- **20:05 Labour of Love**

**The Cinemas 6**

- **14:15 Atlantic**
- **16:45 Art Connect**
- **18:45 Keep On**
- **20:05 Labour of Love**
- **22:00 Labour of Love**

**Renaissance • Fountain Square**

- **19:30 Youth Orchestra**
- **20:30 Timbuktu**
- **20:30 Film Quiz**

**RIP Fort Salt & Pepper**

- **19:30 Film Quiz**
### Saturday, March 28

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<tr>
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<td>16:00</td>
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<td>SURPRISE FILM</td>
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### Sunday, March 29

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- **2 FOR 1 SPECIALS**
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