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WWW.WORLDCINEMAAMSTERDAM.NL

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WELCOME!

Throughout its 30-year history, independent art cinema Rialto has always endorsed world cinema productions; films made in Latin America, Asia and Africa are an essential ingredient of our daily programming. It was therefore a dream come true when Rialto's first edition of World Cinema Amsterdam took place in 2010, during which the best recent films from all aforementioned continents were screened. In a way it was unique as it was the first time a film festival in the Netherlands covered films from these three continents in one edition.

The first edition of World Cinema Amsterdam in 2010 was undeniably successful, a success which was enhanced in 2011 by a 50% increase in visitors. The festival's ingredients, including a strong competition line-up and an outstanding programme of films from the featured country, turned out to appeal to industry professionals as well as the audience. This year the third edition is launched: from 8 till 19 August World Cinema Amsterdam will again present many special, new films from Latin America, Asia and Africa.

In 2012 we are taking the next step towards attracting even more attention and visitors. Next to our trusted sites (Rialto and Marie Heinekenplein) we will be present at two new venues sites this year: De Balie and Vondelpark Openluchttheater. At De Balie the complete competition programme will be screened during both festival weekends and at Vondelpark Openluchttheater you will be able to watch two films from the Open Air programme.

As in the past two years, the competition programme will be the central strand within World Cinema Amsterdam, featuring the best of recent world cinema plus several special screenings outside the competition. The set-up of previous years will be continued with a focus on one particular filmmaking country: this year the spotlight will be on films from Brazil with Brazilian Stories, a programme compiled in cooperation with Lis Kogan from Rio de Janeiro. The successful World Cinema Open Air won't be missing either. All these elements combined will form the third edition of our festival, which will present more than 50 films from Africa, Asia and Latin America over 12 days and in more than 70 screenings.

WORLD CINEMA AMSTERDAM COMPETITION

The 2012 World Cinema Amsterdam competition program features nine truly exceptional films, taking us on a grandiose journey around the world with stops in Uruguay, Senegal, Indonesia, Mexico, Brazil, Jordan, Congo, Turkey and Iran, and presenting work by seasoned filmmakers as well as directorial debuts by young directing talents. This year's nominees are: Pablo Stoll Ward, Moussa Touré, Edwin, Raúl Fuentes, Daniel Aragão, Yahya Al Abdallah, Kim Nguyen, Umut Dağ and Massoud Bakhshi. The selected films, some of which have already received awards at renowned international festivals such as Cannes and Berlin, will have their Dutch or European premieres during the festival.

The films in the competition compete for the two World Cinema Amsterdam Awards, which are accompanied by cash prizes to support the winners' next film projects.

WORLD CINEMA AMSTERDAM *JURY* AWARD (€ 7,500) WORLD CINEMA AMSTERDAM *AUDIENCE* AWARD (€ 7,500)

In addition, all full-length films from the entire festival program made in or after 2010 are eligible for the World Cinema Amsterdam Audience Award.

BRAZILIAN STORIES

Each year, World Cinema Amsterdam focuses on a country from Latin America, Asia or Africa where interesting films are currently being made. This year's focus is on Brazil. Under the umbrella of the Brazilian Stories program, 10 featurelength and 8 short, independently produced films will be screened to give an intriguing impression of the diversity and quality of filmmaking in Brazil.

In the past years several very talented, young Brazilian filmmakers have made their mark on international film festivals. Many of them have given evidence of their amazing talents with their shorts and recently also with their longer debut films and have attracted the attention of cinema critics and fans within as well as outside Brazil. In the Netherlands, Brazil as a filmmaking country is relatively unknown to a general audience. The few Brazilian films screened here can hardly be called typical of present-day Brazilian cinema. Definitely typical are films like Júlia Murat's HISTÓRIAS QUE SÓ EXISTEM QUANDO LEMBRADAS (STORIES THAT ONLY EXIST WHEN REMEMBERED), which Rialto already screened in June 2012, a beautiful, poetic film presenting a side of Brazil that may be unknown to most of us. With this program, we hope to convince our audience of the quality of present-day Brazilian cinema so that they will keep coming back for more from Brazil in the future. It is one of the reasons for World Cinema Amsterdam to help realize the national release of Kleber Mendonca Filho's O SOM AO REDOR (NEIGHBOURING SOUNDS) by IFFR and EYE. After the festival screening in our own Rialto theatre is guaranteed.

In Brazil, music films are an extremely popular genre in their own right. World Cinema Amsterdam will showcase these as well. Together with A Hora do Brasil we will screen five music films during the festival, which not only display the rich Brazilian music culture, but also the political and social changes of the recent past.

Please turn to the article by guest curator Lis Kogan in this catalogue for more information on Brazilian cinema, culture and society. Watching the films in person will of course give you the best insight. And a great viewing experience!

SPECIAL SCREENINGS & EVENTS

What does world cinema actually encompass? Do only films made in Latin America, Asia or Africa fit the bill? How about filmmakers who move around and work in other places than their country of origin? To contribute to the discussion sparked by these questions World Cinema Amsterdam has added several films to the competition as well as noncompetition programme that - unintentionally or intentionally - challenge the original definition of this concept.

World Cinema Amsterdam is not just an opportunity to watch many films. This year, the festival will welcome over twenty guests who will discuss film issues with the audience during the many Q&As as well as our special discussions.

World Cinema Amsterdam takes place in summer for good reason. It is actually a big summery film party with music, DJs, parties and food from all over the world, all within easy walking distance. Visit our website for all details: www.worldcinemaamsterdam.nl

WORLD CINEMA OPEN AIR

The free open-air screenings are a fixed feature of World Cinema Amsterdam. Two open-air happenings will take place at Vondelpark Openluchttheater in the first festival weekend. The festival is traditionally concluded with World Cinema Open Air: four open-air screenings at Marie Heinekenplein (15 to 18 August). Just as the various competition and Brazilian Stories films, these four films tell stories about ordinary and occasionally not so ordinary people who try to relate to their own reality. The many dreams, cultures and realities distinctly make up the connecting theme for all festival films.

I cannot think of a better way to kick off the new cultural film season in the Netherlands, and would like to wish everyone a fantastic third edition of World Cinema Amsterdam!

Raymond Walravens

Rialto Director and World Cinema Amsterdam Festival Director/Curator

WORLD CINEMA AMSTERDAM JURY AWARD 2012

Members of the jury:

MARC BOONEN

Marc Boonen has been involved in the world film festival Open Doek in Turnhout, Belgium, from the very start. In 2012 the festival celebrates its 20th birthday; in 2013 it will join forces with Cinema Novo in Brugge and continue under a new name, with Marc Boonen as artistic and general director. Marc Boonen is also on several advisory boards, including Kunstendecreet of the Flemish Government and the Flanders Audiovisual Fund (VAF).

HEDDY HONIGMANN

Born in Peru, documentary filmmaker Heddy Honigmann is now one of the best-known filmmakers in the Netherlands. She studied film at the Centro Sperimentale di Cinematografia in Rome and then moved to the Netherlands in 1978. Her oeuvre of almost 40 films includes several feature-length fiction films and dozens of documentaries, many of which have received awards at international film festivals. Honigmann, a welcome guest at Rialto, has talked about her films in person to the Rialto audience more than once.

LIS KOGAN

Lis Kogan graduated in Film at the Universidade Federal Fluminense, Rio de Janeiro. In 2000 her involvement with Brazilian cinema began, as she participated in several projects to promote Brazilian films. From 2007 to 2010 she was responsible for the programming at the Rio de Janeiro International Short Film Festival. With several other curators and filmmakers she co-founded Semana dos Realizadores, a festival dedicated to the contemporary Brazilian film, in 2009. In 2011 she became the artistic director of this festival.







OPENING & CLOSING CEREMONY / PREVIEW / DEBATE / AWARDS

WEDNESDAY 8 AUGUST | 8.30 PM OPENING WORLD CINEMA AMSTERDAM

Save the date: Wednesday 8 August will see the grand opening of World Cinema Amsterdam's third edition with the screening of 3, the new film by Uruguayan director Pablo Stoll Ward, who had previous successes with 25 Watts and Whisky. Before the actual screening, festival director and curator Raymond Walravens will give a short welcome address. After the screening all present are invited to enjoy a free glass of delicious wine, courtesy of the Embassy of Uruguay.

THURSDAY 9 AUGUST | FROM 5 PM PREVIEW NIGHT

World Cinema Amsterdam provides an opportunity to get a full impression of this year's programming in one night. In Rialto's Bovenzaal three competition programme films will be screened while the Onderzaal is set for Brazilian Stories.

Bovenzaal

5.30 PM: LA PIROGUE 7.30 PM: 3 10 PM: POSTCARDS FROM THE ZOO (with Q&A)

Onderzaal

5 PM: O CÉU SOBRE OS OMBROS (preceded by short film: QUANDO MORREMOS A NOITE) 7.15 PM: A CASA DE ALICE (preceded by short film: HANDEBOL) 9.30 PM: VOU RIFAR MEU CORAÇÃO (preceded by short film: CIDADE MARAVILHOSA)

FRIDAY 10 AUGUST | 8 PM OPENING BRAZILIAN STORIES

In recent years, Brazil has taken a leading position in Latin-American cinema. This is an excellent reason for this edition's special programme to focus on Brazil with Brazilian Stories. The programme opens Friday with the screening of Adirley Queirós' fascinating A CIDADE É UMA SÓ?, a docu-fiction about a remarkable episode in the history of the capital Brasilia, which will leave many viewers pleasantly confused. Queirós will be present and will answer questions from the audience after the screening. Afterwards all present are invited to enjoy a delicious Brazilian cocktail.

SUNDAY 12 AUGUST | 5.30 PM

WORLD CINEMA AMSTERDAM DEBATE - NEW BRAZILIAN CINEMA

Brazilian cinema has managed to come out of the unknown in just a couple of years. In the past few to no Brazilian films reached the international stages, whereas nowadays they regularly receive awards at the major film festivals. Brazil as a film nation has by now practically reached the same status as acknowledged film superpowers as Argentina and Mexico. The simple question is: how is this possible? The answer will presumably be far from simple. Festival curator Lis Kogan, a leading expert on Brazilian cinema, will chair the discussion on all ins and outs of this question, with contributions from the directors attending the festival: Kleber Mendonça Filho, Adirley Queirós, Eduardo Nunes, Leonardo Sette, Juliana Rojas, Roberta Marques, Daniel Aragão and Anita Rocha de Silveira.

SATURDAY 18 AUGUST | 8 PM

AWARD CERMONY & CLOSING WORLD CINEMA AMSTERDAM The competition programme forms the backbone of World Cinema Amsterdam. It includes two awards with a cash prize of \in 7,500 each: the Jury Award (for one of the nine nominated films) and the Audience Award (for the film with the highest audience rating). The winner of the Jury Award will be announced on Saturday evening before the screening; the winner of the Audience Award will be made public through the press on Monday 20 August.

In the past ten days many wonderful films have been screened. Tonight one last new film will be shown: World Cinema Amsterdam 2012's closing film A RESPECTABLE FAMILY by Iranian director Massoud Bakhshi, a disturbing, but also fascinating portrayal of Iranian society, cast in the context of an intelligently told family drama. Bakhshi is present and will answer questions from the audience after the screening.

WORLD CINEMA AMSTERDAM: ALSO PRESENT AT DE BALIE & VONDELPARK OPENLUCHTTHEATER

World Cinema Amsterdam has a lot to offer, in many flavours and most importantly of very high quality. The usual festival venues Rialto and Marie Heinekenplein can host a great many film lovers, but not all. That is why two more venues have been added this year: De Balie and Vondelpark Openluchttheater.

The competition programme films always attract many visitors. If the screenings at Rialto are sold out, you can now also go to De Balie at Kleine Gartmanplantsoen, where all nine films in the running for the World Cinema Amsterdam Jury Award will also be screened: 3, BOA SORTE, MEU AMOR (GOOD LUCK, SWEETHEART), AL JUMA AL AKHEIRA (THE LAST FRIDAY), KUMA, LA PIROGUE, POSTCARDS FROM THE ZOO, REBELLE, TODO EL MUNDO TIENE A ALGUIEN MENOS YO (EVERYBODY'S GOT SOMEBODY... NOT ME) and A RESPECTABLE FAMILY.

As in previous years, World Cinema Amsterdam Open Air will take place at Marie Heinekenplein, from 15 to 18 August. Should you be unable to go on these days, you can now opt for the open-air screenings at Vondelpark Openluchttheater, where two films from the Open Air programme will be shown during the first festival weekend: on Friday 10 August the touching Argentinian story MÍA, and the next night the Brazilian tragicomedy O PALHAÇO (THE CLOWN). As at Marie Heinekenplein admission is free.





WORLD CINEMA AMSTERDAM COMPETITION - INDEX

OPENING FILM



3 (TRES) PABLO STOLL WARD



BOA SORTE, MEU AMOR DANIEL ARAGÃO



AL JUMA AL AKHEIRA YAHYA AL ABDALLAH



KUMA umut dağ



LA PIROGUE MOUSSA TOURÉ



POSTCARDS FROM THE ZOO EDWIN





REBELLE KIM NGUYEN



TODO EL MUNDO TIENE RAÚL FUENTES A ALGUIEN MENOS YO



A RESPECTABLE FAMILY MASSOUD BAKHSHI

3 (TRES)

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ORIGINAL TITLE 3
     INTERNATIONAL TITLE 3
              DIRECTOR PARLO STOLL WARD
 COUNTRY OF PRODUCTION URUGUAY, GERMANY,
     YEAR OF PRODUCTION 2012
      LENGTH IN MINUTES 115
      PROJECTION FORMAT DCP
     SPOKEN LANGUAGE[S] SPANISH
              SUBTITLES ENGLISH
COLOUR / BLACK-AND-WHITE COLOUR
              CONTACT INFO@CONTACTFILM.NL
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ARGENTINA, CHILE

SYNOPSIS

Opening film of World Cinema Amsterdam 2012. Due to films as 25 WATTS (2001) and WHISKY (2004), Uruguayan director Pablo Stoll Ward has been a leading figure in Latin-American cinema for years. His most recent film, 3, in which he inimitably links humour to the occasionally tragic lives of his characters, is definitely a worthy successor.

Episodic film that follows the lives of divorced couple Rodolfo and Graciela and their daughter Ana. Dentist Rodolfo loves soccer and green plants and is recently divorced again and is lonely - a typical case of male menopause. Busy Graciela spends a lot of time in hospital, visiting her aunt who is in a coma. In the waiting room she enjoys a flirtation with a man who looks remarkably similar to Rodolfo. Pretty teenager Ana is going through puberty big time; skipping school and driving boys crazy are her main pastimes. She wonders why her father is suddenly so nice to her and has so much time for her.

Pure film delight, thanks to the engaging acting, ingenious camera work and hot music track.

BIOGRAPHY

Pablo STOLL WARD (1974, Montevideo, Uruguay) studied social communication at the Catholic University of Uruguay. At that time he also started directing short films. It was there where he met Juan Pablo Rebella. with whom he would make a few short films and later the films 25 WATTS (2001) and WHISKY (2004), both very successful at numerous international film festivals. After Rebella's untimely death in 2006 Stoll Ward continued making films: HIROSHIMA (2009) and 3 (2012). The screenplays for both films were written by Stoll Ward himself.



FILMOGRAPHY - FEATURES 2012 3 2009 Hiroshima 2004 Whisky 2001 25 Watts

BOA SORTE, MEU AMOR

ORIGINAL TITLE BOA SORTE, MEU AMOR INTERNATIONAL TITLE GOOD LUCK, SWEETHEART DIRECTOR DANIEL ARAGÃO COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2012 LENGTH IN MINUTES 95 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE BLACK-AND-WHITE

CONTACT PEDBOSEVERIEN@GMAIL.COM

FESTIVALS

Filmmakers of the Present Competition (Locarno Film Festival 2012, World Premiere)

SYNOPSIS

At his grandmother's funeral, director Daniel Aragão, born in Recife in 1981, realized that his generation of urban citizens could well be the last one with memories of the countryside where their parents and grandparents originally lived. He suddenly remembers dozens of forgotten stories which leads him to ask himself: 'Why doesn't my generation care at all about their origins?' The idea for BOA SORTE, MEU AMOR, his first feature-length film, was born.

Dirceu, a 30-year-old demolition man, has buried the past and never thinks back about his family, whose roots lie in the north-eastern countryside. Each day he notices how his urban surroundings are rapidly changing in a practically uncontrolled manner. And he is contributing to this. Good-humoured music student Maria (Christiana Ubach), with roots in the same region as Dirceu, goes through life at odds with her daily reality. For her, nothing is as it should be. When these two meet, Dirceu is forced to consider why he refuses to face his past. Aragão tells this personal story in expressionistic looking black-and-white images, between close-up and wide shot, between the intense sensitivity of the face and the immense space surrounding us.

BIOGRAPHY

Daniel ARAGÃO (1981, Recife, Brazil) worked as an assistant director on the film CINEMA, ASPIRINAS E URUBUS, by Marcelo Gomes, that received an award in Un Certain Regard at the Cannes International Film Festival in 2005. His own short films, amongst them NÃO ME DEIXE EM CASA, have had screenings and won awards in various festivals around the world, including Hamburg, Locarno, Clermont-Ferrand and the Amsterdam documentary festival





IDFA. In February 2007, he was invited to take part in the Berlinale Talent Campus. BOA SORTE, MEU AMOR is his first feature film.

FILMOGRAPHY - FEATURES

2012 Boa sorte, meu amor (Good Luck, Sweetheart)

FILMOGRAPHY - SHORTS

2009 Não me deixe em casa (Don't Drop Me Home) 2008 Solidão pública (Public Solitude) 2007 Uma vida e outra (One Life and Another) 2006 A conta-gotas (Drop-counting)

AL JUMA AL AKHEIRA

ORIGINAL TITLE	AL JUMA AL AKHEIRA
INTERNATIONAL TITLE	THE LAST FRIDAY
DIRECTOR	YAHYA AL ABDALLAH
COUNTRY OF PRODUCTION	JORDAN
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	88
PROJECTION FORMAT	DIGIBETA
SPOKEN LANGUAGE[S]	ARABIC
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	JKHOUBY@PACHAPICTURES.COM

AWARDS

Special Jury Award (Fribourg International Film Festival, Switzerland, 2012)

Muhr Arab Feature Special Jury Prize, Best Actor & Best Composer (Dubai International Film Festival, UAE, 2011) Cinema in Motion Award (San Sebastian International Film Festival, Spain, 2011)

SYNOPSIS

Life of 40-year-old Youssef is definitely spiralling downwards. He works as a taxi-driver and lives in a run-down apartment in a poor neighbourhood in the Jordanian capital Amman. He used to be a top salesman at a luxury car dealership and lived in a comfortable house with his beautiful wife. As a gambler Youssef however lost everything one night in a game of poker. Now he spends his days alone with only the visits of his son Imad, who lives with his meanwhile remarried mother, to look forward to. Imad isn't doing so well either and is mainly busy skipping school.

To make things worse, Youssef needs to undergo a costly operation. Within the next four days he must figure out how to pay for it. It seems an impossible challenge...

In his first long film director Yahya Al Abdallah uses a lot of deadpan humour to bring across the absurdities of everyday life in Amman. Mainly through images; the film has little dialogue. Al Abdallah, who also wrote the script, shot the film in just eighteen days on a tiny production budget. Received awards at the Dubai and San Sebastian film festivals.

BIOGRAPHY

Yahya AI ABDALLAH (1978, Libya) was raised in Saudi Arabia. He has a master degree in both film and literature. Besides being a literary critic, he wrote and directed five short films that won several awards. His first feature AL JUMA AL AKHEIRA (THE LAST FRIDAY) won four awards





at the San Sebastian Film Festival. At present, Al Abdallah works on several feature screenplays. To promote and support the independent film industry he founded ME Films 2005, based in Amman, Jordan.

FILMOGRAPHY - FEATURES

2011 Al Juma Al Akheira (The Last Friday)

FILMOGRAPHY - SHORTS

2009 SMS 2008 Pummelo 2006 A Man in a Cup 2005 Talaween 2004 Six Minutes



ORIGINAL TITLE KUMA INTERNATIONAL TITLE KUMA DIRECTOR UMUT DAĞ COUNTRY OF PRODUCTION AUSTRIA YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 93 PROJECTION FORMAT DOP SPOKEN LANGUAGE[S] TURKISH, GERMAN SUBTITLES DUTCH COLOUR / BLACK-AND-WHITE COLOUR CONTACT INFO@CONTACTFILM.NL

AWARDS

Audience Award (Lecce Festival of European Cinema, Italy, 2012) Jury Prize Best Film & Shadowline Award (Salerno Shadowline Film Festival, Italy, 2012)

SYNOPSIS

First feature film by Umut Dağ, Austrian director of Kurdish origin, is a family drama that paints an intriguing picture of the chasm between old Turkish traditions and modern times. Dağ, who studied under Michael Haneke, mainly focuses on the psychology of his characters. With the support of his excellent cast he manages to convey a fascinating and poignant portrait of the lives of Turkish people in a European city.

The film opens with a colourful gathering of the four protagonists in a dimly lit house in a small rural village in Turkey. It is 19-year-old Ayse's (Begüm Akkaya) most important day of her life as she is to be married off to attractive Hasan. Soon after the big day the newly-weds leave the sweepingly filmed Turkish countryside behind to travel with Hasan's family to an overcrowded apartment in Vienna. Hasan's mother Fatme, who runs the Vienna household, turns out to have guite guaint ideas regarding her son's marriage. She is very ill and primarily concerned with continuing the family line. Ayse works hard to fit in in her new surroundings, but Hasan's sisters are acting rather hostile. Tensions grow.

BIOGRAPHY

Umut DAĞ (1982, Vienna, Austria) grew up being the oldest child of a Kurdish immigrant family. After finishing Vienna Business School, he began to study international development, theology and pedagogy. After some time he concentrated more and more on his short films, while also working in the Austrian Film Industry for several feature films such as DIE FÄLSCHER, EIN AUGENBLICK FREIHEIT, DER





SCHWARZE LÖWE and FREUNDSCHAFT, as well as for about fifty commercials. Since 2006 Dağ studies directing at the Vienna Film Academy under Peter Patzak and Michael Haneke. KUMA is Dağ's first feature film.

FILMOGRAPHY - FEATURES

2011 Kuma

FILMOGRAPHY - SHORTS

2011 Papa 2010 Radioaktiv 2010 Hirschstetten Murder Mistery 2009 Aus eigener Kraft 2008 Todesnachrichten 2008 Arthouse 2007 Schatten 2007 Ein Märchen aus 1001 Nacht 2005 Hänsel und Gretel - Ein Heimatfilm der anderen Art 2005 Ende der Kindheit 2005 Auswege?

LA PIROGUE

ORIGINAL TITLE LA PIROGUE INTERNATIONAL TITLE THE PIROGUE DIRECTOR MOUSSA TOURÉ COUNTRY OF PRODUCTION SENEGAL, FRANCE, GERMANY YEAR OF PRODUCTION 2012 LENGTH IN MINUTES 87 PROJECTION FORMAT DCP SPOKEN LANGUAGE[S] FRENCH SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

CONTACT FESTIVAL@MEMENTO-FILMS.COM

SYNOPSIS

Between 2005 and 2010 thousands of Senegalese hoping for a better life crossed the Atlantic and tried to reach the Spanish islands. Countless of them died, nameless individuals whose death didn't even make it to the papers. Senegalese director Moussa Touré wanted to bring them out of anonymity, to show who they are and what makes them tick. The result was La piroque, an equally compelling and poignant odyssey, but for the immigrants a true journey from hell filled with inconceivable hardships.

In a small fishing village, close to the Senegalese capital of Dakar, prospects are dim: the fishing grounds have been depleted, no one makes money. Abu, Lansama, Baka and twenty others decide to take a very dangerous gamble. In a wooden fishing boat, a 'piroque' they try to sail to the rich Europe, over 1000 miles away. The travellers hardly know one another, not all of them speak the same language. A large portion of the film is devoted to the harsh journey with its countless problems, huge risks and immense chance of failure. Touré shot the film in only two months; his efforts were rewarded with a selection for the Un Certain Regard competition of the 2012 Cannes film festival.

BIOGRAPHY

Moussa TOURÉ (1958, Senegal) began his career as an assistant director. He shot his first short film in 1987 and followed it up in 1991 with his first feature, TOUBAB BI, which received several awards internationally. In 1987, he founded his own production company, Les Films du Crocodile (Dakar). This company primarily financed his documentary work. By the turn of the century, Touré had shot over ten projects, including shorts, documentaries and features. In 2011 he was selected as President of the Jury for the Documentary section at the FESPACO (Panafrican Cinema Festival of Ouagadougou).





FILMOGRAPHY - FEATURES

2011 La Piroque (The Piroque) 2009 Les techniciens nos cousins (The Technicians Our Cousins) 2009 Xali Beut les yeux grands ouverts 2006 Nosaltres 2005 5x5 2005 Nanga Def 2003 Nous sommes nombreuses 2001 Poussières de ville (City Dust) 1998 TGV 1991 Toubab Bi

POSTCARDS FROM THE ZOO

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ORIGINAL TITLE KEBUN BINATANG
INTERNATIONAL TITLE POSTCARDS FROM THE ZOO
DIRECTOR EDWIN
COUNTRY OF PRODUCTION INDONESIA, GERMANY, HONG
KONG, CHINA
YEAR OF PRODUCTION 2012
LENGTH IN MINUTES 95
PROJECTION FORMAT DCP
SPOKEN LANGUAGE[S] INDONESIAN
SUBTITLES ENGLISH
COLOUR / BLACK-AND-WHITE COLOUR
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AWARD

Edward Yang New Talent Award (Hong Kong International Film Festival, China, 2012)

SYNOPSIS

Free versus bound, intimate versus unfamiliar, natural versus artificial – in this dreamlike story director Edwin shows that life fluctuates between these opposites.

A 3-year-old child wanders about in Jakarta's Ragunan Zoo, in the dark, way after hours. Meet Lana, abandoned by her father. A friendly giraffe trainer takes her under his care. For years the only world she knows is the limited grounds of the zoo. It is a familiar, safe world. Years later, Lana, meanwhile a somewhat shy, young woman, meets a street artist, a magician in a cowboy suit. He takes her into the outside world, a world with many dark sides.

In 2008 Edwin scored a festival hit with BLIND PIG WHO WANTS TO FLY. In his new film he tells a story in fragments, as if he is showcasing postcards one after the other, each showing a snippet of a life. The animals also play a notable role; the giraffe, the elephants, the tigers, the orang-utans and particularly the hippos are depicted just as lovingly as the human characters. Last year's World Cinema Amsterdam screened Edwin's short ROLLER COASTER, part of the omnibus film BELKIBOLANG.

BIOGRAPHY

EDWIN (1980, Surabaya, Indonesia) studied graphic design at the University of Kristen Petra in Surabaya. He then attended a film course at the Jakarta Institute of Arts in 2005. In 2009 he was a guest at the Berlinale with his short film TRIP TO THE WOUND. That same year, he made his feature film debut with BLIND PIG WHO WANTS TO FLY which received the Fipresci Award at the International Film Festival in Rotterdam. POSTCARDS FROM THE ZOO is his second feature film.





FILMOGRAPHY - FEATURES

2012 Postcards From the Zoo (Kebun Binatang)2008 Blind Pig Who Wants to Fly (Babi buta yang ingin terbang)

FILMOGRAPHY - SHORTS

2011 Belkibolang (segment 'Rollercoaster')
2008 Hulahoop Soundings
2008 9808: An Anthology of 10th Year Indonesian Reform
2007 Trip to the Wound
2006 A Very Boring Conversation
2006 Songs From Our Sunny Homeland
2005 Dajang Soembi, the Woman Who Was Married to a Dog
2005 Kara, Daughter of a Tree
2002 A Very Slow Breakfast

REBELLE

ORIGINAL TITLE REBELLE INTERNATIONAL TITLE WAR WITCH DIRECTOR KIM NGUYEN COUNTRY OF PRODUCTION CANADA YEAR OF PRODUCTION 2012 LENGTH IN MINUTES 90 PROJECTION FORMAT DOP SPOKEN LANGUAGE[S] FRENCH, LINGALA SUBTITLES DUTCH COLOUR / BLACK-AND-WHITE COLOUR

CONTACT INFO@IMAGINEFILM.NL

AWARDS

Silver Bear Best Actress (Berlin International Film Festival, Germany, 2012)

Prize of the Ecumenical Jury Special Mention (Berlin International Film Festival, Germany, 2012)

Best Narrative Feature & Best Actress (Tribeca Film Festival, USA, 2012)

SYNOPSIS

14-year-old Komona tells her unborn child the story of her life. How she was abducted by rebels and forced to carry a gun and to kill. How she became a war witch and lived in the rebel camp where she had to face the horrors and violence of war. How she fell in love with the 15-year-old Magician, who has magical powers and with whom she escaped from the camp. How he listened to her, became her friend and decided to marry her. How her life seemed to change for the better, until the war caught up with her again. Komona realizes that to become happy she will need to return to her village and settle some old scores with the ghosts from her past.

REBELLE is a poetic, magically-realistic feature film by Canadian director Kim Nguyen. A mesmerizing tale due to the special use of images, sound design and music. A film that surpasses its heavy topic. A story about life, how to live and how to love. For her impressive leading role Rachel Mwanza received Berlinale's Silver Bear for best actress.

BIOGRAPHY

Kim NGUYEN (1974, Montreal, Canada) wrote and directed his first feature LE MARAIS, which received six Jutra nominations including Best Film and Best Director. His second feature, TRUFFE, he wrote, directed and produced as well. It earned him international awards, including Best Film at the Karlovy Vary Fresh Film Festival. In 2010 he directed LA CITÉ, an international co-production starring Jean Marc





Barr. REBELLE, his latest feature was entirely shot in the Democratic Republic of Congo in July 2011 and had its world premiere in competition at the Berlin International Film Festival 2012, where Rachel Mwanza won a Silver Bear for Best Actress.

FILMOGRAPHY – FEATURES

2012 Rebelle (War Witch) 2010 La cité (City of Shadows) 2008 Truffe 2002 Le marais (The Marsh)

FILMOGRAPHY - SHORTS

2004 Le gant (The Glove) 2000 Soleil glacé

TODO EL MUNDO TIENE A ALGUIEN MENOS YO

ORIGINAL TITLE	TODO EL MUNDO TIENE A
	ALGUIEN MENOS YO
INTERNATIONAL TITLE	EVERYBODY'S GOT SOME-
	BODY NOT ME
DIRECTOR	RAÚL FUENTES
COUNTRY OF PRODUCTION	MEXICO
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	100
PROJECTION FORMAT	DCP
SPOKEN LANGUAGE[S]	SPANISH
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	BLACK-AND-WHITE
CONTACT	DIFUINTE@IMCINE.GOB.MX

SYNOPSIS

To what extent can two completely different individuals mix together? Especially when love comes into play? In his first feature film, Mexican writer-director Raúl Fuentes demonstrates how difficult this can be.

Thirty-something Alejandra works as an editor. The drag of daily life, her co-workers and her quite boring love life have turned her into a rather snobby woman. She especially seems to loathe youth: "What a waste of time and neurons". Maria, a private high-school student, is bored with her peers. One day, the two women meet. They start an affair which offers both of them a new outlook on life. At first everything runs smoothly, but then their differences play up. Alejandra is still a sophisticated snob and Maria cannot say farewell to her youth yet. They have to ask themselves whether they should continue their relationship. Due to the use of soft black-and-white colour schemes, the clever camera work and the excellent acting of Andrea Portal and Naian Daeva, Fuentes manages to raise the story above the level of a corny 'girl meets girl story'. The film is a study of clash- 1999 Tarjeta roja ing personalities and a generation gap.

BIOGRAPHY

Raúl FUENTES (1977, Mexico City, Mexico) studied film as well as Communication Science at the Universidad Nacional Autónoma de México. He was worked as an editor and director for several Mexican TV stations. With his short YO ESTABA OCUPADO ENCONTRANDO RESPUESTAS MIEN-TRAS TÚ SIMPLEMENTE SEGUÍAS CON LA VIDA REAL he was invited for the Talent Campus Berlinale 2005.





FILMOGRAPHY - FEATURES

2011 Todo el mundo tiene a alquien menos yo (Everybody's Got Somebody... Not Me)

FILMOGRAPHY - SHORTS

2006 No estoy tan segura de que el mundo nos merezca 2005 Yo estaba ocupada encontrando respuestas, mientras tú

- simplemente seguías con la vida real
- 2002 Ella me hace querer morirme

2001 Rockstar

A RESPECTABLE FAMILY

ORIGINAL TITLE YEK KHANÉVADÉH-E MOHTARAMA INTERNATIONAL TITLE A RESPECTABLE FAMILY DIRECTOR MASSOUD BAKHSHI COUNTRY OF PRODUCTION IRAN, FRANCE YEAR OF PRODUCTION 2012 LENGTH IN MINUTE 90 PROJECTION FORMAT DCP SPOKEN LANGUAGE[S] FARSI SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR CONTACT INFO@IMAGINEFILM.NL



SYNOPSIS

Iranian cinema regularly comes to the fore; negatively, for example with the prosecution of director Jafar Pahani, but also positively, as with Ashgar Farhadi's Oscar winning A SEPARATION, which was last year's World Cinema Amsterdam opening film. A RESPECTABLE FAMILY, Massoud Bakhshi's first feature film, definitely ranks in the positive news category. In this at times thriller-like film Bakhshi deftly depicts the Iran of the past 30 years. A picture of a decrepit society emerges, where arbitrariness, crime and corruption run rampant.

After 22 years of living abroad, college professor Arash has returned to Iran. His ill father, from whom he has become completely estranged, wants to leave him a fortune, money from a rather shady source. Arash wants nothing to do with it, but doesn't seem to have a choice when the corrupt taxi driver Hamed, his half-brother's son, forces him to settle his father's affairs, which appear to go back to the early days of the revolution of 1979.

Due to the intelligent script, the surprising mix of fact and fiction and the excellent acting this feature film debut was selected for the Quinzaine des Réalisateurs section at the 2012 Cannes film festival.

BIOGRAPHY

Massoud BAKHSHI (1972, Tehran, Iran) received his high school diploma in photography and cinema (1990) and became Bachelor of Science in Agriculture Engineering in 1995. He later studied filmmaking in Italy (1999) and Cultural Financement Formation in France (2005). He worked as a film critic, screenwriter and producer from 1990 to 1998. After that he made ten documentaries and short films, and a 3-documentary series, which won national and international prizes. His feature 35 mm documentary film TEHRAN HAS NO MORE POMEGRANATES! was selected in more than thirty international festivals, and also won many prizes.

FILMOGRAPHY - FEATURE

2012 A Respectable Family (Yek khanévadéh-e mohtaram) 2007 Tehran Has No More Pomegranates!

FILMOGRAPHY - SHORTS

2010 Our Persian Rug
2008 Bagh Dad Bar Ber
2004 Lost Windows
2003 Praying for the Rain
2001 When Behrang Meets Ayoumi
1999 Identification of a Woman
1999 Cine citta



SOMETHING NEW IS RISING IN BRAZILIAN CINEMA

It's not yet possible to tell if a new wave has come, but it's clear there is a new generation of filmmakers releasing an increasing number of *auteur* movies that are in sync with both the local reality and the contemporary tendencies in film worldwide.

One could try and call this group of films simply independent cinema, but the concept doesn't fully fit our reality – except for a few movies by the *majors* or those produced or released with the support of Globo Filmes (the cinema branch of the biggest media corporation in Brazil), the vast majority is largely dependent on the funding mechanisms provided by the State, whether through tax incentives or public programs.

There are also those who try to identify some sort of scene or movement, and the expression *Novíssimo Cinema Brasileiro (Brand New Brazilian Cinema)* has resonated with those who try to point out an aesthetic connection between the young filmmakers, especially the ones who come up with low cost or even a collective creative process to allow author-cinema-like and artistically bold projects.

Fascinating though is that no definition is sufficient to explain the present situation, which is more open and polyphonic than a few words can explain, but we do notice the latent desire that a new creative wave is in process. Maybe that's because the latest landmark in Brazilian cinema - after being in the forefront with Cinema Novo in the 60's and 70's - has actually been a sort of *unhappening*, a real political catastrophe that gravely affected our film production.

In 1990 president Fernando Collor de Mello dissolved Embrafilme, in those days the main regulator and promoter of Brazilian cinema, leaving the activity in rags, with no support or encouragement to provide a remotely healthy existence. The following years were bitter, as shown by the number of people who shifted careers due to the impossibility of making a living as an audiovisual professional. The following government resumed some indirect funding policies, at first planned to be temporary, but that remain valid to this day. In 1995, Brazilian films started flowing back to the theatres, albeit on a modest scale, and that's the year set as the beginning of the *Retomada (Recovery)*.

In the almost twenty years that followed, Brazilian cinema managed to regain a very decent share of Brazilian movie theatres: 10% to 20%. Internationally though very few filmmakers, with the exception of specific names, such as Walter Salles and Fernando Meirelles, have achieved lasting recognition. However, at the same period we've witnessed a number of factors develop that, when grouped together, can help us understand the present day situation.

When in the early 90s the production decreased to pretty much zero, film schools had an essential role in the continuation of the production. They were solid ground for an author-cinema-like short film production, a format that would peak in the late 80s with the *Primavera dos Curtas (Spring of the Shorts)*, an era that produced ILHA DAS FLORES, the biggest classic of all Brazilian short films.

Thanks to this development, a number of short film festivals started popping up in the 90s, joining the few existing and traditional festivals of the time. All of them were embryos for an important network of exhibition, reflection and connection between filmmakers spread all over the country today.

It was in the early 2000s, though, that everything actually started to change: January 2003, Lula is now an elected president and announced one of the main names in Brazilian music as Minister of Culture, Gilberto Gil, who surprised everyone for being a great proposer of cultural policies that are in pace with its own era and its country. Gil announced and realized a true "anthropologic *do-in*", spreading resources for different areas of the country with policies that were consistent throughout the entire national territory, and not only Rio and São Paulo – the cities that historically monopolized the resources. His successor, Juca Ferreira, followed him in these policies.

At the time, the new digital media set up the revolution we witness today, and the fortunate coincidence of having culture managers who were aware of that allowed the democratization of both the production and the circulation of cultural goods reach an unforeseen high in Brazil. In eight years, a deep transformation took place in the Brazilian culture scene, including the initiatives for programs that clearly established minimum percentages of funding for each region, as well as the initiative called *Pontos de Cultura (Cultural Hotspots)*, one of the government's major projects to fund all sorts of independent cultural activities at community and grassroots level. In cinema, this had a number of consequences: not only were new filmmakers encouraged to begin their careers with low-cost author-cinema-like projects, but it was also possible to see new creative scenes arising across the country. At that point in time, most prominent artists had to move from their hometowns to the culture capitals of the Southeast, such as Glauber Rocha in cinema, Caetano Veloso and Gilberto Gil himself, in music, and many others. In the early 2000s, Minas Gerais, Pernambuco and Ceará emerged as vital centres of creativity and innovation in audio-visual production, especially through groups that favoured the collective process as means (and principle) to create truly independent artworks.

Even though the Brazilian festivals were reluctant to accept the digital revolution, offering side screenings for the format when not ignoring it altogether, they eventually had to acknowledge a new generation of filmmakers that was driven by artistic motives, and not merely by the market's standards and practices. In short, those festivals became essential networking spots for this new generation, as they managed to get filmmakers from different parts of a continental-sized country at the same place, at the same time.

Today, the roughly 150 Brazilian festivals add up to the more than 500 film clubs in a sort of informal distribution network, that allows a large number of works to be seen all around the country. The spectators of such events are not yet officially considered or counted, even though they represent a large percentage of the audience of these independent Brazilian productions.

Beyond theatre screening, digital technology is also key in two distinct phenomena: the emergence of a new cinephilia and a new generation of critics (one end intimately tied to the other). The constant experience of cutting edge international cinema and the possibility to openly and deeply discuss their works in online magazines and blogs consolidated the network that led to this new generation of filmmakers.

I am pleased to say that our selection for the BRAZILIAN ema and life, creating a small essay on human complexity. STORIES focus at World Cinema Amsterdam represents this new generation quite well in its complexity and variety, some of the main characteristics of this young cinema. The human condition is also the main focus of two unique works in our selection: Eryk Rocha's TRANSEUNTE (PAS-

Significantly, one of the highlights is O SOM AO REDORfeature film, the son of Glauber Roch(NEIGHBOURING SOUNDS), one of the most anticipateda lonely old man whose detachmentfeature films of the last few years. Director Kleber Mendonçavolumes about universal sentiments.

Filho can be considered a full man of cinema – not only a filmmaker, but also a critic, the curator of the main art house theatre in Pernambuco and the man behind one of the main festivals in the country, Janela Internacional de Cinema do Recife. His short movies VINIL VERDE and ELETRODOMÉSTICA became instant classics and paved the way for his feature debut, one that is likely to be one of the most pungent and original works of this generation. O SOM AO REDOR premiered with a great buzz at Rotter-dam's Tiger Awards Competition with its corrosive analysis of the rich and terrified Brazilian middle class, a portrait of the class relationships in a country where both the wealth and the poverty are proportionally high.

Also competing for the Tiger this year, SUDOESTE (SOUTH-WEST), by Eduardo Nunes, has been awaited for almost 10 years by the many fans of his works in short length. Clearly influenced by Andrei Tarkovsky and Mario Peixoto, Nunes worked on top of an astonishing cinematography to create a fable infused universe of rare fascination, where cinema and life magically blend.

Just as clear about its influences, ESTRADA PARA YTHACA (ROAD TO YTHACA) is a manifest of love for cinema and friendship as a propelling force. In this humorous road movie, four friends travel to honor the memory of a dead friend, in a journey where being in motion is more important than the destination itself. Guto Parente, Luiz Pretti, Pedro Diógenes and Ricardo Pretti, of the production company/ collective Alumbramento, were responsible for the direction, cinematography, sound, editing – and acting! – of this movie which became one of the main symbols of the *Novissimo Cinema Brasileiro*.

Another group famous for its collective creative processes is Teia, from Minas Gerais, of which Sérgio Borges, director of O CÉU SOBRE OS OMBROS (THE SKY ABOVE), is partner and founder. With an impressive control of the direction, Borges and his crew (of mostly fellow filmmakers) find a path between fiction and documentary that allows them to work precisely on the junctions between them, in both cinema and life, creating a small essay on human complexity.

The human condition is also the main focus of two unique works in our selection: Eryk Rocha's TRANSEUNTE (PAS-SERBY), and Roberta Marques' RÂNIA. In his first fiction feature film, the son of Glauber Rocha follows the steps of a lonely old man whose detachment from the world speaks volumes about universal sentiments.

Roberta Marques takes the opposite path, presenting a young teenage girl in the moment to first experience the world, create wings and take flight. Through her, the local community of Fortaleza, her hometown, unfolds.

Curiously, the remaining four titles in our selection could be divided in two groups responding to themes that are very dear to the contemporary Brazilian filmography: a direct look toward the middle class; and the rise to power by those who had been marginalized from the society for a long time, more specifically in this case the native Brazilians and the people who live in the surrounding areas of the major Brazilian cities.

Looking the middle class straight in the eye, Chico Teixeira's A CASA DE ALICE (ALICE'S HOUSE) and Marco Dutra & Juliana Rojas' TRABALHAR CANSA (HARD LABOR) both show characters oppressed by their work relationships and the effects on their family life, and find in cast direction a powerful tool to express that. While Teixeira works with the great actress Carla Ribas to find a naturalistic accent that makes the suburban Brazilian family a relatable theme, Dutra and Rojas cross this naturalistic line with elements of fantasy that take the movie to unexpected places.

In their own right, A CIDADE É UMA SÓ? (HOOD MOVIE: IS THE CITY ONE ONLY?), by Adirley Queirós, and AS HIPER MULHERES (THE HYPER WOMEN), by Carlos Fausto, Leonardo Sette and Takumã Kuikuro are two of the most surprising titles released this past year, if we consider their processes and themes as well as their astonishing results.

A CIDADE É UMA SÓ? is the product of a program created to sponsor a movie that celebrated the 50 years of the construction of Brasília. The capital of Brazil, which was entirely planned beforehand, is known for its utopic architectural project, but few know that one of the consequences of this construction is a marginalized surrounding area that's been set apart from the city. It's incredible that a filmmaker from Ceilândia, one of the main satellite-cities around Brasília, won the prize and made a gangsta-movie that shows Brasília, like the director himself says, "at the very deep end of the frame". A CIDADE É UMA SÓ? was awarded at Semana dos Realizadores and Mostra de Tiradentes, two of the main festivals in Brazilian contemporary cinema.

AS HIPER MULHERES is the unfolding of a long-term project that has disseminated the knowledge of audiovisual production among the native Brazilian tribe for the past 25 years. Pioneered by the project Video nas Aldeias (Video in the villages) in 1986, the process has generated dozens of interesting films that started as part of their workshops. One of the filmmakers to come out of this project is Takumã Kuikuro, who joined forces with anthropologist Carlos Fausto and filmmaker (and former Video nas Aldeias instructor) Leonardo Sette to recreate a ritual that hadn't been practiced by the tribe in a very long time. Documentary? Fiction? That's not really the issue here, or maybe the lack of definition is really the most rewarding part.

Last but not least, the group of short films that is part of our BRAZILIAN STORIES indicates new tendencies and talents. Between them there are two movies by Anita Rocha da Silveira - HANDEBOL (HANDBALL) and OS MORTOS VIVOS (THE LIVING DEAD) -, a young and promising female director in a class dominated by men in Brazil. It's also the case of Juliana Rojas, the only other director with two films in the set, who, besides TRABALHAR CANSA (HARD LABOR), co-directed with Marco Dutra, presents PRA EU DORMIR TRANQUILO (TO SLEEP QUIETLY), that also creates a very peculiar intersection between reality and fantasy. In ENSOLARADO (SUNNY), Ricardo Targino revisits his hometown through a work of fiction of rare beauty and precision. In QUANDO MORREMOS A NOITE (WHEN WE DIE AT NIGHT). Eduardo Morotó brings to the screen the underworld of a Charles Bukowski short story. Caru Alves de Souza takes the sexual choices of adolescence as a theme in the surprising ASSUNTO DE FAMÍLIA (FAMILY AF-FAIR). In DONA SÔNIA PEDIU UMA ARMA EMPRESTADA PARA SEU VIZINHO ALCIDES (DONA SONIA BORROWED A GUN FROM HER NEIGHBOR ALCIDES), Gabriel Martins presents the guirky irreverence that marks the production of his group, Filmes de Plástico. To wrap it up, MURO (WALL), by Tião, creates deeply peculiar environments that lead to such original paths that give us no other option besides the anticipation for his next work.

I'd like to thank the invitation by Raymond Walravens and the entire crew of World Cinema Amsterdam for putting together this beautiful selection. I also and especially thank all the filmmakers for their movies as well as the thinkers and promoters who find in this moment all the fertility it carries.

Lis Kogan, co-curator Brazilian Stories, World Cinema Amsterdam Rio de Janeiro, June 2012.

BRAZILLIAN STORIES FEATURES - INDEX



A CIDADE É UMA SÓ? ADIRLEY QUEIRÓS



A CASA DE ALICE CHICO TEIXEIRA



O CÉU SOBRE OS OMBROS SÉRGIO BORGES



ESTRADA PARA YTHACA GUTO PARENTE, LUIZ PRETTI, PEDRO DIÓGENES, RICARDO PRETTI



AS HIPER MULHERES CARLOS FAUSTO, TAKUMĂ KUIKURO, LEONARDO SETTE



NEIGHBOURING SOUNDS KLEBER MENDONÇA



RÂNIA ROBERTA MARQUES



TRANSEUNTE ERYK ROCHA



SUDOESTE EDUARDO NUNES



TRABALHAR CANSA JULIANA ROJAS, MARCO DUTRA

A CIDADE É UMA SÓ?

ORIGINAL TITLE	A CIDADE É UMA SÓ?
INTERNATIONAL TITLE	HOOD MOVIE: IS THE CITY
	ONE ONLY?
DIRECTOR	ADIRLEY QUEIRÓS
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	73
PROJECTION FORMAT	DCP
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	CEIPERIFERIA@GMAIL.COM

AWARDS & FESTIVALS

Critic's Award (Tiradentes Film Festival, Brazil, 2012) Honorable Mention (Semana dos Realizadores, Brazil, 2011) Buenos Aires International Film Festival of Independent Cinema, Argentina, 2012

SYNOPSIS

"You who have a good place to live, give us a hand, help to build our home. So that we can say together, 'the city is one only'." This was a line in a 1950s jingle to promote Brasilia, the brand-new capital of Brazil. In those days, Nancy, one of film, DIAS DE GREVE and for FORA DE CAMPO, a TV the singers in the choir that sang the song, lived in the favelas on the outskirts of the new city. For the local authorities these poor neighbourhoods were an eyesore, not in keeping with the image the city wanted to show the rest of the world. In 1971 the city therefore began the Campanha de Erradicação de Invasões, a campaign to relocate the 'invaders'. The residents, including many construction workers who actually built the city, ended up in Ceilândia, a city about 25 km from Brasília.

In this fascinating docu-fiction director Adirley Queirós, whose parents were amongst the thousands relocated, explores Ceilândia. Nancy tells her story, as does Dildu, a politically ambitious shady character, but also Dildu's brother-in-law, who tries to earn his living in the local real estate sector. Received the Critics Award at the 2012 Tiradentes film festival.

BIOGRAPHY

Adirley QUEIRÓS (1970, Ceilândia, Brazil) started out as a football player but due to an injury at the age of 25 he had to change careers. At 28 he entered at the University of Brasilia, where he majored in film in 2005. From then on he made films, was a festival curator and even a character in a movie. In 2005, he directed his first short: RAP, O CANTO DA CEILÂNDIA, that won thirteen awards in Brazil. In 2009





he was director as well as screenwriter for a short fiction documentary. A CIDADE É UMA SÓ?, his first feature film, depicts the strange history of the town where he and his parents lived.

FILMOGRAPHY - FEATURES

2011 A cidade é uma só? (Hood Movie: Is the City One Only?)

FILMOGRAPHY – SHORTS

2009 Dias de greve 2009 Fora de campo 2005 Rap o, canto da Ceilândia

A CASA DE ALICE

ORIGINAL TITLE	A CASA DE ALICE
INTERNATIONAL TITLE	ALICE'S HOUSE
DIRECTOR	CHICO TEIXEIRA
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2007
LENGTH IN MINUTES	92
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	SUPER@SUPERFILMES.COM.BR

AWARDS & FESTIVALS

APCA Trophy Best Actress (São Paulo Association of Art Critics Awards, Brazil, 2008) Silver Plague Award (Chicago International Film Festival, USA, 2007) Coral Award & Grand Coral Award First Work (Havana Film Festival, Cuba, 2007) Special Mention Best Actress (Miami International Film Festival, USA, 2007) Grand Prix & Youth Jury Award (Fribourg International Film Festival, Switzerland, 2007) Première Brazil Best Actress (Rio de Janeiro International Film Festival, Brazil, 2007) International Jury Award Best Actress (São Paulo International Film Festival, Brazil, 2007) Best Actress & Special Jury Award (Guadalajara International Film Festival, Mexico, 2007) Film in Progress TVE Award & CICAE Award (San Sebastian International Film Festival, Spain, 2006) Berlin International Film Festival, Germany, 2007

SYNOPSIS

Equally impressive and realistic story of a Brazilian family living in a working-class area in São Paulo. Alice, a woman somewhere in her forties, has been married to taxi driver Lindomar for over 20 years. They live together with their three often quarrelling sons Lucas, Edinho and Junior and with Lindomar's mother Dona Jacira. Dona not only actually runs the household, as Alice works in a beauty parlour by day, but also knows everybody's secrets. Lindomar no longer has any sexual interest in his wife and scorns her attempts at eroticism. He is rather attracted to young teenage girls and makes less and less of an effort to hide this. The marriage is about to fall apart.

As documentaries director Chico Teixeira already has earned his spurs, and this shows in his feature debut. None





of the actors got to see the complete script, each dialogue was rehearsed only once shortly before it was shot. Teixeira wanted to capture the real, raw emotion of the moment. Thanks to the excellent cast he managed to do so astonishingly well. To date the film won fourteen international film awards, five of which were for leading actress Carla Ribas.

BIOGRAPHY

Chico TEIXEIRA (1958, Rio de Janeiro, Brazil), graduated as an economist, started working for television in the journalism department. Later, he started a career in independent documentary making, choosing a 'humanist' line. His first film is FAVELAS (1989), awarded in Brazil and in Portugal at the Algarve International Festival. From 1991-2000 he directed several documentaries that were successful at festivals and received many prizes. His first feature film is A CASA DE ALICE.

FILMOGRAPHY – FEATURES

2011 A casa de Alice (Alice's House)

FILMOGRAPHY - DOCUMENTARIES

- 2000 Carrego comigo (The Inner Me)
- 1995 Criaturas que nasciam em segredo (Creatures Born in Secret)
- 1991 Velhice (Old Age)
- 1989 Favelas (Shanty Towns)

O CÉU SOBRE OS OMBROS

ORIGINAL TITLE O CÉU SOBRE OS OMBROS INTERNATIONAL TITLE THE SKY ABOVE DIRECTOR SÉRGIO BORGES COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2010 LENGTH IN MINUTES 72 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR CONTACT MARINA@TEIA.ART.BR



AWARDS & FESTIVALS

Best Film (Azores Film Festival, Portugal, 2011) Best Documentary (Uruguay International Film Festival, Uruguay, 2011) Best Director & Best Film Award (Brazilia Festival of Brazilian Cinema, Brazil, 2010) Munich International Film Festival, Germany, 2011 Buenos Aires International Independent Film Festival, Argen-

International Film Festival Rotterdam, The Netherlands, 2011 BIOGRAPHY

SYNOPSIS

tina, 2011

In his co-scripted portrait of three 30-year-olds from Belo Horizonte director Sérgio Borges explores, crosses and blurs the boundaries between documentary and fiction. He asked his protagonists to act out their own, anything but ordinary, life in front of the camera. Murari Krishna is a fanatic football supporter, a telephone marketer, a graffiti artist and most of all a devoted Hare Krishna follower. Transsexual Everlyn Barbin graduated from university, but hasn't managed to find a suitable job since she started taking hormones and dressing as a woman. She fulfils her need for love with her work as a street prostitute. Half Angolan and half Portuguese Lwei Bakongo is an aspiring writer. He has nine unfinished novels, but isn't really accomplishing anything. He's just too lazy. His second wife supports him. Borges belongs to the audio-visual collective Teia founded in Belo Horizonte in 2003. They produce films, videos and installations and organize workshops and exhibits. Their films have received many awards, as has O CÉU SOBRE OS 2001 Mira OMBROS which was awarded five times to date.



Sérgio BORGES (1975, Belo Horizonte, Brazil) has been creating audiovisual works since 1996. His films and videos were featured and have won prizes at various Brazilian and international film festivals, including Rotterdam, Lisbon, Havana and Thessaloniki. He has written two books of poetry: O guerrilheiro nuclear e o pacifista a conversar and Solar. In 2003 he was one of the founders of TEIA, an audiovisual research and production group in Belo Horizonte. O CÉU SOBRE OS OMBROS is his first feature film. It has won five prizes so far.

FILMOGRAPHY - FEATURES

2010 The Sky Above (O céu sobre os ombros)

FILMOGRAPHY – SHORTS

2009 Perto de casa (Near Home) 2006 Silencio (Silence) 2004 O caminho (The Path) 2003 Através (Through) 1998 Sonhos (Dreams)

ESTRADA PARA YTHACA

ORIGINAL TITLE	ESTRADA PARA YTHACA
INTERNATIONAL TITLE	THE ROAD TO YTHACA
DIRECTORS	GUTO PARENTE, LUIZ PRETTI,
	PEDRO DIÓGENES, RICARDO
	PRETTI
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2010
LENGTH IN MINUTES	128
PROJECTION FORMAT	HD CAM
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	CONTATO@ALUMBRAMENTO.COM.BR

AWARDS

APCA Trophy Special Jury Award (São Paulo Association of Art Critics Awards, Brazil, 2012) Best Film (Tiradentes Film Festival, Brazil, 2010)

SYNOPSIS

In the credits of this film the directors, writers, editors, producers and those responsible for the cinematography are Guto Parente, Luiz Pretti, Pedro Diógenes, Ricardo Pretti. Next behold the stars: Guto Parente, Luiz Pretti, Pedro Diógenes, Ricardo Pretti. It is an intentionally unfinished experiment, road movie and homage to the 'cinema marginal', which contains many references to film 2010 Estrada Para Ythaca (Road to Ythaca) theorists/directors like Glauber Rocha and Jean-Luc Godard, a treat for film lovers. Four friends, played by the four directors, have lost a fifth friend somewhere along the way. After an over-imbibed night they decide to travel to mythical Ithaca, which was once Odysseus' destination. They hit the road, but don't seem to actually go anywhere. They rather seem to be searching for something related to friendship, something which surpasses 'arriving and finding' by far. As is often the case, the journey turns out to be more important than the destination.

BIOGRAPHY

Guto PARENTE (1983, Fortaleza), Luiz PRETTI, Ricardo PRETTI (1982, Rio de Janeiro) and Pedro DIÓGENES each directed several shorts. Brothers Luiz and Ricardo Pretti also directed one feature length film: RUMO (2009). ESTRADA PARA YTHAKA is their first joint effort - in every aspect of the word. The four of them are responsible for production, direction, screenplay, editing, camera work and acting. ESTRADA PARA YTHACA has won seven awards so far at several international film festivals.





FILMOGRAPHY - FEATURES

2011 Os Monstros (The Monsters) 2011 No Lugar Errado (At the Wrong Place)

Luiz Pretti, Ricardo Pretti 2009 Rumo

FILMOGRAPHY - SHORT

Guto Parente 2009 Flash Happy Society 2008 Passos no silêncio 2007 Cruzamento 2007 Espuma e osso

Luiz Pretti, Ricardo Pretti 2008 Longa Vida ao Cinema Cearense 2007 Cartaz 2006 Sabiaguaba

Pedro Diógenes 2009 Vistamar 2008 Miúdos 2008 Ficamos felizes com sua marcante presença nesse momento tão especial de nossas vidas 2007 Cruzamento

AS HIPER MULHERES

ORIGINAL TITLE	AS HIPER MULHERES
INTERNATIONAL TITLE	THE HYPERWOMEN
DIRECTORS	CARLOS FAUSTO, TAKUMÃ
	KUIKURO, LEONARDO SETTE
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	80
PROJECTION FORMAT	DCP
SPOKEN LANGUAGE[S]	KUIKURO
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	ASHIPERMULHERES@GMAIL.COM

AWARDS & FESTIVALS

Special Jury Prize & Best Editing (Gramado Film Festival, Brazil, 2011)

Best Sound (Brazilia Festival of Brazilian Cinema, Brazil, 2011) Best Documentary Feature Film (Goiânia Festcine, Brazil, 2011) International Film Festival Rotterdam, The Netherlands, 2012

SYNOPSIS

Deep in the rain forest of Mato Grosso, on the upper reaches of Xingu river, the Kuikuro Indians make preparations for an age-old singing and dancing ritual: the Jamurikumálu, the most powerful ritual that Indian women can celebrate. "Jamurikumálu" means "superwomen". One of the older women of the village feels that she doesn't have long to live and desires nothing more than to be part of the ritual one last time. The problem is that the only woman in the village who knows all the songs is also seriously ill. The other women nevertheless start reconstructing and rehearsing the songs, with lyrics that are often humoristic as well as explicit as regards love and sex. After all the battle of the sexes is the driving force in the universe.

The three directors, including an Indian who lives in this area, have captured the beauty of the Jamurikumálu with a great eye for detail. In many breathtakingly spectacular shots the viewer is drawn into the ritual and follows the participants as they fall into a magical trance. This remarkable documentary is far more than an ethnographic report, it is a brilliant immersion into Kuikuro culture.

BIOGRAPHY

Carlos FAUSTO (1963, São Paulo, Brazil) is associate professor of anthropology at the National Museum of Rio de Janeiro and has published worldwide. Fausto has been conducting fieldwork among Amazonian indigenous peoples 2007 Espero que vocês gostem destes filmes since 1988 and coordinates a video project - since 2002 - among the Kuikuro people, where he also develops a long- 2004 The Day the Moon Menstruated term photographic project.





Takumã KUIKURO (1983, Brazil) was raised and educated by family in the Xingu Indigenous Reservation, in the Brazilian Amazon region. In 2002, he started to participate in video workshops and has since co-produced and co-directed short films.

Leonardo SETTE (1978, France) attended film school in Cuba and France (La Fémis) and obtained his degree in Cinema History from Sorbonne University, Paris France. For over ten years he has been giving audiovisual training workshops for Amazonian indigenous peoples, a program funded by the Brazilian government.

FILMOGRAPHY - FEATURES

2011 As hiper mulheres (The Hyperwomen)

FILMOGRAPHY - SHORTS

Leonardo Sette 2012 Porcos raivosos 2009 Confessionário 2008 Ocidente

Takumã Kuikuro 2006 The Smell of the Pequi Fruit

NEIGHBOURING SOUNDS

ORIGINAL TITLE	O SOM AO REDOR
INTERNATIONAL TITLE	NEIGHBOURING SOUNDS
DIRECTOR	KLEBER MENDONÇA FILHO
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2012
LENGTH IN MINUTES	131
PROJECTION FORMAT	DCP
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	SANDRO@FIGAFILMS.COM

AWARDS & FESTIVALS

FIPRESCI AWARD (International Film Festival Rotterdam, The Netherlands, 2012) The New Talent Grand PIX (CPH PIX, Denmark, 2012)

SYNOPSIS

The residents of a middle-class neighbourhood of Recife no longer feel safe; petty crime is flourishing and the block suffers a series of burglaries. A private security outfit offers its services, their help is accepted. At first this gives the residents a feeling of security, soon enough the downside becomes apparent: fear, anxiety and distrust start to dominate the prevailing climate, especially once it becomes apparent that the security guards mainly follow the orders of one of the most prosperous home owners. They turn a blind eye to the prosperous man's grandson who is a car break-in suspect, whereas other offenders are not spared. In this feature debut director Kleber Mendonca Filho depicts a claustrophobic microcosm where the lack of privacy, but even more so the discrepancy between rich and poor determine the lives of people. He mainly uses sounds to bring this across: the ceaseless barking of dogs, droning stereo systems and TVs, buzzing vacuum cleaners, tumbling washing machines... there is not one moment of peace and quiet. The feeling of insecurity doesn't come from without, but from the residents themselves. Together with his excellent cast Filho manages to convey this astonishingly well. It earned him the FIPRESCI Prize at the International Film Festival Rotterdam 2012.





BIOGRAPHY

Kleber MENDONÇA FILHO (1968, Recife, Brazil) studied journalism and started out as a film critic and a programmer for an alternative film theatre in his birthplace Recife. In the nineties he started to produce documentaries, experimental and fiction films. Since 2000 he has made several shorts that won over a hundred awards altogether. His first feature length film, the documentary CRÍTICO (2008), focused on the troubled relationship between filmmakers and critics through a personal series of interviews recorded over a period of eight years. NEIGHBOURING SOUNDS is his first fiction feature.

FILMOGRAPHY – FEATURES

2012 Neighbouring Sounds (O som ao redor) 2008 Crítico (documentary)

FILMOGRAPHY - SHORTS

2010 Recife frio (Cold Tropics)
2009 Luz industrial mágica
2006 Noite de sexta manhã de sábado (Friday Night Saturday Morning)
2005 Eletrodoméstica
2004 Vinil verde (Green Vinyl)
2003 A menina do algodão (The Little Cotton Girl)
1997 Enjaulado (Caged in)



ORIGINAL TITLE	RÂNIA
INTERNATIONAL TITLE	RÂNIA
DIRECTOR	ROBERTA MARQUES
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	85
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	PASCALE@PASCALERAMONDA.COM





SYNOPSIS

AWARDS & FESTIVALS

Film Festival, Brazil, 2011)

"I have this bad thing in my chest. It only goes away when I dance." 16-year-old Rânia lives for dancing, she dreams of a dancing career. It is not a dream easy to realise, for Rânia lives in the slums of the northern Brazilian town of Fortaleza and has to divide her time between school, home and a job in a beach bar. One day her streetwise best friend Zizi takes her along to Sereia da Noite, a snazzy nightclub, where Zizi works as a pole dancer. Rânia could do so as well. But she wants more: she wants to become a real, serious dancer. Choreographer Estela recognizes her potential and invites Rânia to join an international dance troupe. Rânia has to choose: should she opt for the easy money as a pole dancer or study hard, every day, for a chance of a serious dancing career?

Novos Rumos Award Best Film (Rio de Janeiro International

International Film Festival Rotterdam, The Netherlands, 2012

Director Roberta Marques carefully avoids the obvious melodramatic pitfalls by not depicting Rânia any more wretched or underprivileged than she is. She is who she is. The film sticks closely to Rânia's story, in exquisite images that underscore Rânia's deepest desire: dancing, dancing, dancing.

BIOGRAPHY

Roberta MARQUES (1968, Maranguape, Brazil) graduated as a filmmaker from the Gerrit Rietveld Academy, and as performance artist from Das Arts, both in Amsterdam, the Netherlands. She lives and works alternately in the Netherlands and Brazil. Her films were shown at the International Film Festival Rotterdam, Netherlands and the Rio International Film Festival. In Rio, she won the award for best film in the Brasil Novos Rumos section for RÂNIA, her first feature length film for which she co-wrote the screenplay.

FILMOGRAPHY – FEATURES 2011 *Rânia* 2005 *Deixa Ir*

FILMOGRAPHY - SHORTS

2009 Looking Forward: Man and Woman
2007 Looking Forward
2005 Acorda (Wake Up)
2002 Linha do Horizonte
1997 Amá-la

SUDOESTE

ORIGINAL TITLE SUDOESTE INTERNATIONAL TITLE SOUTHWEST DIRECTOR EDUARDO NUNES COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 128 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE CONTACT HEI DERØTROPICAL STORMENT.COM

AWARDS & FESTIVALS

Best Director (Zerkalo International Film Festival, Russia, 2012) FIPRESCI Award, Special Jury Prize & Best Photography (Rio de Janeiro International Film Festival, Brazil, 2011) Best Director (Vitória Cine Video, Brazil, 2011) Coral Award Best Artistic Contribution (Havana International Film Festival, Cuba, 2011) International Film Festival Rotterdam, The Netherlands, 2012 Gramado Film Festival, Brazil, 2011 Chicago International Film Festival, USA, 2011

Săo Paulo International Film Festival, Brazil, 2011

SYNOPSIS

Sudoeste - the Southwest... Officially the southwest of Brazil doesn't exist. With this enigmatic title debuting director Eduardo Nunes sets the tone for a magically-realistic tale in which each and every one lives in its own time at its own pace. It is no wonder this film has been compared with the work of the Hungarian master cineast Béla Tarr. A horse cart is driving over a dark, marshy path, heading for an inn in a coastal village. An old woman steps down. She is the midwife who will deliver young Clarice's baby. Clarice dies in childbirth and the old woman decides to take the child home with her. She witnesses how the child, also called Clarice, grows up from baby to adult woman in one day. For her and the other villagers this day is however no different than any other day. They try to understand what is happening. The strange life of Clarice has robbed them of their grip on reality. Only the mystery of time and life that passes with every hour remains.

Just as Tarr, Nunes shot his film in impressive black-andwhite. He uses a striking, rarely chosen film format: Super Wide Screen (3.66 : 1), which offers a literally grand view of life's secrets.





BIOGRAPHY

Eduardo NUNES (1969, Niterói, Brazil) studied at the UFF Film School (Rio de Janeiro) and worked as an assistant director, producer and editor for several films. In 1994, he directed his first short film: BREATH (co-directed by Flávio Zettel). After that he made four more shorts. Together, these films have won over forty prizes and have been shown in festivals such as Rotterdam, Berlin, Havana and Brasilia. Nunes also works as a TV documentary director since 1998. SUDOESTE is his first feature film. At present he is working on his second feature film, an adaption from the novel LA MORT HEUREUSE by Albert Camus.

FILMOGRAPHY – FEATURES

2011 Sudoeste (Southwest)

FILMOGRAPHY – SHORT

2001 Reminiscência

2000 Tropel

- 1996 A infância da mulher barbada (The Childhood of the Bearded Woman)
- 1995 Terral (Land Wind)
- 1994 Sopro (Breath)

TRABALHAR CANSA

ORIGINAL TITLE TRABALHAR CANSA INTERNATIONAL TITLE HARD LABOR DIRECTORS JULIANA ROJAS, COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 99 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

MARCO DUTRA CONTACT ARNAUD@URBANDISTRIB.COM

AWARDS & FESTIVALS

Cannes Film Festival, France, 2011 Citizen Kane Award Upcoming Director (Sitges International Film Festival, Spain, 2011) Best Supporting Actress (Brazilia Festival of Brazilian Cinema, Brazil, 2011) Best Actor (Santa Maria da Feira Film Festival, Portugal, 2011) Best Actress (Lima Film Festival, Peru, 2011) Best Screenplay (2-in-1 Moscow International Film Festival, Russia, 2011) Vancouver International Film Festival, Canada, 2011 London Film Festival, England, 2011

SYNOPSIS

A feature film debut by writer-directors Juliana Rojas and Marco Dutra, a small São Paulo family drama with lots of unexpected turns.

Housewife Helena is about to realize a long-cherished wish: opening her own grocery store. She employs Paula to look after her daughter and her house. Her husband Otávio loses his job and doesn't succeed in finding new employment. Helena now not only has to manage her store and staff, but also faces the daunting task of being the sole supporter of her family. Meanwhile, strange things happen at the store. Gross, mouldy spots appear on the walls which can't be removed, the TV picks up weird stations and products oddly go missing from the shop. The rot that inevitably takes over the store, also takes hold of Helena's life ...

Rojas and Dutra demonstrate how somebody can be taken over completely by their work. Or even: how work can define somebody. This unusual and fascinating film was nominated at the 2011 Cannes film festival in the Un Certain Regard competition.





BIOGRAPHY

Juliana ROJAS (1983, Brazil) and Marco DUTRA (1981, Brazil) both studied at the São Paulo Film School. Their graduation short film O LENCOL BRANCO was shown at festivals around the world, including Cannes Cinéfondation in 2005. Their second short UM RAMO, which was compared to the work of Alfred Hitchcock and David Cronenberg, was selected for the Cannes Critics Week in 2007. They also directed the award winning short films CONCERTO NÚMERO TRÊS, VESTIDA and AS SOMBRAS. They also work as screenwriters and editors and are members of Filmes do Calxote, a group of young directors from São Paulo and Rio de Janeiro producing collectively. TRABALHAR CANSA is their first feature film.

FILMOGRAPHY - FEATURES

2010 Trabalhar cansa (Hard Labor)

FILMOGRAPHY – SHORTS

2009 As sombras (The Shadows) 2008 Vestida (Dressed) 2007 Um ramo (A Stem) 2004 O lençol branco (The White Sheet) 2004 Concerto número três (Concert Number Three)

TRANSEUNTE

ORIGINAL TITLE TRANSEUNTE INTERNATIONAL TITLE PASSERBY DIRECTOR ERYK BOCHA COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2010 LENGTH IN MINUTES 125 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE BLACK-AND-WHITE

CONTACT MARIACARLOTA@VIDEOFILMES.COM.BR

AWARDS & FESTIVALS

Best First Time Director (Guadalajara International Film Festival, Mexico, 2012) Best Brazilian Feature Drama (Arraial Cine Fest, Brazil, 2012) APCA Trophy Best Actor (São Paulo Association of Art Critics Awards, Brazil, 2012) Honorable Prize (Primer Festival en Internet de Cine Iberoamericano, Spain, 2012) Latin American Film Festival, The Netherlands, 2012 Candango Trophy Best Actor & Best Sound (Brazilia Festival of Brazilian Cinema, Brazil, 2011) Honorable Prize & Latin American Prize by Popular Judge (Latin-American Cinema Festival, Brazil, 2011) Gramado Film Festival, Brazil, 2011

SYNOPSIS

The retired sexagenarian Expedito (Fernando Bezerra) is an inconspicuous man living a monotonous life. Since his mother died loneliness prevails. He has neither wife nor children and rarely speaks to anybody. Rather than playing the leading character, Expedito is an extra in the story of his own life. He is in short a man like many other men. TRANSEUNTE depicts a portrait of Expedito: as he visits his mother's grave, as he wanders through the streets of Rio de Janeiro, as he frequents nightclubs where he tries to make new friends to reinvigorate his life. Debuting director Eryk Rocha, son of the famous director Glauber Rocha, mainly wanted to capture the relationship between the individual and the urban environment and tell the guiet, unknown story 2004 Quimera of a man who lives his daily life between millions of others. Who are all these passers-by? Expedito's story is told in black-and-white shots which in Rocha's eyes much better reflect the essence of the metropolis - precisely to avoid all colourful Rio de Janeiro clichés. Music plays a striking role. Expedito's outdated transistor and the music it produces form the main link between him and other people.





BIOGRAPHY

Eryk ROCHA (1978, Brazil), son of film director, actor and screenwriter Glauber Rocha and filmmaker Paula Gaután. studied film montage at the International Film School in Cuba. He has lived in various Latin American countries where he has worked as director, cameraman and editor on short films and documentaries. His feature ROCHA QUE VOA was selected for festivals such as Venice. Locarno. Montreal, Rotterdam, Havana, and received several awards. TRANSEUNTE is his fourth feauture film.

FILMOGRAPHY - FEATURES

2011 Transeunte (Passerby) 2010 Pachamama 2006 Intervalo clandestino 2002 Rocha que Voa

FILMOGRAPHY - SHORT



BRAZILLIAN STORIES SHORTS - INDEX



ASSUNTO DE FAMÍLIA CARU ALVES DE SOUZA



DONA SÔNIA PEDIU UNA ARMA PARA SEU VIZINHO ALCIDES GABRIEL MARTINS



ENSOLARADO RICARDO TARGINO



HANDEBOL ANITA ROCHA DA SILVEIRA



OS MORTOS-VIVOS ANITA ROCHA DA SILVEIRA



MURO TIÃO



PRA EU DORMIR TRANQUILO



QUANDO MORREMOS A NOITE EDUARDO MOROTÓ
ASSUNTO DE FAMÍLIA

ENSOLARADO

ORIGINAL TITLE	ASSUNTO DE FAMÍLIA	
INTERNATIONAL TITLE	FAMILY AFFAIR	
DIRECTOR	CARU ALVES DE SOUZA	
COUNTRY OF PRODUCTION	BRAZIL	
YEAR OF PRODUCTION	2011	
LENGTH IN MINUTES	13	
PROJECTION FORMAT	35MM	
SPOKEN LANGUAGE[S]	PORTUGUESE	
SUBTITLES	ENGLISH	
DLOUR / BLACK-AND-WHITE	COLOUR	СС
CONTACT	CARU@TANGERINAENTRETENIMENTO.COM.BR	

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ORIGINAL TITLE ENSOLARADO
INTERNATIONAL TITLE SUNNY
DIRECTOR RICARDO TARGINO
COUNTRY OF PRODUCTION BRAZIL
YEAR OF PRODUCTION 2010
LENGTH IN MINUTES 14
PROJECTION FORMAT 355MM
SPOKEN LANGUAGE[S] PORTUGUESE
SUBTITLES ENGLISH
COLOUR / BLACK-AND-WHITE COLOUR
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SYNOPSIS

Sunday afternoon in São Paulo: the father of young Rossi has settled down in front of the TV to watch a soccer classic. Rossi's mother eyes herself in the mirror with displeasure. Rossi is bullied by his older brother, whose buddies are about to come over. When they arrive, the day takes a surprising turn.

SYNOPSIS

HANDEBOL

Lena is the only girl at home. She is very different from her four brothers, who love to follow their mother to the river where they can play and romp about. Lena prefers to stay indoors. At the farm they are expecting a visit from Seu Deraldo, a farmer who lives in town. What does this mean for Lena?

DONA SÔNIA PEDIU UNA ARMA PARA SEU VIZINHO ALCIDES

ORIGINAL TITLE	DONA SÔNIA PEDIU UMA ARMA	ORIGINAL TITLE	HANDEBOL
	PARA SEU VIZINHO ALCIDES	INTERNATIONAL TITLE	HANDBALL
INTERNATIONAL TITLE	DONA SONIA BORROWED A GUN	DIRECTOR	ANITA ROCHA DA SILVEIRA
	FROM HER NEIGHBOR ALCIDES	COUNTRY OF PRODUCTION	BRAZIL
DIRECTOR	GABRIEL MARTINS	YEAR OF PRODUCTION	2010
COUNTRY OF PRODUCTION	BRAZIL	LENGTH IN MINUTES	19
YEAR OF PRODUCTION	2011	PROJECTION FORMAT	35MM
LENGTH IN MINUTES	18	SPOKEN LANGUAGE[S]	PORTUGUESE
PROJECTION FORMAT	HD CAM	SUBTITLES	ENGLISH
SPOKEN LANGUAGE[S]	PORTUGUESE	COLOUR / BLACK-AND-WHITE	COLOUR
SUBTITLES	ENGLISH	CONTACT	ANITADASILVEIRA@GMAIL.COM
COLOUR / BLACK-AND-WHITE	COLOUR		
CONTACT	GABSMART@GMAIL.COM		

SYNOPSIS

Dona Sônia lives in a quiet neighbourhood in the Brazilian town of Contagem. Apparently a very ordinary, inconspicuous woman, however appearances are deceptive. Dona Sônia has a mission and meditates on revenge on the person responsible for the death of her son, one of the many drug victims.

SYNOPSIS

This film by talent Anita Rocha da Silveira has already been compared to the work of Gus Van Sant and Claire Denis. In a very distinct stylized manner Rocha da Silveira depicts the undefined world of adolescents. The focus is on teenager Bia, who loves rock, handball and blood.

OS MORTOS-VIVOS

PRA EU DORMIR TRANQUILO

ORIGINAL TITLE	OS MORTOS-VIVOS
INTERNATIONAL TITLE	THE LIVING DEAD
DIRECTOR	ANITA ROCHA DA SILVEIRA
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2012
LENGTH IN MINUTES	20
PROJECTION FORMAT	DCP
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
OLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	ANITADASILVEIRA@GMAIL.COM

ORIGINAL TITLE	PRA EU DORMIR TRANQUILO
INTERNATIONAL TITLE	TO SLEEP QUIETLY
DIRECTOR	JULIANA ROJAS
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	15
PROJECTION FORMAT	HD CAM
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	JUJUROJAS@GMAIL.COM

SYNOPSIS

Rio de Janeiro, May 2012. João is standing amidst a large group of silent shadowy figures and waiting for Bia in front of the ladies. She doesn't show up, seems to have disappeared mysteriously. Is she dead? Was she snatched away? Of has she fallen in love with somebody else?

> ORIGINAL TITLE MURO INTERNATIONAL TITLE WALL DIRECTOR TIÃO

COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2008 LENGTH IN MINUTES 18 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH

COLOUR / BLACK-AND-WHITE COLOUR

CONTACT PERDENDOFOCO@GMAIL.COM

SYNOPSIS

Mix of fantasy, horror and child's drama. 8-year-old Louis is trying to come to terms with the death of his nanny, Dora. Suddenly, she reappears, inside the boy's closet. Director Juliana Rojas' feature film TRABALHAR CANSA (HARD LABOR) is also screened at this year's World Cinema Amsterdam.

MURO

QUANDO MORREMOS A NOITE

ORIGINAL TITLE	QUANDO MORREMOS A NOITE
INTERNATIONAL TITLE	WHEN WE DIE AT NIGHT
DIRECTOR	EDUARDO MOROTÓ
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	20
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	EDUARDOMOROTO@GMAIL.COM

SYNOPSIS

Soul in vacuum, desert in expansion.

SYNOPSIS

Loosely based on the story The most beautiful woman in town by cult novelist Charles Bukowski. 50-year-old Raúl meets a much younger woman, the most vivacious girl he has ever seen. They have a short, tragic love affair. Winner of the Audience Award at the 2012 short film festival of Rio de Janeiro.



BRAZILIAN STORIES BRAZILIAN SUMMER SESSIONS DOCS



OS DOCES BÁRBAROS JOM TOB AZULAY



FILHOS DE JOÃO, O ADMIRÁVEL MUNDO NOVO BAIANO HENRIQUE DANTAS



RAUL, O INICIO, O FIM E O MEIO WALTER CARVALHO



TROPICÁLIA MARCELO MACHADO



VOU RIFAR MEU CORAÇÃO ANA RIEPER



CACHAÇA CINEMA CLUBE

Most people associate Brazilian music with swinging samba, but there's far more to the music of Brazil. In cooperation with Neyde Lantyer and Claudia Trajano of A Hora do Brasil World Cinema Amsterdam has compiled a special film programme to show this. The programme is made up of five documentaries with a focus on popular music from Brazil of the sixties and seventies. These were the years of experimenting and of Tropicália, a movement that had an immense impact on the pop scene, not only in Brazil but also far abroad.

On August 11 Rio's famous Cachaça Cinema Clube comes to life in Rialto. See page 46.

OS DOCES BÁRBAROS

ORIGINAL TITLE OS DOCES BÁRBAROS INTERNATIONAL TITLE SWEET BARBARIANS DIRECTOR JOM TOB AZULAY COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 1977 LENGTH IN MINUTES 100 PROJECTION FORMAT 35MM SPOKEN LANGUAGE PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

CONTACT JTAZULAY@GMAIL.COM

FESTIVALS

É tudo verdade - It's All True International Documentary Film Festival, Brazil, 2004

SYNOPSIS

Seventies, music, dance, drugs, alcohol - all the ingredients you apparently needed for a genuine hippie rock group. It certainly held true for the Brazilian supergroup Doces Bárbaros. They threw in one other ingredient though to add a cutting political edge: the freedom the group embodied was at right angles to the repressive nature of the authoritarian military regime of Brazil in those days.

Doces Bárbaros consisted of four members: Gilberto Gil. Caetano Veloso, Maria Bethânia and Gal Costa. They made MPB, Música Popular Brasileira, a musical style that combines traditional Brazilian and external influences. The four musicians formed the group to add lustre to their respective ten-year solo careers. They produced only one album, bearing the same name Doces Bárbaros; it was a live album, which was exceptional for the time.

In this documentary director Jom Tob Azulay recorded their 1976 tour. He included a lot of songs, for example the odd Chuck Berry Fields Forever, but also back-stage shots and interviews and the arrest of Veloso for marihuana possession some time halfway the tour.

World Cinema Amsterdam features more films centring on Brazilian music of the seventies: FILHOS DE JOÃO, O AD-MIRÁVEL MUNDO NOVO BAIANO and TROPICÁLIA.

BIOGRAPHY

Jom Tob AZULAY (1941, Rio de Janeiro, Brazil) studied film in Los Angeles. He is producer-director of features, documentaries, institutional films and videos. He produced A MAN AND THE CINEMA, the last work by Alberto Cavalcanti in1975. He also produced and directed the documentary-musical features OS DOCES BÁRBAROS (1977),





CORAÇÕES A MIL (1983) and O JUDEU (1995). He was the head of the International Department at the National Agency of Cinema from 2002 to 2007. Also, he is a professor of theory and practice of film at University Estácio de Sá and Universidade Federal Fluminense.

FILMOGRAPHY - FEATURES

1995 O Judeu (The Jew) 1981 Corações a Mil (Heart Pounding Beat)

1977 Os Doces Bárbaros (Sweet Barbarians)

FILMOGRAPHY - DOCUMENTARIES

- 2008 Retrato de Alberto Cavalcanti
- 2001 Debret Uma Aquarela do Brasil
- 1997 Aide-Mémoire Caminhos da Diplomacia Brasileira
- 1994 Nina's Presage
- 1994 Santana dos Pescadores
- 1984 Caminhos da Arquitetura Brasileira
- 1981 Ilha Grande
- 1980 Torneio Amilcar Cabral
- 1980 O Alquimista do Mato
- 1979 Suburbano, Carioca, Mulato e Malandro
- 1976 A Exposição Craô
- 1975 Eufrásia
- 1974 Exu Mangueira

FILHOS DE JOÃO, O ADMIRÁVEL MUNDO NOVO BAIANO

ORIGINAL TITLE	FILHOS DE JOÃO, O ADMIRÁV-
	MUNDO NOVO BAIANO
INTERNATIONAL TITLE	SONS OF JOÃO, THE ADMIRABLE
	NEW BAIANO WORLD
DIRECTOR	HENRIQUE DANTAS
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2009
LENGTH IN MINUTES	75
PROJECTION FORMAT	BLU-RAY
SPOKEN LANGUAGE	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	RISO25@HOTMAIL.COM

FESTIVALS

Best Director Long Documentary (Goiânia Festcine, Brazil, 2010)

Popular Jury Award (Iberoamerican Film Festival Sergipe, Brazil, 2010)

Audience Award Best Film (Brazilia Festival of Brazilian Cinema, Brazil, 2009) Première Brasil Berlin, Germany, 2011

Brazilian Film Festival of London, England, 2011

SYNOPSIS

The sixties were the years of experimenting, of modernizing. This was no different in Salvador, Brazil (Bahia), where at that time the group Novos Baianos was formed by Moraes Moreira (vocals/guitar), Paulinho Boca de Cantor (vocals), Pepeu Gomes (guitar), Luiz Galvão (lyrics) and Baby Consuelo (vocals/percussion). As a group they were to play a revolutionary role in Brazil's pop scene. Initially they played psychedelic rock and traditional Brazilian folk, but things changed when world-famous musician João Gilberto became aware of the group. Gilberto, bossa nova inventor and husband of singer Astrud, regularly visited their concerts. Due to his influence their music began to gravitate more towards MPB - Música Popular Brasileira - a musical style that combines traditional Brazilian rhythms and modern influences. The group's members could rightfully be called 'Sons of João'.

In this documentary director Henrique Dantas depicts the history of the group and its members: the beginnings, Gilberto's influence, life in a hippie commune, the years of success and the final break-up in 1978. With (lots of) music, interviews and rarely shown archived footage Dantas paints a fascinating portrait of an era.





BIOGRAPHY

Henrique DANTAS (1972 Salvador-Bahia, Brazil) has an MA in visual arts, and works as a director, art director and film writer. He came up with the idea for FILHOS DE JOÃO, ADMIRÁVEL MUNDO NOVO BAIANO, for which he is also responsible for the screenplay and direction. He is currently shooting the long feature SINAIS DE CINZA about the film director Olney São Paulo.

FILMOGRAPHY - FEATURES

2012 Sinais de Cinza

2009 Filhos de João, O Admirável Mundo Novo Baiano (Sons of João, The Admirable New Baiano World)

FILMOGRAPHY - SHORTS

2012 A bicicleta do vovô 2011 Ser tão cinzento

RAUL, O INICIO, O FIM E O MEIO

ORIGINAL TITLE	RAUL, O INICIO, O FIM E O MEIO
INTERNATIONAL TITLE	RAUL
DIRECTOR	WALTER CARVALHO
COUNTRY OF PRODUCTION	BRAZIL
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	120
PROJECTION FORMAT	HD CAM SR
SPOKEN LANGUAGE	PORTUGUESE
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR & BLACK-AND-WHITE
CONTACT	DENIS@AFCINEMA.COM.BR

AWARDS & FESTIVALS

Best Feature Film Documentary (São Paulo International Film Festival, Brazil, 2011) Festival de Cinema Brasileiro de Paris, France, 2012 Cine Fest Brasil, USA, 2012 Brazilian Film Festival Miami, USA, 2012 Rio de Janeiro International Film Festival, Brazil, 2011

SYNOPSIS

"Toca Raul!" - "Play Raul!" It is very common to hear people in the audience yelling this at a concert in Brazil, regardless of the artist on stage. With 'Raul' they mean Raul Santos Seixas, the father of Brazilian rock.

Seixas, born in Salvador (Bahia) on June 28 1945, grew up next door to the United States consulate in Salvador, reason why he became fluent in English and was introduced to American rock 'n roll icons like Little Richard, Jerry Lee Lewis and Elvis Presley at an early age. In the mid-1960s he formed his own group: Os Panteras, which marked the beginning of a long and creative period in which he released 21 albums. He preferred rock and ballads, Western-oriented, FILMOGRAPHY - FEATURES but with a distinct Brazilian feel. In 1989 he died of cardiac arrest, a result of alcohol and drug abuse.

In this documentary director Walter Carvalho depicts the tempestuous life of Seixas, who remains immensely popular in Brazil to this day. He zooms in on his youth, affairs, clashes with the military dictatorship, mystic inclinations, etc. And of course: his music! With lots of rarely or never shown archived footage.





BIOGRAPHY

Walter CARVALHO (1947, João Pessoa, Paraíba, Brazil) studied Graphic Design at the Escola Superior de Desenho Industrial. Even as a child he was fascinated by photography as he watched the men with their mysterious black boxes taking photos. He not only became a well-known photographer, just as his older brother Vladimir he started making films. Since 1973 Carvalho, considered as an heir to the Cinema Novo, has made over 60 films, many of which were awarded at international film festivals.

2011 Raul, o inicio, o fim e o meio 2009 Budapeste (Budapest) 2006 Moacir Arte Bruta 2004 Cazuza O Tempo Nao Para (Cazuza: Time Doesn't Stop) 2003 Lunário Perpétuo 2001 Janela da Alma (Window of the Soul)

TROPICÁLIA

ORIGINAL TITLE TROPICÁLIA INTERNATIONAL TITLE TROPICÁLIA DIRECTOR MARCELO MACHADO COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 87 PROJECTION FORMAT DIGL BETA SPOKEN LANGUAGES PORTUGUESE, ENGLISH, FRENCH SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR & BLACK-AND-WHITE CONTACT MARIANAMARCONDES@

BOSSANOVAFILMS.COM.BR

FESTIVALS

International Documentary Film Festival São Paulo, Brazil, 2012 Buenos Aires International Independent Film Festival, Argentina, 2012 Telluride Film Festival, USA, 2011

SYNOPSIS

Nelly Furtado, Beck, Kurt Cobain, David Byrne - all artists influenced by the Tropicália, also known as Tropicalism, an avant-garde movement of the 1960s which encompassed music, theatre and poetry. In this documentary director Marcelo Machado presents an extremely accurate reconstruction of the history of this influential cultural movement. He focuses on two of the greatest representatives: the musical geniuses Caetano Veloso and Gilberto Gil.

Both were born in 1942, both in Brazil's north-eastern state of Bahia, and both demonstrated an exceptional musical talent already at an early age. Veloso wanted to broaden his horizon and dove into American music, from Jimi Hendrix to Louis Armstrong, Gil on the other hand was mainly fascinated by the Afro-Brazilian rhythms and music he had heard all around him as a child. Their paths crossed at the Bahia University; they both dreamed of a cultural progressive and leading Brazil and both had a deep love for Brazilian music. In 1964 their dreams were abruptly disturbed when a coup put an end to all libertarian ideals. Veloso and Gil were persecuted, arrested and eventually exiled.

Through interviews and lots of archived footage the film shows the resilience and resourcefulness of this movement.

BIOGRAPHY

Marcelo MACHADO (1958, São Paulo, Brazil) began his career in 1981 when he established the Electronic Video Look (Olhar Eletrônico Vídeo), a pioneering production company for independent productions. He co-directed several





experimental videos. He worked for TV Gazeta, a Brasilian TV channel and MTV Brazil. Since 2007 Marcelo worked on the research and the survey of conditions for the production of the feature film TROPICÁLIA, in which he meticulously portrays the exciting era of Brazilian popular music in the sixties and seventies. During this period he also co-directed the documentary VERSE.

FILMOGRAPHY – DOCUMENTARIES

- 2011 Tropicália
- 2011 O sarau uma usina de sonhos em Dois Córregos (The Soirée - A Dream Factory in Dois Córregos)
- 2009 O apito do trem (The Train Whistle)
- 2008 Viagem ao Anhui (Trip to Anhui)
- 2007 Oscar Niemeyer, o arquiteto da invenção (Oscar Niemeyer, the Architect of Invention)
- 2006 Pure Spirit of Brasil
- 2005 Ginga: a alma do futebol brasileiro (Ginga: The Soul of Brasilian Football)
- 1986 Olhar eletrônico

VOU RIFAR MEU CORAÇÃO

ORIGINAL TITLE VOU RIFAR MEU CORAÇÃO INTERNATIONAL TITLE I'LL RAFFLE OFF MY HEART DIRECTOR ANA RIEPER COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 78 PROJECTION FORMAT HD CAM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

AWARDS & FESTIVALS

Best Direction & Best Editing (Goiânia Festcine, Brazil, 2011) FIPRESCI & Best Art Direction (Film Critics Association of Uruguay, Uruguay, 2011) Tiradentes Film Festival, Brazil, 2012 Guadalajara International Film Festival, Mexico, 2012 IndieLisboa International Independent Film Festival, Portugal, 2012

São Paulo International Film Festival, Brazil, 2011

International Documentary Film Festival of Uruguay, Uruguay, 2011

Brazilia Festival of Brazilian Cinema, Brazil, 2011

SYNOPSIS

For many living in north-eastern Brazil life is tough. Sexual and domestic violence, crime and oppression of women are more common than elsewhere in Brazil. This is the region where 'música brega' is especially popular, truly romantic cheesy songs that speak of an authentic life philosophy. As in every good tear-jerker, the música brega songs are not only about love's tragedies, but also zoom in on crime, (homo)sexuality and poverty. In short, every aspect of daily life figures in them.

Música brega is hugely popular, annually millions of CDs and DVDs are sold, but Brazil's (cultural) elite still has a low opinion of it and most books on Brazilian music don't even devote a chapter on it.

For director Ana Rieper, born in Rio de Janeiro, this was2005 Velud.reason enough to make a documentary about this musical2005 Positiphenomenon. During her stay in Aracaju, the capitol of2004 Nem aSergipe in the northeast of Brazil, she noticed how omni-1999 Agradpresent música brega is in this small Brazilian state. The film1998 Saaraof course features lots of music, for example by AgnaldoTimóteo, Amado Batista, Lindomar Castilho and RodrigoMell.191





BIOGRAPHY

Ana RIEPER (1975, Rio de Janeiro, Brazil) is a documentary filmmaker, with a master degree in Development and Environment. She graduated in Geography at the university of Fluminense, where she also studied Cinema for two years. Rieper has been working with audiovisuals since 1998. Her first documentary SAARA won many awards and was followed by other documentaries and anthropological films. Her short films VELUDA and MATARAM MEU GATO won several prizes. VOU RIFAR MEU CORAÇÃO is her second long documentary.

FILMOGRAPHY - FEATURES

2011 Vou rifar meu coração (l'Il Raffle off My Heart) 2002 Na veio do Rio

FILMOGRAPHY - SHORTS

2006 Mataram meu gato 2005 Veluda 2005 Positivismos 2004 Nem todos homens São Iguais 1999 Agradeço a Deus, a meu pai e ao rio São Francisco 1998 Saara

CACHAÇA CINEMA CLUBE

How can you attract a large audience to short film screenings? It seems impossible, but is not so in Rio de Janeiro. In 2002 a group of film students came up with an equally simple as brilliant concept: the Cachaça Cinema Clube. They organized monthly sessions in the old Cine Odeon, a cinema theatre with some 500 chairs, during which visitors were treated to a short film plus cachaça, the national drink of Brazil. A stroke of genius: the well-attended evenings have become one of the most important cultural happenings in the city.

Just for once the Cachaça Cinema Clube will leave the country. On August 11 the club will welcome visitors at Rialto with five short music films and of course lots of cachaça. To top it off DJ Alice Spitz will be spinning fitting sounds before and after the screenings. And she is definitely the right person for the job: she is one of the Cachaça Cinema Clube's DJ in Rio!

But that is not all: after that you will be able to dance far into the night to DJ Paulo Cosac's music. How much more Brazilian can it get in Amsterdam?!



The following shorts will be screened:

NELSON CAVAQUINHO

LEON HIRSZMAN | BRAZIL | 1969 | 13' | PORTUGUESE | ENGLISH SUB-TITLES | BLACK-AND-WHITE

Famous director Leon Hirszman portrays equally famous samba composer Nelson Cavaquinho. A tender, melancholy documentary – just like true samba.

OS MUTANTES

ANTÔNIO CARLOS DA FONTOURA | BRAZIL | 1970 | 7' | PORTUGUESE | ENGLISH SUBTITLES |

Psychedelic rock, bossa nova and Tropicália. Mix these styles and you get Os Mutantes, the influential, legendary rock group from São Paulo.

MEU NOME É GAL (MY NAME IS GAL)

ANTÔNIO CARLOS DA FONTOURA | BRAZIL | 1970 | 12' | PORTUGUESE | ENGLISH SUBTITLES |

Tropicália celebrity Gal Costa sings three songs in this video clip avant la lettre. While listening to him, we can see him going about his daily routines.

O MUNDO É UMA CABEÇA (THE WORLD IS A HEAD)

BIDU QUEIROZ AND CLÁUDIO BARROSO | BRAZIL | 2004 | 17' | PORTUGUESE | ENGLISH SUBTITLES

Pernambuco is the home of the 'manguebeat', a mix of old folk rhythms, rock and electronic beats. Listen to the stories of singer/composer Chico Science.

JORJÃO

PAULO TIEFENTHALER | BRAZIL | 2004 | 13' | PORTUGUESE | ENGLISH SUBTITLES

Samba is rhythm, it's all about percussion. Short portrayal of Jorjão, the maestro of the 'bateria', the percussion section; his life, love and of course his music.



WORLD CINEMA AMSTERDAM OPEN AIR - INDEX







0 PALHAÇO SELTON MELLO



MÍA JAVIER VAN DE COUTER



XINGU CAO HAMBURGER

WORLD CINEMA AMSTERDAM OPEN AIR FOUR SULTRY SUMMER NIGHTS, FOUR FILMS

What could possibly beat spending a sultry summer night outdoors watching a good film? For the past nine years, this was possible at Marie Heinekenplein that was transformed into an open-air cinema for four nights in August. The tradition continues. From Wednesday 15 to Saturday 18 August World Cinema Amsterdam Open Air is on again – four nights, four new films.

Seating will be provided for more than 600 people, but there's room for more on the square. Bring your own seat, deck chair, blanket, pillow, whatever you have, and find a nice spot. If you wish, you can come early; a lot will be happening even before the actual screening, with DJs Cinema Royale, Ishtar, Paulo Cosac, and Glaucio and plenty of food and drinks. The screenings will start at sunset, around 9.30 PM. And don't forget: admission is free.

On 15 August World Cinema Amsterdam Open Air opens with the fascinating fact-based film XINGU by Brazilian director Cao Hamburger. On Thursday, Moroccan director Faouzi Bensaïdi's DEATH FOR SALE, awarded at the Berlinale, will be screened. Open Air continues on Friday with a tragicomedy, the Brazilian box-office hit O PALHAÇO (THE CLOWN). And World Cinema Open Air is concluded on Saturday 18 August with the touching film MÍA by Argentinian director Javier Van de Couter. All four films are brand new! For those that cannot wait: MÍA and O PALHAÇO (THE CLOWN) will also be shown in the festival's first weekend in the Vondelpark Openluchttheater. See page 9. A few weeks after the festival you can enjoy another open air screening: at the university campus of Amsterdam's VU the film XINGU will be shown.

These films are also in the running for the World Cinema Amsterdam Audience Award.

DEATH FOR SALE

ORIGINAL TITLE	DEATH FOR SALE
INTERNATIONAL TITLE	DEATH FOR SALE
DIRECTOR	FAOUZI BENSAÏDI
COUNTRY OF PRODUCTION	BELGIUM, FRANCE, MOROCCO
YEAR OF PRODUCTION	2011
LENGTH IN MINUTES	117
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	ARABIC
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	ABNALID@UBBANDISTRIB.COM

AWARDS & FESTIVALS

CICAE Panorama Award (Berlin International Film Festival, Germany, 2012) Special Jury Prize (Morocco National Film Festival, Morocco, 2012) Golden Iris Award Best Film (Brussels Film Festival, Belgium, 2012) Toronto International Film Festival, Canada, 2011 Abu Dhabi Film Festival, UAE, 2011

SYNOPSIS

DEATH FOR SALE, Moroccan director Faouzi Bensaïdi's third feature-length film, won the prestigious CICAE Award in the panorama section of the last Berlinale. The jury praised the film "for its, at the same time, respectful and original reflection on the genre film noir, for its tragic and emotional power and for its force as a document of the impasse of a certain youth at the moment of the breakout of the Arab Spring."

Malik, Allal and Soufiane are three friends who make their living as pickpockets in the streets of Tetouan, a port city in northern Morocco. They see no chance of a change for the better, like finding a job. One day, they decide to take their destiny in their own hands and plan a heist on a jewellery shop. Malik because he wants to free his girl Dounia from prostitution; Allal because he needs the cash to become a serious player in the drug trade; Soufiane because he happens to have a bone to pick with the jeweller. Devising the plan and actually executing it turn out to be two very different things.

Bensaïdi, who also wrote the script, said: "It is a film about impossible desires which in the end will be fatal for all who cherish them."





BIOGRAPHY

After having worked in theater as a director and an actor, Faouzi BENSAÏDI (1967, Meknes, Morocco) directed his first short film in 1997, THE CLIFF, which won 23 prizes in festivals in France and abroad. In 1999, he co-wrote the script for André Téchiné's film, FAR. In 2000, he directed two short films: THE WALL, which won a prize at the Cannes Film Festival and THE RAIN LINE, which won a prize at the Venice Film Festival. In 2003, his first feature film A THOUSAND MONTHS won two prizes in Cannes and was distributed in over a dozen countries. In 2006 his second feature WWW-WHAT A WONDERFUL WORLD was selected for the Venice Film Festival and was distributed in several European countries.

FILMOGRAPHY - FEATURES

2011 Death for Sale 2006 WWW: What a Wonderful World 2003 Mille mois (A Thousand Months)

FILMOGRAPHY - SHORTS

2000 Trajets (The Rain Line) 2000 Le mur (The Wall) 1998 La falaise (The Cliff)



ORIGINAL TITLE MÍA INTERNATIONAL TITLE MÍA DIRECTOR JAVIER VAN DE COUTER COUNTRY OF PRODUCTION ARGENTINA YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 105 PROJECTION FORMAT DIGIBETA SPOKEN LANGUAGE[S] SPANISH SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR CONTACT FESTIVAL@PRIMERPLANO.COM





On the outskirts of Buenos Aires, gays, lesbians and transsexuals live together in a small neighbourhood permanently threatened with clearance. One of them is Ale, a transsexual who lives from collecting scrapped cardboard. On one of her rounds she witnesses a dejected man throwing out a box. She takes it home and in it discovers among other things a diary. It apparently once belonged to Mía, a woman who committed suicide. In her diary Mía explains to her young daughter Julia why she chose to die. In the past years Argentina has developed into a model country as far as rights of sexual minorities are concerned. Same-sex marriage has been legalized and for those who want sex-change surgery all the psychological testing is no longer required. Only one person can determine your gender 2008 El chico and that person is you! With this touching tale director Javier Van de Couter, who also wrote the script, wants to contribute to these changes. After all, the ability to give love and warmth has nothing to do with one's sexual inclination. Ale is impressively played by Camila Sosa Villada.

BIOGRAPHY

Javier VAN DE COUTER (1975, Carmen de Patagones, Buenos Aires, Argentine) has a Bachelor's degree in Fine Arts. Before he directed his first film PERRO AMARILLO (2005), for which he also wrote the screenplay, he acted in several films and television series, amongst others his own debut film. After the short film EL CHICO (2008), for which he also wrote the screenplay, he made MÍA.



FILMOGRAPHY - FEATURES 2011 Mía 2005 Perro amarillo

FILMOGRAPHY - SHORTS



ORIGINAL TITLE O PALHAÇO INTERNATIONAL TITLE THE CLOWN DIRECTOR SELTON MELLO COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 88 PROJECTION FORMAT HD CAM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHIT COLOUR

AWARDS & FESTIVALS

APCA Trophy Best Director (São Paulo Association of Art Critics Awards, Brazil, 2012) Audience Award Best Film (Uruguay International Film Festival, Uruguay, 2012) Best Director & Best Photography (Festival SESC Melhores Filmes, Brazil, 2012) Best Director, Best Supporting Actor, Best Script & Best Costume Design (Paulínia Film Festival, Brazil, 2011) Cine Las Americas International Film Festival, USA, 2012 Tiburon International Film Festival, USA, 2012 Rio de Janeiro International Film Festival, Brazil, 2011 Chicago International Film Festival, USA, 2011 São Paulo International Film Festival, Brazil, 2011

SYNOPSIS

In 2011 director Selton Mello scored a big hit in Brazil with his tragicomic film O PALHACO which was seen by over 1.5 million people. Benjamin and his father Valdemar both work as clowns in a circus which travels through the countryside of Minas Gerais in south-western Brazil. Day in, day out they put on an act as Puro Sangue and Pangare and make people laugh. But Benjamin is filled with doubt: can he really still make people laugh and does he want to spend his life this way? It bothers him that he knows so little of 'real' life, he doesn't even have an ID or a social security number. He decides to leave the circus and follow a different path to discover who he really is and what he wants out of life. What he does know for sure is that he would love to have a fixed address and most of all find the ideal woman. These dreams turn out to be quite a challenge... Meanwhile, things are not going very well for the circus which was hit by a storm. With this endearing and at times hilarious film Mello pays tribute to the circus, a virtually lost form of folk culture in Brazil too, while also telling a story about human relationships and dealing with setbacks. The role of Benjamin is played by Mello himself.





BIOGRAPHY

Selton MELLO (1972, Passos, Brazil) is widely known as being one of the most talented actors of his generation. In his 30-year career he acted in O AUTO DA COMPADECIDA, LISBELA E O PRISIONEIRO, O CHEIRO DO RALO, MEU NOME NÃO É JOHNNY and JEAN CHARLES. After having directed a television series in 2004, he directed and wrote the screenplay for his first feature, FELIZ NATAL (2008), awarded in several international film festivals. His second film O PALHAÇO, also written by Mello himself, became a huge box office hit in Brazil with more than 1.5 million visitors.

FILMOGRAPHY – FEATURES

2011 *O Palhaço (The Clown)* 2008 *Feliz Natal (December)*

XINGU

ORIGINAL TITLE XINGU INTERNATIONAL TITLE XINGU DIRECTOR CAO HAMBURGER COUNTRY OF PRODUCTION BRAZIL YEAR OF PRODUCTION 2011 LENGTH IN MINUTE 80 PROJECTION FORMAT 35MM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

FESTIVALS

Berlin International Film Festival, Germany, 2012 Tribeca Film Festival, USA, 2012 Seattle International Film Festival, USA, 2012 Amazonas Film Festival, Brazil, 2011

SYNOPSIS

Fact-based story. In the 1940s the map of Brazil still showed lots of blank spots, areas in its interior that rarely saw visitors and were largely undeveloped. The Brazilian government aims to change this. An expedition into Xingu is set up to build roads and airstrips. In the government's view the area is uninhabited; actually many Indian tribes live there. The brothers Claudio, Orlando and Leonardo Villas-Bôas join the expedition and soon make contact with one of the tribes, unaware how potentially fatal these encounters could be: the expedition members inadvertently expose the indigenous people to diseases to which they have no resistance and many die of an influenza epidemic. Medical help is of course flown in, but the brothers Villas-Bôas realize that the situation requires more radical measures. They argue that the area should become a reserve where the Indians can live in peace. Greedy developers have guite different plans in mind. The brothers are pulled into a fight that will go on for decades.

Director Cao Hamburger pays a lot of attention to the fleshing out of his characters. The brothers for example are not depicted as benign conservationists, but as individuals struggling with doubt, feelings of guilt and inner conflicts. Stunning camera work and beautiful locations make this film a visual treat.

BIOGRAPHY

Cao HAMBURGER (1962, São Paulo, Brasil) made several super-8 films and short films between 1982 and 1985. He has directed over 200 commercials, published children's





books, created video installations for children and television series on health topics. He wrote and directed some of the most popular children's series on Brazilian television. Most recently he took part in the Berlinale's competition programme in 2007 and entered the festival's Panorama this year with XINGU, for which he co-wrote the screenplay.

FILMOGRAPHY - FEATURES

2011 Xingu

- 2006 O Ano em que Meus Pais Saíram de Férias (The Year My Parents Went on Vacation)
- 2000 Castelo Rá-Tim-Bum, O Filme (Ra-Tim-Bum Castle, the Film)

FILMOGRAPHY - SHORTS

1997 Flávio Império em Tempo (Flávio Império in Time)1995 O Menino, a Favela e as Tampas de Panela (The Boy, The Slum and the Pan's Covers)

1993 Tietê

SPECIAL SCREENINGS OUT OF COMPETITION



LA DEMORA RODRIGO PLÁ



LOS PASOS DOBLES ISAKI LACUESTA



SINAMA SAMETA MEYAR AL ROUMI



A SIMPLE LIFE ANN HUI



POR AQUI TUDO BEM POCAS PASCOAL



HEY! LA TENSSI EL KAMOUN HALA AL ABDALLAH

This year's Special Screenings centre around three themes:

Does anyone know what world cinema is? Is it just films from Latin America, Africa and Asia? POR AQUI TUDO BEM is made by an Angolan director and shot in Portugal; LOS PASOS DOBLES, on the other hand, is made by a Spanish director and shot in Mali. Two films that underline that world cinema is more than what borders seem to dictate.

How does one treat the elderly around the world? LA DE-MORA and A SIMPLE LIFE show what it is like to be old and needy in Chile and China.

Freedom in Assad's Syria is a rare commodity. Filmmakers are among the first to feel the consequences of this fact of life. In cooperation with the Prince Claus Fund and the Amsterdam Fund for the Arts, World Cinema Amsterdam presents two Syrian films that show just this. Both the filmmakers will be present at the screenings of their films.

LA DEMORA

ORIGINAL TITLE	LA DEMORA
INTERNATIONAL TITLE	THE DELAY
DIRECTOR	RODRIGO PLÁ
COUNTRY OF PRODUCTION	URUGUAY, MEXICO, FRANCE
YEAR OF PRODUCTION	2012
LENGTH IN MINUTES	84
PROJECTION FORMAT	35MM
SPOKEN LANGUAGE[S]	SPANISH
SUBTITLES	ENGLISH
COLOUR / BLACK-AND-WHITE	COLOUR
CONTACT	FESTIVAL@MEMENTO-FILMS.COM

FESTIVALS

The Tagesspiegel Readers' Award & Ecumenical Jury Prize (Berlin International Film Festival, Germany, 2012) Latin Angel Jury Award (Latin American Film Festival, The Netherlands, 2012)

Guadalajara International Film Festival, Mexico, 2012 Istanbul International Film Festival, Turkey, 2012 Buenos Aires International Independent Film Festival, Argen-

tina, 2012

SYNOPSIS

Uruguayan-Mexican director Rodrigo Plá read in the papers that an increasing number of people are no longer able or willing to take care of their elderly parents; an alarming but also understandable development which inspired him and his wife, script writer Laura Santullo, to shoot LA DEMORA. Life of single mother Maria is not easy: she lives in a tiny apartment in Montevideo, can hardly make ends meet with the little money she earns as a seamstress, and has to support her three school-age children as well as her 80-year-old father Agustin. He is becoming guite a burden given his increasing forgetfulness, his incontinence and his tendency to go AWOL and get lost in the city. One day she takes a radical decision: she leaves him sitting on a bench in 2007 La zona (The Zone) a remote park, hoping the police will turn up and find him a home. Turn up they do, but Agustin refuses to go with them and stubbornly keeps waiting for his daughter. She is by now racked with guilt.

Due to the excellent script, convincing camera work with many extreme close-ups and superb acting, particularly by Roxana Blanco (Maria) and Carlos Vallarino (Agustin), this film is a beautiful, subtle and balanced family drama. In 2012 awarded at the Berlinale and also winner of the first prize at the Latin American Film Festival.





BIOGRAPHY

Rodrigo PLÁ (1968, Montevideo, Uruguay) was born in Uruguay but moved at the age of 11 with his parents to Mexico City. There he studied film at the Centro de Capacitación Cinematográfica. Some of his most prominent short films are NOVIA MÍA (1995), EL OJO EN LA NUCA (2000), and 30/30 (2010), the latter being part of the feature length film REVOLUCIÓN, directed by a group of filmmakers. He has also directed several, often award winning features. LA DEMORA is his third feature length film.

FILMOGRAPHY - FEATURES

2012 La demora (The Delay) 2008 Desierto adentro (The Desert Within)

FILMOGRAPHY - SHORTS

2010 Revolución (segment '30/30') 2000 El ojo en la nuca (The eye on the nape) 1995 Novia mía (The Bride)

LOS PASOS DOBLES

ORIGINAL TITLE LOS PASOS DOBLES INTERNATIONAL TITLE THE DOUBLE STEPS DIRECTOR ISAKI LACUESTA COUNTRY OF PRODUCTION SPAIN, SWITZERLAND YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 87 PROJECTION FORMAT HD CAM SPOKEN LANGUAGE[S] SPANISH, BAMBARA SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

CONTACT BEBLINOFFICE@M-APPEAL.COM

AWARDS & FESTIVALS

Special Jury Award (Guadalajara International Film Festival, Mexico, 2012)

Golden Sea Shell Best Film (San Sebastian International Film Festival, Spain, 2011)

San Francisco International Film Festival, USA, 2012 International Film Festival Rotterdam, The Netherlands, 2012 International FIIm Festival Prague, Czech Republic, 2012 Buenos Aires International Film Festival of Independent Cinema, Argentina, 2012

Chicago International Film Festival, USA, 2011 Pusan International Film Festival, Korea, 2011

SYNOPSIS

French writer and painter Francois Augiéras (1925 - 1971) led a grand and compelling life, marked by adventure and mystification. He once created a series of murals in an enormous bunker in Mali, West Africa, knowing that the bunker one day would be covered by the desert sand. It was what he intended; future generations could go looking for this lost master piece, the 'Sistine Chapel of the desert'. The Spanish artist Miquel Barceló, who is greatly inspired by Mali as well as by Augiéras' work, did just that.

Director Isaki Lacuesta's second feature film focuses on the Mali adventures of the two artists. In his documentary EL CUADERNO DE BARRO (2011) he had also zoomed in on Barceló's search, by contrast LOS PASOS DOBLES is a mix of fact and most of all fiction, with elliptic narratives and breathtakingly beautiful camera work. The story switches between two worlds: the world of Augiéras, played by the non-professional actor Bokar Dembele from Mali, and the world of Barceló, played by the artist himself.

This entirely original film received many prizes, including the Golden Shell for best film at the 2011 San Sebastian Film Festival.





BIOGRAPHY

Isaki LACUESTA (1975, Girona, Spain), often described as one of the most promising young Spanish filmmakers, has released the films CRAVAN VS CRAVAN (2002), LA LEY-ENDA DEL TIEMPO (2006), LOS CONDENADOS (2009) and LA NOCHE QUE NO ACABA (2010), as well as numerous short films, art installations and exhibitions. Several of these films proved to be award winning at numerous international film festivals, like San Sebastian and Rotterdam. Out of his work with Miguel Barceló on the feature film LOS PASOS DOBLES, the documentary EL CUADERNO DE BARRO (2011) was born.

FILMOGRAPHY – FEATURES

2011 El cuaderno de barro (The Clay Diaries) 2011 Los pasos dobles (The Double Steps) 2010 La noche que no acaba (All Night Long) 2009 Los condenados (The Condemned) 2006 La levenda del tiempo (The Legend of Time) 2002 Cravan vs.Cravan

FILMOGRAPHY – SHORTS

2004 Teoría de los cossos 2000 Caras vs. Caras

POR AQUI TUDO BEM

ORIGINAL TITLE POR AQUI TUDO BEM INTERNATIONAL TITLE ALL IS WELL DIRECTOR POCAS PASCOAL COUNTRY OF PRODUCTION PORTUGAL, ANGOLA YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 94 PROJECTION FORMAT HD CAM SPOKEN LANGUAGE[S] PORTUGUESE SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

CONTACT PASCALE@PASCALEBAMONDA.COM

FESTIVALS

Tap Award Best Portuguese Feature Film (IndieLisboa International Independent Film Festival, Portugal, 2012) Best Film Award (Festival Internacional de Cinema de Luanda, Angola, 2012)

African, Asian and Latin American Film Festival, Italy, 2012 Los Angeles Film Festival, USA, 2012

International Female Film Festival Malmö, Sweden, 2012 Rio de Janeiro International Film Festival, Brazil, 2011

SYNOPSIS

With her heart wrenching POR AQUI TODO BEM (ALL IS WELL) debuting director Pocas Pascoal tells the story of an entire generation of Angolans, the generation to which she herself belongs. Not surprisingly this story is largely autobiographic. The film is dedicated to the memory of her sister. In late summer of 1980, when Angola has been independent of Portugal for five years, two Angolan sisters arrive in Lisbon: 16-year-old Alda and 17-year-old Maria. They fled Angola, torn by civil war. Their mother stayed behind to wait for her husband who went fighting to liberate the country. In a poor neighbourhood of Lisbon they try to make the best of things. With little money to spend, they stay in a cheap boarding house and keep in touch with their mother by phone. Other refugee Angolans add to their troubles; a drug dealer who tries to seduce Maria, a seamstress who blames them for surviving whereas her son died. After a tragic incident the sisters decide to go separate ways.

Without a complex narrative and sweeping film music, but with humour and very natural acting Pascoal paints a clear picture of the fate of Africans who come to Europe.





BIOGRAPHY

Pocas PASCOAL (1963, Angola) (also known as Maria Esperanca Pascoal) became the first camera woman to work in Angolan broadcast television and currently lives in Paris, where she did her studies. She dedicated herself to photography and directed several documentaries and short films as well. In 2002 she became part of an art group and participated in various modern art exhibitions. Her documentary IL Y A TOUJOURS QUELQU'UN QUI T'AIME was selected by various festivals. POR AQUI TUDO BEM, entirely shot in Portugal, is her first feature film.

FILMOGRAPHY - FEATURES

2011 Por agui tudo bem (All is Well)

FILMOGRAPHY – SHORTS

2003 Il y a toujours quelqu'un qui t'aime

A SIMPLE LIFE

ORIGINAL TITLE TAO JIE INTERNATIONAL TITLE A SIMPLE LIFE DIRECTOR ANN HUI COUNTRY OF PRODUCTION HONG KONG YEAR OF PRODUCTION 2011 LENGTH IN MINUTES 118 PROJECTION FORMAT DCP SPOKEN LANGUAGE CANTONESE SUBTITLES DUTCH COLOUR / BLACK-AND-WHITE COLOUR CONTACT INFO@CINEMIEN.NL

AWARDS & FESTIVALS

Best Actor, Best Director, Best Actress, Best Picture & Best Screenplay (Hong Kong Film Awards, China, 2012) Best Actress & Favorite Actor (Asian Film Awards, China, 2012) Best Film & Best Actress (Hong Kong Film Critics Society Awards, China, 2012) Volpi Cup Best Actress (Venice International Film Festival, Italy, 2011)

Best Actor, Best Actress & Best Director (Golden Horse Film Festival, Taiwan, 2011)

Sydney Film Festival, Australia, 2012

International Film Festival Rotterdam, The Netherlands, 2012 Toronto International Film Festival, Canada, 2011

SYNOPSIS

A SIMPLE LIFE, which will be screened as a special preview during World Cinema Amsterdam, presents a touching portrayal of the lives of two perfectly ordinary people from the Chinese city of Hong Kong. Young, single film producer Roger, played by Cantonese superstar Andy Lau, has an old domestic help, Ah Tao. They are close as she has been working for the family for several generations. While Ah takes care of the daily household chores and puts the best meals on the table every night, Roger has time and space to focus on his successful career in Hong Kong's film industry. But Ah's health is waning. One day Roger comes home and finds her unwell. This changes everything. Ah has to go to a nursing home, but against her will Roger decides to switch roles. He will take care of her. Director Ann Hui was inspired for the screenplay of A SIMPLE LIFE by events in the life of her colleague Roger Lee, the film's co-scriptwriter and producer. For her impressive acting as the domestic help, actress Deanie Yip received the Best Actress award at the 2011 Venice Film Festival.

BIOGRAPHY

Ann HUI (1947, Anshan, China) is the daughter of a Japanese mother and a Chinese father. In 1952 she first moved to Macau and later on to Hong Kong to study English literature.





After a stay in England, to study at the London Film School, she returned to Hong Kong, where she now still resides. She produced several documentaries and fiction work for television and assisted King Hu, a director specialized in martial arts. She made her debut with THE SECRET in 1979. Today she is credited for over twenty features. Her latest film, A SIMPLE LIFE with superstar Andy Lau, won her twenty awards so far.

FILMOGRAPHY - FEATURES

2011 Tao jie (A Simple Life) 2010 All About Love 2009 Night & Fog 2008 The Way We Are 2007 The Postmodern Life of My Aunt 2003 Jade Goddess of Mercy 2001 July Rhapsody Visible Secret 1999 Ordinary Heroes 1997 Eighteen Springs 1996 The Stunt Woman 1995 Summer Snow 1991 Zodiac Killer My American Grandson 1990 Song of the Exile 1988 Starry is the Night 1987 Princess Fragrance: The Romance of Book & Sword 1984 Love in a Fallen Citv 1982 Boat People 1981 The Story of Woo Viet 1980 The Spooky Bunch 1979 The Secret

UNDER PRESSURE: FILMMAKING IN SYRIA INTERNATIONAL ART PROGRAMME - PRINCE CLAUS FUND AND THE AMSTERDAM FUND FOR THE ARTS

SINAMA SAMETA

ORIGINAL TITLE SINAMA SAMETA INTERNATIONAL TITLE A SILENT CINEMA DIRECTOR MEYAR AL ROUMI COUNTRY OF PRODUCTION SYRIA, FRANCE YEAR OF PRODUCTION 2001 LENGTH IN MINUTES 29 PROJECTION FORMAT BETA SP SPOKEN LANGUAGE ARABIC SUBTITLES ENGLISH, FRENCH COLOUR / BLACK-AND-WHITE COLOUR

SYNOPSIS

Upon graduating from a film studies program in Paris, Meyar Al Roumi returns to his native Damascus, eager to start making films. However when the script he proposes is rejected by the censors, he is instead inspired to make a portrait of Syrian filmmakers who have been affected most by censorship. The film is a courageous short documentary on filmmaking in Syria.

BIOGRAPHY

Meyar AI ROUMI (1973, Damascus, Syria) worked as a photographer before coming to Paris to study cinema. After graduation in 2001 he has worked as a director of photography on a number of documentary and fiction films in France and in Syria. He has completed a feature documentary that portrays a number of taxi drivers in Damascus: SIX ORDINARY STORIES and the long feature film ROUND TRIP in 2012.

HEY! LA TENSSI EL KAMOUN

ORIGINAL TITLE HEY! LA TENSSI EL KAMOUN INTERNATIONAL TITLE HEY! DON'T FORGET THE CUMIN DIRECTOR HALA AL ABDALLAH COUNTRY OF PRODUCTION SYRIA, FRANCE YEAR OF PRODUCTION 2008 LENGTH IN MINUTES 66 PROJECTION FORMAT BETACAM SPOKEN LANGUAGE ARABIC, FRENCH SUBTITLES ENGLISH COLOUR / BLACK-AND-WHITE COLOUR

SYNOPSIS

The work of Syrian filmmaker Hala Al Abdallah is characterized by her very distinct and experimental approach. In her second documentary she travels through the collective consciousness of three artists/writers: Jamil Hatmal, Sarah Kane and Darina Al Joundi. Jamil and Sarah are not present, they have left the planet. Darina is still there, she keeps resisting. Their tumultuous life stories offer a fascinating outlook on the cultural identity of nowadays Syria.

BIOGRAPHY

Hala AI ABDALLAH (Hama, Syria, 1956) works in France, Syria and Lebanon. After she studied film and audiovisual media at the University of Paris she is now head of Ramad Films in Syria (formerly Maram CTV in Lebanon). She was a scriptwriting assistant for Ammar AI Beik and Frédéric Goupil. Hala AI Abdallah directed and produced her debut full-length feature, I AM THE ONE WHO BRINGS FLOWERS TO HER GRAVE, which was selected for several festivals, amongst them Dubai en Venice. HEY! LA TENSSI EL KA-MOUN (HEY! DON'T FORGET THE CUMIN) is her second long documentary.





PARTIES & DJS

FRIDAY 10 AUGUST | 8 PM OPENING BRAZILIAN STORIES

Cinema from Brazil – Brazilian Stories: on Friday, the focus programme festively kicks off with the screening of Adirley Queirós' A CIDADE É UMA SÓ?, a fascinating docu-fiction film that zooms in on a curious episode in the history of the capital Brasilia. After the screening all guests will be treated to a delicious drink.

SATURDAY 11 AUGUST | 9 PM – 3 AM UMA NOITE DE MÚSICA BRASILEIRA

If there is one nation that absolutely adores music, it is Brazil. It is therefore no big surprise that many music films are produced in Brazil. This is reflected in this year's World Cinema Amsterdam programming.

During Brazilian Summer Sessions Docs fascinating music documentaries are screened, especially selected for this purpose with A Hora do Brasil. The 'sessions' on Saturday start with TROPICÁLIA.

Next up is the Cachaça Cinema Clube. Film and drinks, a concept that has been a big hit in Rio de Janeiro for quite some years now. A film audience, filmmakers and screeners regularly meet at the old Cine Odeon to watch shorts – and of course sip at their cachaça. On Saturday, the Clube meets for a one-off at Rialto! Right before and right after the films you can enjoy DJ Alice Spitz' music.

After midnight you can dance to the rhythmic sounds of DJ Paulo Cosac, who is also the man behind this year's festival trailer music.

FRIDAY 17 AUGUST | 11 PM – 3 AM BRAZILIAN PARTY (WITH A HORA DO BRASIL)

On Friday night, Marie Heinekenplein will be warmed up by DJ Paulo Cosac to get you in the perfect mood for the splendid tragicomedy O PALHAÇO (THE CLOWN). But that is definitely not all: afterwards the party will be continued at Rialto, again with DJ Paulo Cosac whose music will up the energy at Rialto Café to fever pitch!

SATURDAY 18 AUGUST | 11 PM – 3 AM WORLD CINEMA AMSTERDAM CLOSING PARTY

An evening with a truly Latin-American feel: that's the best way to conclude a festival! At Marie Heinekenplein the Argentinian film MÍA is screened, with Brazilian DJ Glaucio present to set the mood. After the screening he will join us at Rialto to treat us all to his 'hot latin tribal house, Brazilian style'.

WORLD CINEMA AMSTERDAM ON TOUR

World Cinema Amsterdam is present at four sites in Amsterdam. To enable film lovers in other parts of the country to view the cream of the festival films, a selection of the programme will go on tour and be screened in six cities throughout the country.

From 15 August to 12 September the selection is programmed in Den Haag (Filmhuis Den Haag), Utrecht ('t Hoogt), Groningen (ForumImages), Arnhem (Focus), Nijmegen (VillaLux) and Maastricht (Lumière).





FILMHUIS DEN HAAG www.filmhuisdenhaag.nl KUMA Wed 15 August | 7.30 PM (WITH Q&A DIRECTOR UMUT DAĞ)

't Hoogt

'T HOOGT, UTRECHT www.hoogt.nl REBELLE KUMA

Fri 17 August | 7.30 PM Fri 24 August | 7.30 PM



FORUMIMAGES, GRONINGEN

www.forumimages.nl SUDOESTE AS HIPER MULHERES NEIGHBOURING SOUNDS

Sun 26 August | 2.00 PM Sun 26 August | 4.45 PM Sun 26 August | 8.45 PM



FOCUS, ARNHEM www.focusarnhem.nl SUDOESTE NEIGHBOURING SOUNDS

Tue 4 September | 9.30 PM Wed 5 September | 9.30 PM

VILLALUX, NIJMEGEN www.lux-nijmegen.nl NEIGHBOURING SOUNDS

Wed 5 September | 7.30 PM



LUMIÈRE, MAASTRICHT

www.lumiere.nl NEIGHBOURING SOUNDS AS HIPER MULHERE SUDOESTE

Mon 10 September | 9.15 PM Tue 11 September | 7.30 PM Wed 12 September | 7.30 PM



WE WOULD LIKE TO THANK

(*directors attending the festival)

Adirley Queirós* Ana Rieper Anita Rocha da Silveira* Ann Hui Antônio Carlos da Fontoura Bidu Queiroz Cao Hamburger Carlos Fausto Caru Alves de Souza Chico Teixeira Cláudio Barroso Daniel Aragão* Eduardo Morotó Eduardo Nunes* Edwin* Eryk Rocha Faouzi Bensaïdi* Gabriel Martins Guto Parente Hala Al Abdallah* Henrique Dantas* Isaki Lacuesta Javier Van de Couter* Jom Tob Azulay Juliana Rojas* Kim Nguyen* Kleber Mendonca Filho* Leon Hirszman Leonardo Sette* Luiz Pretti Marcelo Machado Marco Dutra Massoud Bakhshi* Meyar Al Roumi* Moussa Touré Pablo Stoll Ward Paulo Tiefenthaler Pedro Diogenes Pocas Pascoal Raúl Fuentes* Ricardo Pretti **Ricardo Targino** Roberta Margues* Rodrigo Plá Selton Mello Sérgio Borges

Takumã Kuikuro Tião Umut Dağ* Walter Carvalho Yahya Al Abdallah*

Aart, Jolanda van der Active Tickets Akkava, Begüm (actrice Kuma) Albrecht, Yoeri (De Balie) Ales Junior, Ricardo (Semana dos Realizadores) Algo Audiovisueel Alves de Souza, Paula (Divisão de Promoção do Audiovisual, Ministério das Relações Exteriores) Amado, Suzana (Amado arte & produção Itda) Andrade, Fábio Apituley, Wouter (CousCousClub) Asante, Stella Astorga, Paula Atayde, Ana Paula Barca (Raymond en Bauke) Bauduin, David (The Match Factory) BeamSystems Beekman, Jan Peter (De Stigter) Bélangeon-Bouaziz, Arnaud (Urban Distribution) Bemboom, Annemarie (Latin American Film Festival) Benevides, Fred Bergeron, Julie (Ventana Sur) Besse, Delphyne (Pacha pictures) **Best Containers** Bezouw, Zjef van Bitter, Henk (Focus Filmtheater Arnhem) Bode, Karlijn de Böttinger, Katharina (European Film Market Berlijn) Bousquet, Stephanie (Cinéma en Construction Toulouse) Brazilian Ministry of External Affairs Brinkman Gaby (Filmhuis Den Haag) Camping, Henk ('t Hoogt) Carlota, Maria (Video Filmes) Carreira, Paz (Primer Plano) Carvalhosa, Zita (Super Filmes) Castellanos, David (Cinema Republic) Castro, Cristina de Chronis, Iwana (Hubert Bals Fonds) Coninck, Flavieke de ('t Hoogt) Cornelli

Cosenza, Paula (Bossa Nova Films) Croonen, Linda (VillaLux) Curvo, Marcia (Brasileiros na Holanda) Dacosta, Helder (Tropical Storm Entertainment) Delseth, Anne (Quinzaine des Réalisateurs) Deprez, David (Lumière) **DJ Alice Spitz** DJ Cinema Royale DJ Glaucio DJ Ishtar DJ Paulo Cosac Drok, Marc Jan (Grolsch Bierbrouwerij Nederland) Embassy of Argentina Embassy of Brazil Embassy of Mexico Embassy of Turkey Embassy of Uruguay Espeleta, Peña (Stadsdeel Zuid) Fernandez, Patrice (Entre Chien et Loup) Fiorin, Sandro (FiGA Films) Frank, Anita (Stadsdeel Zuid) Gaag, Linda van der (Prins Claus Fonds) Garcia, Alex (FiGa Films) Genderen Stort, Ilona van (EYE Filminstituut Nederland) Giessen, Ellis van de (Vondelpark Openluchttheater) Gilson, Natacha (Entre Chien et Loup) Gutiérrez Araico (Mexican Film Institute IMCINE) Haase, Uli (Imagine) Hagenbeek, Bianca Hallak d'Angelo, Fernanda (Mostra de Cinema de Tiradentes) Hallak d'Angelo, Raguel (Mostra de Cinema de Tiradentes) Hagen Dimentel, Gabriela Heffner, Hernani Helmond, Wouter Heman Verhuurservice Hodouskova, Markéta (CICAE) Hoeberichts, Mirjam (De Balie) Hoed, Marloes van den (Cinephilia) Hoehm, Johanna Homan Electrotechniek Hopmans, Maartje Houthoff, Pien (VillaLux) Hugot, Clémentine (Wide Management) Huisman, Gerard (Contact Film Distributie) Jaeger, Jessica de (Latin American Film Festival) Jansen, Juliette (International Film Festival Rotterdam) Jansen, Katja

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Rorvik, Peter (Durban International Film Festival) Rovers, Ronald (Filmkrant) Sahebdivani, Sahand Sandim, Marina (T E I A) Sas, Cok (Vu Campus/Griffioen) Schaaf, Eme van der (Vu Campus/Griffioen) Schaap, Lucie Schneider, Erik (Urban Distribution) Schneider, Joel Schuler, Timm Semana dos Realisadores Sena, Nuno (IndieLisboa) Severien, Pedro (Orguestra Cinema Estúdios) Smit, Hein (Henk Smit) Smit, Maarten (Henk Smit) Smith, Sarah (Prins Claus Fonds) Solano, Nadia (Rezo Films) Sousa, Angelino Stavenhagen, Andrea (Guadalajara Film Festival & Market) Stichting Openluchtbioscoop Stiefvater. Kirstin Straaten, Dirk van der (De Balie) Ström, Anne (Tropical Storm Entertainment) Tanriverdi, Mustafa (Amsterdam Inbusiness) Taurisia, Meiske (Postcards from the Zoo) Tiradentes Toppers, Simone (Het Parool) Traa, David van (Expatcenter) Trajano, Claudia (A Hora do Brasil Foundation) Ubach, Christiana (actrice Boa sorte, meu amor) Valente, Eduardo (Ancine) Valverde, Miguel (IndieLisboa) Vargas Neto, Quintino (Mostra de Cinema de Tiradentes) Veiga, Isabel (Semana dos Realizadores) Versendaal, Yvonne van Vries, Frans de (Vondelpark Openluchttheater) Walter, Sebastian Watts, Karen (Hilton Amsterdam) Westra, Frans (ForumImages) Wiedlack, Anne (M-appeal world sales) Wiersma, Tamara (De Balie) Wijntjes, Babette (Cinemien) Willemen, Martijn (Cidade Maravilhosa) Willemsen, Olivier (De Balie) Wolf, René (EYE Filminstituut Nederland) Wolfson, Rutger (Internationaal Film Festival Rotterdam) Zein Khoury, Joumana El (Prins Claus Fonds) Zuidema, Dianne (De Balie) Zuijderwijk, Jochem

FILMMAKERS A-Z

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Raymond Walravens - director Rialto and festival director/ curator World Cinema Amsterdam Lis Kogan – curator Brazilian Stories program

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