

A woman with long dark hair, wearing a red sleeveless dress, is smiling and making a frame with her hands over her eyes. She is wearing a gold chain bracelet on her left wrist and a red string bracelet on her right wrist. The background is a blurred movie poster.

# CATALOGUE FESTIVAL **WORLD CINEMA** AMSTERDAM

14-24 AUGUST 2014

5th  
Edition

Rialto | De Balie

[WWW.WORLDCINEMAAMSTERDAM.NL](http://WWW.WORLDCINEMAAMSTERDAM.NL)



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**FESTIVAL** **WORLD**  
**CINEMA** **AMSTERDAM**  
**14-24 AUGUST 2014**

# WELCOME! WORLD CINEMA AMSTERDAM: THE 5TH EDITION

Travelling around the world without having to leave the city... That's what Rialto had in mind when it initiated the World Cinema Amsterdam film festival five years ago. We knew that there were enough "film travellers" around, but realized that they rarely found what they were looking for. Apparently, there's a peculiar discrepancy between non-Western art cinema's success at various international film festivals and how many of these films actually make it to cinemas in the Netherlands. Of the 10,000 films that are produced worldwide annually, about 400 are screened in Dutch cinemas. A vast majority of these films are made in Hollywood and Europe. People interested in beautiful, award-winning films from Latin America, Asia and Africa in fact had no place to go, neither cinemas nor public broadcasters catered to their taste. Quite undeservedly, as these films' cinematographic quality absolutely justifies a better place for them on the Dutch cinema market.

This is why Rialto set up the World Cinema Amsterdam film festival five years ago and why around 40% of our regular screenings are reserved for the best world cinema has to offer. And successfully! The festival has managed to double the number of visitors as compared to the 6000 we started out with in 2010. The success in Dutch cinemas of the Indian film *The Lunchbox* and the Chilean film *Gloria* after their Dutch premiere at our 2013 festival shows that small, independently produced non-Western films actually can appeal to a large audience.

Now it's 2014 and we are celebrating our 5th anniversary. It is remarkable how in the past five years we have managed to establish a high-quality film festival for by now an audience of over 13,000 film aficionados, with a small, highly motivated team and a very limited festival budget. We are proud that our festival provides a platform for a large number of films and that many of these eventually reach a wider audience in Dutch cinemas nationwide due to their screenings at our festival. It hasn't gone unnoticed internationally either, as is proven by the fact that invited directors look forward to visiting our festival where they feel welcome and can easily discuss their films with each other and their audiences.

## WORLD CINEMA AMSTERDAM COMPETITION

As in the past four editions, the competition programme forms the festival's backbone. The films featuring in this year's competition cover a broad and diverse spectrum: nine remarkable films from nine different countries have been nominated for the World Cinema Amsterdam Jury Award. Among these are four debut films by young, talented directors: Diego Ruiz (Chile), July Jung (South Korea), Zeresenay Berhane Mehari (Ethiopia) and Gonzalo Lugo & Florencia Colucci (Uruguay). We are very pleased to see that women directors have caught up to their male colleagues, as five of the nominated films are (co-)directed by women. Also in the other sections eight films are made by women.

True to tradition, World Cinema Amsterdam opens with a strong film. This year, we've selected Ronit & Shlomi Elkabetz' divorce/courtroom drama *GETT, THE DIVORCE TRIAL OF VIVIANE AMSALEM* to fill the opening spot, an Israeli film with a very successful world premiere at the last Cannes film festival. On 14 August, Kajsa Ollongren, Amsterdam's newly appointed alderperson for Art and Culture, will give the official opening speech of the festival.

Also true to tradition, the festival closes with an equally strong film: *DIFRET*, the inspiring debut film by Ethiopian director Zeresenay Berhane Mehari - the audience's favourite at the Sundance and Berlin film festivals.

## SPECIAL SCREENINGS

To underline the quality and diversity of non-Western cinema, this year's edition of World Cinema Amsterdam has several new features, for example World Cinema Premieres, with special pre-premieres of films that will be released later this year, and World Cinema Specials, with a small selection of titles to add extra depth to the festival.

## THEMED COUNTRIES

The current cinematographic situations of two countries are placed in the spotlight this year: Kazakhstan's and Uruguay's.

Kazakhstan used to be known as one of Central Asia's most important cinematic countries, but following the collapse of the Soviet Union it was forced to re-invent itself, not only regarding its cinema. In the past years, one talent after the other is making an appearance at international film festivals, with films revealing a sharp eye for their own society through universal stories about a new generation.

Uruguay is a small film nation with a population of under 4 million. It has achieved a lot of fame through star football player Luis Suárez, but of course even more due to their legalisation of soft drugs and progressive laws regarding same-sex marriage, abortion, educational reform, and more. In the past years our festival repeatedly featured examples of Uruguay's tragicomic cinema and we thought it time to present a small overview of films from this special Latin American country.

## WORLD CINEMA OPEN AIR

Starting this year's anniversary edition, our popular open-air feature will be held at five different venues in Amsterdam as well as in Rotterdam. Apart from the traditional venues of Vondelpark Openluchttheater and Marie Heinekenplein, we will organise open-air screenings at Bijlmerbios in Amsterdam Zuid-Oost, during Pleinbioscoop in Rotterdam and from 1 till 5 September at VU Campus. The latter will take place in cooperation with the On the Roof Film Festival.

Five years of World Cinema Amsterdam a first milestone. I am looking forward to next year already. But for now I first would like to wish you all a fantastic festival!

*Raymond Walravens*

Rialto Director and World Cinema Amsterdam Festival  
Director/Curator

## WORLD CINEMA AMSTERDAM JURY AWARD 2014

Members of the jury:

### JOYA MOOI

Singer/songwriter Joya Mooi (Amsterdam, The Netherlands, 1990) was brought up in a house filled with jazz. After years of playing the saxophone, she wondered whether she could also use her voice as an instrument. Indeed she could! At the age of 15 she was accepted to the ArtEZ Conservatory. In 2011 her first album *Hard Melk* was released - the start of an impressive international career that led her to all the important stages of the world. Film is one her main sources of inspiration. It was after seeing the Brazilian film *Cidade de Deus* that she composed her very first musical piece - at the age of 14.



JOYA MOOI

### ALEJANDRA TRELLES

Alejandra Trelles (Montevideo, Uruguay, 1974) has a MA in Performing Arts (Cinema Mention). A Spanish and Literature teacher, translator, and journalist, she was a collaborator of the Amiens International Film Festival. Since 2005 she works as artistic director at the four screen Uruguayan Cinematheque, where she is responsible for all regular programming and the selection of the International Uruguay Film Festival in Montevideo. She's also the programmer of the Punta del Este Film Festival since its 15th edition in 2012.



ALEJANDRA TRELLES

### RENÉ WOLF

René Wolf (Nijmegen, The Netherlands, 1963) studied Political Science and Communication at the Radboud University in Nijmegen. After having worked as a volunteer for Filmmuseum Arnhem, he started his professional career in 1988 in Amsterdam's Filmmuseum. In the museum, nowadays known as EYE, he held various positions, presently he is EYE's senior programmer. Besides his work for Filmmuseum/EYE, he was part of the editorial staff of Dutch film magazine *Skrien* (1990 - 1999) and a member of a number of film festival juries, like the Rocket Cinema Festival (Amsterdam), the Latin American Film Festival (Utrecht) en het Shortcutz Festival (Amsterdam).



RENÉ WOLF

## OPENING & CLOSING CEREMONY / AWARDS

### THURSDAY 14 AUGUST | 8:30 PM

#### OPENING WORLD CINEMA AMSTERDAM

On Thursday 14 August, World Cinema Amsterdam's festive fifth edition will open with the screening of *GETT, THE DIVORCE TRIAL OF VIVIANE AMSALEM*, the gripping and brilliantly acted courtroom/divorce drama by Israeli directing duo (and siblings) Shlomi and Ronit Elkabetz. Amsterdam's newly appointed alderperson for Art and Culture Kajsa Ollongren will perform the official kick-off.

### FRIDAY 15 AUGUST | 7:30 PM

#### OPENING HELLO KAZACHSTAN!

Most people know little about Kazakhstan, neither the country nor its cinema. It's time to change that as very interesting films are coming from there. World Cinema Amsterdam welcomes Kazakh cinema with a special programme featuring four of their outstanding films. Another brand new Kazakh film has been nominated for the World Cinema Amsterdam Jury Award: *THE OWNERS* by Adilkhan Yerzhanov, which will also open the Kazakh theme programme. A short introductory talk by festival director and curator Raymond Walravens will precede the screening; afterwards Roelof-Jan Minneboo, the script's co-writer, will answer questions from the audience.

### WEDNESDAY 20 AUGUST | 7:30 PM

#### OPENING HOLA URUGUAY

It's a well-known fact that splendid films are also made in Uruguay. Regular World Cinema Amsterdam visitors will know this because several Uruguayan films have featured in the festival's previous editions. The stream of cinematic talent doesn't seem to dry up, so it's time to give these new talents their own platform. A special programme with four long films and four shorts will introduce the young filmmakers to you. An Uruguayan film also features in World Cinema Open Air. And to top it off, one Uruguayan film has been nominated for the World Cinema Amsterdam Jury Award: *RETRATO DE UN COMPORTAMIENTO ANIMAL*, which is also the Uruguayan programme's opening film. Festival director and curator Raymond Walravens will give a short introductory talk; after the screening, the two makers, Florencia Colucci and Gonzalo Lugo, will answer questions from the audience.

### SATURDAY 23 AUGUST | 9 PM

#### AWARD CEREMONY & CLOSING WORLD CINEMA AMSTERDAM

The competition programme forms the backbone of World Cinema Amsterdam, with 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 night before the closing film's screening; the winner of the Audience Award will be made public through the press on Monday 25 August. After the Award Ceremony, one last splendid film will be screened: Ethiopian director Zeresenay Berhane Mehari's poignant film *DIFRET*, the closing film of this year's edition.

## WORLD CINEMA AMSTERDAM: THIS YEAR'S VENUES

World Cinema Amsterdam has turned five! An anniversary that calls for a celebration, most of all by offering the most wonderful films from all over the world. Just like the previous four editions, the festival takes place at several venues. Apart from the traditional ones, Rialto, De Balie and the Marie Heinekenplein, the festival also takes place in the Vondelpark Openluchttheater and the VU Campus. Brand new venues are the Bijlmerbios and Pleinbioscoop Rotterdam.

De Balie will be screening a substantial part of the festival's program; besides all of the nominees for the World Cinema Amsterdam Jury Award, you can also see the Special pre-premieres *BETHLEHEM* and *MANUSCRIPTS DON'T BURN*.

World Cinema Open Air, traditionally a popular feature, will present four new films: *PARAISO*, *RAMBLERAS*, *IT'S US (NI SISI)* and *A WOLF AT THE DOOR*. Venues: Vondelpark Openluchttheater, Bijlmerbios, Marie Heinekenplein en Pleinbioscoop Rotterdam. Six days before the official opening of the festival, on Friday 8 August, the kick-off of the open air screenings will take place at the Vondelpark Openluchttheater. Go for more details to p.36.

A week after the festival's closing, from Monday 1 September, there is an encore at de VU Campus with five festival titles on the program. Go for more details to p.41.



DE BALIE



VONDEL PARK OPENLUCHTTHEATER



PLEINBIOSCOOP ROTTERDAM



BIJLMERBIOS



VU CAMPUS

## WORLD CINEMA AMSTERDAM COMPETITION FILMS & PRIZE WINNERS OF PREVIOUS EDITIONS

### WORLD CINEMA AMSTERDAM 2010

#### COMPETITION

UN HOMME QUI CRIE – Mahamat-Saleh Haroun (Chad) - opening film  
POR TUA CULPA – Anahi Berneri (Argentina)  
JUNTOS – Nicolás Pereda (Mexico)  
LOLA – Brillante Mendoza (Philippines)  
SHIRLEY ADAMS – Oliver Hermanus (South Africa)  
UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES – Apichatpong Weerasethakul (Thailand)  
WOMAN ON FIRE LOOKS FOR WATER – Woo Ming Jin (Malaysia)  
LA YUMA – Florence Jaugay (Nicaragua)  
HONEY (BAL) – Semih Kaplanoglu (Turkey) - closing film

#### AWARDS

Jury Award: JUNTOS  
Special Mention: UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES  
Audience Award: BENDA BILILI!  
NTR Broadcast Award: HONEY (BAL)

### WORLD CINEMA AMSTERDAM 2011

#### COMPETITION

A SEPARATION – Asghar Farhadi (Iran) - opening film  
LAS ACACIAS – Pablo Giorgelli (Argentina)  
GANDU – Kaushik Mukherjee (Q) (India)  
THE LIGHT THIEF – Aktan Arym Kubat (Kyrgyzstan)  
MEDIANERAS – Gustavo Tareto (Argentina)  
PORFIRIO – Alejandro Landes (Colombia)  
RISCADO – Gustavo Pizzi (Brazil)  
VIVA RIVA! – Djo Tunda Wa Munga (Congo)  
ONCE UPON A TIME IN ANATOLIA – Nuri Bilge Ceylan (Turkey) - closing film

#### AWARDS

Jury Award: PORFIRIO  
Special Mention: RISCADO  
Audience Award: A SEPARATION

### WORLD CINEMA AMSTERDAM 2012

#### COMPETITION

3 (TRES) – Pablo Stoll Ward (Uruguay) - opening film  
BOA SORTE, MEU AMOR – Daniel Aragão (Brazil)  
AL JUMA AL AKHEIRA (THE LAST FRIDAY) – Yahya al Abdallah (Jordan)  
KUMA – Umut Dag (Austria/Turkey)  
LA PIROQUE – Moussa Touré (Senegal)  
POSTCARDS FROM THE ZOO – Edwin (Indonesia)  
REBELLE – Kim Nguyen (Canada/Congo)  
TODO EL MUNDO TIENE A ALGUIEN MENOS YO – Raul Fuentes (Mexico)

## AWARDS

Jury Award: AL JUMA AL AKHEIRA (THE LAST FRIDAY)

Special Mention ex æquo: POSTCARDS FROM THE ZOO

Special Mention ex æquo: REBELLE

Audience Award: REBELLE

## WORLD CINEMA AMSTERDAM 2013

### COMPETITION

THE LUNCHBOX – Ritesh Batra (India) - opening film

LA CULPA DEL CORDERO – Gabriel Drak (Uruguay)

ESSE AMOR QUE NOS CONSUME – Allan Ribeiro (Brazil)

LE PASSÉ – Asghar Farhadi (Iran/France)

LA PISCINA – Carlos Machado Quintela (Cuba)

THY WOMB – Brillante Mendoza (Philippines)

VIRGEM MARGARIDA – Licínio Azevedo (Mozambique)

GLORIA – Sebastián Lelio (Chile) - closing film

## AWARDS

Jury Award: LA PISCINA

Audience Award: THE LUNCHBOX



Last year's winner Carlos Machado Quintela (LA PISCINA).

## WORLD CINEMA AMSTERDAM COMPETITION - INDEX



**GETT, THE DIVORCE TRIAL OF VIVIANE AMSALEM**  
RONIT, SHLOMI ELKABETZ  
OPENING FILM

**LAS BÚSQUEDAS** JOSÉ LUIS VALLE

**A GIRL AT MY DOOR (DOHEE-YA)**  
JULY JUNG



**IGLÚ** DIEGO RUIZ

**THE OWNERS** ADILKHAN YERZHANOV

**RETRATO DE UN COMPORTAMIENTO ANIMAL**  
FLORENCE COLUCCI, GONZALO LUGO



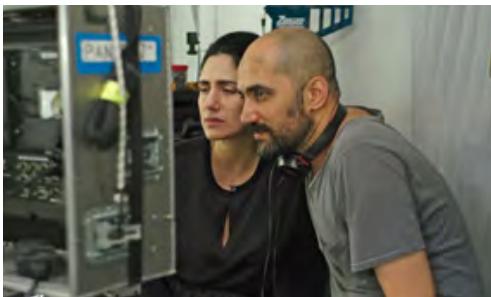
**STILL THE WATER** NAOMI KAWASE

**THE THIRD SIDE OF THE RIVER** CELINA MURGA

**DIFRET** ZERESENAY BERHANE MEHARI  
CLOSING FILM

# GETT, THE DIVORCE TRIAL OF VIVIANE AMSALEM

ORIGINAL TITLE GETT  
INTERNATIONAL TITLE GETT, THE DIVORCE TRIAL OF VIVIANE AMSALEM  
DIRECTOR(S) RONIT, SHLOMI ELKABETZ  
COUNTRY OF PRODUCTION FRANCE, ISRAEL, GERMANY  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 115  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) HEBREW, FRENCH, ARABIC  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@CINEMIEN.NL



## AWARDS

Best Israeli Feature, Best Actor, Audience Awards (Jerusalem Film Festival, Israel, 2014)

## FESTIVALS

Jerusalem Film Festival, Israel, 2014

Champs-Élysées Film Festival, France, 2014

Cannes Film Festival, France, 2014



## SYNOPSIS

A gripping and breathtaking courtroom/divorce drama from the brother-and-sister duo Shlomi and Ronit Elkabetz; also the third film in their trilogy about the marital troubles of Viviane Amsalem, played by Ronit Elkabetz herself. In the first instalment, *TO TAKE A WIFE* (2004), Viviane, mother of four, becomes increasingly estranged from her distant husband, but she doesn't leave him. In the second episode, *7 DAYS* (2008), she has taken the step to live separately though everyone in the family resents her for it.

In *GETT, THE DIVORCE TRIAL OF VIVIANE AMSALEM*, Viviane finally attempts to obtain a divorce. This turns out to be virtually impossible: her husband who has to agree with the divorce categorically refuses to comply. Viviane has no choice but to turn to the religious court, as only the rabbis have the power to decide over marriage and divorce. She must persuade the rather women-unfriendly and shrewd judges to grant her a 'gett', a handwritten document that will terminate the marriage.

With razor-sharp dialogues, intelligent camerawork and a healthy dose of humour the directing siblings present Viviane's near-desperate fight against the thoroughly patriarchal Israeli judicial system. The sublime acting by Ronit Elkabetz, who has already been compared to Anna Magnani, completes the picture.

## BIOGRAPHY

Ronit ELKABETZ (1964, Israel), 'the face of Israeli cinema', was born in Beersheba to Moroccan-Jewish working-class parents. An awkward child who felt she was different from others, in 1997 she moved to Paris to study acting. Since then the actor/director has starred in some of Israel's most acclaimed films. She also co-writes and directs films with her brother, Shlomi.

Shlomi ELKABETZ (1972, Israel) spent seven years in New York acting in fringe theatre, writing and making films. In 2003, he began working with his sister Ronit on a cinematic trilogy about the individual, society and the state seen through the eyes of a Maghrebi woman. Also active as a television director, he teaches film studies at the Sapir Film School in Tel Aviv.

## FILMOGRAPHY - FEATURES

### *Shlomi Elkabetz*

2014 *Gett (Gett, the Divorce Trial of Viviane Amsalem)*  
2011 *Edut (Testimony)*  
2008 *Shiva (7 Days)*  
2004 *Ve'Lakhta Lehe Isha (To Take a Wife)*

### *Ronit Elkabetz*

2014 *Gett (Gett, the Divorce Trial of Viviane Amsalem)*  
2008 *Shiva (7 Days)*  
2004 *Ve'Lakhta Lehe Isha (To Take a Wife)*

# LAS BÚSQUEDAS

ORIGINAL TITLE LAS BÚSQUEDAS  
INTERNATIONAL TITLE THE SEARCHES  
DIRECTOR(S) JOSÉ LUIS VALLE  
COUNTRY OF PRODUCTION MEXICO  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 77  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE BLACK-AND-WHITE  
CONTACT PEPE@ZENSKYCINE.TV



## AWARDS

Youth Jury Award (Riviera Maya Film Festival, Mexico, 2013)  
Best Mexican Feature Film (Monterrey International Film Festival, Mexico, 2013)

## FESTIVALS

Palm Springs International Film Festival, USA, 2014  
UNAM International Film Festival, Mexico, 2014  
Riviera Maya Film Festival, Mexico, 2013  
Monterrey International Film Festival, Mexico, 2013

## SYNOPSIS

The closing credits reveal that LAS BÚSQUEDAS was made in just seven days, with a budget of merely \$1,500. It is the second film by Mexican director José Luis Valle, who was present at last year's World Cinema Amsterdam in connection with his debut film *Workers*. Valle's small oeuvre has a distinct signature; he relates the lives of inconspicuous people in long takes, using beautifully framed images in long shots. In LAS BÚSQUEDAS he tells a story of revenge and redemption and the need for warmth and affection.

Unemployed Ulises lost his wife and daughter some time ago. He becomes the victim of a pickpocket at a Mexico City subway station and is robbed of his wallet containing the only family photo he still had. He vows to find and kill the culprit. In a different part of town, Elvira comes home from work to discover that her husband has committed suicide for no apparent reason.

Fate brings these two damaged strangers together. Very cautiously they try to come closer to each other.

## BIOGRAPHY

José Luis VALLE (1974, El Salvador) was born in El Salvador but became a citizen of Mexico, where he studied literature and film. He has written a book in braille for blind children which was supported by the National Fund for Culture and Arts, and has won several awards for his documentary *EL MILAGRO DEL PAPA* and for his short films *QUIMERA* and *VIEJA EL ULTIMO*.

## FILMOGRAPHY - FEATURES

2013 *Las búsquedas* (*The Searches*)  
2013 *Workers*  
2009 *El milagro del Papa* (*The Pope's Miracle*)

## FILMOGRAPHY - SHORTS

2011 *Vieja el último*  
2011 *Agua para viajeros*  
2009 *Quimera*  
2005 *Gravísima historia*  
2002 *Tomo VII*

## A GIRL AT MY DOOR

ORIGINAL TITLE DOHEE-YA  
INTERNATIONAL TITLE A GIRL AT MY DOOR  
DIRECTOR(S) JULY JUNG  
COUNTRY OF PRODUCTION REPUBLIC OF KOREA  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 119  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) KOREAN  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT HAWON@CJ.NET



### FESTIVALS

Cannes Film Festival, France, 2014

### SYNOPSIS

“A GIRL AT MY DOOR is Korean cinema at its finest” was the headline of leading American film magazine *Variety*’s highly praising review on Korean director July Jung’s debut film. In this police drama, Jung, who also wrote the script, broaches issues that are rather sensitive in South Korea, such as homosexuality, alcoholism and child abuse. She takes a very nuanced approach and demonstrates a high level of insight into the workings of the human psyche. Following a series of incidents, female police agent Young-nam, once a top graduate of the police academy, is transferred to a small sleepy seaside village. She is determined not to stand out, hoping that she soon will be able to regain her old post. However, first impressions deceive and the village isn’t really that sleepy. On her first day there, she meets 14-year-old Dohee, a lonely girl who is beaten up regularly by her alcoholic stepfather. When things threaten to get out of hand, Dohee turns to Young-nam for protection, who lets her stay at her place. In the beginning, they get along fine, but after a while, Dohee’s quirks come to light. Once Young-nam’s former girlfriend arrives, things become really complicated. Film star Doona-bae (e.g. CLOUD ATLAS) offers a strong performance as the introvert Young-nam.

### BIOGRAPHY

July JUNG (1980, South Korea) grew up in the remote seaside town of Yeosu, South Korea. She went on to graduate from the Film, Television and Multimedia program at the School of Art at Sungkyunkwan University in Seoul, and then to study at the Korea National University of Arts, where she met her producer and collaborator, director, screenwriter and novelist Lee Chang-dong.

### FILMOGRAPHY - FEATURES

2014 *Dohee-Ya (A Girl at My Door)*

### FILMOGRAPHY - SHORTS

2010 *The Dog That Came Into My Flashlight*

2008 *11*

2007 *A Man under the Influenza*

2006 *The Wind Blows to the Hope*

# IGLÚ

ORIGINAL TITLE IGLÚ  
INTERNATIONAL TITLE IGLOO  
DIRECTOR(S) DIEGO RUIZ  
COUNTRY OF PRODUCTION CHILE  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 73  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT FESTIVAL@MEIKINCINE.COM



## AWARDS

Special Programming Award for Emerging Talent  
(Outfest Los Angeles, USA, 2013)

## FESTIVALS

Belgrade International Film Festival - FEST, Serbia, 2014  
Mar del Plata International Film Festival, Argentina, 2013  
International Filmfestival Mannheim-Heidelberg, Germany, 2013  
Santiago Festival Internacional de Cine, Chile, 2013  
Outfest Los Angeles, USA, 2013

## SYNOPSIS

Convincing proof of Latin American cinema's great vitality could be seen during previous editions of World Cinema Amsterdam. With his remarkable feature debut young Chilean director Diego Ruiz, who achieved first fame as an actor, confirms this once again. Ruiz not only directed the film, but also co-wrote the script and plays the lead character in this non-chronologically told story about sorrow and sexuality.

The slightly gloomy Daniel Hahn works as an illustrator for a Santiago-based advertising agency. Despite being gay, he becomes involved with Camila, an ad-agency colleague. It looks as if history is repeating itself, as he had a similar relationship with Paula several years earlier. In those days, Daniel was a prescription drug addict and a jittery wreck: his mother's death and the break-up with his lover Marco had sent him reeling. His relationship with Paula was mainly therapeutic, for both of them.

Ruiz shot most of the film indoors, in small, enclosed spaces - 'igloos', which can provide a sense of security, but also make you want to escape. This is an option: very subtly he sporadically gives us brief glimpses of the outside world, the streets where everyday life is going on.

## BIOGRAPHY

Diego RUIZ (1987) is a professional actor with a bachelor's degree from the University of Chile's Theater School. In 2010, Chilean newspaper *El Mercurio* named him one of 100 young actors to watch for his impact on the Chilean film industry. He has worked on more than ten feature films, including Sebastian Lelio's *NAVIDAD* (2009), Matias Lira's *DRAMA* (2010) and Francisca Fuenzalida's *LA ESPERA* (2011).

## FILMOGRAPHY - FEATURES

2013 *Iglú (Igloo)*

See also page 48 for the film *I AM FROM CHILE*, in which Diego Ruiz performs the main role.

## THE OWNERS

ORIGINAL TITLE UKILI KAMSHAT  
INTERNATIONAL TITLE THE OWNERS  
DIRECTOR(S) ADILKHAN YERZHANOV  
COUNTRY OF PRODUCTION KAZAKHSTAN  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 93  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) KAZAKH, RUSSIAN  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT DENIS@VOLYAFILMS.COM



### FESTIVALS

Moscow International Film Festival, Russia, 2014  
Edinburgh International Film Festival, Scotland, 2014  
Cannes Film Festival, France, 2014

### SYNOPSIS

Housing shortage is a huge problem in Kazakhstan. In the past decade, home prices have risen 600% and many families are forced to live in places that are far too small for their needs. And that's only if they have a home at all... In addition to that, the justice system isn't working as it should, which makes it even more difficult for ordinary people to find a decent place to live.

The housing shortage is a recurring issue in Adilhan Yerzhanov's films. In CONSTRUCTORS two brothers and their sister are faced with all kinds of complicated housing problems and in his newest film, the black comedy THE OWNERS, this happens all over again - with the same characters who face the same problems, more or less. 25-year-old John, his teenage brother Erbol and their epileptic 12-year-old sister Aliya are evicted from their home in Almaty. Fortunately, their deceased mother has left them a small house in the countryside. However, upon their arrival, it turns out the house already has an inhabitant: Zhuba, the alcoholic brother of the local police chief. He has been living there for ten years and has no intentions whatsoever to move out. To make things worse, Zhuba has a famously short temper. John does what he can to get their property back, but the authorities are rather unwilling to lend assistance.



### BIOGRAPHY

Adilhan YERZHANOV (1982, Djezkazgan, Kazakhstan) graduated from Kazakhstan's National Academy of the Arts in 2009 after studying directing at the Damir Manabay workshop. In 1999, he won a Best Screenplay competition held by Kazakhstan's national TV channel. This led to the broadcast of the first ever Kazakh animated series, Kozy-Korpesh and Bayan-Sulu, in 2002.

### FILMOGRAPHY - FEATURES

2014 *Ukili kamshat (The Owners)*  
2012 *Stroitelni (Constructors)*  
2011 *Rieltor (Realtors)*

### FILMOGRAPHY - SHORTS

2009 *Karatas*  
2009 *Disc Seller*  
2008 *Brothers Shorty*  
2007 *Self-portrait*  
2007 *Bakhytzhamal*

# RETRATO DE UN COMPORTAMIENTO ANIMAL

ORIGINAL TITLE RETRATO DE UN COMPORTAMIENTO ANIMAL  
INTERNATIONAL TITLE PORTRAIT OF AN ANIMAL BEHAVIOR  
DIRECTOR(S) FLORENCIA COLUCCI, GONZALO LUGO  
COUNTRY OF PRODUCTION URUGUAY  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 84  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT BRANDON@SLEFILMS.COM



## SYNOPSIS

Boars kiss on the mouth, bonobos make love in the missionary position... in short, people are far more similar to animals than they tend to think. This is what RETRATO DE UN COMPORTAMIENTO ANIMAL is all about, the feature debut of Uruguayan directing duo Florencia Colucci and Gonzalo Lugo who also wrote and produced this film and even play the leading roles in their absurd comedy slash road movie.

Matto, a passionate marine biologist, goes to Brazil hoping to see dolphins, which he considers to be the most intelligent creatures on earth. He generally believes that humans owe their progress to the animal kingdom. Soon, he is joined by hitchhiking Martina who is on her way to Bahia, the birthplace of Tropicália, a unique Brazilian music style. It is where she hopes to get to know herself and the world better.

They form a strange pair: she sleepwalks, he goes so far as to lie down in the middle of the street in swim briefs just to make his point. Their behaviour, their relationship... the similarities to animals are inevitable.

## BIOGRAPHY

Florencia COLUCCI (1986, Uruguay) is an acting teacher, actress and filmmaker who started her theater studies at the age of 8. Aged 19, she formalized these studies by entering the Instituto de Actuación de Montevideo. Her acting career was launched by her role in Gustavo Hernández's LA CASA MUDA (2010), and she has since performed in a variety of films and TV series.

Gonzalo LUGO (Uruguay) graduated from the Escuela de Cine del Uruguay. He starred in the short film A MAY AVENGE, which took awards at national festivals, before directing THE NEEDLE OF THE BUTTERFLY, which won international awards. He is also the star of the Chilean film THE PEOPLE OF THE SUN.

## FILMOGRAPHY - FEATURES

2014 *Retrato de un comportamiento animal*  
(*Portrait of an Animal Behavior*)

## FILMOGRAPHY - SHORTS

**Florencia Colucci**  
2012 *Macaca*  
2011 *La verdad de la zanahoria*  
  
**Gonzalo Lugo**  
2012 *Macaca*  
2011 *La aguja de la mariposa* (*The Needle of the Butterfly*)  
2010 *Detective Jack*  
2009 *Gilberto Landrau*  
2009 *Mental Kitchen*

# STILL THE WATER

ORIGINAL TITLE FUTATSUME NO MADO  
INTERNATIONAL TITLE STILL THE WATER  
DIRECTOR(S) NAOMI KAWASE  
COUNTRY OF PRODUCTION JAPAN  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 119  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) JAPANESE  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@CINEART.NL



## FESTIVALS

Munich International Film Festival, Germany, 2014  
Jerusalem Film Festival, Israel, 2014  
Karlovy Vary International Film Festival, Czech Republic, 2014  
Cannes Film Festival, France, 2014

## SYNOPSIS

Coming-of-age tale by Naomi Kawase, which attempts to answer questions concerning love, life and death philosophically.

In doing so, Kawase draws from Japan's many folkloric traditions and words of wisdom, which she presents with beautiful poetic nature images. Kawase, who also made THE MOURNING FOREST, wrote the script herself. On the subtropical Japanese island of Amami-Oshima, traditional dances are performed during the August full-moon night. That same night, 16-year-old Kaito discovers a dead body with a dragon tattooed on his back floating in the sea. Kaito wasn't very fond of the sea to begin with and his fear of water now only increases. Kyoko, a friend from school, loves swimming and cannot relate to this. However, it doesn't prevent them from becoming closer and eventually falling in love. Besides, they can also do with some mutual support: Kyoko's shaman mother is terminally ill and Kaito's single mom is never around and seems to be interested in other men, only. Kaito goes to Tokyo to visit his father, tattoo artist Atsushi. Meanwhile, on the island preparations are made for the ritual to celebrate Isa's last hours.

## BIOGRAPHY

Naomi KAWASE (1969, Nara, Japan) was educated in directing at the Visual Arts College in Osaka. Her films, often dealing with family issues, have been awarded several times. For SUZAKU, her first feature, she won the Camera d'Or at the Cannes Festival, making her the youngest winner in history. She won the Grand Prix in Cannes for THE MOURNING FOREST (2007). STILL THE WATER was nominated for the Palme d'Or in Cannes.



## FILMOGRAPHY - FEATURES

2014 *Futatsume no mado (Still the Water)*  
2012 *Chiri*  
2011 *Hanezu no tsuki (Hanezu)*  
2010 *Genpin*  
2008 *Nanayomachi (Nanayo)*  
2007 *Mogari no mori (The Mourning Forest)*  
2003 *Shara sōju (Shara)*  
2003 *Tsuioku no dansu (Letter from a Yellow Cherry Blossom)*  
2001 *Kya ka ra ba a (Sky, Wind, Fire, Water, Earth)*  
2000 *Hotaru (Firefly)*  
1999 *Manguekyō (Kaleidoscope)*  
1997 *Moe no suzaku (Suzaku)*  
1997 *Somaudo monogatari (The Weald)*

## FILMOGRAPHY - SHORTS

2011 3.11 *Sense of Home* (segment *Home*)  
2009 *Eo-ddeon bang-moon* (segment *Koma*)  
2009 *In Between Days*  
2006 *Tarachime (Birth/Mother)*  
2004 *Shadow*  
1996 *Hi wa katabuki*  
1995 *Ten, mitake (See Heaven)*  
1994 *Katatsumori*  
1992 *Ni tsutsumarete (Embracing)*

# THE THIRD SIDE OF THE RIVER

ORIGINAL TITLE LA TERCERA ORILLA  
INTERNATIONAL TITLE THE THIRD SIDE OF THE RIVER  
DIRECTOR(S) CELINA MURGA  
COUNTRY OF PRODUCTION ARGENTINA, GERMANY, NETHERLANDS  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 92  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@JUSTFILMDISTRIBUTION.NL



## AWARDS

Special Jury Prize (Festival Internacional de Cine de Cartagena de Indias, Colombia, 2014)

## FESTIVALS

Festival Internacional de Cine de Cartagena de Indias, Colombia, 2014  
Berlin International Film Festival, Germany, 2014

## SYNOPSIS

Between 2008 and 2009 American cinematic maestro Martin Scorsese mentored young Argentinian director Celina Murga. Later, he assisted and advised her in the making of her new film, *THE THIRD SIDE OF THE RIVER*, a father-son drama Murga co-wrote. It is her third feature film and the first one with a male lead character.

The quiet, sensitive teenager Nicolas - wonderfully played by debuting actor Alian Devetac - lives in a rather small house with his mother and younger brother and sister. His father Jorge, doctor and ranch-owner, doesn't live with them, but with another woman, his 'official' wife, and their son. Jorge expects Nicolas as his eldest son to follow in his footsteps: he is to become a doctor too and eventually take over the ranch. Increasingly Jorge invests time in his son's life and tries to make a 'real man' out of him. This is however not what Nicolas wants. Jorge decides to take a holiday, missing out on his daughter's birthday, and entrusts Nicolas to look after the ranch. But then Nicolas takes a decision with far-reaching consequences.

Nominated for the Golden Bear at the 2013 Berlin film festival.

## BIOGRAPHY

Celina MURGA (1973, Argentina) moved to Buenos Aires aged 17, where she graduated in directing from the Universidad del Cine in 1996. Currently a partner in the Tresmilmundos Cine production company she teaches at the Centro de Investigación Cinematográfica – where she uses Scorsese's *GOODFELLAS* as study material – she has worked as an assistant director and directed her debut feature, *ANA Y LOS OTROS* in 2002.

## FILMOGRAPHY - FEATURES

2014 *La tercera orilla* (*The Third Side of the River*)  
2012 *Escuela normal* (*Normal School*)  
2008 *Una semana solos* (*A Week Alone*)  
2003 *Ana y los otros* (*Ana and the Others*)

## FILMOGRAPHY - SHORTS

2010 *Botánico*  
2010 *Pavón*  
2002 *Una tarde feliz* (*Happy Afternoon*)  
1998 *Interior – Noche*  
1996 *Frio afuera*

## DIFRET

ORIGINAL TITLE DIFRET  
INTERNATIONAL TITLE DIFRET  
DIRECTOR(S) ZERESENAY BERHANE MEHARI  
COUNTRY OF PRODUCTION ETHIOPIA  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 99  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) AMHARIC  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@CINEART.NL



### AWARDS

Panorama Audience Award (Berlin International Film

Festival, Germany, 2014)

Audience Award (Sundance Film Festival, USA, 2014)

### FESTIVALS

Sydney International Film Festival, Australia, 2014

San Francisco International Film Festival, USA, 2014

Jeonju International Film Festival, South Korea, 2014

Berlin International Film Festival, Germany, 2014

Sundance Film Festival, USA, 2014

### SYNOPSIS

"It is inspiring to see such an important story so beautifully illustrated with such creative talent", said Hollywood star Angelina Jolie, who lent her name as an executive producer to Ethiopian director Zeresenay Berhane Mehari's feature debut. For generations, the "telefa" marriage by abduction has been an accepted tradition in rural Ethiopia. However, some women don't put up with it. Mehari tells the story of one of these women.

14-year-old Hirut is on her way home from school when she is kidnapped by seven men. One of them is a suitor whose marriage proposal she rejected earlier. He now attempts to make her his bride in the "traditional" manner. That same night, Hirut is raped, which seems to seal her fate. The following morning, she tries to escape. In the ensuing skirmishing, Hirut ends up shooting and killing her husband-to-be, which has far-reaching consequences, as local law decrees that she be put to death for this. Meaza Aschefani, a female city lawyer, takes up her cause. She manages to place Hirut in temporary safety and embarks on the most important case of her legal career, arguing that Hirut acted in self-defence and should be acquitted. This is not how the local community sees it.

Audience Award winner of both the Sundance Film Festival and the 2014 Berlinale.

### BIOGRAPHY

Zeresenay BERHANE MEHARI (Ethiopia) is a writer/director with more than a decade of experience in the film industry. Mehari moved to the U.S. to study film at the University of Southern California's School of Cinematic Arts in Los Angeles: he has a Bachelor of Arts degree. In 2006 he co-wrote and directed his first short CODA. He founded Haile Addis Pictures to produce his first narrative feature film, DIFRET.

### FILMOGRAPHY - FEATURES

2013 *Difret*

### FILMOGRAPHY - SHORTS

2014 *Coda*

## HELLO KAZAKHSTAN! - INDEX



**ADVENTURE** NARIMAN TUREBAYEV



**CONSTRUCTORS** ADILKHAN YERZHANOV



**HARMONY LESSONS** EMIR BAIGAZIN



**STOEDJENT** DAREZHAN OMIRBAYEV

In the former Soviet Union, film was seen as a crucial propaganda tool in the fight against capitalist ideas in Western countries as well as at home. No wonder the Soviet empire had an extremely well organized professional film industry, with its main centres in the important cities of Leningrad (present-day Saint Petersburg) and Moscow.

When the Germans invaded the Soviet Union in 1941 and initially rapidly advanced towards these same cities, the Soviet authorities took radical measures to protect their film industry; the large studios of Lenfilm and Mosfilm and all their technical facilities as well as expertise were evacuated to Alma-Ata (present-day Almaty) in faraway Kazakhstan. Ironically, this move triggered the beginning of a boom in Kazakh cinema: only in 1939, the first feature film was produced in Alma-Ata, but towards the end of the war 80% of all Soviet domestic feature films were shot there. The renowned Soviet film academy VGIK was also relocated to Alma-Ata and became the alma mater for filmmakers who eventually went on to establish the "New Wave" of Kazakh cinema in the 1960s.

The boom ended with the collapse of the Soviet Union in 1991. Though films were still produced, budgets were low. Cinema exhibitors preferred to play safe and tended to show only Hollywood films and big Russian block-busters. Independently made Kazakh cinema could occasionally be viewed at foreign film festivals, but rarely in its country of origin.

The past ten years, however, have shown a cautious change. Now we even see commercial films made in Kazakhstan that are a domestic box-office hit, a trend that impacts on Kazakh independent cinema. This has led to the rise of a new generation of talented Kazakh filmmakers who make art films that are represented at the main European and Asian film festivals remarkably often.

World Cinema Amsterdam features a brief overview of this new development with four noteworthy Kazakh films. Also, the competition includes one Kazakh film. Drawing from a rich cultural tradition, all films give a razor-sharp analysis of Kazakhstan's generally rather bleak status quo, but also tell universal stories of people struggling with authorities and arbitrary decision-making, poverty and corruption, love and loss. In short, stories that portray the absurdity of life. Kazakh cinema is back!

## ADVENTURE

ORIGINAL TITLE PRIKLYUCHENIE  
INTERNATIONAL TITLE ADVENTURE  
DIRECTOR(S) NARIMAN TUREBAYEV  
COUNTRY OF PRODUCTION KAZAKHSTAN, FRANCE  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 79  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) RUSSIAN  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT PASCALE@PASCALERAMONDA.COM



### FESTIVALS

Karlovy Vary International Film Festival, Czech Republic, 2014

### SYNOPSIS

The famous 19th-century Russian novelist Fyodor Dostoevsky spent five years of his life in Kazakhstan, and according to Kazakh director Nariman Turebayev the connection between his oeuvre and this country is strong and obvious. Dostoevsky's 1848 short story *White Nights* was the inspiration for Turebayev's third feature film. He directed and wrote the script for his tragicomedy that had its world premiere at Karlovy Vary this July.

Dreamy and introvert Marat is single. He lives alone in the big city of Almaty and works as a security guard. His life is boring and predictable; each day is an exact copy of the day before. That is, until one day something unusual happens: a beautiful girl is standing in street where he lives. The next day he sees her again. Eventually, Marat happens to meet her. Her name is Mariyam and she is looking for her lover, who left her to go the city and promised to return. He never did though. Marat and Mariyam strike up a special friendship and have long, wonderful talks. All boredom disappears from Marat's life, he is living an adventure now: he is in love. It is almost too good to be true...

### BIOGRAPHY

Nariman TUREBAYEV (1970, Kazakhstan) initially studied at the Moscow Institute of Steel and Alloys, before moving on to the Kazakh National Academy of Arts. He started making films while still a student, also picking up assistant director and screenwriter credits on Ardash Amirkulov's feature 1997 (1998). In 2001, he was assistant to director Darezhan Omirbayev on the set of *LA ROUTE* (2001).

### FILMOGRAPHY - FEATURES

2013 *Priklyuchenie* (Adventure)  
2011 *Solnechnye dni* (Sunny Days)  
2003 *Malenkie lyudi* (Little Men)

### FILMOGRAPHY - SHORT

2001 *Antiromantika*  
2000 *Romantika*

## CONSTRUCTORS

ORIGINAL TITLE STROITELI  
INTERNATIONAL TITLE CONSTRUCTORS  
DIRECTOR(S) ADILKHAN YERZHANOV  
COUNTRY OF PRODUCTION KAZAKHSTAN  
YEAR OF PRODUCTION 2012  
LENGTH IN MINUTES 68  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) RUSSIAN  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE BLACK-AND-WHITE  
CONTACT KINOSTUDIA\_KAZ@mail.ru



### AWARDS

NETPAC Development Prize (Asia Pacific Screen Awards, Australia, 2013)  
Best Film (Salamindanaw International Film Festival, Philippines, 2013)

### FESTIVALS

Fribourg International Film Festival, Switzerland, 2014  
Edinburgh International Film Festival, Scotland, 2013  
Busan International Film Festival, Korea, 2013

### SYNOPSIS

CONSTRUCTORS has achieved a firm reputation due to screenings at the Busan (South Korea), Fribourg, Wiesbaden, and Edinburgh film festivals. The tragicomedy is seen by many as the poster child for the vitality of Kazakh cinema. As with his previous production REALTORS, Adilkhan Yerzhanov wrote the script and directed the film, but this time he also was in charge of cinematography and editing. In characterful black-and-white he shows how individuals struggle to defend themselves against authorities' arbitrary decision-making and indifference.

Two parentless teenage brothers and a younger sister find themselves in a tight spot when they are evicted from their apartment due to rent arrears. They pack up their few belongings and go to the countryside to set up camp on a small family-owned plot of land. Officials arrive to tell them that all land without at least a house's foundation soon will be confiscated. The threesome refuses to resign, making night-time visits to neighbouring sites to "borrow" construction material and tools and building a foundation by day. But no sooner have they completed the foundation walls than the next unsympathetic official turns up...

### BIOGRAPHY

Adilkhan YERZHANOV (1982, Djezkazgan, Kazakhstan) graduated from Kazakhstan's National Academy of the Arts in 2009 after studying directing at the Damir Manabay workshop. In 1999, he won a Best Screenplay competition held by Kazakhstan's national TV channel. This led to the broadcast of the first ever Kazakh animated series, Kozy-Korpesh and Bayan-Sulu, in 2002.

### FILMOGRAPHY - FEATURES

2014 *Ukili kamshat (The Owners)*  
2012 *Stroitel (Constructors)*  
2011 *Rieltor (Realtors)*

### FILMOGRAPHY - SHORTS

2009 *Karatas*  
2009 *Disc Seller*  
2008 *Brothers Shorty*  
2007 *Self-portrait*  
2007 *Bakhytzhamal*

# HARMONY LESSONS

ORIGINAL TITLE UROKI GARMONII  
INTERNATIONAL TITLE HARMONY LESSONS  
DIRECTOR(S) EMIR BAIGAZIN  
COUNTRY OF PRODUCTION KAZAKHSTAN, GERMANY, FRANCE  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 110  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) KAZAKH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@FILMDISTRIBUTION.COM



## AWARDS

Grand Jury Prize European Feature Film (Festival Premiers Plans d'Angers, France, 2014)  
Special Jury Mention (Discovery Zone Luxembourg City Film Festival, Luxembourg, 2014)  
Special Jury Mention for Best Narrative Director (Tribeca Film Festival, USA, 2013)  
Grand Prize (Bildrausch Film Fest Basel, Switzerland, 2013)  
Grand Jury Prize for Best New Director (Seattle International Film Festival, USA, 2013)  
Best Film from a New Filmmaker, Critics Special Award (São Paulo International Film Festival, Brazil, 2013)  
NETPAC Award (Warsaw Film Festival, Poland, 2013)  
Licorne d'Or for Best Feature, Best Actor (Amiens International Film Festival, France, 2013)  
Special Jury Award João Bénard da Costa (Lisbon & Estoril Film Festival, Portugal, 2013)  
Silver Bear for an Outstanding Artistic Contribution, Reader Jury 'Berliner Morgenpost' Award (Berlin International Film Festival, Germany, 2013)

## FESTIVALS (SELECTION)

San Francisco International Film Festival, USA, 2014  
São Paulo International Film Festival, Brazil, 2013  
San Sebastián International Film Festival, Spain, 2013  
Festival del film Locarno, Switzerland, 2013  
Karlovy Vary International Film Festival, Czech Republic, 2013  
Berlin International Film Festival, Germany, 2013

## SYNOPSIS

Brilliant and already award-winning feature debut by young Kazakh director Emir Baigazin, who also wrote the script. The film shows us the poor country life of Kazakhstan. This is far from exotic, but rather it is a tough, violent world where the law of the strongest rules. Baigazin employs remarkably beautiful camera work; cinematographer Aziz Zhambakiyev received a Silver Bear for an Outstanding Artistic Contribution at the 2013 Berlinale. 13-year-old Aslan, an impressive role played by non-professional actor Timur Aidarbekov, lives with his grandmother in

a farmhouse on the steppes. Every day he makes a lengthy trek to school. Life isn't easy there either, for every day he is bullied endlessly by Bolat, the school's resident thug. Bolat shakes down other students for money. But he doesn't force Aslan to pay up, he has other plans with him: complete isolation, no one is allowed to talk to him. It's a traumatising experience for Aslan. However, he isn't completely alone. He has an ally in his best friend Mirsajin, a boy who has moved from the city of Almaty to the steppes. It doesn't prevent Aslan from planning revenge.

## BIOGRAPHY

Emir BAIGAZIN (1984, Kazakhstan) studied acting at the T. Akhtanov Aktobe Drama Theater, then entered the Kazakh National Academy of Arts, specializing in film direction and cinema. He graduated in 2009. In 2007, he was selected for the Asian Film Academy at the Pusan International Film Festival, where his teachers were Penek Ratanaruang and Mohsen Makhmalbaf. In 2008, he participated in the Berlinale Talent Campus.

## FILMOGRAPHY - FEATURES

2013 *Uroki garmonii* (*Harmony Lessons*)

## FILMOGRAPHY - SHORT

2009 *Jean's Video Diary*

2008 *Fatshedder*

2007 *Steppe*

2007 *Virgins*

2006 *Cheerful and Offended*

## STOEDJENT

ORIGINAL TITLE STOEDJENT  
INTERNATIONAL TITLE STUDENT  
DIRECTOR(S) DAREZHAN OMIRBAYEV  
COUNTRY OF PRODUCTION KAZAKHSTAN  
YEAR OF PRODUCTION 2012  
LENGTH IN MINUTES 90  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) KAZAKH, RUSSIAN  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@CONTACTFILM.NL



### AWARDS

Special Jury Award João Bénard da Costa (Lisbon & Estoril Film Festival, Portugal, 2012)  
NETPAC Prize (Eurasia International Film Festival, Kazakhstan, 2012)

### FESTIVALS (SELECTION)

Istanbul Film Festival, Turkey, 2013  
Trieste Film Festival, Italy, 2013  
Mar del Plata Film Festival, Argentina, 2012  
Chicago International Film Festival, USA, 2012  
Busan International Film Festival, Korea, 2012  
Tokyo International Film Festival, Japan, 2012  
Toronto International Film Festival, Canada, 2012  
Cannes Film Festival, France, 2012

### SYNOPSIS

Kazakh director Darezhan Omirbayev's sixth film is a more or less faithful adaptation of Dostoevsky's world-famous *Crime and Punishment*, a story about the psychology of evil as told through student Rodion Raskolnikov's moral decline. Omirbayev has relocated the setting from 19th-century Saint Petersburg to present-day Almaty in Kazakhstan. Young philosophy student Ali observes that post-Soviet Kazakhstan is a society in decline. Everywhere he looks, he sees ugliness and poverty, and he wonders if an act of violence could offer moral clarity. This idea is fed by his professor, who shamelessly argues social Darwinism "survival of the fittest" as a guideline for Kazakh society. As an experiment, Ali kills a shopkeeper and accidentally also makes a second victim: a woman who just happened to enter the shop. He then empties the cash register to give the money to the family of a drunken poet. The encounter with the laters' deaf daughter Saniya is eventually life changing for Ali. Told in a restrained style in terms of camerawork, timing and acting, Omirbayev presents a devastating picture of his home country, a country lacking a moral spine.

### BIOGRAPHY

Darezhan OMIRBAYEV (1958, Kazakhstan) graduated from the Department of Applied Mathematics of Kazakhstan State University in 1980. He has worked as a teacher and a programmer, later he started working for the KazakhFilm studio, first as an editor, since 1987 as a director. His first feature film KAIRAT (1991) won the Silver Leopard Award at the Locarno film festival. In 1998 he won the Un Certain Regard Award at the Cannes film festival for his feature KILLER.

### FILMOGRAPHY - FEATURES

2012 *Stoedjent (Student)*  
2007 *Shuga (Chouga)*  
2001 *Jol (The Road)*  
1998 *Tueur à gages (Killer)*  
1995 *Kardiogramma (Cardiogram)*  
1992 *Kairat*

### FILMOGRAPHY - SHORTS

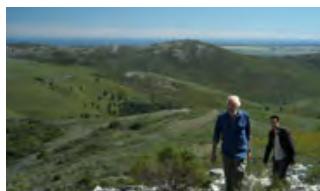
2013 *Reverence*  
2006 *About Love*  
1988 *Shilde*  
1982 *Zhizn (Life)*



## ¡HOLA URUGUAY! - INDEX



EL BELLA VISTA ALICIA CANO



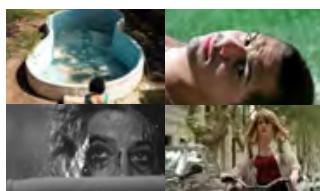
EL INGENIERO DIEGO ARSUAGA



EL LUGAR DEL HIJO MANUEL NIETO



RINCÓN DE DARWIN DIEGO FERNÁNDEZ PUJOL



URUGUAYAN SHORTS

Uruguay, South America's third smallest country, was long known as the "Switzerland of South America," where everyday life was marked by peace, political stability and economic prosperity. In 1973, a military coup d'état changed all that, marking the beginning of a cruel dictatorship. It was not before long that the country was nicknamed "South America's old people's home," as so many young Uruguayans fled abroad.

Eventually, the dictatorship was overcome. Uruguay has now gained a new reputation as one of Latin America's fastest growing economies, but also as one of the most progressive countries in the world: same-sex marriage as well as the sale and use of cannabis have been legalized and young kids in the country get their own laptop at the start of school. In short, Uruguay is doing really well, which is also reflected in the quality of films produced there.

Uruguay has a long filmmaking tradition. As early as 1898, the first Uruguayan film was shot: CARRERA DE CICLISMO EN EL VELODROME DE ARROYO SECO (A Cycling Race at the Arroyo Seco Velodrome). Since then, the development of the local film industry more or less kept pace with industries in other important film countries, with its ups and of course also downs.

Most prominently, documentaries have always done well in Uruguay.

Everything changed with the advent of the military dictatorship. Major filmmakers were forced to leave the country and film production more or less stagnated. The few films produced with military approval, were massively ignored by viewers.

The return of democracy and the economic recovery marked the revival of Uruguayan cinema. During the past ten years this has become especially visible, for instance in the films by the two Pablos (Pablo Stoll and the now deceased Juan Pablo Rebella) and Adrián Biniez, films that show everyday life in Uruguay, with loads of understated humour, in the style of Aki Kaurismäki, but with a Uruguayan flavour.

Time and again new film talent emerges. In previous editions, World Cinema Amsterdam has screened several Uruguayan films. It is high time to take a closer look at this film nation with four long films and four shorts. The competition and open-air programme also feature films from Uruguay.

## EL BELLA VISTA

ORIGINAL TITLE EL BELLA VISTA  
INTERNATIONAL TITLE THE BELLA VISTA  
DIRECTOR(S) ALICIA CANO  
COUNTRY OF PRODUCTION URUGUAY, GERMANY  
YEAR OF PRODUCTION 2012  
LENGTH IN MINUTES 74  
PROJECTION FORMAT HD-CAM  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT FESTIVALS@TASKOVSKIFILMS.COM



### AWARDS

Best Documentary, Best Director (Asociación de Críticos de Cine del Uruguay, 2013)

Special Mention (Lakino Latin American Film Festival Berlin, Germany, 2013)

Special Mention (Havana Film Festival, Cuba, 2012)

Special Mention (Mar del Plata International Film Festival, Argentina, 2012)

Audience Award (Festival Internacional de Cine Valdivia, Chile, 2012)

Special Mention (Zurich Film Festival, Switzerland, 2012)

### FESTIVALS (SELECTION)

Lakino Latin American Film Festival Berlin, Germany, 2013

Thessaloniki International Documentary Film Festival, Greece, 2013

Havana Film Festival, Cuba, 2012

Mar del Plata International Film Festival, Argentina, 2012

Bergen International Film Festival, Norway, 2012

Chicago International Film Festival, USA, 2012

Rio de Janeiro International Film Festival, Brazil, 2012

San Sebastián International Film Festival, Spain, 2012

Karlovy Vary International Film Festival, Czech Republic, 2012

### SYNOPSIS

This internationally well-received feature documentary is talented Uruguayan filmmaker Alicia Cano's captivating and playful directing debut. With much humour she depicts the fortunes of the people in a small town in Uruguay. The film describes a passionately fought conflict over a rather inconspicuous building. In order to understand the motives behind all this, Cano engaged with the people involved for more than a year.

It all starts with a football game. When the local football team Bella Vista loses a deciding match and is relegated to a lower division, a fight breaks out between the fans and the

players, the club is disbanded and their clubhouse becomes vacant. That is, until the shrewd Elisa takes it over and turns it into a brothel for transvestites. Her business is a great success, to the dismay of local residents who are quickly fed up with the nuisance caused by the numerous nocturnal visitors. Local politician, factory owner and former director of the football club Patón Larena decides to step in. Cano reconstructs the whole affair with all parties involved: the local residents, Elisa, Patón and some of the prostituting transvestites. She discovers that mutual prejudices are the driving force behind all the commotion.

### BIOGRAPHY

Alicia CANO (1982, Uruguay) graduated in media studies from Montevideo's Universidad de la República, before travelling to Italy to complete a master's degree in audiovisual creation at the Catholic University of Milan. She then started to make documentaries for Italian television. She currently lives in Montevideo, where she teaches film at the university and coordinates the Pitching Forum for the Doc Montevideo festival.

### FILMOGRAPHY - FEATURES

2012 *El Bella Vista (The Bella Vista)*

### FILMOGRAPHY - SHORTS

2013 *Apuntes salteños*

2012 *El hilo (The Thread)*

2007 *Il sapore del maggio*

## EL INGENIERO

ORIGINAL TITLE EL INGENIERO  
INTERNATIONAL TITLE THE ENGINEER  
DIRECTOR(S) DIEGO ARSUAGA  
COUNTRY OF PRODUCTION URUGUAY  
YEAR OF PRODUCTION 2012  
LENGTH IN MINUTES 98  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT ANAINES@TAXIFILMS.COM



### FESTIVALS

Festival de Cine del Sur, Colombia, 2013

### SYNOPSIS

Football is in Uruguayan director Diego Arsuaga's blood; he is the son of football club Defensor Sporting's former president. In just one month, he wrote the script for his third film, *EL INGENIERO*, a philosophical "football drama."

15 years ago: the Copa Americana final between Uruguay and Argentina is about to begin. After the World Cup, this is South America's most important football match. But twenty minutes before kick-off something strange happens: *El Ingeniero* (the Engineer), Uruguay's national football team's successful coach, refuses to leave the locker rooms. Two days later, he officially resigns his position for "personal reasons" and disappears from the media's sight. For many years, reporters try to find out what happened, what drove him, but to no avail. When everybody assumes the truth will never be known, a young reporter finally gets permission to interview *El Ingeniero*. But only on condition that he stays with him for a whole week. During long walks, the former coach shares his thoughts on football, nature and life, like a master teaching his pupil.

Jorge Temponi (25 WATTS and WHISKY) plays the role of the reporter, theatre director Jorge Denevi makes his debut as a film actor in the role of *El Ingeniero*.

### BIOGRAPHY

Diego ARSUAGA (1966, Uruguay) dedicated himself from a young age to directing commercials, winning awards at many prestigious advertising festivals. In 1996, he founded production company Taxi Films, which today has offices throughout Latin America. He has produced or co-produced films including D.F. (DESTINO FINAL) by Mateo Gutierrez (2008) and Juan Pablo Rebella & Pablo Stoll's 25 WATTS (2001).

## EL LUGAR DEL HIJO

ORIGINAL TITLE EL LUGAR DEL HIJO  
INTERNATIONAL TITLE THE MILITANT  
DIRECTOR(S) MANUEL NIETO  
COUNTRY OF PRODUCTION URUGUAY, ARGENTINA  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 121  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT SANDRO@FIGAFILMS.COM



### AWARDS

Critics Special Award (São Paulo International Film Festival, Brazil, 2013)

FIPRESCI Prize for Best Feature (Havana Film Festival, Cuba, 2013)

### FESTIVALS

San Francisco International Film Festival, USA, 2014

International Film Festival Rotterdam, the Netherlands, 2014

São Paulo International Film Festival, Brazil, 2013

Havana Film Festival, Cuba, 2013

Toronto International Film Festival, Canada, 2013

### SYNOPSIS

In 2014, Uruguay is one of the most modern and advanced countries of the world. Twelve years ago the situation was quite different though, when Uruguay was beset by a paralyzing political and financial crisis. This setting forms the backdrop of director Manuel Nieto's second film *EL LUGAR DEL HIJO*, a drama that depicts big issues on a small scale. Uruguay, 2002: strikes are crippling the country. As a member of the students' union, Ariel, a slow-speaking student with a slight disability, becomes involved. But as the strikes are on-going, he learns that his father has died and heads for Salto, the second city of the country and the place where his father lived. In dealing with his dad's business and estate, he discovers some unpleasant surprises. It turns out that his dad had run up rather a substantial debt in order to pay for his son's education. Ariel also has to deal with a dubious business contact and his dad's girlfriend, who has set her eyes on the house. Slowly, leftist Ariel is sucked into an existence he deeply detests, the one of the land-owning bourgeoisie.



### BIOGRAPHY

Manuel NIETO (1972, Uruguay) graduated in media studies from the Catholic University of Uruguay. After working in television for some time, he co-directed the short film *NICO & PARKER* in 2000. Since then, he has worked as assistant director on several films, such as *25 WATTS* and *WHISKY* by Juan Pablo Rebella & Pablo Stoll, *LOS MUERTOS* by Lisandro Alonso and *HAMACA PARAGUAYA* by Paz Encina.

### FILMOGRAPHY - FEATURES

2013 *El lugar del hijo (The Militant)*

2006 *La perrera (The Dog Pound)*

### FILMOGRAPHY – SHORTS

2000 *Nico & Parker*

## RINCÓN DE DARWIN

ORIGINAL TITLE RINCÓN DE DARWIN  
INTERNATIONAL TITLE DARWIN'S CORNER  
DIRECTOR(S) DIEGO FERNÁNDEZ PUJOL  
COUNTRY OF PRODUCTION URUGUAY, PORTUGAL  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 78  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH, PORTUGUESE  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT MICAELASOLE@GMAIL.COM



### AWARDS

Biznaga de Plata Special Jury Prize, Best Actor Territorio Latinoamericano (Festival de Málaga, Spain, 2014)  
Best Screenplay, Best Art Direction (Cine Ceará Festival Ibero-American de Cinema, Brazil, 2013)

### FESTIVALS

Cine Las Americas International Film Festival, USA, 2014  
Festival de Málaga, Spain, 2014  
Havana Film Festival, Cuba, 2013  
Santiago Festival Internacional de Cine, Chile, 2013  
Cine Ceará Festival Ibero-American de Cinema, Brazil, 2013  
Festival Internacional de Cine de Punta del Este, Uruguay, 2013  
Miami International Film Festival, USA, 2013

### SYNOPSIS

Diego Fernández Pujol wrote and directed his feature film debut, which continues the Uruguayan film tradition of telling minimalist stories full of deadpan humour, à la Pablo Stoll & Juan Pablo Rebella (25 WATTS) and Adrián Biniez (GIGANTE). Pujol chose the form of a true road movie. 33-year-old Gáston is still reeling from the break-up with his girlfriend when he hears that he has inherited an old house in Rincón de Darwin, in a remote corner of Uruguay. He decides to visit the place to assess the property. On his journey, he is accompanied by the family's 66-year-old conservative notary Américo, who is depressed because he realizes that he has become an old man. Because of a mix-up the rather shady Beto also comes along. The threesome travels in Beto's decrepit pick-up. Of course, the trip takes far longer than expected.

Charles Darwin was at Rincón de Darwin (Darwin's Corner) in 1833 and here he picked up information that later contributed to the development of his evolution theory. The road trip is punctuated by excerpts from diaries Darwin wrote during his passage through Uruguay.

His observations turn out to be surprisingly applicable to the three men. The question is whether they will actually evolve too.

### BIOGRAPHY

Diego FERNÁNDEZ PUJOL (1972, Uruguay) having obtained a degree in Social Communication Sciences from the Catholic University of Uruguay went on to direct and write several short films, music videos and advertisements, and is also a producer and assistant director as well as a cartoonist and muralist. He is currently a member of Transparent Films, where he is responsible for the Content Development Department.

### FILMOGRAPHY - FEATURES

2013 *Rincón de Darwin (Darwin's Corner)*

### FILMOGRAPHY - SHORT

2004 *Fábrica de enanos (Dwarf Factory)*

2002 *Mandado hacer (Custom Made)*

2000 *Nico & Parker*

## URUGUAYAN SHORTS

### DEMASIADA AGUA

ORIGINAL TITLE DEMASIADA AGUA  
INTERNATIONAL TITLE TOO MUCH WATER  
DIRECTOR(S) GONZALO TORRENS,  
NICOLÁS BOTANA  
COUNTRY OF PRODUCTION URUGUAY  
YEAR OF PRODUCTION 2012  
LENGTH IN MINUTES 14  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT GONZPIELBERG@HOTMAIL.COM

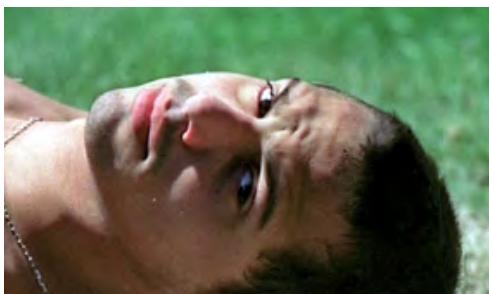


### SYNOPSIS

A young woman has started her vacation. Fortunately, she is in a holiday house with a backyard pool, which she fills with water every evening. And every morning she finds it empty again. What's going on? Where does all the water go to? Are the weird neighbours in any way involved? Paranoia is lurking around the corner.

### DE LAS CASAS BLANCAS

ORIGINAL TITLE DE LAS CASAS BLANCAS  
INTERNATIONAL TITLE OF THE WHITE HOUSES  
DIRECTOR(S) AGUSTÍN BANCHERO  
COUNTRY OF PRODUCTION URUGUAY  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 16  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT AGUSBANCHERO@GMAIL.COM



### SYNOPSIS

Summer is nearing its end. The family hasn't been to the old summerhouse in years. Then the neighbours call: strange noises are coming from the house. Two cousins, Pablo and Nico, are told to go and find out what's going on. What they discover surpasses an ordinary burglary by far.

## LA MASAJISTA

ORIGINAL TITLE LA MASAJISTA  
INTERNATIONAL TITLE THE MASSEUSE  
DIRECTOR(S) EMILIA CARLEVARO  
COUNTRY OF PRODUCTION URUGUAY  
YEAR OF PRODUCTION 2012  
LENGTH IN MINUTES 14  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT EMICARLEVARO@GMAIL.COM



## SYNOPSIS

Susy is a masseuse at a luxury hotel. She is married, but has no children. One day, an interesting client turns up, a TV bigwig who promises her fame and riches. She decides to leave her boring life and follow her dream.

## LA MUJER ROTA

ORIGINAL TITLE LA MUJER ROTA  
INTERNATIONAL TITLE THE BROKEN WOMAN  
DIRECTOR(S) JEREMÍAS SEGOVIA  
COUNTRY OF PRODUCTION URUGUAY  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 8  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE BLACK-AND-WHITE  
CONTACT JEREMIASDIRECCION@GMAIL.COM



## SYNOPSIS

Short crime story in stylish black and white: A seriously injured woman takes a rusty elevator from the ground floor to the sixth floor in an apartment building. She is bleeding heavily and covered in glass. What has happened to her? Why is she here?



GETTY, THE DIVORCE TRIAL OF VIVIANE AMSALEM

## WORLD CINEMA OPEN AIR - INDEX



**PARAÍSO** MARIANA CHENILLO



**IT'S US (NI SISI)** NICK REDING



**A WOLF AT THE DOOR** FERNANDO COIMBRA



**RAMBLERAS** DANIELA SPERANZA

### WORLD CINEMA OPEN AIR THREE SQUARES, ONE PARK, FOUR NEW FILMS

Night has fallen and it's great to spend time outdoors in the city. Wouldn't it be perfect to watch a film in the open air now? Well, go right ahead then: this year's edition of World Cinema Amsterdam features a great open-air programme with four new films at four different venues — two squares and a park in Amsterdam and one square in Rotterdam.

The programme is as follows:

- Fri, 8 August, Vondelpark Open Air Theatre: A WOLF AT THE DOOR
- Sat, 9 August, Vondelpark Open Air Theatre: PARAÍSO
- Fri, 15 August, Vondelpark Open Air Theatre: IT'S US (NI SISI)
- Sat, 16 August, Bijlmerbios: QUITTE LE POUVOIR (short); IT'S US (NI SISI)
- Sat, 16 August, Vondelpark Open Air Theatre: RAMBLERAS
- Tue, 19 August, Pleinbioscoop Rotterdam: A WOLF AT THE DOOR

- Wed 20 August, Marie Heinekenplein: PARAÍSO
- Thu, 21 August, Marie Heinekenplein: RAMBLERAS
- Fri, 22 August, Marie Heinekenplein: IT'S US (NI SISI)
- Sat, 23 August, Marie Heinekenplein: A WOLF AT THE DOOR

See the following pages for further information on these films.

If you want to be sure to find a good spot on Marie Heinekenplein, you should come early; a lot will be going on before the actual screening at the square, with DJs Cinema Royale, Ishtar, Erick Gava & Rowstone and Paulo Cosac, and with plenty of food and drinks. The screenings will start at sunset, around 9:30 PM.

Please note: At Vondelpark Open Air Theatre, Bijlmerbios and Marie Heinekenplein admission is free, though a (small) contribution is very much appreciated. At Pleinbioscoop admission is € 4.

# PARAÍSO

ORIGINAL TITLE PARAÍSO  
INTERNATIONAL TITLE PARADISE  
DIRECTOR(S) MARIANA CHENILLO  
COUNTRY OF PRODUCTION MEXICO  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 105  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT CRISTINA\_GARZA@MUNDIALSALES.COM



## FESTIVALS

International Film Festival of Panama, Panama, 2014  
Dubai International Film Festival, UAE, 2013  
San Sebastián International Film Festival, Spain, 2013  
Morelia International Film Festival, Mexico, 2013  
Toronto International Film Festival, Canada, 2013

## SYNOPSIS

'Big is beautiful' seems to be the message in PARAÍSO by Mexican director Mariana Chenillo, whose NORA'S WILL was screened during World Cinema Amsterdam 2010. In her new film, a light-footed and entertaining comedy about an overweight couple's marital issues, she manages to avoid the clichés and obvious silly jokes.

Carmen and Alfredo, both bordering on the obese, have been together since high school. They love each other and lead a happy life in a friendly town. She works for her family's business; he handles IT for a bank.

However, Alfredo receives a promotion, which requires them to move to the busy capital. Carmen quits her job and becomes a full-time homemaker. At her husband's office party, she overhears two women snickering about her and his appearance. In response, she decides to start a weight-loss program. Alfredo supports her by joining in. That's when things take a turn for the worse: Alfredo rapidly sheds pound after pound, whereas she doesn't manage to lose even an ounce. It doesn't get any easier when she joins a Mediterranean cuisine class. And then there's Marta, Alfredo's attractive co-worker...

## BIOGRAPHY

Mariana CHENILLO (1977, Mexico) entered Mexico City's Centro de Capacitación Cinematográfica in 1995, where she specialized in film directing. Since then, Chenillo has worked on films as a script assistant, assistant director, production manager, production coordinator, and as a director of TV drama. She has taught at the Centro de Capacitación Cinematográfica since 2005, where she currently teaches direction to first-year students.

## FILMOGRAPHY - FEATURES

2013 *Paraíso (Paradise)*  
2008 *Cinco días sin Nora (Nora's Will)*

## FILMOGRAPHY - SHORTS

2010 *Sucedió en un día (segment Amor a primera vista)*  
2010 *Revolución (segment La tienda de raya)*  
2003 *Mar adentro (Deep Sea)*  
2002 *En pocas palabras (In a Few Words)*  
2001 *Preludio (Prelude)*

## IT'S US

ORIGINAL TITLE NI SISI  
INTERNATIONAL TITLE IT'S US  
DIRECTOR(S) NICK REDING  
COUNTRY OF PRODUCTION KENYA  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 92  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SWAHILI  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT CT@THEFESTIVALAGENCY.COM



### AWARDS

Silver Dhow, SIGNIS Award (Zanzibar International Film Festival, Tanzania, 2013)

### FESTIVALS

New York African Film Festival, USA, 2014

International Film Festival Rotterdam, the Netherlands, 2014

Zanzibar International Film Festival, Tanzania, 2013

Durban International Film Festival, South Africa, 2013

### SYNOPSIS

Kenya used to be a haven of peace and quiet in the often volatile continent of Africa. This changed with the 2007 presidential elections, when the two main candidates accused each other of ballot fraud. The ethnically charged conflict escalated and eventually led to 1200 deaths.

British actor, director, writer and theatremaker Nick Reding has been living in Kenya for many years now. In 2001, he started his own theatre company S.A.F.E. (Sponsored Arts For Education), which toured the country with a production about AIDS. The serious riots of 2007 inspired him to write a new play, *It's Us*, in which he shows how easily political disturbances can get out of control. The play made its rounds around the country and has now also been filmed. Reding did this in a very original fashion: the film scenes are intercut with footage of the live stage play, which enables viewers to feel the impact the play had on local audiences.

In a typical Kenyan community elections are soon to be held. A local politician starts spreading vicious rumours, hoping to influence the outcome in his favour. In a community where people have lived together harmoniously for years suddenly mistrust takes hold. The situation rapidly escalates. Reding masterfully succeeds in combining a deeply serious subject with lots of humour.

### BIOGRAPHY

Nick REDING (1962, UK) founded theatre group S.A.F.E. in Kenya in 2001 after helping set up a HIV/ AIDS clinic in Mombasa, aiming to address discrimination surrounding the disease. Since then, he has directed two short films and S.A.F.E.'s multi-award winning HIV film, *THE DREAMS OF ELIBIDI*. He was a full-time actor, appearing in films, TV series and on stage, and still occasionally acts.

### FILMOGRAPHY - FEATURES

2013 *Ni sisi (It's Us)*

2010 *Ndoto za Elibidi (The Dreams of Elibidi)*

## A WOLF AT THE DOOR

ORIGINAL TITLE O LOBO ATRÁS DA PORTA  
INTERNATIONAL TITLE A WOLF AT THE DOOR  
DIRECTOR(S) FERNANDO COIMBRA  
COUNTRY OF PRODUCTION BRAZIL  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 100  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) PORTUGUESE  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@WILDBUNCH.NL



### AWARDS

Best Director (Guadalajara International Film Festival, Mexico, 2014)  
Knight Grand Jury Prize, Best Director (Miami International Film Festival, USA, 2014)  
Best New Director (Havana Film Festival, Cuba, 2013)  
Best Fiction Film, Best Actress (Rio de Janeiro International Film Festival, Brazil, 2013)  
Horizons Award (San Sebastián International Film Festival, Spain, 2013)

### FESTIVALS

Guadalajara International Film Festival, Mexico, 2014  
Seattle International Film Festival, USA 2014  
Miami International Film Festival, USA, 2014  
Havana Film Festival, Cuba, 2013  
Rio de Janeiro International Film Festival, Brazil, 2013  
San Sebastián International Film Festival, Spain, 2013  
Toronto International Film Festival, Canada, 2013

### SYNOPSIS

For many years now, interesting films have been made in Brazil. Visitors of World Cinema Amsterdam's 2012 edition have been able to see this with their own eyes, thanks to the Brazilian Stories special with a focus on these films. Since then, Brazil's filmmakers haven't been sitting on their hands, as director Fernando Coimbra shows with his first-time feature *A WOLF AT THE DOOR*, an intelligently structured abduction drama.

Sylvia and Bernardo are at their wits' end: not they, but someone called Sheila has picked up their 6-year-old daughter Clara from school, leaving without a trace. Nobody knows who Sheila is. The detective in charge suggests she might be known to the family. But who could she be? Bernardo then confesses that he has been seeing another woman for the past year and immediately names her as a

possible suspect. When this woman, Rosa, is taken to the station for questioning, she denies any involvement. She does say though that Sylvia too has had an affair and that her lover has arranged the abduction. Who is telling the truth?

### BIOGRAPHY

Fernando COIMBRA (1976, Brazil) graduated in cinema and video at the São Paulo School of Communication and Arts in 1999, and subsequently worked for nine years as an actor and video director with the Teatro Oficina theatre company. He has written and directed nine short films, which have won many awards and played at numerous festivals in Brazil and abroad.

### FILMOGRAPHY - FEATURES

2013 *O lobo atrás da porta* (*A Wolf at the Door*)

### FILMOGRAPHY - SHORT

2010 *Magnifica desolação* (*Magnificent Desolation*)

2009 *Playing Tennis with Jean-Luc Godard*

2009 *O rim de Napoleão* (*Napoleon's Kidney*)

2008 *A garrafa do diabo* (*The Devil's Bottle*)

2007 *Trópico das cabras* (*Tropic Of Goats*)

2005 *Pobres-diabos no paraíso* (*Poor Devils in Paradise*)

1996 *O retrato de Deus quando jovem* (*God's Portait when He was Young*)

1995 *As agruras de um homem-sandwich* (*The Bitterness of a Sandwich Man*)

# RAMBLERAS

ORIGINAL TITLE RAMBLERAS  
INTERNATIONAL TITLE THE PROMENADERS  
DIRECTOR(S) DANIELA SPERANZA  
COUNTRY OF PRODUCTION URUGUAY  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 93  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) SPANISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT ACALVINO@LATINOFUSION.COM.MX



## FESTIVALS

Chicago Latino Film Festival, USA, 2014

Festival Internacional de Cine de Punta del Este, Uruguay, 2013

Ventana Sur, Argentina, 2013

## SYNOPSIS

RAMBLERAS, Uruguayan director Daniela Speranza's second film, tells the story of three women who struggle with unfulfilled desires, uncertainty and loss, but who also turn to each other for support. Speranza wrote the script herself and added a generous dose of warmth and humour. The rambla, Montevideo's coastline promenade, plays an important part in the lives of Patricia, Jacqueline and Ofelia. 30-something Patricia spends the nights alone in a lodging house on the rambla. She fears that she'll stay single forever and is glued to her mobile just in case somebody calls. She often walks along the promenade with her boss, 40-something Jacqueline who runs a takeaway with her husband Juanca. Jacqueline is afraid her marriage will collapse, as Juanca doesn't understand her and she doesn't understand why not.

Finally, there's frail Ofelia, aged over eighty and a woman who spent most of her life with her sister. This same sister has however died recently. Ofelia has no one left in the world and becomes increasingly more isolated. She hopes someone will come and take her for a walk along the rambla.



## BIOGRAPHY

Daniela SPERANZA (1965, Uruguay) was awarded a scholarship to the International School of Cinema and Television at San Antonio de los Baños, Cuba, graduating in direction in 1990. From 2004 to 2006, she was Production Director at this school. She taught at the Uruguayan Cinemateca Film School for several years and, from 2009, has taught the Communications Science degree course at the Uruguayan National University.

## FILMOGRAPHY - FEATURES

2013 *Rambleras (The Promenaders)*

2001 *Mala racha*

## WORLD CINEMA OPEN AIR @ VU CAMPUS

Missed some of the films? Not to worry: World Cinema Open Air has a nice coda. In collaboration with On the Roof Film Festival, World Cinema Amsterdam will present five extra screenings on the 16th floor of the VU Main Building at De Boelelaan. The films fit in with VU University's annual theme: inspiring confidence - how to act with integrity and thus inspire confidence in others? Each screening will be preceded by a clarifying discussion.

The programme is as follows:

### MONDAY 1 SEPTEMBER: BETHLEHEM

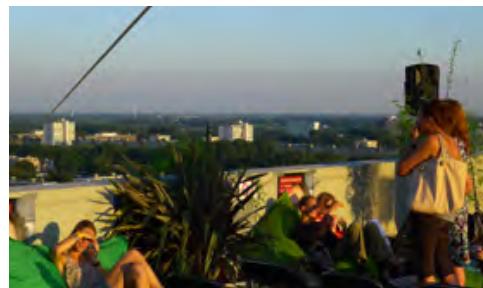
8:15 PM pre-screening discussion between Kevin Toma (Volkskrant film reviewer) and Edwin Koster (VU Lecturer Philosophical Formation)  
9 PM start of the screening  
See p.44 for film summary

### TUESDAY 2 SEPTEMBER: MANUSCRIPTS DON'T BURN

8:15 PM pre-screening discussion between Joost de Vries (writer /journalist) and Halleh Ghorashi (VU Professor in Diversity and Integration)  
9 PM start of the screening  
See p.46 for film summary

### WEDNESDAY 3 SEPTEMBER: IT'S US (NI SISI)

8:15 PM pre-screening discussion between theatre director Monique van der Werff (White Rabbit Theater) and anthropologist Naomi van Stapele (UvA, Faculty of Social and Behavioural Sciences, Globalising Culture and the Quest for Belonging)  
9 PM start of the screening  
See p.38 for film summary



### THURSDAY 4 SEPTEMBER: CONSTRUCTORS

8:15 PM pre-screening discussion between Casper Thomas (De Groene Amsterdammer journalist), Leo Huberts (Professor in Public Administration) and Amieke Bouma (doctoral candidate at VU University, researching politics and historiography in former socialist countries of Eastern Europe and Central Asia)  
9 PM start of the screening  
See p.24 for film summary

### FRIDAY 5 SEPTEMBER: DIFRET

8:15 PM pre-screening discussion between philosopher/ writer Ad Verbrugge (VU University) and human rights lawyer Liesbeth Zegveld (Law Firm Prakken d'Oliveira).  
9 PM start of the screening  
See p.21 for film summary

The rooftop will be open from 5 PM. There will be snacks and drinks!

Admission: € 12,50

## SPECIAL SCREENINGS - INDEX



**ARAF** YEŞİM USTAOĞLU



**BETHLEHEM** YUVAL ADLER



**CLUB SANDWICH** FERNANDO EIMBCKE



**MANUSCRIPTS DON'T BURN**

MOHAMMAD RASOULOF



**I AM FROM CHILE** GONZALO DÍAZ UGARTE



**PAYDAY** SELWYNE 'GET BIZZY' BROWNE



**QUITTE LE POUVOIR** AIDA GROVESTINS



**RADICAL FRIENDS** CHIHIRO GEUZEBROEK



**SEPIDEH - REACHING FOR THE STARS** BERIT MADSEN

World Cinema Amsterdam features many splendid films; just check out our competition programme, our special programmes with a focus on Uruguay and Kazakhstan, and our films in the open-air screenings. However, the festival includes so many more films that deserve your attention. We have put together several of them for our Special Screenings.

This year, the Special Screenings are grouped under two headings: World Cinema Premieres and World Cinema Specials.

World Cinema Premieres: ARAF, BETHLEHEM, CLUB SANDWICH and MANUSCRIPTS DON'T BURN. Four films from four different countries, all of which will be released in Dutch cinemas this fall. These films will have their Dutch premiere during the festival.

World Cinema Specials: I AM FROM CHILE, PAYDAY, QUITTE LE POUVOIR, RADICAL FRIENDS, SEPIDEH - REACHING FOR THE STARS and two shorts from Trinidad and Tobago. Films that demonstrate world cinema's diversity, offer an insight into other cultures and tell universal stories.

## ARAF

### WORLD CINEMA AMSTERDAM PREMIERE

ORIGINAL TITLE ARAF  
INTERNATIONAL TITLE ARAF – SOMEWHERE IN BETWEEN  
DIRECTOR(S) YEŞİM USTAOĞLU  
COUNTRY OF PRODUCTION TURKEY, GERMANY, FRANCE  
YEAR OF PRODUCTION 2012  
LENGTH IN MINUTES 124  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE TURKISH  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@CONTACTFILM.NL



### AWARDS

Jury Special mention (Golden Apricot Yerevan International Film Festival, Armenia, 2013)  
Amakourou Award (MOOOV Film Festival, Belgium, 2013)  
Best Balkan Film (Sofia International Film Festival, Bulgaria, 2013)  
Best Actress (SİYAD Turkish Film Critics' Association Awards, Turkey, 2013)  
Best Actress (Tokyo International Film Festival, Japan, 2012)  
Best Supporting Actress (Adana International Golden Bell Film Festival, Turkey, 2012)  
Black Pearl Award for Best Film (Abu Dhabi Film Festival, UAE, 2012)

### FESTIVALS

Vancouver International Film Festival, Canada, 2013  
Göteborg International Film Festival, Sweden, 2013  
Tokyo International Film Festival, Japan, 2012  
São Paulo International Film Festival, Brazil, 2012  
New York International Film Festival, USA, 2012  
Venice Film Festival, Italy, 2012

### SYNOPSIS

“I wondered what it would be like to fall in love with someone in such a fleeting and temporary place as this service station.” This sense of wonder lies at the basis of ARAF (Purgatory), Turkish director Yeşim Ustaoğlu’s fifth film. She also wrote the script to this delicate drama. As in her previous films, she links personal problems between people to social issues; in ARAF family and romantic problems are linked to poverty and the lack of opportunities. Ustaoğlu does this with beautiful imagery, shot by the experienced German director of photography Michael Hammon. 18-year-old Zehra and Olgun spend their days and nights working in a highway service station near Istanbul. They both dream of a better life elsewhere, as their home situations aren’t so wonderful either: Olgun’s stepfather is an alcoholic, whereas Zehra has strict conservative parents.

Olgun is very much in love with Zehra and longs to leave with her. But she doesn’t return his feelings. What’s more, one day she gets involved with a truck driver, someone who brings the outside world nearer and offers her a chance to definitely leave everything behind.

### BIOGRAPHY

Yeşim USTAOĞLU (1960, Turkey) grew up near Trabzon on Turkey’s Black Sea coast. After completing a master’s degree in architecture at Yıldız Technical University in Istanbul, she worked as an architect and then as a widely published film journalist, also going on to teach and organize video workshops. After making several award-winning shorts, Ustaoğlu made her feature debut with THE TRACE (1994).

### FILMOGRAPHY - FEATURES

2012 *Araf (Araf – Somewhere in Between)*  
2008 *Pandora'nın kutusu (Pandora's Box)*  
2003 *Bulutları beklerken (Waiting for the Clouds)*  
1999 *Güneşe yolculuk (Journey to the Sun)*  
1994 *İz (The Trace)*

### FILMOGRAPHY - SHORTS

2004 *Sırtlarındaki hayat (Life on Their Shoulders)*  
1992 *Otel (Hotel)*  
1990 *Düet (Duet)*  
1987 *Magnafantagna (Big Fantasy)*  
1984 *Bir anı yakalamak (To Catch a Moment)*

# BETHLEHEM

WORLD CINEMA AMSTERDAM PREMIERE

ORIGINAL TITLE BETHLEHEM  
INTERNATIONAL TITLE BETHLEHEM  
DIRECTOR(S) YUVAL ADLER  
COUNTRY OF PRODUCTION ISRAEL, BELGIUM, GERMANY  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 99  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE HEBREW, ARABIC  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@WILDBUNCH.NL



## AWARDS

Best Film (Haifa International Film Festival, Israel, 2013)  
FEDORA Award Best Film (Venice Film Festival, Italy, 2013)  
Ophir Award for Best Film, Best Director (Israeli Film Academy, Israel, 2013)

## FESTIVALS

Hong Kong International Film Festival, Hong Kong, 2014  
Vilnius International Film Festival, Lithuania, 2014  
Belgrade Film Festival, Serbia, 2014  
Telluride Film Festival, USA, 2013  
Rio de Janeiro International Film Festival, Brazil, 2013  
Reykjavik International Film Festival, Iceland, 2013  
Toronto International Film Festival, Canada, 2013  
Haifa International Film Festival, Israel, 2013  
Venice Film Festival, Italy, 2013

## SYNOPSIS

Israeli first-time feature director Yuval Adler's impressive award-winning film revolves around harsh dilemmas and unresolvable loyalty issues. It explores the Palestinian-Israeli conflict through the special bond between a Palestinian informant and an Israeli secret agent.

Sanfur, a Palestinian 17-year-old scoundrel from Bethlehem, is in a tight spot. Every day, he has to deal with Razi, an Israeli secret-service officer who recruited him as an informant two years earlier. In the intervening years, Razi has become Sanfur's mentor and protector. For the secret service Sanfur may be no more than a useful cog in the efficient information machinery, Razi however has developed 'fatherly' feelings towards the Palestinian youngster. Sanfur's older brother Ibrahim is a Hamas supporter wanted by the Israeli in connection with an attack in Jerusalem. Razi has no choice but to use Sanfur in order to apprehend Ibrahim. Sanfur must choose between them. But for whom?

Adler, himself a former Israeli secret-service member, co-wrote the script with the Palestinian journalist Ali Wakad. Their joint effort resulted in a very thrilling but also nuanced film - Adler doesn't take sides.

## BIOGRAPHY

Yuval ADLER (1969, Israel) studied mathematics and physics at Tel Aviv University and later moved to New York, where he received a PhD in Philosophy from Columbia University. He also studied sculpture and photography at Columbia and participated in high-profile art shows in New York, and attended the Lee Strasberg Theatre and Film Institute, before switching to writing and directing film.

## FILMOGRAPHY - FEATURES

2013 *Bethlehem*

## FILMOGRAPHY - SHORTS

2006 *Seduction*

# CLUB SANDWICH

WORLD CINEMA AMSTERDAM PREMIERE

ORIGINAL TITLE CLUB SÁNDWICH  
INTERNATIONAL TITLE CLUB SANDWICH  
DIRECTOR(S) FERNANDO EIMBCKE  
COUNTRY OF PRODUCTION MEXICO  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 82  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE SPANISH  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@CINEMIEN.NL



## AWARDS

Best Film (Torino Film Festival, Italy, 2013)  
Silver Shell for Best Director (San Sebastián International Film Festival, Spain, 2013)

## FESTIVALS (SELECTIONS)

Edinburgh International Film Festival, Scotland, 2014  
San Francisco International Film Festival, USA, 2014  
Hong Kong International Film Festival, Hong Kong, 2014  
Seattle International Film Festival, USA, 2014  
International Film Festival Rotterdam, The Netherlands, 2014  
Torino Film Festival, Italy, 2013  
Mar del Plata International Film Festival, Argentina, 2013  
Thessaloniki International Film Festival, Greece, 2013  
San Sebastián International Film Festival, Spain, 2013  
Toronto International Film Festival, Canada, 2013

## SYNOPSIS

Mexican director Fernando Eimbcke's new film CLUB SANDWICH revolves around a close mother-son relationship and the difficult dilemma every mother has to face one day: shall I give him another nice hug or is it time to let him go? Eimbcke has met prior success with LAKE TAHOE. In CLUB SANDWICH he again employs his familiar stylistic devices; slow pacing, a sharp eye for everyday reality, and all this laced with a delightful understated sense of humour. 30-something Paloma and her 15-year-old son Hector are spending the vacation in a cheap holiday resort near the coast. They are close, very, very close. She uninhibitedly pops his zits and comments on his underwear, while he has no problem asking her if she considers him to be 'sexy'. In short, together they live in their own, safe little world. Hector however is also on the brink of puberty and his hormones are increasingly vying for attention. This becomes especially obvious when his mom leaves him alone for a couple of hours and he bumps into fun 16-year-old Jazmin.



They are irresistibly drawn to each other. Paloma clearly struggles with the new situation.

## BIOGRAPHY

Fernando EIMBCKE (1970, Mexico) studied film direction at the Universidad Nacional Autónoma de México (UNAM) from 1992 to 1996. He participated in the Contemporary Cultural Center of Barcelona's The Complete Letters project and received a grant from the National Fund for Culture and Arts in Mexico. He started his directing career making music videos and shorts.

## FILMOGRAPHY - FEATURES

2013 *Club Sándwich (Club Sandwich)*  
2008 *Lake Tahoe*  
2004 *Temporada de patos (Duck Season)*

## FILMOGRAPHY - SHORTS

2010 *Revolución (segment La bienvenida)*  
2005 *Perro que ladra (Dog That Barks)*  
2005 *Adiós a las trampas (Goodbye to the Traps)*  
2003 *The Look of Love*  
2003 *No sea malito (Don't be Bad)*  
2002 *La suerte de la fea... a la bonita no le importa (Weightwatch)*  
1996 *No todo es permanente (Not Everything is Permanent)*  
1995 *¿Perdón? (Excuse Me)*  
1994 *Disculpe las molestias (Sorry for the Inconvenience)*  
1993 *Alcanzar una Estrella (Reaching a Star)*

# MANUSCRIPTS DON'T BURN

WORLD CINEMA AMSTERDAM PREMIERE

ORIGINAL TITLE DAST-NEVESHTHEAA NEMISOOZAND  
INTERNATIONAL TITLE MANUSCRIPTS DON'T BURN  
DIRECTOR(S) MOHAMMAD RASOULOF  
COUNTRY OF PRODUCTION IRAN  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 127  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) PERSIAN  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@WILDBUNCH.NL



## AWARDS

Special Mention (Fribourg International Film Festival, Switzerland, 2014)  
Political Film Award (Hamburg Film Festival, Germany, 2013)  
FIPRESCI Prize Un Certain Regard (Cannes Film Festival, France, 2013)

## FESTIVALS

San Francisco International Film Festival, USA, 2014  
Seattle International Film Festival, USA 2014  
International Film Festival Rotterdam, The Netherlands, 2014  
Vancouver International Film Festival, Canada, 2013  
Stockholm Film Festival, Sweden, 2013  
Thessaloniki International Film Festival, Greece, 2013  
London International Film Festival, England, 2013  
Hamburg Film Festival, Germany, 2013  
Cannes Film Festival, France, 2013

## SYNOPSIS

Like many of his colleagues, such as Jafar Panahi and Abbas Kiarostami, director Mohammad Rasoulof has experienced in person how difficult and dangerous it is to make critical films in Iran. Last summer he was banned from travelling outside Iran, but already in 2010 he was sentenced to six years in prison for 'filming without a permit'. After being released on bail he continued filming. He clandestinely shot MANUSCRIPTS DON'T BURN, a true-crime thriller as well as a protest against persecution and censorship. Kasra, a writer and one-time political prisoner, becomes involved with the secret service when they find out that he is writing a book about an attack on a busload of dissidents, which was probably schemed by the government. He agrees to hand over the manuscript, however only in exchange for permission to leave the country. He brazenly claims the book will be published anyway should something happen to him, as two of his friends have copies of the manuscript. This is a major miscalculation on the part of



naïve Kasra, who has no idea what he has gotten himself into. Two relentless agents are sent to retrieve all copies of the manuscript.

## BIOGRAPHY

Mohammad RASOULOF (1972, Iran) studied sociology at Shiraz University and film editing at Sooreh Higher Education Institute, Tehran. He made his first feature, THE TWILIGHT, in 2002. In 2010, he was sentenced to six years in prison in Iran on charges of 'assembly, collusion, and propagandizing against the regime'. This was later reduced to a conditional sentence of one year and a ban on making films.

## FILMOGRAPHY - FEATURES

2013 *Dast-neveshtehaa nemisooszand* (*Manuscripts Don't Burn*)  
2011 *Bé omid é didar* (*Goodbye*)  
2009 *Keshtzar haye sepid* (*The White Meadows*)  
2008 *Baad-e-daboor* (*Head Wind*)  
2005 *Jazireh ahani* (*Iron Island*)  
2002 *Gagooman* (*The Twilight*)

## FILMOGRAPHY - SHORTS

1999 *Evening Party*  
1997 *The Glass House*  
1995 *Ten Seconds More*  
1994 *Seven Dreams*  
1993 *The Pin*  
1991 *Friday*



# I AM FROM CHILE

WORLD CINEMA SPECIAL

ORIGINAL TITLE I AM FROM CHILE  
INTERNATIONAL TITLE I AM FROM CHILE  
DIRECTOR(S) GONZALO DÍAZ UGARTE  
COUNTRY OF PRODUCTION CHILE  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 109  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGES SPANISH, ENGLISH  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT [FESTIVAL@MEIKINCINE.COM](mailto:FESTIVAL@MEIKINCINE.COM)



## AWARDS

Special Mention Ibero-American Competition (Festival Internacional de Cine de Barranquilla, Colombia, 2014)  
Special Mention International Competition (Santiago Festival Internacional de Cine, Chile, 2013)

## FESTIVALS

Chicago Latino Film Festival, USA, 2014  
San Diego Latino Film Festival, USA, 2014  
Guadalajara International Film Festival, Mexico, 2014  
Festival Internacional de Cine de Punta del Este, Uruguay, 2014  
Festival Internacional de Cine de Barranquilla, Colombia, 2014  
Havana Film Festival, Cuba, 2013  
Santiago Festival Internacional de Cine, Chile, 2013

## SYNOPSIS

The young Chilean Salvador moves to London to study English and travel around Europe courtesy of his parents' wallet. In London, he stays with his aunt, an alcoholic 55-year-old woman who makes a living renting rooms to immigrants. But then Salvador receives bad news from home: his parents are in financial straits and can no longer pay for his stay abroad. Salvador has however fallen in love with the city and has no intention of returning home. With the help of Maria and his flatmates Ivan, a Russian drug dealer, and Yoshiko, his Japanese girlfriend, he struggles to make ends meet, which turns out to be far from easy. Sheer bad luck, his poor grasp of English and the overall culture clash push him towards various shady jobs.

Gonzalo Díaz not only directed and produced the film, but he also wrote the story based on his personal experiences. Salvador is played by Diego Ruiz, whose directing debut IGLÚ is also screened during the festival. The part of Maria is played by Paulina García, the actress who made a big impression in the award-winning title role in GLORIA, the closing film of last year's World Cinema Amsterdam edition.



## BIOGRAPHY

Gonzalo DÍAZ UGARTE (1979, Chile) was a professional tennis player until an injury ended his prospects. He then studied cinematography at EICTV in Cuba, and in 2004 received a communications degree from UNIACC, Chile. He then worked as a cameraman on music videos and commercials, and on two feature films, in London. In 2008, he joined the Chilean FABULA production company as an assistant director.

## FILMOGRAPHY - FEATURES

2013 *I Am from Chile*

## PAYDAY

### WORLD CINEMA SPECIAL

ORIGINAL TITLE PAYDAY  
INTERNATIONAL TITLE PAYDAY  
DIRECTOR(S) SELWYNE 'GET BIZZY' BROWNE  
COUNTRY OF PRODUCTION BARBADOS  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 100  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) ENGLISH, BAJAN  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT SHAKIRAHB@GMAIL.COM

#### FESTIVALS

Havana Film Festival, Cuba, 2013

Trinidad+Tobago Film Festival, Trinidad and Tobago, 2013

CaribbeanTales International Film Festival, Canada, 2013

#### SYNOPSIS

Last year, Caribbean cinema was one of World Cinema Amsterdam's festival themes, with a special focus on Jamaican filmmakers, who often have to work with very low budgets, but arguably make very interesting film. The same applies to the Caribbean island of Barbados, where first-time director Selwyne Browne shot PAYDAY, a comedy with an edge. Life on the tropical island of Barbados is sunny and relaxed, but also tough and poor. Browne shows both sides.

How to avoid scary drug dealers, a charity collector, a wacky ex-girlfriend and all those other town weirdos? That's the question for the two friends Romie and Pack, as they cross town with a large sum of money. They work as security guards and are completely fed up with their jobs. It is their dream to start their own mechanic shop and they decide to invest a month's salary each to realize this dream. They've spotted an empty garage; all they need to do is get the money to the garage owner...

#### BIOGRAPHY

Selwyne BROWNE (Bridgetown, Barbados), the man behind the production company Trouble 3 Studios, has directed and produced many music videos, commercials and television shows. PAYDAY is his feature debut. Currently he is working on his next feature length film.

#### FILMOGRAPHY - FEATURES

2014 *Next Payday*

2013 *Payday*



*Screened together with: (see next page)*

## DOUBLES WITH SLIGHT PEPPER

ORIGINAL TITLE DOUBLES WITH SLIGHT PEPPER  
INTERNATIONAL TITLE DOUBLES WITH SLIGHT PEPPER  
DIRECTOR(S) IAN HARNARINE  
COUNTRY OF PRODUCTION USA, CANADA, TRINIDAD AND TOBAGO  
YEAR OF PRODUCTION 2011  
LENGTH IN MINUTES 16  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) ENGLISH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT IANKH@NYU.EDU



## SYNOPSIS

Intimate, award-winning coming-of-age drama. Trinidad, it's Christmas. The young Dhani sells doubles on the streets, the typical street food of Trinidad. When his sick father returns from Canada, he is faced with a difficult decision: should he support his father despite their estranged relationship?

## CAPTAIN T&T

ORIGINAL TITLE CAPTAIN T&T  
INTERNATIONAL TITLE CAPTAIN T&T  
DIRECTOR(S) CHRISTOPHER GUINNESS  
COUNTRY OF PRODUCTION TRINIDAD AND TOBAGO  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 12  
PROJECTION FORMAT DIGITAL  
SPOKEN LANGUAGE(S) ENGLISH  
SUBTITLES NONE  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT DREAM@BEPPERTON.COM



## SYNOPSIS

Grab every chance to do something good for the world, is the message of this cinematographic gem from Trinidad & Tobago. A man reflects on his childhood when he was surrounded by violence. If only he would have had super-powers...

# QUITTE LE POUVOIR

WORLD CINEMA SPECIAL

ORIGINAL TITLE QUITTE LE POUVOIR

INTERNATIONAL TITLE WADE, GET OUT!

DIRECTOR(S) AIDA GROVESTINS

COUNTRY OF PRODUCTION SENEGAL, NETHERLANDS

YEAR OF PRODUCTION 2014

LENGTH IN MINUTES 36

PROJECTION FORMAT DCP

SPOKEN LANGUAGE(S) FRENCH

SUBTITLES ENGLISH

COLOUR / BLACK-AND-WHITE COLOUR

CONTACT AIDA.GROVESTINS@GMAIL.COM



## SYNOPSIS

Documentary about the band Y'en a Marre (We're Fed Up), a group of young rappers from Dakar, Senegal. During the presidential elections they are faced with the decision of how to express their dislike of the incumbent president. They choose peaceful means and as a result become to represent a national protest movement. With animations and of course lots of music. Six rappers are expected to travel to Amsterdam for the world premiere screening.

## BIOGRAPHY

Aida GROVESTINS (the Netherlands) studied Political Science, International Relations and History at University of Amsterdam and Art History at the Sorbonne in Paris. She has more than 10 years' experience as a current affairs journalist on Dutch TV and radio and is now an independent filmmaker based in Amsterdam and Dakar producing, researching and directing documentaries for film and radio under the name Crossroads Docs.

## FILMOGRAPHY - SHORTS

2014 *Quitte le pouvoir (Wade, Get Out!)*

2009 *Diamond Dust*

# RADICAL FRIENDS

WORLD CINEMA SPECIAL

ORIGINAL TITLE RADICAL FRIENDS  
INTERNATIONAL TITLE RADICAL FRIENDS  
DIRECTOR(S) CHIHIRO GEUZEBROEK  
COUNTRY OF PRODUCTION NETHERLANDS, BOLIVIA  
YEAR OF PRODUCTION 2014  
LENGTH IN MINUTES 79  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) ENGLISH, SPANISH, AYMARA, DUTCH  
SUBTITLES ENGLISH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT INFO@CHIHIRO.NL



## FESTIVALS

Human Rights International Film Festival, Argentina, 2014

## SYNOPSIS

Deforestation, CO2 emissions, climate change, the extinction of plants and animals Mother Earth isn't faring too well and humankind is rapidly heading towards a global catastrophe. What's worse is that policy and decision makers are apparently unable to turn the tide. So now what? Dutch/Bolivian Chihiro Geuzebroek refuses to resign.

She left for Bolivia to ask people 'Do you wanna be my radical friend?' and to make the environmental road movie RADICAL FRIENDS. Why Bolivia? Because a remarkable law was passed by Bolivia's parliament in December 2010: the Law of the Rights of Mother Earth. It states that Planet Earth and all life on earth require protection. In Bolivia, environmentalist, singer and filmmaker Geuzebroek looks for radical friends and allies who can help her change the world. She even meets Bolivian president Evo Morales.

The film is a personal search in every respect: Geuzebroek doesn't only explore her ideals and radical friends, but also her roots. She also meets her long-estranged father. He doesn't care about the environment the way she does.

## BIOGRAPHY

Chihiro GEUZEBROEK (1983, the Netherlands) was the youngest member of Dutch improv theatre group Problem Solved (later Easy Laughs). She took a Production Assistant course at the Dutch Film Academy, studied Media and Culture at the University of Amsterdam and worked as an editor for BodhiTV. After graduating, she was project leader innovation and new media for the NPO and in 2010 founded Ventana Media Production Company.

## FILMOGRAPHY - FEATURES

2014 *Radical Friends*

## FILMOGRAPHY - SHORTS

2008 *Prettige vlucht*

## SEPIDEH - REACHING FOR THE STARS

WORLD CINEMA SPECIAL

ORIGINAL TITLE SEPIDEH  
INTERNATIONAL TITLE SEPIDEH - REACHING FOR THE STARS  
DIRECTOR(S) BERIT MADSEN  
COUNTRY OF PRODUCTION DENMARK, NORWAY, SWEDEN,  
GERMANY, IRAN  
YEAR OF PRODUCTION 2013  
LENGTH IN MINUTES 88  
PROJECTION FORMAT DCP  
SPOKEN LANGUAGE(S) PERSIAN, ENGLISH  
SUBTITLES DUTCH  
COLOUR / BLACK-AND-WHITE COLOUR  
CONTACT [INFO@CINEMADELICATESSEN.NL](mailto:INFO@CINEMADELICATESSEN.NL)

### AWARDS

Maysles Brothers Award (Belfast Film Festival, Northern Ireland, 2014)

### FESTIVALS

Cinema City International Film Festival, Serbia, 2014

Sheffield Doc Fest, England, 2014

Tel Aviv International Documentary Film Festival, Israel, 2014

Fajr International Film Festival, Iran, 2014

Sundance Film Festival, USA, 2014

Göteborg International Film Festival, Sweden, 2014

International Documentary Film Festival Amsterdam, Netherlands, 2013

### SYNOPSIS

“Do you think God chose you to fight for astronomy in Iran?” an angry uncle asks 16-year-old Sepideh Hooshyer, a girl who spends the nights scanning the sky with her telescope, trying to understand the secrets of the universe. All she dreams of is becoming an astronaut one day. But Iran is not a country where women can easily pursue such dreams. Her mother isn’t taken with the idea either; she just wants her daughter to learn to cook better. Apart from all that, her family just doesn’t have the money to send Sepideh to university. The only one who believes in her and supports her is Asghar Kabiri, her physics teacher.

However, being an astronaut is definitely not impossible for an Iranian woman, as Anousheh Ansari proved in 2006, when she was the first Iranian to travel to space. Sepideh gets in touch with her.

Berit Madsen, originally a social anthropologist, wrote, directed and shot her debut film. Her remarkable documentary is not primarily about female oppression, but rather demonstrates what intelligence and especially determination can accomplish.



### BIOGRAPHY

Berit MADSEN (1964, Denmark) is a social anthropologist and documentary filmmaker. She has carried out fieldwork in the Caribbean, Nepal, Niger and Denmark and produced several documentaries for her ethnographic research. She has lectured extensively on ethnographic filmmaking in Denmark, India and Serbia and sits on the working committee of the Nordic Anthropological Film Association, is its Vice General Secretary and co-editor of its newsletter.

### FILMOGRAPHY - FEATURES

2013 *Sepideh (Sepideh - Reaching for the Stars)*



## MEET ME @ WCA

### GUESTS

World Cinema Amsterdam is a great place to meet not only fellow festivalgoers, but also the films' directors! This year, we are looking forward to welcoming the following guests, more to be announced:

- Agustín Banchero (De las casas blancas)
- Aida Grovestins (Quitte le pouvoir)
- Alicia Cano (El Bella Vista)
- Chihiro Geuzebroek (Radical Friends)
- Diego Ruiz (Iglú and I Am From Chile)
- Emilia Carlevaro (La masajista)
- Fernando Eimbcke (Club Sandwich)
- Gonzalo Lugo & Florencia Colucci (Retrato de un Comportamiento Animal)
- July Jung (A Girl at My Door )
- Yaşim Ustaoğlu (Araf)

### PARTIES

A film festival is incomplete without several great parties where you can meet nice people, enjoy exotic food and drinks and last but not least dance to the DJs' music. This year's edition of World Cinema Amsterdam features two such parties.

#### SATURDAY 16 AUGUST

##### CARIBBEAN NIGHT: YARD VIBES

In their own words, *“Yard Vibes is an Amsterdam party in Jamaican style that fuses film, music and cuisine.”* On Saturday 16 Augustus, it's party time in Rialto. After the screening of PAYDAY you can prepare yourself for a real dance hall and soca night. In collaboration with Caribbean Creativity.

#### SATURDAY 23 AUGUST

##### LATIN NIGHT: MUCHACHAS BORRACHAS

Who still remembers *¿Que Pasa?*, the legendary dance parties that were held in Melkweg and Sugar Factory for ten years running? They will have a revival during World Cinema Amsterdam's closing party with *Muchachas Borrachas*, the new Latin party in the tradition of *¿Que Pasa?*.

## WE WOULD LIKE TO THANK

(\*directors and other guests attending the festival)

Adilkhan Yerzhanov

Agustín Banchero\*

Aida Grovestins\*

Alicia Cano\*

Berit Madsen

Celina Murga

Chihiro Geuzebroek\*

Christopher Guinness

Daniela Speranza

Darezhan Omirbayev

Diego Arsuaga

Diego Fernández Pujol

Diego Ruiz\*

Emilia Carlevaro \*

Emir Baigazin

Fernando Coimbra

Fernando Eimbcke\*

Florencia Colucci\*

Gonzalo Díaz

Gonzalo Lugo\*

Gonzalo Torrens

Ian K. Harnarine

Jeremías Segovia

José Luis Valle

July Jung\*

Manuel Nieto Zas

Mariana Chenillo

Mohammad Rasoulof

Naomi Kawase

Nariman Turebayev

Nick Reding

Nicolás Botana

Ronit Elkabetz

Selwyne Browne

Shlomi Elkabetz

Yeşim Ustaoğlu\*

Yuval Adler

Zeresenay Berhane Mehari

Aardse, Machteld

Active Tickets

Abalde, José Luis (Montevideo)

Abdallah, Sebastian

Aert, van Jan (Wild Bunch Benelux)

Albrecht, Yoeri (De Balie)

Apituley, Wouter (CousCousClub)

Arke Amsterdam

Baker, Mark

Bakker, Tiers (de Groene Amsterdamer)

Barbarit, Anne-Laure (MK2 Groupe)

Barça (Raymond en Bauke)

Bélangeon-Bouaziz, Arnaud (Urban Distribution Intl.)

Bergeron, Julie (Ventana Sur)

Best Containers  
Beyer, Jolanda (De Balie)  
Bistiancic, Ana Inés (Taxi Films)  
Bitter, Henk (Focus Filmtheater Arnhem)  
Boonekamp, Dooreen (Filmfonds)  
Böttinger, Katharina (European Film Market Berlijn)  
Bourne, Shakirah (Let's Do This Filmz)  
Bousquet, Stephanie (Cinéma en Construction Toulouse)  
Breejen, Nicolaine den (ABC-Cinemien)  
Brinkhuis, Martine (Gemeente Amsterdam/cultuur)  
Brongers, Michiel  
Buning, Olivia  
Calvez, Benoît (CICAE)  
Calvino, Alfredo (Latino Fusion)  
Cibien, Silvia (CICAE)  
Coninck, de Flavieke (Contact)  
Creemers, Michèle (Cinecenter)  
Curvers, Emma (Cineville)  
Curvo, Marcia (Brasileiros na Holanda)  
Delgado, Brandon (Shoreline Entertainment)  
Diejen, Anke van (Herrie Film en TV)  
DJ Cinema Royale  
DJ Erick Gava  
DJ Ishtar  
DJ Paulo Cosac  
DJ Rowstone  
Dubois Accountants  
Eckholt Ithurralde, Edgard (Ambassade van Chili)  
Eggenkamp, Henno (Bijlmerbios)  
Ersoy, Sitare (Turks Nationaal Verkeersbureau)  
Esmeijer, Adriana (Prins Bernhard Cultuurfonds NH)  
Espeleta, Peña (Stadsdeel Zuid)  
Faiz, Abida  
Fiorin, Sandro (FiGa Films)  
Firpo, Florencia (Ambassade van Uruguay)  
Flentge, Gertrude (St. DOEN)  
Frank, Anita (Stadsdeel Zuid)  
Friso, Joël (VU)  
Gaag, Linda van der (Prins Claus Fonds)  
Garcia, Alex (FiGa Films)  
Garstka, Ben (IamExpat)  
Garza, Cristina (Mundial)  
Genugten, Lonneke van (OneWorld)  
Giesen, Ellis van de (Vondelpark Openluchttheater)  
Govedarica, Aleksandar (Taskovski Films)  
Grannetia, Carola (Aalborg Hotel)  
Gratama van Andel, Mette (Prins Claus Fonds)  
Heil, Jean (Just Film Distribution)  
Helmond, Wouter  
Heman Verhuurservice  
Hooberichts, Mirjam (De Balie)  
Homan Electrotechniek  
Huisman, Gerard (Contact Film)  
Hulst, Elsbeth (Stichting ASK)  
Jaeger, Jessica de (Oficine)  
Jaring-Kanik, Dilara (Prins Claus Fonds)  
Jessula, Carolina (Media Luna)  
Kamps, Nikki (Pleinbioscoop Rotterdam)

Khlasheva, Olga (Kazakh Film)  
Kim, Hawon (CJ Entertainment)  
Kim, Julia (Kazakhfilm Studios)  
Kiziltepe, Levent  
Klein Gunnewiek, Lidy (Avro/Tros)  
Klomp, Jorien (Cinema Delicatessen)  
Kroese, Lotte (De Balie)  
Kroezen, Annabel (NTR Cultura)  
Kuijper, Bianca (Cinemasia)  
Landsberger, Claudia (EYE)  
Leijten, Olga (Gemeente Amsterdam/hoofd cultuur)  
Lentz, Roderik (Lantaren Venster)  
Linssen, Dana (Filmkrant)  
Logothetis, Sophie (Dutch Culture)  
Lok, Maike (Vondelpark Openluchttheater)  
López, Sandra (Ambassade van Mexico)  
Loyer, Juan (Ambassade van Chili)  
Maaskant, Joost (Pleinbioscoop Rotterdam)  
Martens, Emiel (Caribbean Creativity Foundation)  
Meerburg, Krijn (Lantaren Venster)  
Meijer, Lex (ACK St. Zuid)  
Meik, Julia (Meikincine Entertainment)  
Meik, Lucía (Meikincine Entertainment)  
Meindersma, Christa (Prins Claus Fonds)  
Middelaar, Melissa van (Wild Bunch Benelux)  
Mina, Bitha  
Moerzinger, Alvaro H.E. (Ambassade van Uruguay)  
Moesker, Dick (Openluchtbioscoop)  
Mok, Kin (MIK ontwerpers)  
Moodley, Nashen (Sidney Film Festival)  
Mooi, Joya  
Morais, Ana Alice de Morais (3moinhos Produções)  
Morsch Kihn, Eva (Cinéma en Construction Toulouse)  
Muis, Nick (Contact Film)  
Neşe Akdogan, Kivilcim (Ambassade van Turkije)  
Nieto, María (Instituto Cervantes Utrecht)  
Nieveld, Lisa Linde (EYE International)  
Nunen Franc van (Vu Campus/Griffioen)  
Ollongren, Kajsa  
Paillard, Jerome (Ventana Sur)  
Payer, Roberto (Hilton Amsterdam)  
Pelser, Noor (Cinéart)  
Pereira, Rui (IndieLisboa)  
Pereyra, Carlos (ICAU-MEC, Uruguay)  
Pol, Anne van der (Cinéart)  
Pollé, Wallie (Cinéart)  
Potter, Stephan de (Cineart Benelux)  
Probst, Beki (European Film Market - Berlin)  
Pusan International Film Festival  
Raben, Gonda (EYE Filminstituut Nederland)  
Ramonda, Pascale  
Rigter, Paul  
Rijnen, Tamara (Triodos)  
Risseeuw, Nicole (VU)  
Rooij, Michiel de (EYE Filminstituut Nederland)  
Ronde, Alex de (Het Ketelhuis)  
Rovers, Ronald (Filmkrant)

Rozing, Gabrielle ('t Hoogt)  
Salem, Adel (Cinema Arabe)  
Santa Creu, Mariá José (Cinemateca Uruguay)  
Saro, Steven  
Sas, Cok (Vu Campus/Griffioen)  
Schaaf, Eme van der (Vu Campus/Griffioen)  
Schaap, Lucie  
Schuringa, Wilko (De Lieve Vrouw)  
Seille, Guillaume de (Arizona Films)  
Semana dos Realisadores  
Sena, Nuno (IndieLisboa)  
Sier, Willy (UVA)  
Sijes-Krukziner, Elly (Ambassade van Israël)  
Simons, Sylvana (The House of Power)  
Smit, Hein (Henk Smit)  
Smit, Maarten (Henk Smit)  
Solé Micaela (Transparente Films)  
Stelling, Roos (Natlab door Plaza Futura)  
Stichting Openluchtbioscoop  
Stolarczyk, Marek (De Balie)  
Straaten, Dirk van der (De Balie)  
Suárez, Milena (Cinemateca Uruguay)  
Sultan Dadon, Anat (Ambassade van Israël)  
Terreehorst, Pauline (Plaza Futura)  
Teunissen, Anke  
Thibault, Claire (The Festival Agency)  
Thomas, Casper (de Groene Amsterdamer)  
Tjin Hin Tjoe, Kendall  
Trelles, Alejandra (Cinemateca Uruguay)  
Utomo, Tulip  
Valverde, Miguel (IndieLisboa)  
Vaslin, Denis (Volya Films)  
Velzen, Anneke van (Gemeente Amsterdam)  
Verhage, Veronique (Shoestring)  
Versendaal, Yvonne van  
Vree, Daan  
Vries, Femke de (Shoestring)  
Vries, Frans de (Vondelpark Openluchttheater)  
Watts, Karen (Hilton Amsterdam)  
Weisner, Friederike ('t Hoogt)  
Wezenberg, Jasper (De Balie)  
Wierda, Paulien  
Wiersma, Tamara (De Balie)  
Wijntjes, Babette (ABC-Cinemien)  
Willems, Kimberly  
Willemsen, Olivier (De Balie)  
Wolf, René (EYE Film Instituut Nederland)  
Wolfson, Rutger (Internationaal Film Festival Rotterdam)  
Wolterink, Sander (Aalborg Hotel)  
Wortelboer, R.A.P. (Prins Bernhard Cultuurfonds NH)  
Wout, Lilian (VU/Griffoen)  
Yew, Donald (IM Global Film)  
Zamora, Montserrat (Ambassade van Mexico)  
Zein Khoury, Joumana El (Prins Claus Fonds)  
Zwaan, Helen (RailTV)  
Zwart, Eva  
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World Cinema Amsterdam

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Dirk de Bruin – office manager/financial manager  
Fleur Weve – ticket office coordination  
Irene Engels – volunteers coordination  
Mark Mallon – chief editor catalogue/communication  
Marnix Carpentier – projection and technical coordination  
Martine Scheele – guest coordination/festival assistant  
Matthijs Blonk – projection and transport coordination  
Mylene Roth – bar coordination  
Petra van Dongen – festival coordination  
Rita Nurhayati – assistant office manager  
Robert Pattinama – theatre manager  
Suzanne Weijers - program manager  
Tito Rodriguez Torras – assistant communication  
Vanessa Groenewegen – festival coordination  
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