

12TH ANNUAL

VANCOUVER
LATIN
AMERICAN
FILM
FESTIVAL

28 AUG-7 SEPT 2014

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2014 VLAFF Membership: \$2

As a registered non-profit society, the Vancouver Latin American Film Festival screens films that have not been rated by Consumer Protection BC. Under BC law, any person wishing to see these unclassified films must be a member of the VLAFF society and be 18 years of age or older.

The membership is \$2 and is valid until July 31, 2015. *Please carry your membership card with you at all times*, as you will be required to show it at all VLAFF screenings, including special screenings throughout the year.

General Admission Tickets

Matinee (before 6pm): **\$10**
Evening (6pm and later): **\$12**

NEW FOR 2014! Discount for Seniors (65+)

Matinee (before 6pm): **\$8**
Evening (6pm and later): **\$10**

Youth Screenings (under 18 years): \$8

(Applies only to *Bad Hair*, *AninA* and the Sept 5 screening of *The Way He Looks*.)

Special Event Tickets

Opening Night Film: **\$15** (includes membership)
Opening Night Film & Party at the FOX Cabaret: **\$25**
Spotlight Screening: **\$12**
Gala Screening Film & Reception: **\$20**
Closing Night Film & Award Ceremony: **\$12**
Closing Night Film, Award Ceremony & Reception: **\$20**

Free Screening Series

SFU's Goldcorp Centre for the Arts
AUGUST 31 & SEPTEMBER 1
Admission is on a first-come, first-seated basis. Doors open 30 minutes prior to each event. **\$2 VLAFF membership required.**

Festival Packages & Passes | LIMITED QUANTITIES AVAILABLE
Available for purchase online at www.vlaff.org (beginning Tuesday, August 12), pre-festival at the VLAFF Ticket Outlet in the Woodward's Atrium (see below for dates), and during the festival at The Cinematheque (August 29 onwards).

Passes and packages ordered online will be available for pick-up at the Will Call table at the Cinematheque from August 29 onwards. Please check the schedule as opening times vary.

6-Ticket Package: \$55

Purchase a booklet containing six ticket vouchers that are valid for any regular \$10 or \$12 screening, subject to ticket availability. Ticket vouchers must be exchanged for hard copy tickets at a Ticket Outlet or prior to the screening at the venue Box Office.

Festival Super Pass: \$125

The Festival Pass includes access for one to all VLAFF screenings. When possible, passholders will be admitted into the cinema ahead of the Ticketholder line. **The pass does not include access to Opening, Closing or Gala receptions.**

Passholders must arrive at least 15 minutes prior to the screening time to claim an entrance ticket from the Box Office. A Festival Pass does not guarantee seating to sold-out shows if the passholder arrives beyond this time. **Passholders must carry a valid 2014 VLAFF membership card (included in the price of the pass).**

Online Ticket Sales: www.vlaff.org
Beginning Tuesday, August 12, 2014. *\$2 processing fee per order.*

Ticket orders placed online will be available for pick-up at the Will Call table at the venue starting 45 minutes before the screening. Same-day ticket sales cut-off four hours prior to film start time. We accept VISA, MasterCard and American Express.

Ticket Outlets
Beginning Wednesday, August 20, 2014.

ADVANCE TICKET OUTLET	FESTIVAL TICKET OUTLET
Woodward's Atrium 111 West Hastings St. Open August 20–28 2pm – 6pm Weekdays Only	The Cinematheque 1131 Howe St Open August 29–September 7 5pm–9pm Weekdays 1pm–9pm Weekends

Tickets at the Door
Subject to availability, day-of-show tickets may be purchased throughout the day at the Box Office where the film is screening, beginning 30 minutes prior to the first screening of the day. Please check the schedule as opening times vary.

Will Call
Will Call opens 45 minutes prior to the first screening of the day. Please arrive in advance to allow time to pick up your order. You must present your confirmation number and photo ID in order to pick up your tickets.

Sold Out Shows
If advance tickets for a film are sold out, rush tickets may be available at the door. Any unclaimed seats will be released just prior to screening time to those in the Rush Ticket Line. Please note: you must be standing in the line in order to purchase a ticket and there is a limit of one rush ticket per person.

LATECOMERS ARE NOT GUARANTEED SEATING. PLEASE ARRIVE EARLY. TICKETS ARE NON-REFUNDABLE.

Venue Information
The Cinematheque (CIN)
1131 Howe Street (between Helmcken and Davie)

Goldcorp Centre for the Arts, SFU Woodward's (GCA)
Djavad Mowafaghian Theatre and World Art Centre
3rd Floor, 149 West Hastings Street (between Cambie and Abbott)

Vancity Theatre (VCT)
1181 Seymour Street (between Helmcken and Davie)

The FOX Cabaret (FOX)
2321 Main Street (between East 7th and 8th Ave)

UBC Museum of Anthropology
6393 NW Marine Drive

Douglas College (DOUG)
Lecture Theatre 2201
700 Royal Avenue, New Westminster
(two blocks from New Westminster Skytrain)

Festival Information
604.708.5657 • www.vlaff.org • info@vlaff.org
MAILING ADDRESS:
420 – 111 West Hastings Street, Vancouver, BC, V6B 1H4 Canada

Welcome to the 12th Annual Vancouver Latin American Film Festival!

Not long ago, a young woman who has been volunteering for several years at the festival wrote a message to us saying, "I would not be the person I am, if I had not attended the festival, because it has opened my eyes to Latin America." Over the twelve years of VLAFF's history, I would like to think that our contribution to the multicultural community of Canada has been substantial. For me, it is critical to think of the festival as an artistic event in terms of its curatorial vision and presentation of films that may otherwise not be seen here. This leads to the vision of Latin American artists being made available to the Canadian public. And of this we feel very proud. We present the point of view of Latin American artists to Vancouver audiences, and that view represents a contribution to Canada, to build a more conscious society.

Twelve years of the festival can represent many things, but above all it represents the support of the society around us, which comes in various ways: the attendance of people at our events; private donations, both monetary and an infinite number of volunteer hours; and the arts and operating grants that we receive from the various levels of government. This financial support, though managed and distributed by the government, is still in effect the people's money. From our view, we see that the festival is one hundred percent made possible by you, the people of Canada. With this mission and sense of responsibility, we continue working hard to give back to our audience and the wider society, all the support they give to us. After twelve successful years of the festival, we remain aware that the Vancouver Latin American Film Festival exists because of the people of this city. We thank you.

Chi Chi Chi , Le Le Le ¡Viva Chile!

From southern Chile to northern Canada, the two extremes of our continent mark the longest distance across America. In 1973, when Augusto Pinochet and his regime overthrew the democratically elected government of Salvador Allende and created a state of terror in the country, thousands and thousands of Chileans were exiled by force, many of them being activists, teachers, scholars and artists. Many of these exiles dreamed of returning to their country, but over time, their lives grew new roots in their adopted homelands.

Canada, Sweden, France, Mexico, Australia and many other countries, were points of reception of the Chilean exiles. Beginning in the 1970s in Vancouver, the Chilean community was the first wave of Latin Americans to settle in large numbers in the city. Vancouver and Canada today would not be the same without the contribution of the Chilean community, who sowed seeds that have blossomed into the achievement of a more diverse society. For this reason, the 12th Vancouver Latin American Film Festival is honoured to welcome Chile as the Spotlight Country, and the creators of a wave of new Chilean and Canadian cinema as our special guests. We are also honoured to dedicate the festival to Waldo Briño, who passed away last September, and who was an inspirational pillar in the promotion of Latin American culture and Chilean cinema in Vancouver.

A Curatorial Vision That Transcends

Our festival, like many other arts organizations in Canada, has the challenge of maintaining healthy finances to continue year after year. Sponsorship and grants come and go, and sometimes even disappear. All we have in our hands that is exempt from economic factors is the curatorial vision of the festival. The festival has become a primary window for Latin American filmmakers in North America. We have earned an international reputation through partnerships with cultural and educational institutions and other festivals, and many distributors and producers entrust us to have their Canadian film premieres at VLAFF. Our competition sections are at the heart of the festival: New Directors Competition, Al Jazeera Documentary Competition and Short Film Competition, as well as our Youth Choice Award for Best Film. The out-of-competition sections present a spectrum of the vibrant visual arts scene in Latin America. Our responsibility as curators of the festival is deep and we take it very, very seriously. We strive to present what we think represents the best of the recent Latin American cinema, and the films that may be most meaningful for our audience. We owe nothing less to the Canadian public.



Christian Sida-Valenzuela
FESTIVAL AND ARTISTIC DIRECTOR



A Message from the Premier

As Premier of the Province of British Columbia, it is my pleasure to welcome everyone to the Vancouver Latin American Film Festival (VLAFF).

This annual event contributes so much to our province by bringing together filmmakers and film enthusiasts to share their passion with the community. In British Columbia, we are so fortunate to live in a place with such diverse and vibrant communities. VLAFF enriches our province by bringing people together in celebration of the rich Latin culture, while also helping to deepen the public’s understanding and appreciation of Latin American cinema.

I would like to acknowledge the hard work of all the event organizers, volunteers and filmmakers for expressing their passion for filmmaking and for promoting a greater appreciation for international and Latin American films within the City of Vancouver.

Best wishes for an exciting and entertaining Festival!

Christy Clark
PREMIER



A Message from the BC Arts Council

On behalf of the BC Arts Council, I am delighted to welcome you to the 2014 Vancouver Latin American Film Festival.

This 11-day event celebrates the enormous talent and creativity of screenwriters, directors and producers from Chile, Mexico, Cuba and Canada through inspiring and thought-provoking programming. The festival not only showcases some exciting work from Latin American filmmakers, but also provides an avenue to highlight the role film can play in exploring historical and social issues and promoting cultural dialogue.

With funding from the Government of British Columbia, the BC Arts Council is pleased to support the 12th annual Vancouver Latin American Film Festival. I would also like to express appreciation to the organizers and volunteers for all their hard work in creating this remarkable showcase.

Stan Hamilton
CHAIR, BC ARTS COUNCIL



SFU Faculty of Arts Welcomes VLAFF

The Faculty of Arts at Simon Fraser University is delighted to support the Vancouver Latin American Film Festival once again this year. Over the past decade VLAFF has become a signature moment in the calendar of members of the Latin American community in Vancouver, an opportunity to gather with old friends and share some of the best that this region has to offer. Latin American filmmaking is a global treasure, and this year, as in years past, we are excited to see another array of the best this region has to offer. The festival is memorable both for faculty and students at SFU, and we hope to play our small part in supporting the festival for many years to come. Special thanks to the directors, staff and innumerable volunteers at VLAFF!

Alec Dawson
DIRECTOR, SCHOOL FOR INTERNATIONAL STUDIES
COORDINATOR, LATIN AMERICAN STUDIES PROGRAM
SIMON FRASER UNIVERSITY



A Message from the Mayor

On behalf of my colleagues on City Council, I am pleased to extend my very best wishes to the organizers, volunteers and filmmakers of the 2014 Vancouver Latin American Film Festival.

The Vancouver Latin American Film Festival has been delighting Vancouver audiences with a vast array of Latin American based films for 12 seasons. Few cultural experiences teach and engage like film. I’m very pleased to welcome all those who have travelled to Vancouver to enjoy the festival, and I congratulate the local and visiting artists whose films will be showcased. VLAFF has been promoting awareness of the cultures and traditions of Latin American countries, and has become a forum for expanding cultural and economic ties between Canada and Latin America.

I want to thank the organizers, volunteers and filmmakers who make this festival a huge success. Have a great Festival!

Yours truly,

Gregor Robertson
MAYOR



SFU Woodward’s Welcomes VLAFF

As SFU Woodward’s Cultural Programs enters our fourth year of partnership with VLAFF, each edition of this festival has deepened my appreciation of VLAFF’s vision. At its heart, VLAFF has consistently demonstrated curatorial depth and rigour in its programming. Most of the films that you will see over the next week have been made on shoestring budgets, but fueled by compelling storytellers who possess daring spirits and the wherewithal to get their stories to screen.

Often their narratives are of injustice, political abuses or sheer poverty and matched with affecting imagery. Sound depressing? Not the way these artists have come to realize these films. They also intermix these hardened realities with moments of joy, humour, and humanity as smart counterpoints. To borrow a boxing analogy, these artists know how to pack-a-punch, hitting well above their weight class. Is it any wonder that this year’s stunning festival poster design features the human heart?

Additionally, VLAFF’s guest artists personally impart their own journeys of sacrifice, woe and conquest to Vancouver audiences. With fiery imaginations along with a do-or-die ethic, these filmmakers are the Davids to Hollywood’s Goliaths. If you love a film during the festival, why not get the word out quickly about these talents? (Facebook/Twitter posts from attendees are always appreciated). Do your part to further the reach of these independent films.

VLAFF is also a celebration of Latin America’s diversity. Its loyal audiences often share strong emotional bloodlines to the varying countries that make up VLAFF’s varied selection. This festival offers that precious window into worlds we rarely will get to see. We at SFUW will continue to deepen our relations with VLAFF to provide this rare cultural prism for all citizens of Vancouver to partake.

SFUW is proud to be supporting VLAFF’s Guest Artist Program.

Enjoy this visual film feast!

Michael Boucher
DIRECTOR, CULTURAL PROGRAMS & PARTNERSHIPS
SFU WOODWARD’S



A Message from the Directorate of Cultural Affairs in Chile

Chilean cinema has made great strides in the last few decades. With an increase in productions, and greater diversification of themes and aesthetic proposals, Chilean film has been able to touch upon the larger issues as well as the aspects of everyday life that shape our society.

With a roster of new films that are making their way through the most important world stages, Chile proudly takes on the role of Spotlight Country at the XII Vancouver Latin American Film Festival. For the Ministry of Foreign Affairs, through its Directorate of Cultural Affairs (DIRAC), this is a valuable opportunity to show North American audiences a representative selection of our national film production.

We consider VLAFF, with whom we have developed a fluid partnership over the years, to be an important dissemination platform for contemporary Latin American cinema. We hope that the growing visibility and appreciation of Chilean cinema, supported by major international recognitions and awards, is able to find new audiences, achievements and challenges at this prestigious event.

Germán Guerrero Pavez
DIRECTORATE OF CULTURAL AFFAIRS - DIRAC
CHILEAN MINISTRY OF FOREIGN AFFAIRS



A Message from the Consul General of Brazil

It is a great pleasure to welcome you all to the 12th edition of the Vancouver Latin American Film Festival. I am positive that you will be delighted by the productions presented this year, which spring from the region’s innovative and creative film industry. Once again, this showcase of features and shorts will highlight a selection of Brazilian cinematic talent. As in previous years, our participation in VLAFF has the support of the Cultural Department of the Brazilian Ministry of External Relations.

Congratulations to all those involved in the organization of this outstanding festival. Their dedicated efforts allow the Vancouver public to experience a little bit of the Latin American culture. This initiative deserves full encouragement from everyone who believes the art of cinema is a powerful source to promote understanding among cultures.

My very best wishes for a successful, pleasant and educational journey through VLAFF’s 12th edition!

Ernesto Otto Rubarth
CONSUL GENERAL OF BRAZIL



A Message from the Consul General of Chile

Chile is a country that cultivates land and culture, a country of good wines and tastes of the sea, a cradle of acclaimed poets and writers. Land of song and international festivals, it has the honour to be the Guest Country at the 12th Vancouver Latin American Film Festival. We would like to give our sincere thanks and recognition to the organizers and sponsors of this event.

In addition, the fact that this festival is dedicated to our compatriot Waldo Briño, fills us with pride and excitement. Waldo was one of the great promoters of Chilean art and cinema, which has undergone great advances throughout the last decades, achieving outstanding awards in many international festivals. We feel great respect for Waldo for his meticulous and distinguished organization of the series “Cine Chile Canada.” In remembering Waldo, we would like to extend to his family and friends our most sincere recognition for his extensive legacy.

Alejandro Gibbons Munizaga
CONSUL GENERAL OF CHILE



A Message from the Consul General of Colombia

Since the year 2000, Latin American cinema has bloomed in a remarkable way with the emergence of a significant number of new independent filmmakers who work with great scripts and tight budgets. The independent spirit of these directors is evident in the way they communicate ideas and perceptions in their own personal style. Their work highlights political and social situations in order to rescue the collective memory in a deep and significant way.

In this 12th edition of VLAFF, the Consulate General of Colombia has the honour of supporting the presentation of the films *Tierra en la lengua*, *La Gorgona*, *historias fugadas* and *Naranjas*. In homage to Gabriel García Márquez, the Consulate will host the presentation of the film *El coronel no tiene quien le escriba* directed by Arturo Ripstein. “Gabo” as he was known worldwide, reflected the soul of Latin America and his Magic Realism has flowed through generations of writers from every language and culture. We invite all Canadians to experience the rich diversity of Colombian arts and cinema.

Jairo Clopatofsky Ghisays
CONSUL GENERAL OF COLOMBIA



A Message from the Consul General of Mexico

Mexico is as diverse as its cultural expressions, and our feature films, shorts and documentaries are no exception.

Contributing to our objective to share such cultural productions with film enthusiasts in British Columbia, the Vancouver Latin American Film Festival provides a unique opportunity to explore a rich sampling of contemporary Mexican cinema.

The Consulate General of Mexico is very pleased to participate again this year as a sponsor of the 12th edition of VLAFF, featuring recent works by talented Mexican filmmakers whose work has been recognized internationally. Their creativity in the arts matches the exciting transformations in Mexican society and the economic reforms in process.

Best wishes to VLAFF for a successful season!

Claudia Franco Hijuelos
CONSUL GENERAL OF MEXICO

VLAFF Team

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Adriana Contreras (President), Marc Fournier (Treasurer), Andreina Romero (Secretary), Carolina Ordoñez, Diego Reyerros, Enrique Vázquez Sánchez

Festival + Artistic Director

Christian Sida-Valenzuela

Festival Manager

Lisa Pearlman

Programming Coordinator

Anne-Mary Mullen

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Anne-Mary Mullen, *Feature Films*
Kenya Márquez, *Feature & Short Films*
Kathleen Mullen, *Narrative Features*
Bernardo Jaime, *Short Films*
Luna Marán, *Indigenous Films*
Rebeca Galindo, *Afro-Cuban Films*

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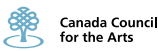
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Community Perspectives at VLAFF

This year the Vancouver Latin American Film Festival has invited several experts to introduce audiences to the themes that are being discussed in some of the films. With this new initiative, we hope that there will be a wider dialogue between the films and the audiences.

Alejandra Bronfman is an Associate Professor in the Department of History at UBC. She is an expert in Caribbean issues and author of the dissertation "Reforming Race in Cuba, 1902-1940." She will be presenting the film *The Last Supper*, within the section of Afro-Cuban films at the Museum of Anthropology.

Antonio Eligio is a Cuban artist, writer and art curator. He will be presenting the film *Memories of Underdevelopment*.

Jorge García Antezana is a SFU Professor Emeritus in the Faculty of Latin American Studies. He will be presenting the film *Yvy Maraey: Land Without Evil*.

Raúl Gatica is a Oaxacan writer and human rights activist. He will be presenting the Mixtec and Zapotec short films, within the program Indigenous Film from BC & Beyond.

Ronnie Dean Harris is one of the programmers of the 3rd Annual Vancouver Indigenous Media Arts Festival. He will be presenting the First Nations short films, within the program Indigenous Film from BC & Beyond.

Ema Oropeza works with transgender people in the capacity of group facilitator and provides individual counselling at Vancouver Coastal Health. She is active in the community and in the women's movement in Canada and Latin America. She will be presenting the films *Bad Hair* and *Quebranto*.

Pedro Ortega is the head programmer and one of the founders of the Festival of New Latin American Cinema in Havana, Cuba. He will be presenting *Maluala*, *Alabbá* and *El Benny* in the section of Afro-Cuban films at the Museum of Anthropology.

Carmen Rodríguez is a Chilean-Canadian author, poet, educator and political social activist. She will be presenting the Chilean films that deal with issues around the dictatorship: *The Quispe Girls*, *Machuca* and *Images of a Dictatorship*.

Juanita Sundberg is an Associate Professor in the UBC Department of Geography. Her current research is on the militarization and everyday life in the US-Mexico borderlands. She will be presenting the film *Who is Dayani Cristal?*

MEDIA PARTNERS



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FRAMES of MIND



Youth Jury

For the fourth year in a row, the Vancouver Latin American Film Festival is excited to welcome the Youth Jury. This program is an important initiative towards introducing Canadian students to Latin American culture through cinema.

This year the Youth Jury is composed of twelve Vancouver youth, who will select and present the Youth Choice Award.



Laura Arboleda was born in Bogotá, Colombia and moved with her family to Vancouver in 2000. She is studying Film Production at Simon Fraser University. She wants to use this career to bring together her passions for Latin American culture and film, and looks forward to doing both at VLAFF.



Alberto Cristoffanini Benavente was born in Chile. He studied English Literature and Spanish at UBC and USAL. He has helped out with the BioBioCine festival in Concepción, Chile. One of his passions is Latin American film. As such, he is delighted to be participating in the 2014 VLAFF Youth Jury.



Lesly Cazares was born and raised in Mexico City. She moved to Vancouver three years ago to study Film Production at the Vancouver Film School. Since her graduation, she has been working in the field of visual effects. She is currently at Method Studios in the position of Junior VFX Coordinator.



Melisa Tang Choy was born and raised in Lima, Peru. The complexity of Latin America is why she is currently a fourth-year International Studies student at SFU. She decided to join this year's Youth Jury because film consistently challenges the narratives of stories that she thought she knew.



As an Ecuadorian, **Bernarda Cornejo** grew up in a family rooted in strong Latin American traditions. Since she was a child, she understood culture as a battle against repression. She decided to study Animation at Emily Carr University of Art + Design to combine her craft heritage and worldview.



Since her first trip to Mexico in 2002, **Oona Eager** has been enthralled by the vibrancy, richness and gifted artists of Latin America. She hopes her studies in sociology, experience in marketing communications, and involvement in Social Enterprise will one day lead her to a life far south of Canada.



Rebeca Lucia Galindo was born and raised in Honduras, and she believes that her early interests in film are related to a life with a mother who is obsessed with Italian neo-realism. Rebeca is currently an SFU Master's student of Global Communications. She studied journalism in Colombia, where she worked as a reporter for the newspaper *El Tiempo*.



Nicaraguan-raised, **Andi Icaza-Largaespada** is driven to explore visual culture. She studies Visual Arts at SFU and intends to merge her studies with her passion for film. She believes in heartfelt characters, a good score and the visual expression of culture. She plans to become a cultural ambassador, cinematographer and publishing artist all together.



Marlio Rali immigrated to Vancouver from Veracruz, Mexico in 2010. His passion for film has inspired him to become a filmmaker. He hopes his experience with VLAFF will open more doors in Latin American cinema. In his free time, he enjoys creating homemade videos and collaborating in community projects that explore immigrant and refugee issues.



Anant Prabhakar recently graduated from Emily Carr University with a degree in Critical Studies and specializing in Film Criticism, and a strong desire to contribute to the development of film culture within Vancouver. Anant says the opportunity to participate as a Youth Jury member for VLAFF came as a natural fit.



Nicolas Tellez-Espana is a 19-year-old Bolivian-Canadian studying International Studies and Economics at Simon Fraser University. He believes that people can never remain static in any way because humanity and society are constantly changing, thus our views and identities must also change in order to accommodate new possibilities.



Alexander Torres is a Venezuelan cinematographer based in Vancouver. He studied film in Montreal and Vancouver, and has worked in the film industry in the camera and lighting department. He is always looking to find the bridge between the North American and Latin American cinema worlds, and the mix between the technical visual process and the art of storytelling.

The 12th Vancouver Latin American Film Festival is dedicated to Waldo Briño.



Waldo Briño, the Gentle Warrior

(Chile, August 29, 1961 - Canada, September 19, 2013)

Waldo Briño was a man of many talents and accomplishments. However, one single goal guided his passage through life: social justice. Towards that end, he battled with the fierceness of a warrior and the gentleness of a dove.

Waldo was born into a family of committed trade unionists and supporters of the Salvador Allende government. After the 1973 military coup, the Briños experienced persecution and Manuel, Waldo's father, endured long months of confinement as a political prisoner. Soon after his release, the family left their homeland and found refuge in Canada. In the following years, Waldo collaborated in myriad ways with the Resistance Movement to the dictatorship.

Later, Waldo dedicated most of his efforts to creating cross-cultural endeavours in Vancouver. Together with his wife, María Soledad Sara, he formed Brisa Productions and presented concerts by Latin American musicians; published *Milenio*, a Spanish-language newspaper; and launched *Cine Chile*, which screened Chilean films and fostered the development of Canadian-Chilean productions. As well, he was a member of the Board of Directors of Collingwood Neighbourhood House; helped establish the Vancouver Latin American Cultural Centre Society; and was part of the City of Vancouver's Multicultural Advisory Committee. In that capacity, he was instrumental in establishing outreach and support initiatives for the homeless and promoting dialogue among different communities. His contributions garnered him the City of Vancouver's Diversity and Inclusion Award, and its Cultural Harmony Award.

Waldo Briño's momentous life was cut much too short by cancer. But the legacy of this gentle warrior will live on for many years to come.

CARMEN RODRÍGUEZ

Spotlight on Chilean Cinema

Celebrating the expansive cinematic achievement of Chilean filmmakers, VLAFF is honoured to present this Spotlight on Chilean Cinema. This dynamic program of contemporary Chilean cinema features many special guests in attendance: the much-loved actor Manuela Martelli, directors Sebastián Sepúlveda, Moisés Sepúlveda and Cristian Soto from Chile, and Cecilia Araneda, Camilo Martín-Flórez, and Edgardo Moreno from Canada. For making this possible, we would like to thank the Ministry of Foreign Affairs in Chile.

Feature Films

Illiterate by Moisés Sepúlveda
SEPTEMBER 1, SEPTEMBER 4 (p. 17)

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SEPTEMBER 6 (p. 52)



Lion’s Heart

(Corazón de León)

Argentina, 2013
Spanish with English subtitles. 100 min.

DIRECTOR/WRITER: Marcos Carnevale **PRODUCERS:** Mauricio Brunetti, Fernando Sokolowicz
ORIGINAL IDEA: Marcos Carnevale, Betiana Blum **CINEMATOGRAPHER:** Horacio Maira
EDITOR: Ariel Frajnd **ART DIRECTOR:** Mariana Sourrouille **SOUND:** José Luis Díaz **MUSIC:** Emilio Kauderer **CAST:** Guillermo Francella, Julieta Díaz, Mauricio Dayub, Nora Carpena, Jorgelina Auzzi, Nicolás Francella

Ivana Cornejo, divorced three years ago, is just getting used to being single again. After an exasperating call from her ex-husband, she loses her cell phone. Fortunately, the man who finds it calls her to return it, and to her excitement they have an instant rapport. He is León Godoy, a renowned architect with a charming voice and a charismatic personality. They schedule a date so that he can return the cell phone. When León arrives, Ivana is surprised: he is everything she had imagined, except for one unexpected and startling detail...he is only 4'5" tall. This romantic comedy about finding the "perfect" man is full of heart and the joy of being a little bit different.

This is one of the best comedies coming from Argentina in the last decade. Lion’s Heart became a huge box-office hit, breaking all expectations. Prepare to laugh out loud. (CS)

Ivana Cornejo es una abogada recién divorciada. Al perder su celular, recibe una llamada del simpático León Godoy, quien encontró el teléfono y tiene la intención de devolvérselo. En la charla telefónica se establece una gran empatía y ambos deciden tener una cita. El problema es que León mide 1,35 metros, por lo cual, a partir de ese encuentro, Ivana intenta superar esos centímetros que le faltan al hombre de su vida, enfrentando los prejuicios sociales y los propios.

OPENING NIGHT GALA
THURS, AUG 28 | 7 PM | GCA
FOLLOWED BY THE OPENING NIGHT PARTY
AT THE FOX CABARET

REPEAT SCREENING
SAT, SEPT 6 | 9:30 PM | CIN



Marcos Carnevale (b. 1963, Córdoba, Argentina) is a highly acclaimed screenwriter for TV series and film. His feature films include *Noche de Ronda* (1996), *Elsa & Fred* (2005) and *Anita* (2009). He directed Julieta Díaz in her role in *Corazón de León*, for which she won the Best Actress award from the Argentine Academy of Motion Pictures.



Community Partner for September 6:
VANCOUVER JEWISH FILM FESTIVAL

YOUTH
SCREENING



AninA

Uruguay/Colombia, 2013
Spanish with English subtitles. 80 min.
Rated PG. Recommended for ages 9 and up.

DIRECTOR: Alfredo Soderguit **PRODUCERS:** Julián Goyoaga, Jhonny Hendrix, Germán Tejeira
STORY: Federico Ivanier, based on the novel *Anina Yatay Salas* by Sergio López Suárez
SCRIPTWRITERS: Federico Ivanier, Julián Goyoaga, Alejo Schettini, Alfredo Soderguit, Germán Tejeira **ANIMATION DIRECTOR:** Alejo Schettini **ART DIRECTOR:** Sebastián Santana **EDITORS:** Julián Goyoaga, Germán Tejeira **CINEMATOGRAPHER:** Paulo Andrés Pérez **VOICES:** Federica Lacaño, Guillermina Pardo, Lucía Parrilla, César Troncoso, María Mendive

Ten-year-old Anina Yatay Salas does not like her name; each part is a palindrome, which means it reads the same way forwards and backwards. Anina’s schoolmates love to tease her about it, until one day Anina can’t take it anymore and gets into a fight during recess with her archenemy, Yisel. Their punishment is rather unusual: the principal gives each of them a sealed black envelope and instructs them not to open it until they return to see her in seven days. The mystery of its contents will eat away at Anina and get her into all sorts of trouble. Drawn in a pencil-and-watercolour style, this film is an exceptional work of animation and a delight to watch.

This moving animated film has the homemade flavour of a warm and happy afternoon tea on a rainy day. BAFICI

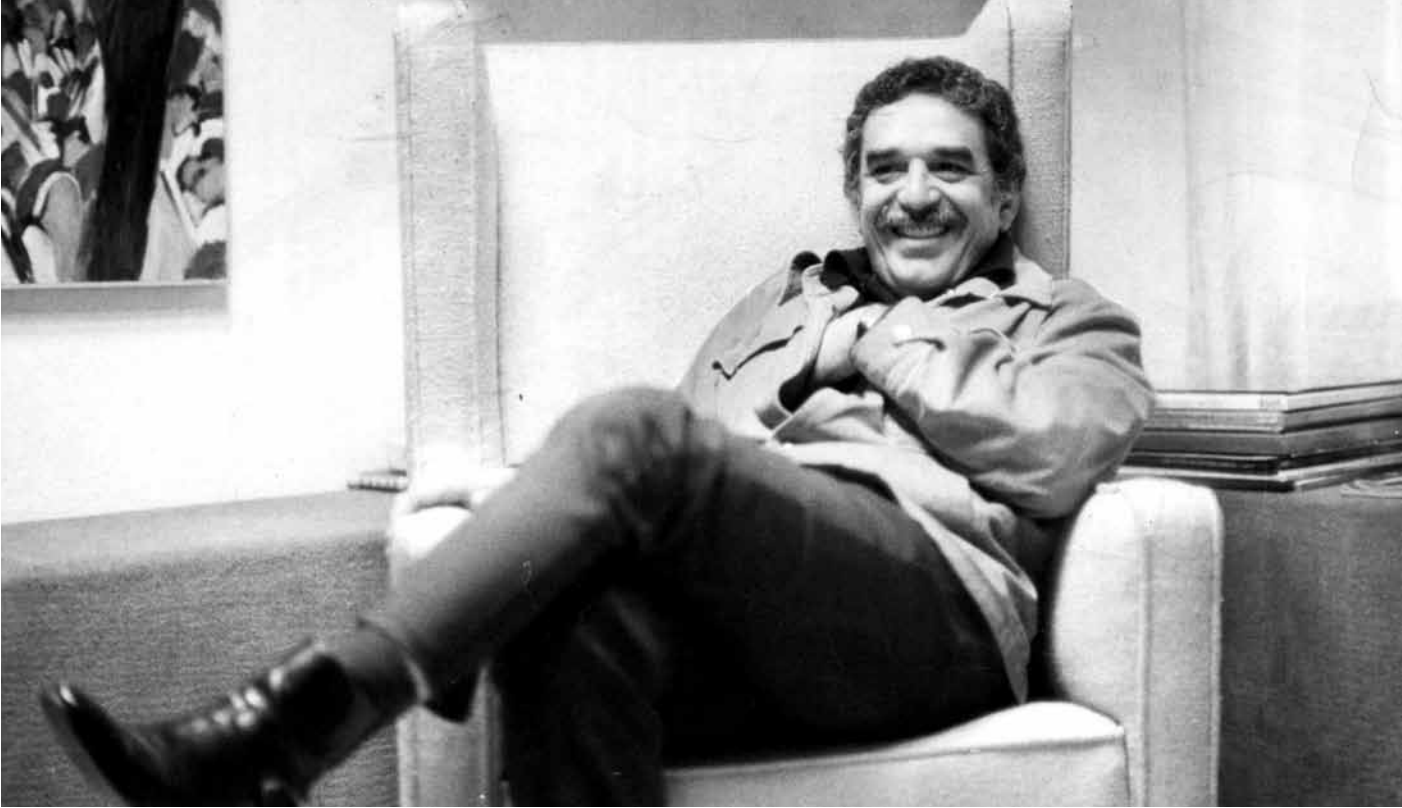
A Anina Yatay Salas, de diez años, no le gusta su nombre; cada parte es una capicúa, es decir, se lee igual de izquierda a derecha y viceversa. A sus compañeros de clase les encanta mortificarla hasta que Anina no aguanta más y se enfrasca en una pelea durante el recreo con su archienemiga. Su castigo es bastante inusual: la directora les entrega a cada una un sobre sellado y les dice que no lo abran hasta la próxima semana. El misterio se comerá a Anina por dentro y la meterá en problemas. Toda la familia se enamorará de Anina y de esta encantadora película dibujada con lápiz y acuarela.

SUN, SEPT 7 | 6:30 PM | GCA
PRECEDED BY THE FESTIVAL AWARD CEREMONY,
FOLLOWED BY THE CLOSING NIGHT RECEPTION



Alfredo Soderguit (b. 1973, Rocha, Uruguay) is the founder of the artistic collective Symbolic Operation and co-founder of the studio Palermo Animation. He has illustrated over 40 children’s books, including the one that inspired *AninA*, his directorial debut. *AninA* won the Audience Award at BAFICI and was selected at Berlin, TIFF and major festivals around the world.





No One Writes to the Colonel

(El coronel no tiene quien le escriba)

Mexico/France/Spain, 1999

Spanish with English subtitles. 118 min.

DIRECTOR: Arturo Ripstein **PRODUCERS:** Mariela Besuievsky, Laura Imperiale
WRITER: Paz Alicia Garciadiego, adapted from the novella by Gabriel García Márquez
CINEMATOGRAPHER: Guillermo Granillo **EDITOR:** Fernando Pardo **MUSIC:** David Mansfield
CAST: Fernando Luján, Marisa Paredes, Salma Hayek

Celebrating the literary legacy and love of cinema of Colombian writer Gabriel García Márquez, the Consulate General of Colombia in Vancouver and the Vancouver Latin American Film Festival are proud to present No One Writes to the Colonel, a film which many consider to be the finest cinematic adaptation of a García Márquez novel.

The Colonel waits. They promised him a pension, which for years has remained a promise unfulfilled. Every Friday, solemn and dressed in his finest suit, the Colonel waits by the dock in anticipation of the letter announcing the arrival of his pension. Everyone in the small town knows that he waits in vain. He knows it too. And every Friday, his wife watches him as he stands at the mirror dressing and preparing to pick up the letter that for years has eluded him. But the Colonel, eyes closed to the all too evident truth, stands by his dream - if not, what else remains for him?

El Coronel espera. Le prometieron una pensión, que durante años ha seguido siendo una promesa incumplida. Todos los viernes, solemne y vestido con su mejor traje, el coronel espera en el muelle a la espera de la carta que anuncia la llegada de su pensión. Todo el mundo en el pequeño pueblo sabe que él espera en vano. Él también lo sabe. Y todos los viernes, su esposa lo mira en el espejo preparándose para recoger la carta que desde hace años no llega. Pero el coronel, con los ojos cerrados a la más que evidente verdad, es fiel a sus sueños - si no, ¿qué más le queda?

COLUMBIAN GALA

FRI, SEPT 5 | 6:30 PM | GCA



Arturo Ripstein (b. 1943, Mexico City) is one of Mexico's most important filmmakers. In 1965, he directed his first feature, *Tiempo de Morir*, written by Carlos Fuentes and Gabriel García Márquez. Recipient of the National Prize for Arts and Sciences of Mexico, he has directed 28 feature films and won over 35 international awards.



Memories of Underdevelopment

(Memorias del subdesarrollo)

Cuba, 1968

Spanish with English subtitles. 104 min.

DIRECTOR: Tomás Gutiérrez Alea **PRODUCER:** Miguel Mendoza **WRITERS:** Tomás Gutiérrez Alea, Edmundo Desnoes **CINEMATOGRAPHER:** Ramón F. Suárez **EDITOR:** Nelson Rodríguez
SOUND: Eugenio Vesa, Carlos Fernández **MUSIC:** Leo Brouwer **CAST:** Sergio Corrieri, Daisy Granados, Esllinda Núñez, Omar Valdéz, René de la Cruz

In honour of the 55th Anniversary of the Cuban Institute of Cinematographic Art and Industry (ICAIC), the Vancouver Latin American Film Festival is thrilled to present this screening of the classic Cuban film Memories of Underdevelopment. Hailed by many critics as the most sophisticated film ever to come out of Cuba, Memories of Underdevelopment is the masterpiece of visionary Cuban director and ICAIC co-founder Tomás Gutiérrez Alea. The film appears in many experts' lists of the Top 100 films of all time.

Sergio, a Cuban bourgeois dilettante and aspiring writer, refuses to accompany his family into exile in the USA in the years following the triumph of the Revolution. His inconsistent ideology keeps him on the sidelines of a frenzied society; having lost his former world, he can't quite find his place in the new revolutionary process, and spends his time chasing women to fill the void. As the October Missile Crisis of 1962 unfolds, Sergio's intellectual ideals, like his country, are put to the ultimate test.

Sergio, un dilettante burgués cubano, se niega a acompañar a su familia al exilio en los Estados Unidos. Su inconsistencia ideológica lo mantiene como simple espectador de una sociedad convulsa, perdido ya su antiguo mundo y sin poder incorporarse al nuevo proceso revolucionario.

FREE ADMISSION

SUN, AUG 31 | 8:30 PM | GCA



Tomás Gutiérrez Alea (1928-1996, Havana, Cuba) directed *Esta tierra nuestra* in 1959, the first documentary to be made by ICAIC; and in 1960, he directed ICAIC's first narrative feature, *Historias de la Revolución*. His hugely popular 1993 film, *Fresa y chocolate*, won the Goya Award and was nominated for an Academy Award for Best Foreign Language Film.



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VANCOUVER COMMUNITIES
IN SOLIDARITY WITH CUBA

NEW DIRECTORS COMPETITION

Official Selection

HABI, THE FOREIGNER
María Florencia Álvarez, Argentina

ILLITERATE
Moisés Sepúlveda, Chile

THE QUISPE GIRLS
Sebastián Sepúlveda, Chile

DUST ON THE TONGUE
Rubén Mendoza, Colombia

WE ARE MARI PEPA
Samuel Isamu Kishi, Mexico

WORKERS
José Luis Valle, Mexico

THE MILITANT
Manolo Nieto, Uruguay

NEW DIRECTORS COMPETITION JURY



Telmo Esnal was born in Zarautz, Basque Country in Spain in 1966. Following a long career as an assistant director, he co-directed with Asier Altuna the shorts *Txotx* (1997) and *40 ezetz* (1999) and the feature *Aupa Exteteste!* (2005), which screened in the Zabaltegi-New Directors section of the San Sebastián Film Festival, where it won the Youth Award. He also wrote the shorts *Taxi!* (2007) and *Amona putz!* (2010), both of which have won international prizes. His highly acclaimed film *Urteberri On, Amona! (Happy New Year, Grandma!)* screened in a large number of film festivals around the world. His most recent short, *Hamaiketakoa* (2012), was awarded the top short film prize at the Seminci: Valladolid Film Festival.



Adrian Mack has been writing about arts and culture for over 10 years and is currently the movies section editor at the *Georgia Straight*. Adrian is also frequently seen around Vancouver sitting behind a 1962 Gretsch round badge three-piece drum kit with champagne sparkle finish, usually in the company of Rich Hope and his Blue Rich Rangers. This is something Adrian does to take his mind off the steep decline of Hollywood cinema, among other depressing matters.



Manuela Martelli made her acting debut in Chile at the age of 18 in the film *B-Happy* (2003). This role earned her the Coral Award for Best Actress at the Havana Film Festival in Cuba. Since then she has worked on productions in Chile, Argentina, Bolivia, Italy, Germany and Spain. The film *Machuca* (2004), directed by Andrés Wood, in which Manuela stars in a principal role, was one of the most popular films in the history of Chilean cinema; for her role as Silvana, she won the Chilean Altazor Arts Award for Best Actress. Last year at the Huelva Iberoamerican Film Festival in Spain, the jury awarded her with the Columbus Gold for Best Actress for her work in the film *Il Futuro* (2013), directed by Alicia Scherson, where she co-stars with Rutger Hauer.



Nicolás Pereda was born in Mexico City and has lived in Toronto for many years. Recently he relocated to Vancouver to teach filmmaking at Simon Fraser University. A prolific and groundbreaking filmmaker with over ten works completed in less than eight years, he has been recognized with more than twenty retrospectives of his work, the first at the age of 27. His films have been exhibited in many prestigious festivals including Locarno, Venice, San Sebastián, Toronto and Buenos Aires. He has made films and videos for several interdisciplinary plays, operas and dance pieces. His first feature film *¿Dónde están sus historias?* (2007) won the French Critics' Discovery Award at the Rencontres Cinemas d'Amérique Latine in Toulouse. Since then he has gone on to win over 12 international awards including the FIPRESCI prize at the Havana Film Festival.



Habi, the Foreigner

(Habi, la extranjera)

Argentina/Brazil, 2013
Spanish with English subtitles. 92 min.

DIRECTOR: María Florencia Álvarez **PRODUCERS:** Lita Stantic, Hugo Sigman, Walter Salles **WRITER:** María Florencia Álvarez **CINEMATOGRAPHER:** Julián Apezteguía **EDITOR:** Eliane D. Katz **MUSIC:** Santiago Pedroncini **CAST:** Martina Juncadella, Martín Slipak, Lucía Alfonsín, María Luisa Mendonça

Analia is a 20-year-old from a small town in Argentina who travels to Buenos Aires to deliver some handicrafts for her mother. By chance, an address mix-up leads her to a Muslim neighbourhood where she finds herself taking part in a ritual completely unknown to her. She is given several objects that seem to harbour a mysterious message: these include a tunic, a map and a recipe in Farsi. Enthralled by the new world she has entered, Analia decides to change her identity, and she begins to dress, speak and act like a young Muslim woman. She takes on the name Habiba Rafat, a decision that will have consequences beyond anything she could have imagined.

Álvarez sensibly eschews the penchant for exoticism prevalent in Western cinema, which so often results in simplistic representations of Islam as either threatening or misunderstood. GIOVANNI MARCHINI, FILM COMMENT

Analia, una chica de provincia de 20 años de edad, viaja a la ciudad de Buenos Aires con el fin de repartir unas artesanías. Mientras cumple su tarea, llega por error a un velorio musulmán. Desconcertada, aunque fascinada, participa del rito y recibe pertenencias de la difunta. Guiada por el camino de su curiosidad y deseo, Analia comienza a frecuentar una Mezquita, después consigue trabajo en un súper-mercado Árabe y, al azar, elige el nombre “Habiba Rafat” para ella misma, y bajo esta identidad vivirá nuevas experiencias.

SAT, AUG 30 | 1 PM | CIN
MON, SEPT 1 | 6:30 PM | CIN



María Florencia Álvarez (b. 1977, Buenos Aires, Argentina) has directed several short films including *Sobre la tierra* (2003), which had its premiere at the Rotterdam Film Festival, and won 14 international awards. *Habi, la extranjera*, her first feature film, premiered at the Berlin Film Festival in 2013.

Community Partner:
WOMEN IN FILM + TELEVISION VANCOUVER

SPOTLIGHT ON
CHILEAN CINEMA

DIRECTOR
IN ATTENDANCE

SPOTLIGHT
SCREENING



Illiterate

(Las analfabetas)

Chile, 2013
Spanish with English subtitles. 73 min.

DIRECTOR: Moisés Sepúlveda **PRODUCER:** Fernando Bascuñán **WRITERS:** Pablo Paredes, Moisés Sepúlveda (adapted from the play *Las analfabetas* by Pablo Paredes) **CINEMATOGRAPHER:** Arnaldo Rodríguez **EDITOR:** Rodrigo Fernández **MUSIC:** Cristóbal Carvajal **CAST:** Paulina García, Valentina Muhr

Ximena is an illiterate woman in her fifties (played by Paulina García who won the Best Actress award in Berlin for her role in *Gloria*) who has learned to disguise her inability to read or write. Jackeline is a young unemployed elementary school teacher who tries to convince Ximena to take classes with her. Persuading her proves to be an almost impossible task, until one day, Jackeline finds something Ximena has been keeping as her only treasure from childhood: a letter Ximena’s father left when he abandoned her many years before. The two women embark on a learning journey where they discover that there are many ways of being illiterate, and that not knowing how to read is just one of them.

A richly layered...take on illiteracy in all its forms, played out through the fascinatingly awkward relationship between two women. JONATHAN HOLLAND, THE HOLLYWOOD REPORTER

Ximena es una cincuentona analfabeta que se ha inventado todo lo que no ha podido leer. No vive mal pero vive sola. Jackeline es una joven profesora de primaria desempleada que intenta convencer a Ximena de tomar clases de lectura. Persuadirla le resulta imposible, hasta que encuentra una carta que la mujer ha guardado desde su niñez como el único tesoro que le dejó su padre al abandonarla, muchos años atrás. Así, ambas mujeres emprenden un viaje de aprendizaje donde descubren que hay muchas formas de ser analfabeta, y que no saber leer es solo una de ellas.

CHILEAN SPOTLIGHT SCREENING
MON, SEPT 1 | 8:30 PM | VCT

FREE ADMISSION
THURS, SEPT 4 | 2:30 PM | DOUG



Moisés Sepúlveda (b. 1984, Santiago de Chile) graduated in film directing and screenwriting from the ARCIS University in Chile. For the last 10 years, he has simultaneously developed a career as a professional magician. He is currently working on his second film, *Sed, la historia detrás del fraude*. *Las analfabetas* is his debut feature.



Community Partner:
VANCOUVER INTERNATIONAL FILM FESTIVAL

SPOTLIGHT ON
CHILEAN CINEMA

DIRECTOR
IN ATTENDANCE



The Quispe Girls

(Las niñas Quispe)

Chile/France/Argentina, 2013
Spanish with English subtitles. 83 min.

DIRECTOR: Sebastián Sepúlveda **PRODUCERS:** Juan de Dios Larraín, Pablo Larraín
WRITER: Sebastián Sepúlveda, adapted from the play *Las brutas* by Juan Radrigán
CINEMATOGRAPHER: Inti Briones **EDITOR:** Santiago Otheguy **PRODUCTION DESIGNER:** Cristián Mayorga **CAST:** Digna Quispe, Catalina Saavedra, Francisca Gavilán, Alfredo Castro, Segundo Araya

Based on a true story that occurred in 1974, *The Quispe Girls* is the tale of three Coya sisters, Justa, Lucía and Luciana Quispe, who live on the rugged, isolated slopes of the Chilean Altiplano. They live an intimate and solitary existence as goatherders, with minimal contact with the outside world. The recent death of a fourth sister and hushed whisperings from the south of a brutal new political regime, force the sisters into an existential quest that will threaten their entire way of life. An exquisite and haunting meditation on the profundity of loss.

A searching, unsettling and absolutely engrossing depiction of extraordinary lives being lived under the threat of extinction.

JONATHAN HOLLAND, THE HOLLYWOOD REPORTER

Basada en una historia real ocurrida en 1974, *Las niñas Quispe* es la historia de tres hermanas Coya, Justa, Lucía y Luciana Quispe, que viven en las laderas aisladas del altiplano chileno. Viven una existencia íntima y solitaria como pastoras de cabras, con un mínimo contacto con el mundo exterior. La muerte reciente de una cuarta hermana y rumores silenciosos desde el sur de un nuevo régimen político brutal, obliga a las hermanas a salir en una búsqueda existencial que amenazará toda su forma de vida. Una meditación exquisita e inquietante sobre la profundidad de la pérdida.

SAT, AUG 30 | 9 PM | CIN
MON, SEPT 1 | 3 PM | CIN



Sebastián Sepúlveda (b. 1972, Concepción, Chile) studied film editing at EICTV in San Antonio de los Baños in Cuba, and screenwriting at La Fémis in Paris. In 2008 he directed the documentary *O Areal (The Sandpit)*. *Las niñas Quispe* premiered at the Venice International Film Critics' Week and won Best Photography.



Dust on the Tongue

(Tierra en la lengua)

Colombia, 2014
Spanish with English subtitles. 90 min.

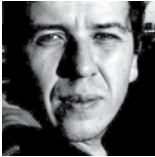
DIRECTOR/WRITER: Rubén Mendoza **PRODUCER:** Daniel García/Día Fragma
CINEMATOGRAPHER: Juan Carlos Gil **EDITORS:** Gustavo Vasco, Rubén Mendoza
SOUND: César Salazar, Isabel Torres **ART DIRECTION:** Óscar Navarro **MUSIC:** Edson Velandia
CAST: Jairo Salcedo, Gabriel Mejía, Alma Rodríguez, Mauricio Silva

Silvio Vega, a grandfather approaching the final stage of his life, demands that two of his grandchildren kill him because he wants to die by the hand of someone who bears his own blood. To fulfill this wish, they travel together to the plains of Casanare, Colombia, where Silvio lived in his younger days. However, when the grandchildren discover the truth about their grandfather's past, they will defy his wishes, keeping him alive, agonizing, as punishment for his past actions. Amidst the indifference of a voracious, mysterious and powerful landscape, this intensely profound film exposes the poles of tenderness and cruelty.

If there is a voice, original and unmistakable in Colombian cinema, it is that of Rubén Mendoza. In his films, the characters win by a knockout, annihilate humanity with their smell, sweat, and stubborn reality. JULIO GUZMÁN, EL TIEMPO

Tierra en la lengua es una película sobre las relaciones intergeneracionales que explora los polos de la ternura y la crueldad. Un abuelo en la etapa final de su existencia pide a dos de sus nietos que le quiten la vida, pues su deseo es morir en manos de alguien que lleve su propia sangre. Sin embargo, los jóvenes descubrirán una verdad que les hará tomar la decisión contraria: mantenerlo vivo, agónico, como un castigo por sus acciones pasadas.

SUN, AUG 31 | 2:30 PM | CIN
THURS, SEPT 4 | 9 PM | CIN



Rubén Mendoza (b. 1980, Tunja, Colombia), co-founder of the production company Día Fragma, has written and directed more than eight shorts and the feature film *La sociedad del semáforo* (2010), which have won awards and screened at more than 30 international festivals. *Tierra en la lengua* won Best Film at the Cartagena de Indias Film Festival.



We are Mari Pepa

(Somos Mari Pepa)

Mexico, 2013
Spanish with English subtitles. 95 min.

DIRECTOR: Samuel Isamu Kishi Leopo **PRODUCERS:** Toiz Rodríguez, Laura Blanco
WRITERS: Samuel Isamu Kishi, Sofía Gómez Córdova **CINEMATOGRAPHER:** Octavio Arauz
EDITORS: Carlos Espinoza, Yordi Capó **ART DIRECTION:** Rebeca del Real **MUSIC:** Kenji Kishi
CAST: Alejandro Gallardo, Arnold Ramírez, Moisés Galindo, Rafael Andrade, Petra Iñiguez

Alex, a 16-year-old teenager who lives with his grandmother in Guadalajara, has various plans for the summer: writing a new song with his punk rock band, finding a job and having his first sexual experience. He has also become aware that his grandmother is starting to become increasingly dependent on him. As summer draws on, Alex realizes that things are going to change forever and that he will have to grow up and learn to say goodbye.

The screenplay...deftly illustrates this particular time in adolescence, when at one moment, boys may cheerfully pursue friendship, music, girls and porn, and at another appear full of doubts and disappointments. [A] tender, pitch-perfect coming-of-ager. ALISSA SIMON, VARIETY

Alex, un chico de 16 años que vive con su abuela, tiene distintos objetivos para el verano: crear junto con su grupo de rock una nueva canción, conseguir trabajo y tener su primera experiencia sexual. Al mismo tiempo, descubre que su abuela comienza a ser más dependiente de él. Conforme avanza el verano, Alex empieza a darse cuenta de que las cosas van a cambiar para siempre, y que deberá madurar y aprender a decir adiós.

FRI, AUG 29 | 9 PM | CIN
FRI, SEPT 5 | 7 PM | CIN



Samuel Isamu Kishi Leopo (b. 1984, Guadalajara, Mexico) has directed numerous short films including *Mari Pepa* (2011), which won the Ariel for Best Short Fiction at the Mexican Film Awards. *Somos Mari Pepa* premiered at the Berlin Film Festival and won Best First Film in Miami and the Audience Award in Durango.

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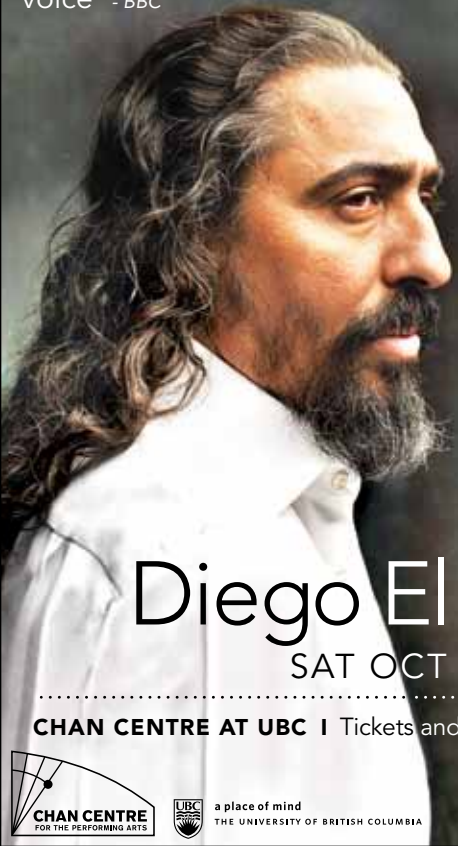
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documentary
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Workers

Mexico/Germany, 2013
Spanish with English subtitles. 120 min.

DIRECTOR/WRITER: José Luis Valle **PRODUCERS:** José Luis Valle, Elsa Reyes
CINEMATOGRAPHER: César Gutiérrez Miranda **EDITOR:** Óscar Figueroa **SOUND:** Pablo Tamez, José Miguel Enríquez, Pablo Fernández **ART DIRECTION:** Gabriela Santos del Olmo
CAST: Jesús Padilla, Susana Salazar

Tijuana is a city of walls, both visible and invisible. Lidia works as a housekeeper for a wealthy woman whose only concern is for her prize pooch Princess. Rafael works as a janitor in a light bulb factory. A meagre retirement looms menacingly in front of each of them. Silently and surreptitiously, they begin a battle: Rafael against a company that seeks to deny him his due and Lidia against the whim of an employer who places a dog's well-being above her own. A carefully paced, darkly comic and intricately woven story that is both mesmerizing and quietly devastating.

Valle's deadpan comedy demonstrates a master image-maker at work. MICHAEL PATTISON, EYE FOR FILM

Tijuana es una ciudad de murallas, visibles e invisibles. Lidia es una trabajadora doméstica para una rica mujer, a quien solo le concierne su perro llamado Princessa. Rafael trabaja como conserje en una fábrica de focos. Su día de jubilación se acerca para cada uno de ellos. Silenciosamente ambos comienzan una batalla: Rafael en contra de su compañía, la cual le ha negado su derecho de jubilación y, Lidia en contra de su jefa quien ha antepuesto todo a favor del bienestar de su perro. Una comedia oscura inusual, que encuentra su encanto en los pequeños detalles.

SUN, AUG 31 | 8:15 PM | CIN
THURS, SEPT 4 | 6:45 PM | CIN



José Luis Valle was born in El Salvador, and now lives and works in Mexico. His documentary *El milagro del Papa* (2009) screened at the Locarno Film Festival and won the FEISAL award in Guadalajara. *Workers* premiered at the 2013 Berlin Film Festival and won awards for Best Film in Biarritz, Huelva, Guadalajara and Morelia.

Community Partners:
PUSH INTERNATIONAL PERFORMING ARTS FESTIVAL



The Militant

(El lugar del hijo)
Uruguay/Argentina, 2013
Spanish with English subtitles. 121 min.

DIRECTOR/WRITER: Manolo Nieto **PRODUCERS:** Manolo Nieto, Lisandro Alonso
CINEMATOGRAPHER: Arauco Hernández Holz **EDITORS:** Pablo Riera, Martín Mainoli
SOUND: Catriel Vildosola, Santiago Fumagalli **MUSIC:** Genuflexos **CAST:** Felipe Dieste, Alejandro Urdapilleta, Rosana Cabrera, Leonor Courtoisie

Uruguay 2002. Amidst nationwide strikes, Ariel, a student activist in Montevideo, is informed of his father's death. He returns to his hometown of Salto to attend the funeral. His father's notary soon informs Ariel of his inheritance: an old dog, a house taken over by his father's lover and a cattle ranch where the workers haven't been paid in six months. Ariel is thrust into an unwelcome adulthood, and to escape becomes involved with the local student activist group. One of the great strengths of *The Militant* is the mesmerizing performance by Felipe Dieste. A childhood car accident left him with a speech impediment and mobility issues, which he is able to manipulate brilliantly to bring an intensity to the character of Ariel that is unforgettable.

A powerful and thought-provoking film. JONATHAN HOLLAND, THE HOLLYWOOD REPORTER

Uruguay 2002. Durante una huelga nacional, a Ariel, un estudiante militante de Montevideo, le acaban de anunciar que su padre ha muerto. Viaja a su ciudad, el Salto, para el entierro y allí el notario le informa que su padre le heredó un rancho hipotecado, un perro viejo y una casa en la ciudad, donde vive la amante de su padre y que pretende quedarse con el lugar. Ariel se introduce a la fuerza en una vida adulta que no desea, es entonces cómo decide involucrarse en la activismo estudiantil de la ciudad. Una de las fuerzas de la cinta es la impresionante actuación de Felipe Dieste, quien en su infancia un accidente lo dejó con un impedimento de movilidad, pero que en la cinta él manipula brillantemente para darle una intensidad al personaje de Ariel que será inolvidable.

FREE ADMISSION
SUN, AUG 31 | 6 PM | GCA
MON, SEPT 1 | 8:30 PM | CIN



Manolo Nieto (b. 1972, Montevideo, Uruguay) graduated in media studies from the Catholic University of Uruguay. His first feature, *La perrera* (2006), premiered at Rotterdam and won the VPRO Tiger Award. *El lugar del hijo* premiered at TIFF and won Best Cinematography and the Grand Coral Second Prize for Best Film at Havana.

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AL JAZEERA DOCUMENTARY COMPETITION

Official Selection

ICAROS

Georgina Barreiro, Argentina/Peru

REFUGEES IN THEIR OWN LAND

Fernando Molina & Nicolás Bietti,
Argentina/Chile

THE LAST STATION

Cristian Soto & Catalina Vergara, Chile

GORGONA, STORIES ON THE RUN

Camilo Botero, Colombia

BLANCO

Melvin Durán, Dominican Republic

QUEBRANTO

Roberto Fiesco, Mexico

THE NAKED ROOM

Nuria Ibáñez, Mexico



AL JAZEERA DOCUMENTARY COMPETITION JURY



Dr. Alejandra Bronfman (PhD Princeton University, 2000) is an Associate Professor in the Department of History at UBC. Prior to this, she was Assistant Professor at the University of Florida and Yale University. At UBC, she teaches courses in Caribbean and Cuban history, as well as Media History and Race in the Americas. Her current book project, *A Voice in a Box*, records the unwritten histories of radio and related sonic technologies in the Caribbean. She is the author of *Measures of Equality: Race, Social Science and Citizenship in the Caribbean* (2004), *On the Move: The Caribbean Since 1989* (2007), and co-editor of *Media, Sound and Culture in Latin America and the Caribbean* (2012).



Colin Browne is a writer, filmmaker, film historian and, until recently, a professor in the film program at Simon Fraser University. He was a co-founder of the Praxis Centre for Screenwriters and the Art of Documentary workshops, and is currently involved in preservation and restoration initiatives with the Audio-Visual Heritage Association of British Columbia (AVBC). His documentary films include *Linton Garner: I Never Said Goodbye*, *Father and Son* and *White Lake*, which was nominated for a Genie award. His most recent book, *The Properties*, was nominated for the Dorothy Livesay Poetry Prize. He serves on the boards of Creative BC and the Vancouver International Film Festival and is working on a project that explores the legacy of the Surrealist engagement with Northwest Coast and Alaskan ceremonial art.



Kathleen Mullen is currently the Festival Director for the Seattle Lesbian & Gay Film Festival and is an international programmer for Hot Docs in Toronto. For over three years, Kathleen was the Artistic Director of Planet in Focus Environmental Film Festival. She programmed the Short Cuts Canada section at TIFF and shorts for the Provincetown

International Film Festival. Other programming highlights include the Boston Museum of Fine Arts, Inside Out Toronto LGBT Film Festival, San Francisco International Film Festival and Vancouver International Film Festival. Kathleen has made a number of films including the shorts *you wash my skin with sunshine* and *Sleep Lines*. Her award-winning documentary film *Breathtaking* screened internationally.



Icaros

Argentina, 2014

Shipibo with English subtitles. 71 min.

DIRECTOR/WRITER: Georgina Barreiro **PRODUCERS:** Georgina Barreiro, Matias Roth
CINEMATOGRAPHER: Leonardo Val **EDITOR:** Georgina Barreiro **SOUND:** Emiliano Blaiñ

Icaros explores the spiritual universe of the Shipibo, an Indigenous people who live by the Ucayali river, one of the main tributaries of the Peruvian Amazon. Mokan Rono, a young Shipibo man, sets out on a journey to discover the ancestral knowledge of ayahuasca, a hallucinogenic tonic made from plants that is known for its cathartic and life-changing powers. He is mentored by an elder shaman who instructs him how to prepare for the experience, and his mother, a master healer. Intimate and exquisitely paced, this observational documentary moves along with the rhythm of the rainforest itself, taking time to listen to the bird songs and the whisper of the wind in the canopy of leaves.

Marked by stunning cinematography, the film is an open and sincere look at the traditions of the Shipibo people.

JOSÉ GARCÍA, CINESTEL.COM

Icaros explora el universo espiritual del pueblo Shipibo que habita a orillas del río Ucayali, uno de los principales afluentes de la Amazonia Peruana. El joven Mokan Rono emprende su camino en el ancestral conocimiento de la ayahuasca, guiado por un sabio chamán y por su madre, maestra curandera. Íntima y exquisita, la cinta observa detenidamente a la selva lluviosa, y se toma el tiempo para escuchar los sonidos de las aves que le susurran a las hojas. Un documental que es una joya de la observación.

SUN, AUG 31 | 1 PM | CIN



Georgina Barreiro (b. 1982, Buenos Aires, Argentina) studied Image and Sound Design at the University of Buenos Aires. She worked as both a producer and editor on *The October Silence* (2010). *Icaros*, her first feature as director, had its world premiere in the official competition of Cinélatino, Rencontres de Toulouse in France.

Community Partner:
VANCOUVER AVIAN RESEARCH CENTRE

SPOTLIGHT ON
CHILEAN CINEMA



Refugees in their own Land

(Refugiados en su tierra)

Argentina, 2013

Spanish with English subtitles. 96 min.

DIRECTORS: Fernando Molina, Nicolás Bietti **PRODUCTION COMPANY:** MOBIO
CINEMATOGRAPHER: Fernando Molina **EDITORS:** Fernando Molina, Nicolás Bietti
SOUND RECORDING: Nicolás Bietti **SOUND MASTERING:** Fernando Molina, Nicolás Bietti

The immediate impact and dramatic photos from natural disasters dominate the media. But what about the period afterwards? This quietly powerful documentary captures the devastation and heroism of a community in those months and years after such a crisis. Filmed during four years in Chaitén in the south of Chile, it tells the story of a group of people who re-occupy their town, which was partly buried by a volcanic eruption and flood, in order to stop the authorities from forcing them to abandon it. The few remaining residents live among the ashes, mired in a sense of abandonment and persecuted by the State, trying to find a way to defend their identity.

Connection to one's traditional land is a sentiment far deeper than words, and is brilliantly captured in this contemplative and richly visual film. (AM)

Filmado durante cuatro años en el sur de Chile, este documental narra la vida de un grupo de personas que regresa a su pueblo, tras la erupción de un volcán, para impedir que las autoridades abandonen el lugar. Allí se encuentran con un escenario desolador, el río se ha desbordado y muchas casas han desaparecido por completo. Los años pasan y el veredicto final sobre el futuro del pueblo no llega. El tiempo parece haberse detenido. Ahora viven entre las cenizas, sumidos en el abandono y perseguidos por el Estado, buscando defender su identidad.

SAT, AUG 30 | 2:45 PM | CIN



Fernando Molina (b. 1980, Argentina) and **Nicolás Bietti** (b. 1979, Argentina) both have extensive backgrounds in photography and audiovisual production. Their first feature film, *Refugiados en su tierra*, won Best Documentary at the Cine Pobre Festival in Cuba and a Special Jury Mention for Best Iberoamerican Documentary at DocsDF in Mexico.



Community Partner:
AMNESTY INTERNATIONAL

SPOTLIGHT ON
CHILEAN CINEMA

DIRECTOR
IN ATTENDANCE



The Last Station

(La última estación)

Chile/Germany, 2013
Spanish with English subtitles. 90 min.

DIRECTORS: Cristian Soto, Catalina Vergara **PRODUCERS:** Catalina Vergara, Paz Urrutia, Osvaldo Araya **CO-PRODUCER:** Philip Gröning **CINEMATOGRAPHER:** Cristian Soto
EDITORS: Cristian Soto, Catalina Vergara

"Good morning, grandmas and grandpas. Today I want to share with you the sounds I recorded on a rainy day," says the radio announcer, as the residents of Father Hurtado's nursing home listen quietly to the daily broadcast. They wait patiently to hear news of those who have passed away, like a tired passenger awaits the arrival of the last train. Poetic and deeply human, *The Last Station* is an insightful portrait of life in a Chilean nursing home, where residents embark with determination upon their every chore. Hailed around the world as masterful—it's dimly lit scenes [have been] compared to the paintings of Vilhelm Hammershoi and its careful narrative approach reminiscent of Tarkovsky's work. (Hot Docs).

Harrowing, delightful, transcendent and full of incredible captured moments, The Last Station is an unbearably moving cinematic achievement. ROBERT GREEN, BRITISH FILM INSTITUTE

La última estación habla sobre la vejez en el interior de asilos de ancianos en Chile. Bajo la mirada contemplativa de una cámara se retrata la vida y momentos que enfrentan abuelos en esta última etapa, en un ambiente de abandono y soledad. Estos hogares y su eterno paso del tiempo, se convierten en la última estación de la vida, antes de emprender ese viaje inevitable hacia la muerte.

SUN, AUG 31 | 4:15 PM | CIN



Cristian Soto (b. 1980, Talcahuano, Chile) and **Catalina Vergara** (b. 1981, Concepción, Chile) studied filmmaking at Duoc UC in Santiago. Both of their thesis projects, *Pasajero de niebla* and *Mujeres del silencio*, received numerous national awards. *La última estación*, their first feature documentary, received the Special Jury Prize at the Havana Film Festival.



Gorgona, Stories on the Run

(La Gorgona, historias fugadas)

Colombia, 2013
Spanish with English subtitles. 73 min.

DIRECTOR/CINEMATOGRAPHER/EDITOR: Camilo Botero **PRODUCER:** Camilo Botero
WRITER: Carol Ann Figueroa **RESEARCH:** Silvia Luz Gutiérrez **SOUND:** Luis Jaime Ángel
ILLUSTRATION: Alejandra Estrada **MUSIC:** Mauricio López

Twenty-five years of stories from a tropical island prison. An inmate who harvested oranges, another who clandestinely sold coconuts. A birthday in solitary confinement and a dead body on the beach. A prisoner who polished shoes while another distilled moonshine in secret. Several prisoners attempted, but just one escaped; dozens of sharks lurked in the waters, but only one attacked. From 1960 to 1985, a maximum security prison operated on the paradisiacal island of Gorgona, 35 km off the Pacific Coast of Colombia. This documentary builds an intriguing narrative about survival, combining breathtaking shots of the island's natural splendor with personal accounts from former inmates and guards.

An innovative and at the same time socially well-researched work. DIETER WIECZOREK, FIPRESCI

El escape de un policía y la vigilancia a cargo de un penado. Un preso que cosechaba naranjas, otro que vendía cocos sin permiso. Un cumpleaños en el calabozo y un cuerpo sin vida que llegó a la playa. Un interno que se dedicaba a brillar zapatos mientras que otro fabricaba licor artesanal a escondidas. Varios intentos y sólo una fuga, decenas de tiburones y una sola mordida. Este trabajo abarca 25 años de prisión en una isla llamada La Gorgona, situada a 35 kilómetros al oeste de la costa del Pacífico en Colombia. Un lugar paradisiaco donde funcionó de 1960 a 1985 una prisión para condenados a más de 12 años de reclusión por homicidio.

MON, SEPT 1 | 5 PM | CIN



Camilo Botero (b. 1976, Medellín, Colombia) studied film editing at EICTV in San Antonio de los Baños, Cuba. His first documentary feature, *16memorias*, screened in 36 festivals and won 12 awards. *La Gorgona*, his second feature, won the Second Coral Documentary Prize at the Havana Film Festival in 2013.

Community Partner:
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GUEST IN
ATTENDANCE



Blanco

Dominican Republic, 2014
Spanish with English subtitles. 62 min.

DIRECTOR/WRITER: Melvin Durán **PRODUCER:** Ricky Gluski **CINEMATOGRAPHER:** Gabriel Valencia **EDITOR:** Israel Cárdenas **MUSIC:** Agustín Pinales **SOUND:** Jonás Rodríguez, Aliosha Michelen, Adolfo Guerrero **CAST:** Yanibel Lara, Ariel Díaz, Ana Belkis Díaz, Agustín Pinales, Justa Pinales, Dinorah Pinales

In the breathtaking mountain region of Constanza, Dominican Republic, albinism is being passed down through multiple generations. This genetic condition manifests as an absence of pigmentation in the skin, eyes and hair, leaving those affected without any natural protection from the sun. *Blanco* portrays the daily life of six Dominican albinos of different ages, who strive to carry on with their lives as normal, in spite of their physical vulnerability. Rather than focusing on their suffering, this intimate documentary brings us into their private worlds, while providing a glimpse of how concepts of skin colour and privilege operate in the larger society.

Any documentary work that presents a largely unknown topic with honesty—one that is also enveloped by prejudice and ignorance—is extremely important, as it paves the way for a better understanding of another person, their circumstances in life. MELVIN DURÁN, REMEZCLA

En la impresionante región montañosa de Constanza, República Dominicana, el albinismo se transmite a través de múltiples generaciones. Esta condición genética se manifiesta en la ausencia de pigmentación en los ojos, el pelo y la piel, dejando a los afectados sin ninguna protección natural contra el sol. *Blanco* retrata la cotidianidad y el lado humano de seis albinos de diferentes edades, quienes asumen la vida con normalidad a pesar de su vulnerabilidad física. Más que centrarse en su sufrimiento, este documental nos muestra su intimidad y revela cómo los conceptos sobre el color de la piel y el privilegio todavía operan en la sociedad.

WED, SEPT 3 | 5:15 PM | CIN



Melvin Durán (b. 1986, Constanza, Dominican Republic) studied film at the Universidad Autónoma de Santo Domingo. He earned a Masters in Film and Interactive Media from the Universidad de Rey Juan Carlos in Madrid. *Blanco*, his directorial debut, had its international premiere in the Iberoamerican Documentary Competition at the Guadalajara Film Festival.



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Quebranto

Mexico, 2013
Spanish with English subtitles. 95 min.

DIRECTOR: Roberto Fiesco **PRODUCERS:** Hugo Espinosa, Ernesto Martínez Arévalo
WRITERS: Roberto Fiesco, Julián Hernández **CINEMATOGRAPHER:** Mario Guerrero
EDITOR: Emilio Arenales Osorio **ART DIRECTION:** Jesús Torres Torres **SOUND:** Omar Juárez Espino, Armando Narváez del Valle, Alejandro Zuno **CAST:** Coral Bonelli/Fernando "Pinolito" García, Lilia Ortega "Doña Pinoles," Jorge Fons

Coral Bonelli began life as "Pinolito," a child actor in the rough-and-tumble film industry of 1970s Mexico. The son of a mariachi and an actress, he was a natural performer—a passion his adoring stage mother, Lilia, soon steered into a winning film career. After the movies gave way to the demanding cabaret circuit, "Pinolito" announced he would henceforth be a woman—surgery and hormone treatments to follow. With the aging Lilia standing by, Coral copes with social prejudice and an already unforgiving show business environment...[This] quietly expansive documentary...is a steadily evolving, revelatory portrait of gender identity, showbiz, and family set against the endemic homophobia—as well as diverse springs of acceptance—in Mexican society. (Robert Avila, *Frameline*).

Quebranto, in a way, is also a reflection on the recent history of Mexican cinema, through the lives of two now marginalized yet fascinating characters. (CHRISTIAN SIDA)

La película evoca la memoria y el testimonio de dos personajes: Fernando García, conocido como Pinolito, durante su desempeño como actor infantil en la década de los '70, y doña Lilia Ortega, su madre, también actriz. Fernando se asumió como travesti hace algunos años y ahora se hace llamar Coral Bonelli, ambas viven en la colonia Garibaldi (barrio de la Ciudad de México) añorando su pasado fílmico, mientras Coral asume con valor su identidad genérica. Ambas continúan actuando.

TUES, SEPT 2 | 9:15 PM | CIN



Roberto Fiesco (b. 1972, Mexico City) has produced numerous award-winning films including *Rabioso sol*, *rabioso cielo*, which won the Teddy Award at the 2009 Berlin Film Festival. *Quebranto*, his first feature film as director, won the Maguey Award at Guadalajara and the Ariel for Best Documentary at the Mexican Film Awards.



The Naked Room

(El cuarto desnudo)
Mexico, 2013
Spanish with English subtitles. 67 min.

DIRECTOR: Nuria Ibañez **PRODUCER:** Cristina Velasco **CINEMATOGRAPHER:** Ernesto Pardo
EDITOR: Lucrecia Gutiérrez Maupomé **SOUND:** Federico González Jordán

The Naked Room shows a whole world without leaving a single space: the examination room in the psychiatric wing of a Mexico City children's hospital. Here the traumas and nightmares of a generation of Mexican youth are revealed in all their painful reality. The youth suffer from issues including severe depression, schizophrenia, post-traumatic stress disorder from assault and more. Many of the children in the film pose a danger to themselves or others; and the care they receive in this office may be their last hope. Listening to the youth, their parents and the doctors during these consultation sessions allows for a more profound and complex view of mental illness and our social reality.

This work's urgent appeal is that silence is the worst possible outcome: for them, for us, and for our collective attachments.
PAULINA SUÁREZ, AMBULANTE

Todo un universo sin salir de un único espacio: el consultorio de un hospital infantil en la Ciudad de México. Las conversaciones entre los niños, sus papás y los doctores nos permiten tener una visión más profunda y compleja de nuestra realidad social y de la fragilidad humana. Los jóvenes sufren de diferentes enfermedades mentales como depresión, esquizofrenia y muchos de los chicos pueden causar peligro a ellos o a su entorno. Escuchándolos, nos adentramos en un universo que nos concierne a todos. *El cuarto desnudo* se propone mediante éstos jóvenes, descifrar muchos de los males de nuestra sociedad.

THURS, SEPT 4 | 5:15 PM | CIN

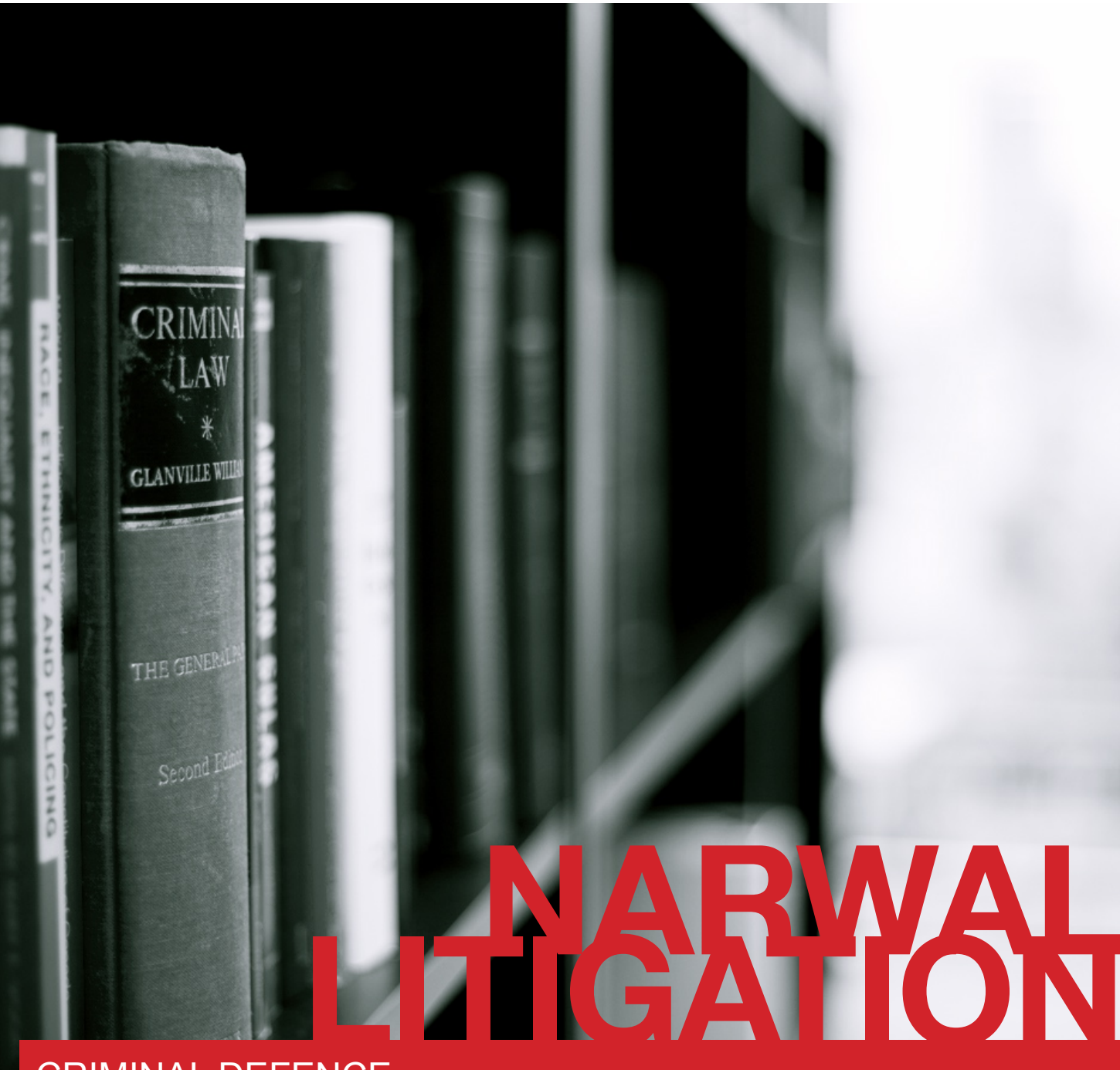


Nuria Ibañez (b. 1974, Madrid, Spain) graduated from the Centro de Capacitación Cinematográfica in Mexico. She received numerous awards for her debut film *La cuerda floja* (2009), a documentary about a family of circus performers. *El cuarto desnudo* received the award for Best Documentary at the Morelia Film Festival in 2013.

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<div>General Admission</div> <div>Matinee (before 6pm): \$10</div> <div>Evening (6pm and later): \$12</div>		<div>Venues</div> <div>The Cinematheque (CIN)</div> <div>1131 Howe Street</div> <div>Goldcorp Centre for the Arts</div> <div>Simon Fraser University (GCA)</div> <div>Diavad Mowafaghian Cinema, 3rd Floor</div> <div>149 West Hastings Street</div> <div>Vancity Theatre (VCT)</div> <div>1181 Seymour Street</div> <div>The FOX Cabaret (FOX)</div> <div>2321 Main Street</div> <div>Museum of Anthropology</div> <div>University of British Columbia (MOA)</div> <div>Michael M. Ames Theatre</div> <div>6393 N.W. Marine Drive</div> <div>Douglas College (DOUG)</div> <div>FREE ADMISSION</div> <div>Lecture Theatre 2201</div> <div>700 Royal Avenue</div> <div>New Westminster</div>		AUG 28	29	30
<div>1 PM CIN</div> <div>Icaros (p 23)</div> <div>2:30 PM CIN</div> <div>Dust on the Tongue (p 18)</div> <div>4:15 PM CIN</div> <div>The Last Station (p 24)</div> <div>6 PM GCA (Free)</div> <div>The Militant (p 20)</div> <div>6:30 PM CIN</div> <div>Who Is Dayani Cristal? (p 35)</div> <div>8:15 PM CIN</div> <div>Workers (p 20)</div> <div>8:30 PM GCA (Free)</div> <div>Memories of Underdevelopment (p 15)</div>	<div>1 PM CIN</div> <div>Let's Talk in Basque Kimuak Shorts Program (p 48)</div> <div>3 PM CIN</div> <div>The Quispe Girls (p 18)</div> <div>5 PM CIN</div> <div>Gorgona, Stories on the Run (p 24)</div> <div>6 PM GCA (Free)</div> <div>The Palace (p 40)</div> <div>6:30 PM CIN</div> <div>Habi, the Foreigner (p 17)</div> <div>7:30 PM GCA (Free)</div> <div>Indigenous Film from BC & Beyond (p 44-45)</div> <div>8:30 PM CIN</div> <div>The Militant (p 20)</div> <div>CHILEAN SPOTLIGHT SCREENING</div> <div>8:30 PM VCT</div> <div>Illiterate (p 17)</div>	<div>5 PM CIN</div> <div>Images of a Dictatorship + Presque Vu and What Comes Between (p 42)</div> <div>6:30 PM CIN</div> <div>Machuca (p 38)</div> <div>9:15 PM CIN</div> <div>Quebranto (p 26)</div>	<div>12:30 PM MOA</div> <div>Maluala (p 47)</div> <div>2:30 PM MOA</div> <div>The Last Supper (p 47)</div> <div>5:15 PM CIN</div> <div>Blanco (p 25)</div> <div>6:45 PM CIN</div> <div>Navidad (p 37)</div> <div>9 PM CIN</div> <div>The Future (p 37)</div>	<div>12:30 PM MOA</div> <div>Centella + Alabbá (p 47)</div> <div>2:30 PM MOA</div> <div>El Benny (p 47)</div> <div>2:30 PM DOUG</div> <div>Illiterate (p 17)</div> <div>5:15 PM CIN</div> <div>The Naked Room (p 26)</div> <div>6:45 PM CIN</div> <div>Workers (p 20)</div> <div>BRAZILIAN GALA</div> <div>7:15 PM VCT</div> <div>The Way He Looks (p 33)</div> <div>9 PM CIN</div> <div>Dust on the Tongue (p 18)</div>	<div>5:30 PM CIN</div> <div>Living Stars (p 32)</div> <div>7 PM CIN</div> <div>Bad Hair (p 35)</div> <div>9 PM CIN</div> <div>We are Mari Pepa (p 19)</div> <div>COLOMBIAN GALA</div> <div>6:30 PM GCA</div> <div>No One Writes to the Colonel (p 14)</div> <div>7 PM CIN</div> <div>We are Mari Pepa (p 19)</div> <div>9 PM CIN</div> <div>The Way He Looks (p 33)</div> <div>1 PM CIN</div> <div>Shorts in Competition: Program 2 (p 52)</div> <div>3 PM CIN</div> <div>We Were There (p 43)</div> <div>5 PM CIN</div> <div>Double Exposure + The Interrupted Chilean (p 41)</div> <div>7 PM CIN</div> <div>Happy New Year, Grandmal (p 49)</div> <div>9:30 CIN</div> <div>Lion's Heart (p 12)</div>	<div>Ticket Outlets</div> <div>Woodward's Atrium</div> <div>111 Hastings St West</div> <div>(between Cambie and Abbott)</div> <div>AUGUST 20-22, 25-28</div> <div>2pm – 6pm</div> <div>The Cinematheque</div> <div>1131 Howe Street</div> <div>(between Heincken & Davie)</div> <div>AUGUST 29-SEPTEMBER 7</div> <div>Weekdays: 5pm – 9pm</div> <div>Weekends: 1pm – 9pm</div> <div>Online Ticket Sales</div> <div>www.vlaff.org</div>
<div>7</div>	<div>1 PM CIN</div> <div>Yy Maraey: Land Without Evil (p 33)</div> <div>3 PM CIN</div> <div>Bad Hair (p 35)</div> <div>5 PM CIN</div> <div>The Dance of Reality (p 34)</div> <div>CLOSING NIGHT GALA + AWARD CEREMONY</div> <div>6:30 PM GCA</div> <div>AninA (p 13)</div> <div>Followed by the Closing Night Reception</div> <div>7 PM CIN</div> <div>TBA</div>	<div>ILLITERATE</div> <div>LION'S HEART</div>	<div>ANN A</div> <div>NO ONE WRITES TO THE COLONEL</div>	<div>ILLITERATE</div> <div>THE WAY HE LOOKS</div>		

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PANORAMA OF LATIN AMERICAN C I N E M A

LIVING STARS

Mariano Cohn & Gastón Duprat, Argentina

YVY MARAEY:
LAND WITHOUT EVIL
Juan Carlos Valdivia, Bolivia

THE WAY HE LOOKS
Daniel Ribeiro, Brazil

THE DANCE OF REALITY
Alejandro Jodorowsky, Chile

ESTHER SOMEWHERE
Gerardo Chijona, Cuba

WHO IS DAYANI CRISTAL?
Marc Silver, Mexico/UK

BAD HAIR
Mariana Rondón, Venezuela



Living Stars

Argentina, 2014
English and Spanish with English subtitles. 63 min.

DIRECTORS: Gastón Duprat, Mariano Cohn **WRITER:** Andrés Duprat **PRODUCTION COMPANY:** Televisión Abierta **EXECUTIVE PRODUCER:** Ximena Taboada **PRODUCTION:** Margarita García Robayo, Juana García Fernández **ARTISTIC PRODUCTION:** Adrián Lakerman **CAMERA:** Roque Silles **EDITORS:** Jerónimo Carranza, Klaus Borges Vaz, Martín Briano **SOUND:** Magdalena Bilotte **MUSIC:** Maxi Trusso

Anyone who has ever unabashedly danced to a favourite pop song in front of a bedroom mirror will appreciate the joyful raw energy of this highly entertaining documentary. In living rooms, workplaces, gardens, garages and kitchens, the residents of Buenos Aires open up their personal spaces to the audience. They film themselves rocking out to their favourite hit songs, while everything within the background—furniture, knick-knacks, clothes, pets and even other family members—paints a portrait of their lives. Quirky, uplifting and just plain fun, *Living Stars* seeks to celebrate the secret star in each of us.

An all-ages dance party through the kitchens, backyards and living rooms of Buenos Aires...a feel-good novelty.
JOHN DEFORE, THE HOLLYWOOD REPORTER

Cualquiera que ha bailado sin pudor una canción favorita en frente del espejo de su habitación podrá apreciar la energía de este entretenido documental. En las salas de estar, lugares de trabajo, jardines, garajes y cocinas, los habitantes de Buenos Aires abren sus espacios personales a la audiencia. Ellos se filman bailando y disfrutando sus canciones favoritas, mientras que en el fondo sus pertenencias, mascotas e incluso otros miembros de la familia, pintan un retrato de sus vidas. Peculiar, edificante y simplemente divertido, *Living Stars* celebra la estrella que se esconde en cada uno de nosotros.

FRI, AUG 29 | 5:30 PM | CIN



Argentine filmmakers **Gastón Duprat** (b. 1969) and **Mariano Cohn** (b. 1975) together have created more than 20 experimental film and video works. In 2012, VLAFF featured a retrospective of their award-winning feature films: *El Artista* (2008), *El hombre de al lado* (2009), and *Querida voy a comprar cigarrillos y vuelvo* (2011).

Community Partners:
NEW WORKS
FLAMENCO ROSARIO

DIRECTOR
IN ATTENDANCE



Yvy Maraey: Land Without Evil

(Yvy Maraey: Tierra sin mal)
Bolivia/Mexico/Norway, 2013
Guaraní, Ayoreo and Spanish with English subtitles. 105 min.

DIRECTOR/WRITER: Juan Carlos Valdivia **PRODUCERS:** Joaquín Sánchez, Matthias Ehrenberg **EXECUTIVE PRODUCERS:** Ximena Valdivia, Petter J. Borgli, Bjorn Puckler **CINEMATOGRAPHER:** Paul de Lumen **EDITOR:** Juan Pablo Di Bitonto **SOUND:** Ramiro Fierro **MUSIC:** Cergio Prudencio **CAST:** Juan Carlos Valdivia, Elio Ortiz, Felipe Román, Francisco Acosta, Diego Picaneray

Using as a starting point a 1911 ethnographic film by Swedish explorer Erland Nordenskiöld, a Bolivian filmmaker and a Guaraní guide travel together through the forests of southeastern Bolivia with the intention of making a film about the Guaraní people. Each man creates and interprets his own character, walking the thin line between documentary, fiction and performance. The journey not only takes them to the interior of the country but to their own inner selves, as they seek to define their identities within a country undergoing enormous social, political and historical change. *Yvy Maraey* is a quest to explore the colonial legacy in Bolivia and to recognize the epic history of an Indigenous nation.

An impressive achievement for Bolivian cinema, Yvy Maraey is a story as full of riches as Bolivia itself. MARC IBARRA, FILM ON SITE

Usando como punto de partida unas fotografías tomadas por un explorador sueco en 1911, Juan Carlos Valdivia interpreta a un director de cine parecido a él, que comienza un viaje al lado de un líder Guaraní desde La Paz hacia el sureste de Bolivia para documentar el vivir diario y las luchas de su gente, además de otras comunidades indígenas. El viaje no sólo los lleva a ver el interior del país, sino también a encontrarse con ellos mismos.

SAT, AUG 30 | 6:45 PM | CIN
SUN, SEPT 7 | 1 PM | CIN



Juan Carlos Valdivia (b. 1962, Bolivia) is the founder of the production company Cinenómada in La Paz and is the most highly acclaimed Bolivian filmmaker of the last decade. His films include *American Visa* (2005) and *Zona Sur* (2009), which won the World Cinema Best Directing and Best Screenwriting awards at Sundance in 2010.

BRAZILIAN
GALA

YOUTH
SCREENING



The Way He Looks

(Hoje eu quero voltar sozinho)
Brazil, 2014
Portuguese with English subtitles. 96 min. Rated 14A.

DIRECTOR/WRITER: Daniel Ribeiro **PRODUCER:** Diana Almeida **CINEMATOGRAPHER:** Pierre de Kerchove **EDITOR:** Cristian Chinen **PRODUCTION DESIGNER:** Olivia Helena Sanches **CAST:** Ghilherme Lobo, Fabio Audi, Tess Amorim, Lucia Romano, Eucir de Souza

Leo is a teenager like any other, grappling with his first feelings of sexual attraction while trying to wrestle a bit more independence from his over-protective parents. The only difference is that he is blind. To the disappointment of Giovana, his best friend since childhood, he can't wait to leave home and go on a study abroad program. But when the new student Gabriel arrives in class, a whole new world suddenly opens up right in front of him. As Leo becomes aware of his feelings for Gabriel, it is hard for him to know if the arm Gabriel holds out to him is just one of friendship or something more.

A joyous debut feature from a director who combines great writing, characterization, performance, camera, and music to deliver a film that soars above the well-explored coming of age genre. TEDDY AWARD JURY, BERLIN FILM FESTIVAL

Leo é um adolescente cego que, como qualquer adolescente, está em busca de seu lugar. Desejando ser mais independente, precisa lidar com suas limitações e a superproteção de sua mãe. Para decepção de sua inseparável melhor amiga, Giovana, ele planeja libertar-se de seu cotidiano fazendo uma viagem de intercâmbio. Porém a chegada de Gabriel, um novo aluno na escola, desperta sentimentos até então desconhecidos em Leo, fazendo-o redescobrir sua maneira de ver o mundo.

BRAZILIAN GALA
THURS, SEPT 4 | 7:15 PM | VCT

YOUTH SCREENING
FRI, SEPT 5 | 9 PM | CIN



Daniel Ribeiro (b. 1982, São Paulo, Brazil) directed the short films *You, Me and Him* (2007) and *I Don't Want to Go Back Alone* (2010), which together have screened in over 180 festivals worldwide and received 119 awards. His first feature, *The Way He Looks* won the Teddy Award for Best Feature at the Berlin Film Festival.



**Community Partner for the
September 5th Youth Screening:**
REEL 2 REAL INTERNATIONAL
FILM FESTIVAL FOR YOUTH

SPOTLIGHT ON
CHILEAN CINEMA



The Dance of Reality

(La danza de la realidad)

Chile/France/Mexico, 2013

Spanish with English subtitles. 130 min.

DIRECTOR/WRITER: Alejandro Jodorowsky **PRODUCERS:** Moisés Cosío, Alejandro Jodorowsky, Michel Seydoux **CINEMATOGRAPHER:** Jean-Marie Dreu **EDITOR:** Maryline Monthieux **PRODUCTION DESIGNER:** Alisarine Ducolomb **MUSIC:** Adán Jodorowsky **CAST:** Brontis Jodorowsky, Pamela Flores, Jeremias Herskovits, Alejandro Jodorowsky

Alejandro Jodorowsky's first movie in 23 years is a full-throttle return to form for the mad maestro of *El Topo* and *The Holy Mountain*, now an octogenarian. A semi-autobiographical, semi-fantasized coming-of-age tale reminiscent of Fellini's *Amarcord*, the film is set in 1930s Chile, where a little boy named Alejandro grows up, unhappily, under a stern, domineering father and a statuesque, operationally-emotive mother. *The Dance of Reality* may be Jodorowsky's most coherent, grounded, and personal film ever. Stuffed with mythology, metaphor, poetry, surrealist spectacle, and outré sexuality, it's also still very much the real Jodorowsky deal. (Jim Sinclair, The Cinematheque).

A triumphant return...The extinct volcano of underground cinema has burst into life once again—with a bizarre, chaotic and startling film. PETER BRADSHAW, THE GUARDIAN

La primera película de Alejandro Jodorowsky en 23 años, es un regreso feroz del gran maestro, quien ahora octogenario, creó hace décadas *El Topo* y *La Montaña Sagrada*. Trata de una historia fantásiosa y semi-autobiográfica de un joven que se acerca a la mayoría de edad. La película está ambientada en la década de 1930 en Chile, donde un niño llamado Alejandro crece, por desgracia, con un padre dominante y una madre escultural y que es cantante de ópera. *La danza de la realidad* puede ser la película más coherente, centrada y personal de Jodorowsky. Llena de mitología, de metáforas, de poesía, de espectáculos surrealistas y de sexualidad extravagante, la cinta también es la proyección más amplia de la persona Alejandro Jodorowsky (Jim Sinclair, The Cinematheque).

SUN, SEPT 7 | 5 PM | CIN



Alejandro Jodorowsky (b. 1929, Tocopilla, Chile) was born to Jewish-Ukrainian parents, and later became a French citizen. His films *El Topo* (1970) and *The Holy Mountain* (1973) became the first midnight cult movies of the psychedelic generation. He is also a prolific author of novels, essays and poems. Profoundly mystic, he devised a system of psychomagic and is an unchallenged specialist of the Tarot of Marseille.



Esther Somewhere

(Esther en alguna parte)

Cuba, 2013

Spanish with English subtitles. 95 min.

DIRECTOR: Gerardo Chijona **PRODUCERS:** Evelio Delgado, Isabel Prendes **WRITER:** Eduardo Eimil **CINEMATOGRAPHER:** Rafael Solís **EDITOR:** Miriam Talavera **MUSIC:** José María Vitier **CAST:** Reynaldo Miravalles, Enrique Molina, Daisy Granados, Eslinda Núñez, Luis Alberto García

Featuring an impressive roster of Cuba's stage and film actors, Gerardo Chijona's charming new film centres around two elderly gentlemen and the women they once loved. Still mourning the death of his wife Maruja, Lino Catalá's now simple life is turned topsy-turvy when Larry Po, a man suffering from multiple personalities, informs him that Maruja led a double life as a bolero singer. Both men join forces to find out the truth about Maruja and the whereabouts of Esther Rodenas, the great love of Larry's life. An endearing story of friendship, aging and secrets that can only be revealed after death.

The film is a sad comedy, but I find it the most optimistic of my career because it is a film dealing with friendship. GERARDO CHIJONA, DIRECTOR

Protagonizada por la crema y nata del teatro y cine cubano, esta encantadora nueva película de Gerardo Chijona se enfoca en dos caballeros de edad avanzada y las mujeres que una vez amaron. Todavía de luto por la muerte de su esposa Maruja, la vida simple de Lino da un giro inesperado cuando Larry Po, un hombre que sufre de múltiples personalidades, le informa que Maruja llevaba una doble vida como cantante de boleros. Ambos hombres unen esfuerzos para descubrir la verdad acerca de Maruja y el paradero de Esther Rodenas, el gran amor de Larry.

TICKETS: 2 FOR 1 FOR SENIORS
SAT, AUG 30 | 4:45 PM | CIN

FRI, SEPT 5 | 3:15 PM | CIN



Gerardo Chijona (b. 1949, Havana, Cuba) is a film critic and director. VLAFF screened his fourth feature film, *Boleto al paraíso*, which premiered at Sundance and won the Audience Award at Biarritz, Best Film at Málaga, and was nominated for a Goya Award. *Esther en alguna parte* won Best Screenplay and Best Film at the Los Angeles Latino Film Festival.



Who is Dayani Cristal?

Mexico/United Kingdom, 2013

English and Spanish with English subtitles. 85 min.

DIRECTOR: Marc Silver **PRODUCERS:** Lucas Ochoa, Thomas Benski, Gael García Bernal **WRITER:** Mark Monroe **CINEMATOGRAPHERS:** Marc Silver, Pau Esteve Birba **EDITORS:** Martin Singer, James Smith-Rewse **MUSIC:** Leonardo Heiblum, Jacobo Lieberman **CAST:** Gael García Bernal

Deep in the sun-blistered Sonora desert beneath a cicada tree, border police discover a decomposing male body. Lifting a tattered T-shirt, they expose a tattoo that reads "Dayani Cristal." Who is this person? What brought him here? And who—or-what is Dayani Cristal? Following a team of dedicated staff from the Pima County Morgue in Arizona, director Marc Silver seeks to answer these questions and return an identity to this anonymous person. As the forensic investigation unfolds, Mexican actor Gael García Bernal retraces the man's steps along the migrant trail from Honduras to the US-Mexico border. Unfolding like a thrilling crime drama, the film builds to an emotionally devastating climax.

I always carry a responsibility with me, to resist, to help, to spread the word, to inspire. We all do. And we can start by watching Who Is Dayani Cristal? E. NINA ROTHE, THE HUFFINGTON POST

Este cinta busca respuestas a las preguntas que surgen cuando en el desierto de Sonora, México, la policía fronteriza descubre un cadáver en descomposición con un tatuaje que reza "Dayani Cristal." ¿Quién es esta persona? ¿Qué le ha traído aquí? ¿Quién es Dayani Cristal? El magnífico documental de Marc Silver entreteje las respuestas a esas preguntas con secuencias dramáticas de bellísima factura, asistido por el afamado actor Gael García Bernal. La película se desarrolla como un thriller, para desembocar en un climax emocionante y desolador.

SUN, AUG 31 | 6:30 PM | CIN



Marc Silver (b. London, England) is a director, cinematographer and independent producer whose broad spectrum of films focuses on social and human rights issues. His films include the short *A Life on Hold* and the documentary *Burning Man: Community or Chaos?*. His first feature film, *Who Is Dayani Cristal?* premiered at Sundance, where it won the World Cinema Cinematography Award.

Community Partner:
NO ONE IS ILLEGAL

YOUTH
SCREENING



Bad Hair

(Pelo malo)

Venezuela/Peru/Germany, 2013

Spanish with English subtitles. 93 min. Rated 14A.

DIRECTOR/WRITER: Mariana Rondón **PRODUCER:** Marité Ugás **CINEMATOGRAPHER:** Micaela Cajahuaringa **EDITOR:** Marité Ugás **PRODUCTION DESIGN:** Matías Tikas **SOUND DESIGN:** Lena Esquenazi **MUSIC:** Camilo Froideval **CAST:** Samuel Lange, Samantha Castillo

Junior is nine years old and has stubbornly curly hair. He wants to have it straightened for his yearbook picture, like a fashionable pop singer with long, ironed hair. This puts him at odds with his mother Marta, a young, unemployed widow. Already overwhelmed by what it takes to survive in the chaotic city of Caracas, Marta finds it increasingly difficult to tolerate Junior's fixation with his looks. The more Junior tries to look sharp and make his mother love him, the more she rejects him, until he is cornered, face to face with a painful decision.

Mariana Rondón's impressively multilayered drama brings a powerful specificity to the story of a boy and his embittered single mother. JAY WEISSBERG, VARIETY

Junior tiene nueve años y el "pelo malo." Él se lo quiere alisar para la foto de la escuela, y así verse como un cantante de moda, lo que crea un enfrentamiento con su madre Marta. La madre, aturdida por el esfuerzo de sobrevivir en la caótica ciudad de Caracas, es cada vez más intolerante a la obsesión de Junior con su cabello. Mientras Junior busca verse bello para que su mamá lo quiera, ella lo rechaza cada vez más. Finalmente, él se verá obligado a tomar una dolorosa decisión.

FRI, AUG 29 | 7 PM | CIN
SUN, SEPT 7 | 3 PM | CIN



Mariana Rondón (b. 1966, Barquisimeto, Venezuela) is a director, screenwriter and visual artist. After studying animation in Paris, she attended the EICTV in Cuba. Her previous solo feature, *Postales de Leningrado* (2007), received 23 international awards. *Pelo malo* was awarded the Golden Shell for Best Film at the San Sebastián Film Festival in 2013.

Community Partners:
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MANUELA MARTELLI IN PERSON

Manuela Martelli (b. 1983, Santiago de Chile) made her acting debut in the film *B-Happy* (2003), directed by Gonzalo Justiniano. She was only 18 years old at the time and had not had any formal training in acting. In her role as Katty, she surprised critics and won the hearts of audiences all over the world, and earned the award for Best Actress at the Havana Film Festival in Cuba. Soon after, she landed the role of Silvana in the film *Machuca* (2004), directed by Andrés Wood, which earned her Chile's Altazor Award of the National Arts. *Machuca* became one of the most popular Chilean films of all times, winning many international awards.

Most recently at the Huelva Iberoamerican Film Festival in Spain, the jury awarded Manuela with the Columbus Gold for Best Actress for her work in the film *Il Futuro* (2013), directed by Alicia Scherson, where she co-stars with Rutger Hauer of *Blade Runner* fame. With a strong screen presence, Manuela has acted in more than twenty films, carefully choosing roles in key productions in Chilean and Latin American cinema. Her interpretations of these roles have required a rigorous artistic and professional development, which places her as a key figure in Latin American independent cinema today. Manuela has just recently finished filming *Two Shots*, the new film by renowned Argentine director Martin Rejtman.

Over the past decade, Manuela's charismatic presence has lit up the screens in Vancouver. In 2003, *B-Happy* was the Opening Night film at VLAFF; in 2004, *Machuca* won the People's Choice Award at the Vancouver International Film Festival; in 2009, *The Good Life (La buena vida)* was the Closing Night film at VLAFF; and in 2013, *Il Futuro* was one of the few 35mm films screened at VIFF.

The Vancouver Latin American Film Festival is honoured to receive this much-loved and accomplished Chilean actor.

SPOTLIGHT ON
CHILEAN CINEMA

MANUELA MARTELLI
IN ATTENDANCE



Navidad

Chile/France, 2009
Spanish with English subtitles. 100 min.

DIRECTOR: Sebastián Lelio **PRODUCERS:** Úrsula Budnik, Pablo Mehler, Guillaume Benski
WRITERS: Sebastián Lelio, Gonzalo Maza **CINEMATOGRAPHER:** Benjamin Echazarreta
EDITORS: Sebastián Lelio, Soledad Salfate **PRODUCTION DESIGN:** Rodrigo Bazaes **MUSIC:** Cristobal Carvajal **CAST:** Manuela Martelli, Diego Ruiz, Alicia Rodríguez

It is Christmas Eve in Santiago de Chile. Two teenagers fed up with their families run off to the countryside and break into an abandoned house, which once belonged to the family of Aurora (Manuela Martelli). In this deserted home, at the foot of the Andean mountains, the tensions between them explode, and just as they are about to leave, something unexpected occurs: they find a young woman passed out in the shed. An intense relationship develops among the three teenagers as they grapple with jealousy, family issues and the existential questions of youth.

The film draws energy from the charm and acting skills of its minimal three-person cast, of whom Manuela Martelli stands out as Aurora, the most experienced and confident of the trio.

JONATHAN ROMNEY, SCREEN DAILY

Es Navidad en Santiago de Chile y una pareja de adolescentes con diversos problemas en sus casas terminarán pasando juntos esta noche. Ese día, él decide en unirse a ella en la búsqueda de objetos y recuerdos en la casa de su padre fallecido, antes de que sea ocupada por sus nuevos dueños. En este lugar, a los pies de las montañas de los Andes en los alrededores de Santiago, la crisis que están viviendo como pareja puede explotar. Cuando la situación parece destinada a un final sin salida, algo inesperado ocurre: encuentran a un intruso en la casa.

WED, SEPT 3 | 6:45 PM | CIN



Sebastián Lelio (b. 1974, Santiago de Chile) is the director of the award-winning film *Gloria* (2013), as well as *La sagrada familia* (2005) and *El año del tigre* (2011). He participated in the Résidence du Festival at Cannes and was distinguished with the Guggenheim Scholarship. *Navidad* premiered at the Directors' Fortnight in Cannes in 2009.

SPOTLIGHT ON
CHILEAN CINEMA

MANUELA MARTELLI
IN ATTENDANCE



The Future

(Il Futuro)
Chile/Italy/Germany/Spain, 2013
Italian with English subtitles. 95 min.

DIRECTOR: Alicia Scherson **PRODUCERS:** Bruno Bettati, Christoph Friedel, Mario Mazzarotto, Claudia Steffen, Emanuele Nespeca, Luis Angel Ramirez, Alvaro Alonso
WRITER: Alicia Scherson (based on the novel *Una novelita lumpen* by Roberto Bolaño)
CINEMATOGRAPHER: Ricardo De Angelis **EDITORS:** Soledad Salfate, Ana Alvarez Ossorio
MUSIC: Caroline Chaspoul, Eduardo Henriquez **CAST:** Manuela Martelli, Rutger Hauer, Luigi Ciardo, Alessandro Giallocosta, Nicolas Vaporidis

When the car accident happens, Bianca is just starting to smoke and Tomas is still a virgin. The two siblings are left alone, two orphans adrift in the faded splendor of Rome. Life loses its shape as they get lost in the back alleys of adulthood, until Bianca encounters Maciste, a retired Mr. Universe, and enters his dark mansion in search of a future. This exquisitely photographed film captures all the rich colours of grief and the uncertainty of youth. Suspenseful, erotic and literary, the film is true to the spirit of Roberto Bolaño (who is best known as the author of *The Savage Detectives*).

Unfolding with the sleepiness of stunned grief, this impressionistic adaptation of Roberto Bolaño's novel Una novelita lumpen presents loss as an urgent need for protection.

JEANNETTE CATSOULIS, NEW YORK TIMES

Cuando ocurre el accidente Bianca está empezando a fumar y Tomás aun es virgen. Sus padres mueren y ellos se quedan solos; dos huérfanos a la deriva en la periferia de Roma. La vida pierde su forma mientras los hermanos recorren los peligrosos callejones del mundo adulto hasta que Bianca encuentra a Maciste, un Mr. Universo retirado, y entra en su mansión oscura en busca de un futuro.

WED, SEPT 3 | 9 PM | CIN



Alicia Scherson (b. 1974, Santiago de Chile) is a screenwriter and director. After graduating in biology, she studied filmmaking at EICTV in Cuba. She has made three award-winning feature films: *Play* (2005), *Turistas* (2009), and *Il Futuro* (2013). *Il Futuro* premiered at Sundance and received the Best Actress and Best Director awards in Huelva, Spain.

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SPOTLIGHT ON
CHILEAN CINEMA

MANUELA MARTELLI
IN ATTENDANCE



Machuca

Chile/Spain, 2004
Spanish with English subtitles. 115 min.

DIRECTOR: Andrés Wood **PRODUCERS:** Gerardo Herrero, Mamoun Hassan, Andrés Wood
WRITERS: Roberto Brodsky, Mamoun Hassan, Andrés Wood **SCRIPT CONSULTANT:** Eliseo Altunaga **CINEMATOGRAPHER:** Miguel Joan Littin **EDITORS:** Fernando Pardo, Soledad Salfate **MUSIC:** José Miguel Miranda, José Miguel Tobar **CAST:** Manuela Martelli, Matias Quer, Ariel Mateluna, Ernesto Malbrán, Aline Küppenheim, Federico Luppi

Chile, 1973. Gonzalo Infante and Pedro Machuca are two eleven-year-old boys living in the capital city of Santiago. Gonzalo comes from a well-to-do family, while Pedro lives in a shantytown on the outskirts of Gonzalo's neighbourhood. Father McEnroe, the principal of St. Patrick's, enrolls a group of boys from low-income families at the elite private school with the conviction that the students will learn to respect one another. Set against the backdrop of President Salvador Allende's final days and the military coup d'état, the film brilliantly reflects the tensions of the country through the friendships and betrayals in the lives of its children.

Machuca communicates the moral crises of Allende's fall with so much dramatic force that I think it can be enjoyed by people of many political persuasions, who simply like humanity and a good story. MICHAEL WILMINGTON, CHICAGO TRIBUNE

Chile, 1973. Gonzalo Infante y Pedro Machuca son niños de once años y viven en la ciudad capital de Santiago. Gonzalo proviene de una familia acomodada, y Pedro viene de un asentamiento recientemente instalado no muy lejos del vecindario de Gonzalo. El padre McEnroe, el director de un colegio católico privado, enlista a un grupo de niños de familias de bajos ingresos para que asistan a la exclusiva escuela, convencido de que los estudiantes aprenderán a respetarse unos a otros.

TUES, SEPT 2 | 6:30 PM | CIN



Andrés Wood (b. 1965, Santiago, Chile) is one of the most highly regarded Chilean filmmakers. His films include: *Historias de fútbol* (1997), *La buena vida* (2008) and *Violeta se fue a los cielos* (2011). *Machuca* premiered at the Directors' Fortnight in Cannes and won many awards including the People's Choice Award at VIFF.

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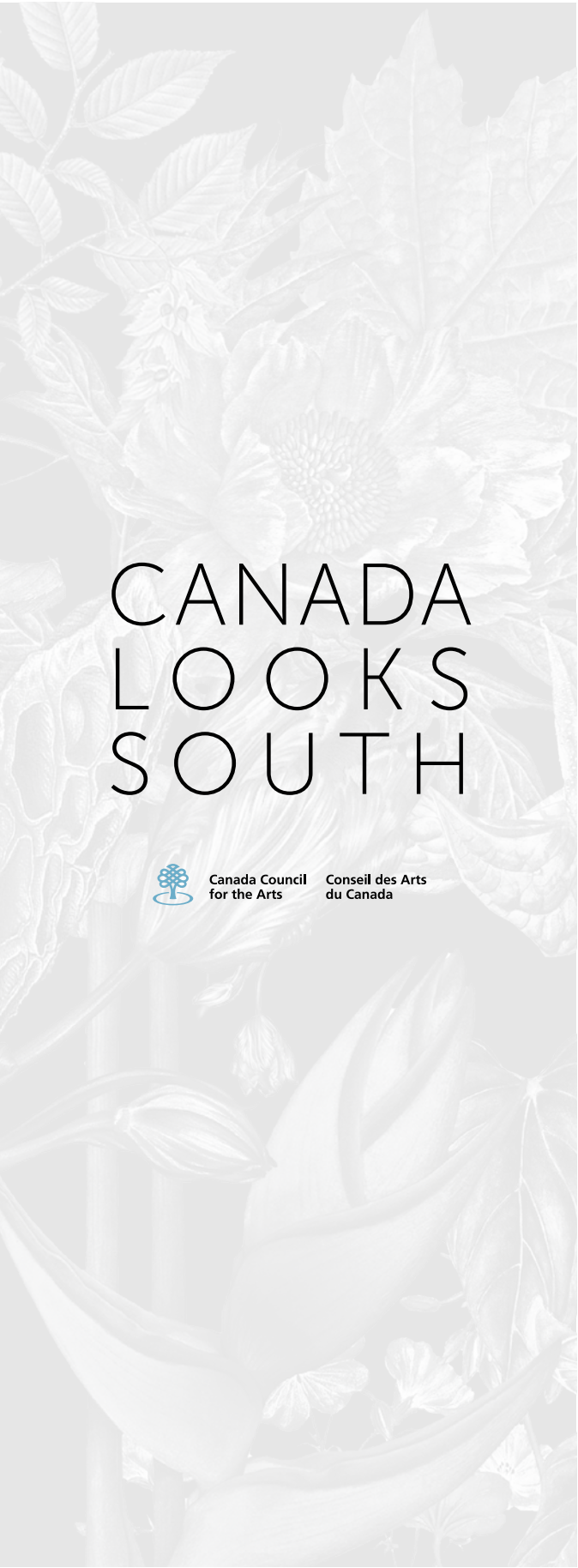
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CANADA LOOKS SOUTH



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du Canada

DIRECTOR
IN ATTENDANCE



The Palace

(El palacio)

Canada/Mexico, 2013

Spanish with English subtitles. 36 min.

DIRECTOR/WRITER: Nicolás Pereda **PRODUCERS:** Sandra Gómez Velásquez, Maximiliano Cruz, Nicolás Pereda, Teresa Sánchez **CINEMATOGRAPHER:** Pedro Gómez Millán
EDITOR: Nicolás Pereda **SOUND:** José Miguel Enriquez **CAST:** Geli Ramírez, Elizabeth Tinoco, Eli Cerna, Araceli Pedraza, Alicia Domínguez, Citlali Domínguez Ramírez, Rosa Estela Juárez, Ale Acosta, Flora Gallegos, Jessica Vélez Landín, Karina Itzel León Mora, Gloria Alejandré Ramírez, Laura Ramírez, Rosa María Lara, Teresa Sánchez, Agustina León Calvillo, Alejandra Cruz, Soledad Ramírez

The Palace is a documentary that follows the everyday life of seventeen women who live together in Mexico, sharing a large house for both emotional and financial reasons. They help each other train for various jobs as nannies, domestic workers and private nurses for elderly patients. Intimate and observational, the film is beautifully shot in a palette of muted blues and greys. Its pace reflects the pace of these women's lives, vacillating between tedium and profundity. *The Palace* is an important addition to the oeuvre of one of Canada and Mexico's most prolific avant-garde filmmakers.

It's a rigorous and earnestly made inquiry of working conditions, both real and hoped for. Succinct and affecting.

JAY KUEHNER, FANDOR

El palacio es una cinta que sigue el día a día de diecisiete mujeres quienes conviven en una misma casa por razones emocionales y financieras. Se ayudan mutuamente mientras se entrenan en diferentes trabajos. La mayoría se convierten en niñeras, trabajadoras domésticas o enfermeras privadas para los ancianos. Este documental es un trabajo de observación de la intimidad cotidiana, filmado bellamente en tonos grises y azules. *El palacio* es una importante cinta que se añade a la obra de Nicolás Pereda, quien es uno de los cineastas mexicanos más prolíficos y más avant-garde de la actualidad.

FREE ADMISSION

MON, SEPT 1 | 6 PM | GCA



Nicolás Pereda (b. 1982, Mexico City) has lived in Toronto for many years and has recently relocated to teach filmmaking at Simon Fraser University. He has written, directed and edited nine award-winning films including *Dónde están sus historias?* (2007), *Perpetuum Mobile* (2009), and *Verano de Goliat* (2010). *El palacio* won the Silver Puma for Best Mexican Film at FICUNAM.



WOODWARD'S

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DIRECTOR/COMPOSER
IN ATTENDANCE



Double Exposure: A Mixed Media Performance by Edgardo Moreno

(Doble exposición)

Canada/Chile, 2014

English. 23 min.

DIRECTOR/COMPOSER: Edgardo Moreno

Using video, pre-recorded and live music as well as real-time sound manipulation, Edgardo Moreno explores themes of immigration to Canada as a child. Filmed in an unnamed South American country and in Toronto, the film is akin to a visual poem that is both personal and universal. As it navigates the rough waters of his parents' social and political backgrounds coming into contact with a new culture, the film opens up many questions that lead to unexpected answers.

On September 6th, Edgardo Moreno will perform live, playing various instruments including the ukulele and mouth harp, and triggering and manipulating sounds from a laptop. The live musical aspect of the performance provides the soundtrack to the projected images, creating a mesmerizing display of digital multimedia storytelling.

Mediante videos y música en vivo, así como la manipulación del sonido en tiempo real, Edgardo Moreno explora temas de inmigración a Canadá de su infancia. Filmada en un país sudamericano sin nombre y en Toronto, la película pudiera definirse como un poema visual que es a la vez personal y universal, de cómo navegaron sus padres por las aguas turbulentas de la cultura social y política, al entrar en contacto con una nueva entorno; la cinta abre muchas preguntas que conducen a respuestas inesperadas.

SAT, SEPT 6 | 5 PM | CIN

followed by *The Interrupted Chilean*



Edgardo Moreno (b. Santiago, Chile) is a Toronto-based musician and composer who has worked extensively creating scores and sound for contemporary dance, film and theatre. He is currently working on a new project called the "Firefly Project," a combination of video, live music, sound and storytelling.

DIRECTOR
IN ATTENDANCE



The Interrupted Chilean

(El chileno interrumpido)

Canada/Chile, 2014

Spanish with English subtitles. 60 min.

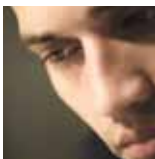
DIRECTOR: Camilo Martín-Flórez

The Interrupted Chilean is a visually innovative documentary that revisits one of the most controversial episodes in the political history of Chile. Each part of the triptych proposes an alternate way of conveying the film's underlying themes: In the first part, the camera follows workers making *marraquetas* in a bakery; the second, focuses on a Chilean political refugee who, after 40 years living in Canada, decides to revisit the detention camp in Chacabuco where he was imprisoned and tortured from 1973 to 1974; and the third, employs a split screen collage of black and white film footage to raise questions about how the past is narrated. The film aims to pay a humble tribute to the artists, craftspeople and citizens of Chile.

El chileno interrumpido retrata tradiciones culinarias, patrimonios nacionales y expresiones artísticas chilenas, pasando revista a uno de los episodios más controvertidos de la historia política de Chile. Es un tríptico audiovisual que se concentra en un refugiado político que, luego de vivir por 40 años en Canadá, decide regresar al campo de concentración donde fue encarcelado y torturado, desde 1973 a 1974. *El chileno interrumpido* aspira rendir un humilde homenaje a los artistas, artesanos y ciudadanos de Chile.

SAT, SEPT 6 | 5 PM | CIN

preceded by *Double Exposure*



Camilo Martín-Flórez (b. 1980, Bogotá, Colombia) earned his BA and MA degrees in Film Studies at Concordia University in Montreal, and is currently pursuing a PhD at the University of Reading, England. His doctoral research interests involve the film and audiovisual heritage of Latin America, focusing on South America. His films include *Entre obras* (2009) and *Retrato de un perro azul* (2010).



Images of a Dictatorship

(Imágenes de una dictadura)

Canada, 1999
Spanish with English subtitles. 55 min.

DIRECTOR/WRITER: Patricio Henríquez **PRODUCERS:** Patricio Henríquez, Claude Cartier
CINEMATOGRAPHER: Raúl Cuevas **EDITOR:** Jean-Marie Drot **SOUND RECORDING:** Jorge Báez, Pepe de la Vega **MUSIC:** Robert Marcel Lepage

How do people survive the terror and heartbreak of life under a brutal dictatorship? This hard-hitting film is a visual collage chronicling General Augusto Pinochet's reign of terror in Chile. The imagery speaks for itself, as the film presents a scathing tableau of military rule. The exclusive film footage comes from the personal archives of a news camera operator who worked in Chile for 17 years. Poignant and subversive, it recounts the brutal atrocities suffered by Chileans, while championing their efforts to regain their freedom.

Images of a Dictatorship won *Best Political Documentary at Hot Docs Canadian International Documentary Festival and the Jutra Award for Best Documentary in 2000.*

¿Cómo se sobrevive al terror y la dureza de vivir bajo una dictadura brutal? Esta película contundente es un collage visual que narra el reinado de terror del general Augusto Pinochet en Chile. La imagen habla por sí misma, ya que la película presenta un cuadro mordaz del régimen militar. El exclusivo material filmico viene de los archivos personales de un camarógrafo de noticias que trabajó en Chile durante 17 años. Conmover y subversivo, la cinta relata las atrocidades brutales sufridas por los chilenos, pero también sus esfuerzos por recuperar su libertad.

TUES, SEPT 2 | 5 PM | CIN

followed by *Presque Vu* +
What Comes Between



Patricio Henríquez worked as a director for Chilean television before moving to Montreal in 1974. He has won over 70 awards around the world, including the Grand Prix for Best Television Documentary in France for *The Last Stand of Salvador Allende* (1998) and the IDFA Special Jury Award for *You Don't Like the Truth, 4 Days Inside Guantánamo* (2010).

Community Partner:
REEL CAUSES

Chilean Canadian Short Films

**DIRECTOR
IN ATTENDANCE**



presque vu

Canada, 2013
No dialogue. 4 min.

DIRECTOR: Cecilia Araneda

Lush hand-crafted film footage and HD images combine to reveal a mysterious past through remnants of a memory that is almost remembered, but which never fully develops. There are words spoken in an indiscernible language, but they are not intended to be understood.



what comes between

(Lo que separa)

Canada, 2009
English. 5 min.

DIRECTOR: Cecilia Araneda

What Comes Between is an examination of personal memory and loss rooted in the filmmaker's birthplace – Chile – and her departure from that country long ago. The work is a collage film created with found footage from personal and historical sources, and original hand printed and tinted footage.

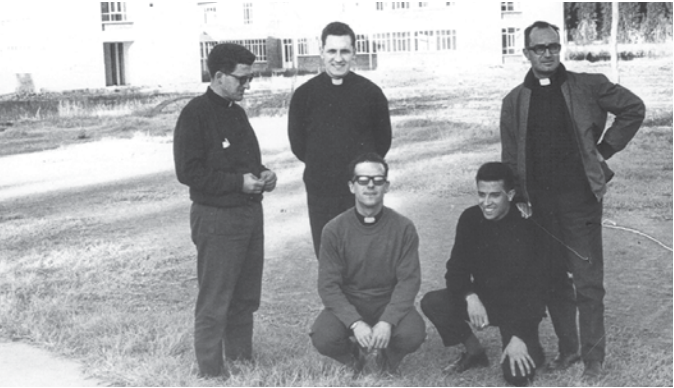
TUES, SEPT 2 | 5 PM | CIN

preceded by
Images of a Dictatorship



Cecilia Araneda was born in Chile and came to Canada at a young age with her family after they escaped the coup d'état. She grew up in northern Manitoba and currently lives in Winnipeg. She holds a BFA in Theatre from York University and an MFA in Creative Writing from UBC, and is an alumna of Phil Hoffman's Film Farm. She has completed ten short films as director and writer. Her first novel, *The Ocean*, was released in December 2012.

**DIRECTOR
IN ATTENDANCE**



We Were There

(Sur nos traces | Punto de partida)

Canada, 2013
English, French and Spanish with English subtitles. 64 min.

DIRECTOR/WRITER: Sandra Rodríguez **PRODUCERS:** Arrimage Productions, Parallaxes Productions **CINEMATOGRAPHER:** Geneviève Perron **EDITOR:** Mariano Franco **SOUND:** Sylvain Vary **SOUND EDITOR:** Catherine Van Der Donckt **MUSIC:** Mariano Franco, Fernando Pinzón

Priests. Revolutionaries. Grandpas. In 1965, six young Spanish priests arrive in Bolivia as missionaries. Somewhat rebellious and anti-conformist, they think they will change mentalities. But they soon find that they will be the ones to be changed. Witnesses to historic Latin American social movements, they cannot help but become involved; they rub shoulders with Che Guevara's *guerrilleros*, hide weapons, shelter wounded men. Kicked out of the country, expelled by the Church, eventually they end up having to disband. Now in their 70s, as the eldest shows worrying signs of Alzheimer's, they decide to take together once again the journey that changed their lives forever.

The fact that the filmmaker is the daughter of one of the protagonists allows for intensely personal elements to be introduced that create a unique aesthetic appeal.

MARCELO VERA, EL DEBER

Curas. Revolucionarios. Abuelos. En 1965, seis jóvenes curas españoles llegan a Bolivia como misioneros. Algo rebeldes, anticonformistas, piensan cambiar mentalidades. Pero son ellos los que cambiarán. Testigos de grandes revoluciones latino-americanas, se involucran en movimientos sociales. Pronto se codean con guerrilleros del Che Guevara, esconden armas, heridos. Rechazados del país, expulsados por el clero, tuvieron que separarse. Hoy, con más de 70 años de edad, el mayor demostrando síntomas de Alzheimer, deciden hacer de nuevo juntos el viaje que cambió sus vidas. Viaje lúdico e histórico en la memoria, *Punto de partida* da voz a seis amigos y su improbable destino.

SAT, SEPT 6 | 3 PM | CIN



Sandra Rodríguez (Montreal, Quebec) has worked in numerous roles on short and medium-length films that tackle diverse subjects: the fight for water in Bolivia, landmines in Cambodia, Belgian immigration and Peruvian archaeological discoveries. *Sur nos traces*, her first feature, won the Best Editing award and Critics' Choice Special Mention at Atlantidoc in Uruguay

Community Partner:
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Indigenous Film from BC & Beyond

In this third edition of Indigenous Film from BC & Beyond, VLAFF is proud to present a series of short films from First Nations filmmakers from BC alongside works by Mixtec and Zapotec filmmakers from Oaxaca, Mexico.

Spaces to Survive

In collaboration with and curated by the Vancouver Indigenous Media Arts Festival (VIMAF) and in association with the Nighthawk Arts Festival.

Featuring media shorts from Hannah Leona, Kinnie Starr, Melody McKiver and Amanda Strong. Works explore the re-Indigenization of urban spaces, and the urbanization of wild spaces. Culture helps transport us to safe wild spaces, and brings wilderness to our urban rezervations.



the letter r

2013. 8 min.

DIRECTOR: Hannah Leona

During the Walk for Reconciliation in June 2013, elders, survivors, youth, volunteers and walkers were invited to reflect on reconciliation using the letter "R".



haida raid 2: a message to stephen harper

2012. 4 ½ min.

BY: Haidawood

An animated puppet activism video that was made for the Joint Review Panel, featuring the rap protest song "Pipe Dreams" written and performed by the Haida Hippies.



haida raid 3: save our waters

2014. 6 min.

BY: Haidawood

The people of Haida Gwaii oppose both the controversial Enbridge Northern Gateway Pipeline and the introduction of oil tanker traffic to the northwest coast of Canada. This newest chapter in the animated series features the song "Who Will Save Our Waters?" by Kinnie Starr.



looking at the devil

2014. 5 min.

DIRECTOR: Aspects

Our job is to be an awake people...utterly conscious, to attend to our world.



honey for sale

2011. 6 min.

DIRECTOR: Amanda Strong

Honey for Sale uses bees as a metaphor to explore and contextualize our current situation as humans on this earth.



breaking the silence

2013. 10 min.

BY: Community Action Research Team

Breaking the Silence tells the story of Ori, a sixteen-year-old Tlicho girl from the Northwest Territories who is a victim of a violent assault.

ga waabmin gaye / nemolnek elt ni'nen

2014. 3 min.

DIRECTOR: Melody McKiver

The film goal is to re-assert Indigenous presence in public spaces, while borrowing from an urbanized street art aesthetic.

FREE ADMISSION
MON, SEPT 1 | 7:30 PM | GCA
followed by #AmorComunal



#AmorComunal: Mixtec and Zapotec Short Film Showcase

Curated by Luna Marán, director of the Campamento Audiovisual Itinerante in Oaxaca.

The Mixtecs and the Zapotecs are prehispanic peoples who have resisted more than 500 years of conquest and colonization. Today, young filmmakers from Oaxaca, Mexico who are the descendants of these peoples have decided to highlight their love, death, sorrow, and power using the colours and the music that surrounds them.



music for after sleeping

(Música para después de dormir)

Mixtec and Spanish with English subtitles. 10 min. 2013.

DIRECTOR: Nicolás Rojas Sánchez

Fidencia, a young violin player, undertakes the quest to look for the members of an old band to welcome his son. When life is silenced, music reunites us.



this song is for fatima

(Esta canción es para Fátima)

Zapotec and Spanish with English subtitles. 22 min. 2014.

DIRECTOR: Acelo Ruiz

Domingo is in love with his classmate, Fatima. To conquer her heart, he is determined to buy an mp3 player...a difficult feat in Mexico's Zapotec mountains.



tiricia, or how to heal sadness

(La tiricia o cómo curar la tristeza)

Spanish with English subtitles. 12 min. 2012.

DIRECTOR: Ángeles Cruz

Tiricia is known as the soul's illness, the one that saddens the heart. This is the story of three generations of tirician women: Ita, Justa and Alicia (grandmother, mother and daughter).



the last advice

(El último consejo)

Mixtec and Spanish with English subtitles. 12 min. 2012.

DIRECTOR: Itandehui Jansen

In this Indigenous community's change of command ceremony, a council of elders passes on their leadership to a group of younger men, and all the money in the community's cashbox is counted publicly. However, the next day the cashbox is empty. Who took the money?

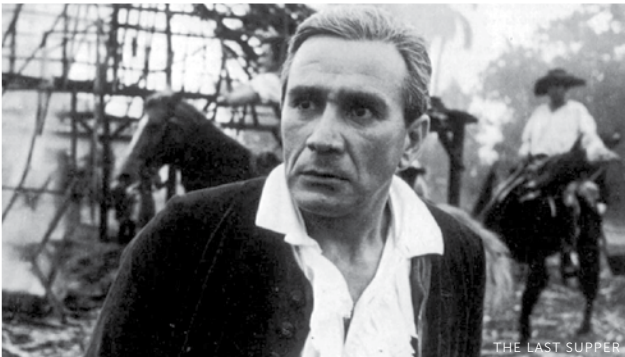
FREE ADMISSION
MON, SEPT 1 | 7:30 PM | GCA
preceded by *Spaces to Survive*



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MALUALA



THE LAST SUPPER



ALABBÁ



CENTELLA IS COMING



EL BENNY

AFRO-CUBAN FILMS PAST AND PRESENT

SEPTEMBER 3-4, 2014

Michael M. Ames Theatre
Museum of Anthropology
University of British Columbia

Free with Museum Admission

Almost a million people from different parts of Africa were displaced from their homes and brought to Cuba during the 16th and 17th centuries. After years living with the collective trauma of slavery, colonialism and racial discrimination, the legacy of black culture is so present in the island's everyday reality—in words, storytelling, dance, art and religious faith—that it is impossible to draw a line between where the African culture begins and the Cuban one ends.

The Vancouver Latin American Film Festival is proud to partner with the Museum of Anthropology at UBC to put together this review of Afro-Cuban films from different historical periods. As a complement to the museum's exhibition "Without Masks: Contemporary Afro-Cuban Art," this film series will showcase three perspectives of Afro-Cuban culture: the historical struggle against slavery, the religious diversity, and the musical legacy.



Community Partners:
VANCOUVER INTERNATIONAL JAZZ FESTIVAL
ISLAND OF MUSIC CUBAN CULTURAL SOCIETY

THEME: SLAVERY + MEMORY

Maluala

Cuba, 1979
Spanish with English subtitles. 95 min.

DIRECTOR: Sergio Giral

During the era of the Spanish colonial rule, a settlement of escaped slaves (called *palenques*) located in the Sierra Maestra in eastern Cuba is the site of an epic story about the struggle for unconditional freedom for the black population. Surrounded by an atmosphere of treachery and war, the black leaders will have to decide whether to strive for a partial freedom that promises a halfway peace, or total equality for their people—a fight that could result in the extermination of their communities.

Maluala is the final part of a trilogy of historical films about slavery directed by Afro-Cuban filmmaker Sergio Giral, which include *The Other Francisco* (1975) and *Rancheador* (1976).

WED, SEPT 3 | 12:30 PM | MOA

The Last Supper

(La última cena)
Cuba, 1976
Spanish with English subtitles. 120 min.

DIRECTOR: Tomás Gutiérrez Alea

During the late 18th century in Cuba, a Spanish count and owner of a sugar mill decides to hold a dinner during Holy Week with twelve of his slaves as an allegory of Jesus with his twelve apostles at the Last Supper. When racial inferiority is predicated as "God's will" and exploitation exceeds what the human soul can bare, a slave uprising threatens the fate of the sugar plantation.

With this fictional story, Tomás Gutiérrez Alea, one of Cuba's most renowned directors, presents how religion and politics naturalized the crimes and abuses inherent in slavery.

...a fine, cool, almost detached political parable told entirely in religious terms. (...) The Last Supper is about death resurrection, not only about the death and resurrection of freedom, but also of repression. VINCENT CANBY, THE NEW YORK TIMES, 1978

WED, SEPT 3 | 2:30 PM | MOA

THEME: RELIGION + MYTH

centella is coming

(Centella va venir)
Cuba/Uruguay, 2013
Spanish with English subtitles. 12 min.

DIRECTOR: Agustín Peralta Lemes

This documentary short is a poetic and delicate portrait of an elderly man's practice of Afro-Cuban rituals. Alberto, a peasant from the Sierra Maestra, reveals an intimate rite where coffee, leather, wood, and blood transcend their own material existence to transform into mysticism.

Agustín Peralta Lemes is a student at the International Film and Television School (EICTV) of San Antonio de los Baños, Cuba. *Centella va venir* won Best Photography this year in the Imago Festival, a showcase for university filmmakers in Cuba.



Alabbá

Cuba, 2010
Spanish with English subtitles. 40 min.

DIRECTOR: Eliezer Pérez Angueira

In the 19th century, three African women arrive by different routes in Cuba as slaves. Devout believers, they congregate in a small wooden building in Havana to practice their religion. The same way Greece conquered the Roman Empire, the African Ña Rosalia, Ma Monserrate and Latua conquer the Hispanicized Cuba of their time, to the extent that today Regla de Ocha (Santería) is the major religion of the island.

Alabbá is a documentary that narrates the existence of a faith that defines a people; the mystery is that these were women, blacks, and slaves who were able to overcome these three "obstacles" in that moment in history, to leave us a legacy that still endures even in the younger generations.

CINETECAMADRID.COM

THURS, SEPT 4 | 12:30 PM | MOA

THEME: MUSICAL LEGACY

El Benny

Cuba, 2006
Spanish with English subtitles. 132 min.

DIRECTOR: Jorge Luis Sánchez

Lifelong tragedy and outstanding music merge in this story based on the life of the famous Afro-Cuban musician Benny Moré (1919-1963). The film is framed starting in the 1950s—when Moré is already well known as a master of the son montuno, guaracha, bolero, and mambo—through his time in Mexico and the Cuban Revolution. His excesses, addictions, and chaotic creative processes eventually cause him to teeter precariously between redemption and self-destruction. The man and the myth converge in a script with brief glimpses of Santería and rich with the island's particular musical syncretism that has made Cuban rhythms a worldwide phenomenon.

THURS, SEPT 4 | 2:30 PM | MOA

Let's Talk in Basque

In collaboration with the Etxepare Basque Institute, the Vancouver Latin American Film Festival is proud to present this showcase of contemporary Basque cinema. We will screen the highly acclaimed feature-length film *Happy New Year, Grandma!* (*Urteberri On, Amona!*) directed by Telmo Esnal, who will be in attendance at the festival, as well as a selection of short films from the Kimuak program.

Kimuak Short Films

MON, SEPT 1 | 1 PM | CIN



a political story

English and French with English subtitles. 26 min.

DIRECTOR: Lander Camarero

Lauren C. Carroll, a student at the New York Film Institute, undertakes her final-year film project. However, unlike her fellow classmates who choose to shoot pure entertainment, Lauren decides to make a politically committed film.



cholera

(Cólera)

Spanish with English subtitles. 6 min.

DIRECTOR: Aritz Moreno

Cholera: Path. Acute, infectious disease, often epidemic and very serious.



hotzanak, for your own safety

Basque and English with English subtitles. 5 min.

DIRECTOR: Izibene Oñederra

I told him I was a filmmaker...and nothing has changed. Amid these landscapes traipses the soul, at times certain, at other times uncertain, of its own existence; while the body is and is and is and has no place of its own.



democracy

(Democracia)

Spanish with English subtitles. 11 min.

DIRECTOR: Borja Cobeaga

The manager of a company proposes a daring plan for keeping the workers' morale high.



minerita

Spanish with English subtitles. 27 min.

DIRECTOR: Raúl de la Fuente

Cerro Rico in Potosí, Bolivia, is a lawless territory, characterized by brutal violence. Lucia, Ivone and Abigail work at the mine, struggling to survive in an inhuman inferno. Their only weapon is their courage... and dynamite.



one hour, one step

(Una hora, un paso)

Spanish with English subtitles. 13 min.

DIRECTOR: Aitor Iturriza, Bernat Gual

Juan is Spanish and has been locked up in an Egyptian jail for 17 years. During that time, he has written two volumes of poetry, got married and had a daughter, all the while dreaming of returning to Spain in the near future. But his destiny is about to change.



cutting grass

(Zela Trovke)

Basque and English with English subtitles. 13 min.

DIRECTOR: Asier Altuna

Moritats are old folk songs about crimes and are typical of Central Europe. "Zela Trovke" is a moritat from Slovakia which the Holland Baroque Society has recovered to include in its Barbaric Beauty program. Maite Larburu, the orchestra's violinist, unveils the song's hidden secrets.

The Etxepare Basque Institute is an ambassador for the Basque language (Euskara) and culture abroad, and encourages the international diffusion of the Basque language and Basque artists of all disciplines.

The Kimuak program is an annual selection of short films made in Euskadi with the mission to make them accessible to an international audience.

DIRECTOR
IN ATTENDANCE



Happy New Year, Grandma!

(Urteberri on, Amona!)

Spain, 2011

Basque with English subtitles. 106 min.

DIRECTOR: Telmo Esnal PRODUCERS: Xabier Berzosa, Iñigo Obeso, Iñaki Gómez WRITERS: Asier Altuna, Telmo Esnal CINEMATOGRAPHER: Javi Agirre Erauso EDITOR: Raúl López MUSIC: Javi P3z CAST: Josean Bengoetxea, Nagore Aranburu, Montserrat Carulla, Kontxu Odriozola, Pedro Otaegi

Eighty-eight-year-old Grandma Mari is draining the life out of her daughter Maritxu. Joxemari, Maritxu's husband, decides he must take charge of Grandma Mari and get her into a home without his wife getting wind of the situation, and to do this he enlists the help of his son-in-law Kintxo. This may seem a simple task, but Grandma Mari's stubborn and crafty character causes unexpected mayhem. Clever and at times comically horrifying, the film portrays intergenerational conflict with a dry, robust humour, while shedding light on dilemmas such as the fear of solitude, loss of moral values, selfishness and family disintegration.

This is possibly the best black comedy dealing with family issues of this year...taking care of one's mother-in-law could be a full-blown nightmare. MARC AVILES

Komedia beltza da *Urteberri On Amona!*, Mari, amona berezi samarra zaindu behar duen familiaren gatazkak azaltzen dituen. Mari amonak Maritxu alabaren arreta osoa bereganatzen du, eta Josemari, Mariren suhi eta Maritxuren senarrak zaharren egoitza batean sartzea erabaki du. Josemarik, emaztea ohartu gabe egin behar du hori, Kintxo suhiaren laguntzaz. Hasiera batean la erraza dirudiena, amonaren izaera dela eta, ustekabeko ondorioak ekarriko dituen lehia bihurtuko da. Gatazka umoreaz baliatuta azaltzen du zuzendariak, baina hainbat gairi buruzko hausnarketa ere proposatzen digu; besteak beste, bakardadeari beldurra, balio galera, norberekoikeria eta familiaren desegituratzea.

SAT, SEPT 6 | 7 PM | CIN



Telmo Esnal (b. 1966, Zarautz, Basque Country) co-directed with Asier Altuna the shorts *Txotx* and *40 ezetz* and the feature *Aupa Etxebeste!* (2005). *Urteberri on, Amona!*, his first solo feature, had its world premiere at the San Sebastián Film Festival and was selected in over 20 film festivals around the world.



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SHORT FILM COMPETITION

SHORT FILM COMPETITION JURY



Shana Myara is an award-winning writer whose short story "Remainders" is currently shortlisted for the 2014 Journey Prize, and whose fiction is featured in Oberon Press's *Coming Attractions 13*. Her fiction has won several awards, including *subTerrain's* LUSH Triumphant Fiction Prize and *PRISM international's* Fiction Award, and twice been shortlisted for the CBC Literary Awards. In addition, Shana is the Director of Festival Programming for the Vancouver Queer Film Festival, and is the writer/producer of the short film *Newcomers Swim, Every Friday*, which is screening around the globe.



Sandra Rodríguez was born in Montreal and has worked in multiple capacities on short and medium-length documentary films that tackle diverse subjects: the fight for water in Bolivia, landmines in Cambodia, Belgian immigration, flirting techniques and Peruvian archaeological discoveries. *Sur nos traces (We Were There)* is her debut documentary feature. In her parallel life, she is also a scholar and researcher on social media and social change, and holds a PhD in sociology. She is a fellow of the Quebec Research Fund on Society and Culture (FQRSC), and a member of the Research Group on Institutions and Social Movements (GRIMS) and of the Youth and Society Observatory.



Moisés Sepúlveda was born in Santiago de Chile in 1984. He graduated in film directing and screenwriting from Chile's ARCIS University. He has written and directed music videos, shorts and TV series. His debut feature film, *Las analfabetas (Illiterate)*, won the Best First Film award at the Huelva Iberoamerican Film Festival and was the opening film at the Mar del Plata Film Festival in 2013. He is currently working on his second film, *Sed, la historia detrás del fraude*. For the last 10 years, he has simultaneously developed a career as a professional magician, participating in several national and international events.

Short Film Competition: Program 1

FRI, SEPT 5 | 5 PM | CIN



a cup of coffee and wait

(Tomou café e esperou)
Brazil, 2013
Portuguese with English subtitles.
13 min.

DIRECTOR: Emiliano Cunha

Carlos goes to the kitchen and makes some coffee; only time separates yesterday from the present and all the things that should have been said, but never were.



after

(Después)
Argentina, 2013
Spanish with English subtitles.
15 min.

DIRECTOR: Valeria Pérez Delgado

Three brothers and one village. Three ages. Three realities. A car without gasoline. A name written on a piece of paper. The silence of the fields turns them into strangers.



the absence

(La ausencia)
Mexico, 2013
Spanish with English subtitles.
12 min.

DIRECTOR: Saulo Corona

A school guard, tired and growing old, and a lonely young woman, dialing someone who won't answer her calls, go about their daily lives in a chaotic city, searching, longing...



carina

Mexico, 2014
Spanish with English subtitles.
11 min.

DIRECTOR: Sandra Reynoso

Carina is eight and likes rock 'n' roll. Her life changes completely when she believes that her new teacher is the same woman whom she saw in her father's erotic magazine.



ballad of the living dead

Mexico, 2013
Spanish with English subtitles.
12 min.

DIRECTOR: César Augusto Villarreal

Juan is a frustrated television sales clerk who aspires to everything the world of advertising offers; but this better life continues to escape him.



zafo

Mexico, 2014
Spanish with English subtitles.
4 min.

DIRECTOR: Pablo Orta

A group of young boys draws straws to see who will perform a grim task; the youngest loses and is reluctant to fulfill the deal.



shark

(Tubarão)
Brazil, 2013
English with Spanish subtitles.
13 min

DIRECTOR: Leo Tabosa

An audiovisual take on the difficulties a foreigner must endure to adjust to his new life.



the chilean elvis

Chile, 2013
Spanish with English subtitles.
11 min

DIRECTOR: Marcelo Kiwi

Marcelo Rossi, 78 years old, lives alone and without family. Known as "The Chilean Elvis," he wanders the streets of Valparaíso acting as if he were the King of Rock himself.

Community Partner:
VANCOUVER SHORT FILM FESTIVAL

Short Film Competition: Program 2

SAT, SEPT 6 | 1 PM | CIN



surfaces
(Superficies)
Argentina, 2013
Spanish with English subtitles.
14 min.

DIRECTOR: Martin Aliaga

A group of teenage students spend their days defying authority and spreading chaos in a private school.



the dirty linen
(Los trapos al sol)
Chile, 2013
Spanish with English subtitles.
12 min.

DIRECTOR: Ramiro Zamorano

Silvana arrives in southern Chile to search for her father. She imagines over and over again how the desired encounter will unfold.



branquia
Mexico, 2013
Spanish with English subtitles.
15 min.

DIRECTOR: Fabián Archondo

Noemi's reclusiveness transforms when a secret admirer begins sending her roses. Mysteries unravel and Noemi must determine the difference between her reality and her imagination.



oranges
(Naranjas)
Colombia, 2013
Spanish with English subtitles.
14 min.

DIRECTOR: Iván Gaona

For Rosa, a peasant woman rooted in rural life, learning to drive a car at 55 years old is somewhat complex; but clearly the hassle is not how to start, but where to go.



backwards
Argentina, 2014
Spanish with English subtitles.
14 min.

DIRECTORS: Ana Apontes & Sol Muñoz

Eleven-year-old Paula is waiting at the bus station for someone to pick her up. A young man sits next to her, and their casual conversation leads to an unexpected relationship.



forgotten
(El olvido)
Argentina, 2013
Spanish with English subtitles.
13 min.

DIRECTOR: Fermin Rivera

Juan leads a normal life: he has a good job, he is married, he is awaiting his first child and wanting to move to a bigger house. One day he discovers by chance, he isn't who he thought he was.



father
(Padre)
Argentina, 2013
Spanish with English subtitles.
11 min.

DIRECTOR: Santiago Bou Grasso

Day by day, the daughter of a retired military commander takes care of her bedridden father. The dictatorship has come to an end in Argentina, but not in this woman's life.



the bridge
(El puente)
Chile, 2014
Spanish with English subtitles.
14 min.

DIRECTORS: Macarena Saquel & Ingrid Isensee

It's become hard for Natalia to sleep and it's also become hard for her to forget. The mountains, the river and the wind are the only witnesses of her lonely and ghostly days. One day, after a morning run, she meets César at the bridge.

Community Partner:
VANCOUVER SHORT FILM FESTIVAL

Call for Submissions



opens: May 1, 2014
deadline: August 31st, 2014
entry fee: \$20

aluCine accepts submissions in all genres: experimental, fiction, documentary, animation, and video art of any subject matter

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Guest Speakers: Carmen Rodríguez, Antonio Eligio, Juanita Sundberg, Raúl Gatica, Ema Orpoeza, Alejandra Bronfman, Jorge García Antezana.

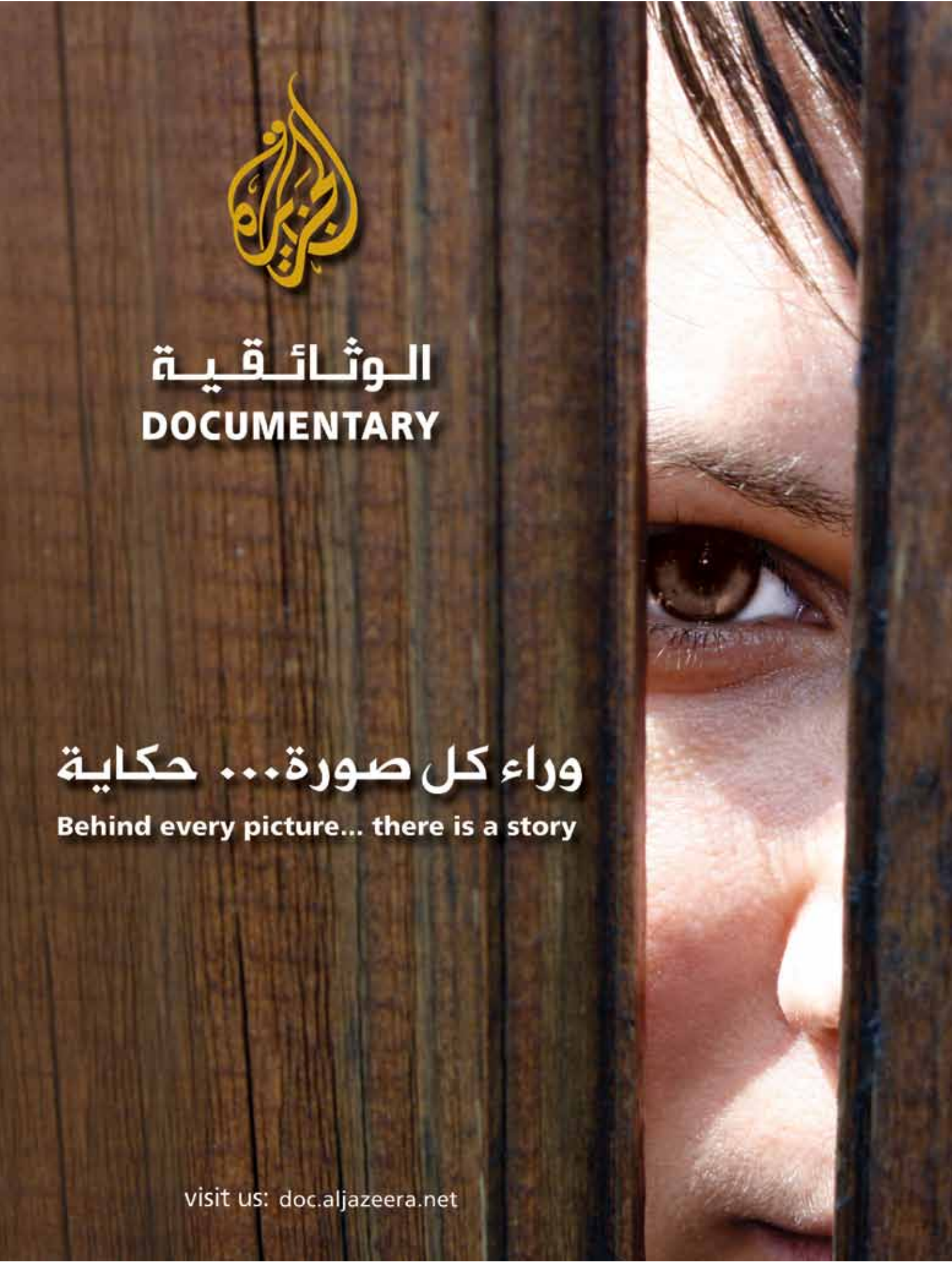
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