

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

## IT'S ALL TRUE 2010

### ANNOUNCES

### PROGRAM

***\*15th edition to screen 18 never before seen Brazilian documentaries***

***\* Festival shows 71 documentaries from 27 countries***

***\* Retrospectives celebrate Alain Cavalier and Benedito J. Duarte***

***\* Preview of "Capitalism" by Michael Moore***

***\* Free entry to all screenings***

It's All True 2010 presents the complete program of its 15th edition, which takes place in São Paulo and Rio de Janeiro between April 8 and 18. No less than 18 never before seen Brazilian documentaries of short, medium and feature length will premiere at the Festival. A total of 71 documentaries from 27 countries are part of the official selection.

Founded and directed by critic Amir Labaki, It's All True - International Documentary Film Festival is a co-realization of Petrobras, CPFL Energia, CCBB, Secretaria de Estado da Cultura de São Paulo, Riofilme, and Ministério da Cultura, through Lei 8.313/91 (Lei Rouanet).

The **International Feature and Medium-Length Competition Program**, announced today, will screen twelve documentaries shot in the five continents. Júlia Bacha, a Brazilian filmmaker based in the US, competes with "Budrus." The competition presents films that won awards in Amsterdam, Cinema du Réel, Berlin, and Leipzig, among other events, in addition to an Oscar nominee.

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FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

Another Brazilian filmmaker, Sérgio Oksman, settled in Spain, participates with "Notes on the Other" of the **International Short Film Competition Program**. His previous film, "Goodbye, America", screened at the opening night of It's All True 2007.

About to turn 80 years old, French filmmaker Alain Cavalier is paid homage by the **International Retrospective**. Titled "Portraits/Self-Portraits," the program presents shorts and features directed by him between 1978 and 2009.

A **Special Tribute** marks the centennial birthday of critic, documentary filmmaker, and photographer Benedito Junqueira Duarte (1910-1995). In pictures and films B.J. Duarte was a pioneer in registering the transformation of São Paulo from quiet provincial capital to megalopolis in the first half of the 20th Century. He was also the country's greatest name in scientific and medical documentaries.

The **Special Programs** highlight five works from contemporary documentary masters. In partnership with Paramount distribution, the Festival presents the national premiere of "Capitalism - A Love Story" by Michael Moore. "Defamation" brings Israeli filmmaker Yoav Shamir, who also directed "Checkpoint" (which opened the festival in 2003), to the event for the third time. "American Radical," by David Ridgen and Nicolas Rossier, portrays controversial essayist Norman Finkelstein, writer of the best seller "The Holocaust Industry: Reflections...". One of the most important experimental documentary filmmakers in the USA, James Benning, debuts at It's All True with "Ruhr." Winner of It's All True 2009 and one of the five Oscar finalists of the this year, "Burma VJ" by Danish Anders Ostergaard returns to the Festival. Last but not least, as previously announced the Brazilian documentary filmmaker Jorge Bodanzky distinguishes It's All True with the premiere of his feature "Within the River Among the Trees."

Another Brazilian documentary filmmaker based abroad, Andréa Selligman, participates in the Festival in the informative program **The State of Things**. The Dutch production "Separations," co-directed by Mieke Bal, discusses the filmmaker's option of living far from Brazil, revealed by the short "Onde

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São Paulo Acaba" (1996). Among the seven titles of this program, Brazilian premieres stand out with "Sweet Dutch Brazil" by Mônica Schmiedt and "Within the River, Among the Trees" by Camilo Tavares. Colombia, Chile, Mexico, and Peru are countries represented this year in the **Latin American Focus**.

As previously announced, seven unseen Brazilian documentaries participate in the **Brazilian Feature and Medium-Length Competitive Program**. For the fourth consecutive year, the winner will receive the CPFL Energia/It's All True Award of R\$100,000 and a trophy created by Carlito Carvalhosa. The **Brazilian Short Film Competitive Program** is disputed by 9 films from 6 Brazilian states, with 6 of these competitors never before seen.

It's All True 2010 - 15th International Documentary Film Festival will open on April 8 at the Espaço Unibanco de Cinema in São Paulo with "A Night in 67" by Renato Terra and Ricardo Calil. The festival will open on April 9 in Rio de Janeiro with the Brazilian première of "Secrets of the Tribe" by José Padilha.

An integral part of It's All True 2010, the **10th International Documentary Conference** takes place in São Paulo with the theme of the use of archives in non-fiction cinema. Co-realized by Cinusp, under the coordination of Maria Dourão and Amir Labaki, the gathering will be based at the Cinemateca Brasileira between April 14 and 16 (see attached program).

The graphic material of It's All True 2010 celebrates the work of photographer Hildegard Rosenthal (1913-1990). Born in Zurich, Switzerland, Hildegard came to Brazil in 1937 and started to work for the press here the following year. Her work stands out as much for the urban vistas of the city of São Paulo as much as its emphasis on the human element, which she photographed with a photo-journalistic perspective.

Her work is now preserved by the Instituto Moreira Salles (IMS), which published in 2010 "Metrópole," a book of her photography organized by Maria Luiza Ferreira de Oliveira. It's All True wishes to thank the IMS for conceding the rights to the picture chosen to pay homage to Rosenthal, "Avenida Rangel Pestana, São Paulo, SP. c. 1940.

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## **INFORMATION**

It's All True - 15th International Documentary Film Festival

São Paulo - April 8-18

Rio de Janeiro - April 9-18

Festival Director: Amir Labaki

Co-realization: PETROBRAS, CPFL, CCBB, BNDES, SECRETARIA DE ESTADO DA CULTURA DO ESTADO DE SP, RIOFILME, MINISTÉRIO DA CULTURA

Free entry in all movie venues

## **SÃO PAULO THEATERS**

Espaço Unibanco de Cinema  
Rua Augusta, 1475 – sala 1 / (11) 3288.6780

(268 seats)

Centro Cultural Banco do Brasil  
Rua Álvares Penteado, 112 / (11) 3113.3651

(70 seats)

Cinemateca Brasileira  
Largo Senador Raul Cardoso, 207 – sala BNDES / (11) 3512.6111

(220 seats)

Reserva Cultural  
Avenida Paulista, 900 - sala 4 / (11) 3287.3529

(110 seats)

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Cinemark Eldorado

Avenida Rebouças, 3970 / (11) 2197.7472

(297 seats)

## **RIO DE JANEIRO THEATERS**

Unibanco Arteplex

Praia de Botafogo, 316 - sala 6 / (21) 2559.8750

(266 seats)

Centro Cultural Banco do Brasil

Rua Primeiro de Março, 66 / (21) 3808.2020

(102 seats)

Instituto Moreira Salles

Rua Marquês de São Vicente, 476 / (21) 3284.7400

(113 seats)

Ponto Cine Guadalupe – Guadalupe Shopping

Estrada do Camboatá, 2300 / (21) 3106.9995

(72 seats)

Cine Santa Teresa

Rua Paschoal Carlos Magno, 136 / (21) 2222.0203

(60 seats)

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

Cinemark Downtown

Avenida das Américas, 500 / (21) 2494.5004

(286 seats)

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## IT'S ALL TRUE

### INTERNATIONAL DOCUMENTARY FILM FESTIVAL TURNS 15

Realized for the first time in 1996 simultaneously in São Paulo and Rio de Janeiro, It's All True - International Documentary Film Festival turns 15 in 2010. Founded and directed by critic Amir Labaki, the Festival was quickly recognized internationally as the principal event dedicated to documentary culture in Latin America.

The first festival screened 29 titles (twelve of which were Brazilian) without competition. The first retrospective was dedicated to Cuban documentary filmmaker Santiago Alvarez (1919-1998) with the presence of the director of "Now!" (1964) and "79 Springs" (1969). The first competitions took place in 1997, with the awards for best Brazilian and international films given respectively to "O Velho - A História de Luiz Carlos Prestes" by Toni Venturi and "Noel Field - Der erfundene Spion" by Werner Schweizer from Switzerland.

"I believe It's All True helped overcome a certain stigma that weighed on documentaries, whether they were Brazilian or international," says Labaki. "In previous years of the Festival there were, on average, one or two Brazilian documentary releases per year and even less international documentaries. In recent years, close to one third of Brazilian releases have been documentaries - and with notable critical repercussion."

Now that the films of the next edition have been defined, the director affirms, "Most of the filmmakers will participate in the Festival for the first time. This is an even greater responsibility, and a healthy sign of renovation."

Among the It's All True films that have been released in Brazil are titles like "Buena Vista Social Club" by Wim Wenders, "Comandante" by Oliver Stone, and "Santiago" by João Moreira Salles. In addition, it should be noted that some filmmakers stood out here before earning international recognition, like Kevin Macdonald, Oscar winner for "A Day in September"

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(1998), and Erik Gandini, winner of the Festival with "Sacrificio: Who Betrayed Che Guevara" (**see complete award winner list below**).

Labaki also points out other memorable moments, like visits from Marcel Ophuls, Johan van der Keuken, Frederick Wiseman, and Robert Drew who came to present retrospectives that had never been seen in Brazil (**see below the complete list of Festival retrospectives**).

The 2010 Festival also marks the realization of the 10th International Documentary Conference. In partnership with Cinusp with the coordination of Maria Dora Mourão and Amir Labaki, the meeting has annually reunited the principal Brazilian and international specialists in non-fiction cinema, like Bill Nichols, Jean-Claude Bernardet, Jean-Pierre Rehm, and Michael Renov, along with consecrated filmmakers like Avi Mograbi, Eduardo Coutinho, Eduardo Scorel, Eyal Sivan, Jay Rosenblatt, Jorgen Leth, Marina Goldovskaya, and Vladimir Carvalho.

The numbers themselves also stand out. The number of entries has jumped from around 180 in 1997 to more than 1000 in 2009/2010. The initial audience of 2,000 people surpassed 25,000 in the last three years - always with free entry. For the fourth consecutive year, the Festival attributes in partnership with CPFL Energia an award of R\$100,000 to the best feature or medium-length Brazilian documentary.

## **AWARD WINNERS OF IT'S ALL TRUE - INTERNATIONAL DOCUMENTARY FILM FESTIVAL**

### **1996 – 1st Festival**

There were no awards.

### **1997 – 2nd Festival**

**Best Documentary - International Competition**



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FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
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“Noel Field, Der Erfundene Spion” (Switzerland, 1996), dir. Werner Schweizer

## **Special Mentions - International Competition**

“Baka” (Belgium-Cameron-France, 1995), dir. Thierry Knauff

“Bontoc Eulogy” (USA-Philippines, 1995), dir. Marlon Fuentes

“The Gate of Heavenly Peace” (USA, 1995), dir. Carma Hinton & Richard Gordon

## **Best Documentary - Brazilian Competition**

“O Velho, a História de Luiz Carlos Prestes” (Brazil-SP, 1997), dir. Toni Venturi

## **1998 – 3rd Festival**

### **Best Documentary - International Competition**

“Nespatrené” (Czech Republic, 1996), dir. Miroslav Janek

### **Special Mentions - International Competition**

“Vison Man” (Sweden, 1997), dir. William Long

“Quién Diablos És Juliette?” (México, 1997), dir. Carlos Marcovich

“Tinta Roja” (Argentina, 1997), dir. Carmen Guarini & Marcelo Céspedes

### **Best Documentary – Brazilian Competition**

“Geraldo Filme” (Brazil-SP, 1998), dir. Carlos Cortez

## **1999 – 4th Festival**

### **Best Documentary – International Competition**

“Nós Que Aqui Estamos Por Vós Esperamos” (Brazil-SP, 1998), dir. Marcelo Masagão

### **Special Mentions – International Competition**

“Divorce Iranian Style” (England, 1998), dir. Kim Longinotto & Ziba Mir-Hosseini

“Matti Ke Lal – Fils de La Terre” (France, 1998), dir. Elisabeth Leuvrey

### **Best Documentary – Brazilian Competition**

“A Pessoa É para o Que Nasce” (Brazil-RJ, 1998), dir. Roberto Berliner

**Special Mention – Brazilian Competition**

“Futebol 1 – Antes” (Brazil-RJ, 1998), dir. Arthur Fontes & João Moreira Salles

**2000 – 5th Festival**

**Best Documentary – International Competition**

“De Grote Vakantie” (Netherlands, 2000), dir. Johan van der Keuken

**Special Mentions – International Competition**

“News from a Personal War” (Brazil-RJ, 1999), dir. João Moreira Salles & Kátia Lund

“Kapo” (Israel, 1999), dir. Dan Setton & Tor Bem-Mayor

**Best Documentary – Brazilian Competition**

“News from a Personal War” (Brazil-RJ, 1999), dir. João Moreira Salles & Kátia Lund

**Special Mention – Brazilian Competition**

“Ao Sul da Paisagem: Paisagem e Memória” (Brazil-SP, 2000), dir. Paschoal Samora

**2001 – 6th Festival**

**Best Documentary – International Competition**

“Sacrificio: Who Betrayed Che Guevara” (Sweden, 2001), dir. Erik Gandini & Tarik Saleh

**Best Documentary – Brazilian Competition**

“Denying Brazil” (Brazil-SP, 2000), dir. Joel Zito Araujo

**Special Mention – Brazilian Competition**

“Glaucos – Estudo de Um Rosto” (Brazil-SP, 2001), dir. Joel Pizzini

**2002 – 7th Festival**

**Best Documentary – International Competition**

“August – A Moment Before the Eruption (Israel-France, 2002), dir. Avi Mograbi

**Special Mention – International Competition**

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FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

“Un Passeport Hongrois” (France, 2001), dir. Sandra Kogut

## **Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“Stones in the Sky” (Brazil-RJ, 2002), dir. Eryk Rocha

## **Best Documentary in the Short Film – Brazilian Competition**

“Casa de Cachorro” (Brazil-SP, 2001), dir. Thiago Villas Boas

## **Special Mentions Short Film - Brazilian Competition**

“Artesãos da Morte” (Brazil-SP, 2001), dir. Miriam Chnaiderman

“Passageiros de Segunda Classe” (Brazil-GO, 2001), dir. Luiz Eduardo Jorge, Kim-ir-Sem & Waldir de Pina

## **2003 – 8th Festival**

### **Best Documentary – International Competition**

“Prisoner of the Iron Bars (self-portraits)” (Brazil-SP, 2003), dir. Paulo Sacramento

### **Special Mention – International Competition**

“For One More Hour with You” (“Un’Ora Sola Ti Vorrei”, Italy, 2002), dir. Alina Marazzi

### **Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“Prisoner of the Iron Bars (self-portraits)” (Brazil-SP, 2003), dir. Paulo Sacramento

### **Special Mentions Brazilian Competition - Feature or Medium-Length Film**

“Os Melhores Anos de Nossas Vidas” (Brazil-SP, 2003), dir. Andrea Pasquini

### **Best Documentary in the Short Film – Brazilian Competition**

“Dormentes” (Brazil-SP, 2003), dir. Inês Cardoso

### **Special Mention Short Film - Brazilian Competition**

“Aurora” (Brazil-SP, 2002), dir. Kiko Goifman & Jurandir Muller

## **2004 – 9th Festival**

### **Best Documentary – International Competition**

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FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
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“A Alma do Osso” (Brazil-MG, 2004), dir. Cao Guimarães

**Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“A Alma do Osso” (Brazil-MG, 2004), dir. Cao Guimarães

**Best Documentary in the Short Film – Brazilian Competition**

“Abry” (Brazil-SP, 2003), dir. Joel Pizzini

## 2005 – 10th Festival

**Best Documentary – International Competition**

“Reportitoner” (Sweden, 2004), dir. Michal Leszczyowski

**Special Mention – International Competition**

“The Liberace of Baghdad” (United Kingdom, 2004), dir. Sean McAllister

**Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“Aboio” (Brazil-MG, 2005), dir. Marília Rocha

**Best Documentary in the Short Film – Brazilian Competition**

“Da Janela do Meu Quarto” (Brazil-MG, 2004), dir. Cao Guimarães

## 2006 – 11th Festival

**Best Documentary – International Competition**

“Into Great Silence” (Germany, 2005), dir. Philip Groening

**Special Mention - Competição Internacional**

“In The Pit” (México, 2006), dir. Juan Carlos Rulfo

**Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“Caparaó” (Brazil-SP, 2006), dir. Flávio Frederico

**Best Documentary in the Short Film – Brazilian Competition**

“Visita íntima” (Brazil-PR, 2005), dir. Joana Nin

**Special Mention Short Film - Brazilian Competition**

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

“Uma História Severina” (Brazil-DF, 2005), dir. Débora Diniz & Eliane Brum

“De Glauber para Jirges” (Brazil-SP, 2005), dir. André Ristum

## 2007 – 12th Festival

### **Best Documentary in the Feature or Medium-Length Film - International Competition**

“Tomorrow to the Sea” (“Mañana Al Mar”, Germany-Spain, 2006), dir. Inês Thomsen

### **Honor Mention Feature or Medium-Length Film - International Competition**

“The Monastery” (Denmark, 2006), dir. Pernille Rose Gronkjaer

“Losers and Winners” (Germany, 2006), dir. Michael Loeken & Ulrike Franke

### **Best Documentary in the Short Film – International Competition**

“Meus Olhos” (“My Eyes”, Denmark, 2006) dir. Erlend E.Mo

### **Honor Mention Short-Film International Competition**

“Wanting” (Portugal, 2005), dir. Cláudia Varejão

### **CPFL Energia - It's All True Award “A Window to Contemporary Documentary” to the Best Feature or Medium-Length Brazilian Documentary**

“Elevado 3.5” (Brazil-SP, 2006), dir. João Sodr , Ma ira Buhler & Paulo Pastorelo

### **Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“Nas Terras do Bem Vir ” (Brazil-SP, 2006), dir. Alexandre Rampazzo

“O Longo Amanhecer, Cinebiografia de Celso Furtado” (Brazil-PR, 2006), dir. Jos  Mariani

### **Best Documentary in the Short Film – Brazilian Competition**

“Capistrano no Quilo” (Brazil-CE, 2006), dir. Firmino Netherlands

## 2008 – 13th Festival

### **Best Documentary in the Feature or Medium-Length Film - International Competition**

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“Cosmonauta Polyakov” (Germany, 2007), dir. Dana Ranga

## **Best Documentary in the Short Film – International Competition**

“Merely A Smell” (Lebanon, 2007), dir. Maher Abi Samra

## **CPFL Energia - It's All True Award “A Window to Contemporary Documentary” to the Best Feature or Medium-Length Brazilian Documentary**

“Pan-Cinema Permanente” (Brazil-SP, 2007), dir. Carlos Nader

## **Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“Simonal – Ninguém Sabe o Duro Que Dei” (Brazil-RJ, 2007), dir. Claudio Manuel, Micael Langer & Calvito Leal

“O Aborto dos Outros” (Brazil-SP, 2007), dir. Carla Gallo

## **Best Documentary in the Short Film – Brazilian Competition**

“Remo Usai – Um Músico Para o Cinema” (Brazil-RJ, 2007), dir. Bernardo Uzeda

## **Honor Mention Short Film - Brazilian Competition**

“Dossiê Rê Bordosa” (Brazil-SP, 2008), dir. César Cabral

## **2009 – 14th Festival**

## **Best Documentary in the Feature or Medium-Length Film - International Competition**

“Burma V – Reporting from a Closed Country” (Denmark, 2008), dir. Anders Høgsbro Østergaard

## **Special Mentions – International Competition**

“Bloody Mondays & Strawberry Pies” (Netherlands, 2008), dir. Coco Schrijber

“René” (Czech Republic, 2008), dir. Helena Treščíková

## **Best Documentary in the Short Film – International Competition**

“Severing the Soul” (USA, 2008), dir. Barbara Klutinis

## **Honor Mention Short Film - International Competition**

“La Chirola” (Bolívia, 2008), dir. Diego Mondaca

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“Slaves” (“Slavar”, Sweden, 2008), dir. Hanna Heilborn & David Aronowitsch

**CPFL Energia - It's All True Award “A Window to Contemporary Documentary” to the Best Feature or Medium-Length Brazilian Documentary**

“Cidadão Boilesen” (Brazil-RJ, 2009), dir. Chaim Litewski

**Best Documentary of the Brazilian Competition – Feature or Medium-Length Film**

“Corumbiara” (Brazil-PE, 2009), dir. Vincent Carelli

**Best Documentary in the Short Film – Brazilian Competition**

“No Tempo de Miltinho” (Brazil-RJ, 2008), dir. André Weller

**Special Mention Short Film - Brazilian Competition**

“Leituras Cariocas” (Brazil-RJ, 2008), dir. Consuelo Lins

## **RETROSPECTIVES (1996-2010)**

**1996** Santiago Alvarez

**1997** Marcel Ophuls

**1998** Joris Ivens

**1999** Johan van der Keuken / Walter Salles

**2000** Jon Bang Carlsen / Os dez maiores clássicos nacionais

**2001** Frederick Wiseman / Geraldo Sarno

**2002** Orson Welles / Globo Repórter

**2003** Jorgen Leth / Eduardo Scorel

**2004** Jean Rouch / Musical Doc. Br

**2005** Robert Drew / Vencedores em Dez Anos

**2006** Werner Herzog / Jorge Bodanzky / Jean Claude Bernardet

**2007** Krzystof Kieslowski / Linduarte Noronha

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**2008** Dez docs que chocaram o mundo / Experimental Doc. Br

**2009** Louis Malle / Homenagem a Arraial do Cabo / Avi Mograbi

## **INFORMATION**

It's All True - 15th International Documentary Film Festival

São Paulo - April 8-18

Rio de Janeiro - April 9-18

Festival Director: Amir Labaki

Co-realization: PETROBRAS, CPFL, CCBB, BNDES, SECRETARIA DE ESTADO DA CULTURA DO ESTADO DE SP, RIOFILME, MINISTÉRIO DA CULTURA

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## INTERNATIONAL DOCUMENTARY CONFERENCE

### COMPLETES A DECADE

***Between April 14 and 16 at the Cinemateca Brasileira  
researchers and filmmakers discuss the use of archives  
in documentaries;***

***Meeting celebrates centennial of Jay Leyda***

"Film Begets Film: The Archival Documentary" reunites researchers and Brazilian and international filmmakers between April 14 and 16 at the Cinemateca Brasileira to discuss documentaries developed from archival images (and sounds). The subject of the 10th International Documentary Conference, which takes place simultaneously with the 15th edition of It's All True, was chosen for the celebration of the centennial birthday of American filmmaker and historian Jay Leyda (1910-1988). Among classic volumes written by Leyda, "Films Beget Films" (1964) stands out as a pioneering study about the "compilation film".

Coordinated by the Director of CINUSP Paulo Emílio, Maria Dora Mourão, and critic and director of It's All True, Amir Labaki, the Conference is among the most important recognized international forums for discussion of the documentary esthetic. The meeting is a co-realization of It's All True and CINUSP Paulo Emílio, with institutional support from the Secretaria do Audiovisual do Ministério da Cultura, the Cinemateca Brasileira, and the Sociedade de Amigos da Cinemateca.

A program of 11 classic titles accompanies the debates, with projections in the Cinemateca Brasileira and the Cinusp Paulo Emílio. Among stand outs are works that are rarely seen in Brazil from filmmakers like Emilio de Antonio, Jean-Luc Godard, Vincent Monnikendamm, and Susana de Sousa Dias.

**Jay Leyda**

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FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

The closing discussion of the Conference pays homage to the work of Jay Leyda, with the participation of Bill Nichols and Brazilians Ismail Xavier and João Luiz Vieira, who were Leyda's students at New York University.

Jay Leyda made experimental documentaries and was student and collaborator of Sergei Eisenstein in the 1930s USSR. The diffusion of Eisenstein's writing and cinema in the USA is due to Leyda's pioneering efforts as editor, critic, and translator.

As if that were not enough, Leyda published an essential volume in 1960: "Kino - A History of Russian and Soviet Film". His greatest inspiration to the 10th Conference is the publication (four years later) of "Films Beget Films", in which he consolidated in a pioneering way the production and the reflection of films made primarily from archival material, from Esther Shub to Alain Resnais.

"Almost half a century since that release, the latest batch of documentaries screened in this Festival reaffirms the richness of the film universe Leyda studied," write Mourão and Labaki. "There is no better way to celebrate him in this ephemeris than, through the discussions of this Conference, reaffirming the potency and the originality of his legacy."

## **10TH INTERNATIONAL DOCUMENTARY CONFERENCE**

### **"FILM BEGETS FILM: THE ARCHIVAL DOCUMENTARY**

#### **DISCUSSION PROGRAM**

**São Paulo, Cinemateca Brasileira**

**April 14-16, 2010**

**April 14, 2:30pm**

**Table 1**

**Contemporary Panorama of the Archival Documentary**

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

## **Participants:**

**Michael Renov**, professor of Critical Studies and Associate Director of the School of Cinematic Arts - University of Southern California. Co-founder of Visible Evidence - International Conference of Documentary Studies and general editor of the book series Visible Evidence of the University of Minnesota Press. Renov is author and editor of several books about documentary cinema, including "Theorizing Documentary, The Subject of Documentary" and "Resolutions: Contemporary Video Practices". He has acted as a jury member of film festivals like Sundance, Silverdocs, Festival Internacional de Cine Independiente de Buenos Aires and It's All True - International Documentary Film Festival.

**Amir Labaki**, film critic, director of It's All True - International Documentary Film Festival and co-organizer of the International Documentary Conference. He was twice the technical director of the Museu da Imagem e do Som of the Secretaria de Estado da Cultura de São Paulo. Labaki is member of the board of the International Documentary Film Festival Amsterdam, the principal world event dedicated to the genre. He directed the documentary "27 Scenes About Jorgen Leth" (2009). Labaki is the author of 11 books, including "It's All True: Reflections About Documentary Culture and Introduction to the Brazilian Documentary".

## **Coordinator:**

**Maria Dora Mourão**, professor of the Department of Film, Radio, and TV of the Escola de Comunicações e Artes da Universidade de São Paulo. She is director of CINUSP "Paulo Emílio"- Pró-Reitoria de Cultura e Extensão da USP, member of the board of the Cinemateca Brasileira and President of the Sociedade Amigos da Cinemateca, Vice President of the Centre International de Liaison des Écoles de Cinéma et Télévision. She organized, together with Amir Labaki, the book "O Cinema do Real".

**April 15, 10am**

## **Table 2**

**Two Experiences: the use of archival images the construction of senses**

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

## **Participants:**

**Eduardo Scorel**, filmmaker. Editor of (among others) "Terra em Transe", "Twenty Years Later" and "Santiago". He is director of "A Lesson in Love", "Act of Violence", "Lição de Amor", "O Tempo e o Lugar", "35 - O Assalto ao Poder" e "Vocação do Poder" (co-directed by José Joffily), among other fiction and documentary films. He published "Adivinhadores de Água: Pensando no Cinema Brasileiro" and writes regularly about cinema for Piauí magazine. Currently he is finalized a series of 5 documentaries "1937-45: Imagens do Estado Novo" and is beginning preparation of "Paulo Moura – Imaginação e Estilo", which will be filmed in the second semester.

**Susana de Sousa Dias**, Portuguese filmmaker and artist. She finished her masters in Aesthetics and Philosophy of Art at the Faculdade de Letras da Universidade de Lisboa. Currently, she is professor at the Faculdade de Belas-Artes de Lisboa. Among her films are "Processo-Crime 141/53 – Enfermeiras no Estado Novo" and "Still Life", winner of the Atalanta Filmes Award for Best Portuguese Documentary at Festival DocLisboa 2005. Her most recent work is "48", a film which deals with almost half a century of dictatorship through photographs of political prisoners.

## **Coordinator:**

**Esther Hamburger**, professor and head of the Department of Film, Radio, and TV of the Escola de Comunicações e Artes da Universidade de São Paulo. PhD in Social Anthropology from the University of Chicago. She has published articles in several periodicals and anthologies, including Framework and Television and New Media in the United States and the newspaper Folha de S. Paulo in Brazil. She is the author of the book "O Brasil Antenado: a sociedade da novela".

**April 15, 2:30pm**

## **Table 3**

## **The Archival Documentary in Latin America**

## **Participants:**

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

**Susana Foxley Tapia**, documentary director and screenwriter, with a masters in Documentary Direction from Goldsmiths College of the University of London and in Drama and Theater Studies from Royal Holloway, University of London. Professor of Documentary Language and coordinator of the bachelor program of Audiovisual Writing of the Pontificia Universidad Católica of Chile. Screenwriter of the documentary *Dinosaurios en la Patagonia* and of the TV series *Enlaces*. Co-director of documentaries "D-22 Alamar" and "Nema Problema", winner of several international awards. Currently, she is making the radio documentary series *Himnos Locales* with Radio UNO and the Universidad Católica.

**Gregorio Carlos Rocha Valverde**, independent Mexican producer and filmmaker, developed his career in the field of documentary cinema, focusing especially on historic themes concerning neighbor relations between Mexico and the United States. He was guest professor of New York University and the Centro de Capacitación Cinematográfica de México. Through the project *Archivia* he restored Mexican films from the silent film era. He received a grant from the Rockefeller Foundation, the Foundation JS Guggenheim, and the Fondo Nacional para la Cultura y las Artes en México. Currently he produces and directs the documentary mini-series "Luces, cámara...! Revolución" for Canal 22 in Mexico. He has directed, among others, "Amateurs" 9.5, 16 y 35mm, video, FONCA-Archiva Films. 120 mins. 2009; "Acme&Co Cine" 16mm, Video Foprocine-Archivia Films, 92 mins., 2006; and "Los Rollos Perdidos de Pancho Villa" Video, 49 mins. 2003.

## **Coordinator:**

**Eduardo Morettin**, professor of the Department of FILM, Radio, and TV and coordinator of the Post-Graduate Program in Media and Audiovisual Processes of the Escola de Comunicações e Artes da Universidade de São Paulo. Co-organizer of the book "História e Cinema: dimensões históricas do audiovisual" and Vice Director of CINUSP "Paulo Emílio" and member of the board of the Cinemateca Brasileira.

April 16, 10am

Table 4

Recollecting Jay Leyda: A Tribute to his Centennial Birthday

**Participants:**

**Bill Nichols**, film professor at San Francisco State University and author of ten books, including "Introduction to Documentary" and "Engaging Cinema: an Introduction to Film Study". He has presented countless workshops in Europe, Canada, and the United States and consulted for several documentaries.

**João Luiz Vieira**, associate professor of the Department of Film and Video and the Post-Graduate Program of Communication at the Universidade Federal Fluminense. PhD in Cinema Studies from New York University and post-doctorate from the Department of Film and Television Studies of the University of Warwick, England. Essayist, researcher, and critic, he has published work in Brazil and abroad, including the volume "D.W. Griffith and the Biograph Company", research coordinated by the professor Jay Leyda at the archives of MoMA (New York) and the Library of Congress (Washington, DC). He has also published works including "Cinema Novo & Beyond" and "Câmera-faca: o cinema de Sérgio Bianchi".

**Coordinator:**

**Ismail Xavier**, professor of the Department of Film, Radio, and TV of the Escola de Comunicações e Artes da Universidade de São Paulo. He is Vice President of the board of the Cinemateca Brasileira and author of several books about cinema, including: "Alegorias do Subdesenvolvimento: Cinema Novo - Tropicalismo - Cinema Marginal", "O Cinema Brasileiro Moderno", "O Olhar e a Cena", "Sertão Mar: Glauber Rocha e a Estética da Fome" and "O Discurso Cinematográfico". He was guest professor at New York University, University of Iowa, Université Paris III - Sorbonne Nouvelle, University of Leeds, and University of Chicago.

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

## **INFORMATION**

It's All True - 15th International Documentary Film Festival

São Paulo - April 8-18

Rio de Janeiro - April 9-18

10th International Documentary Conference

São Paulo - April 14-16

Realization: It's All True and CINUSP Paulo Emílio

Coordination: Maria Dora Mourão and Amir Labaki

Institutional Support: Secretaria do Audiovisual do Ministério da Cultura, Cinemateca Brasileira, Sociedade Amigos da Cinemateca

Cinemateca Brasileira

Largo Senador Raul Cardoso, 207 – sala BNDES / (11) 3512.6111

(220 seats)

CINUSP-Paulo Emílio

Rua do Anfiteatro, 181, favo 4, Colméia - Cidade Universitária

Co-Realization: PETROBRAS, CPFL, CCBB, BNDES, SECRETARIA DE ESTADO DA CULTURA DO ESTADO DE SP, RIOFILME, MINISTÉRIO DA CULTURA.

## **LIST OF FILMS**

**AND**

## **SYNOPSES BY PROGRAM**

## **OPENING NIGHTS**

**Rio de Janeiro / São Paulo**



# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

***Secrets of the Tribe*** / Dir.: José Padilha (RJ, 94 min) 2009

The actions of some European and North American scientists in their first contacts with the Yanomamö of Venezuela in the 1960s and 70s is put into check in this documentary. Almost 40 years later, the intervention of these intellectuals and their effects on the Venezuelan Yanomamö people is the subject of tense debate.

***A Night in 67*** / Dir.: Renato Terra, Ricardo Calil (RJ, 93 min) 2010

The end of the III Festival of Popular Brazilian Music on TV Record on October 21, 1967, promised to be memorable. Restoring footage of performances of songs like "Roda Viva," "Alegria Alegria," and "Domingo no Parque," the film registers the explosion of Tropicalism, the radicalization of artistic and political fractures in the middle of the military dictatorship, and the consecration of names that are idols to this day in the Brazilian music scene. This film is an insight of an effervescent time and the quality of the generation that led it.

## BRAZILIAN FEATURE AND MEDIUM-LENGTH COMPETITION

(7 feature and medium-length films selected)

***The Architects of Power*** / Dir.: Vicente Ferraz, Alessandra Aldé (RJ, 90 min) 2007

An in-depth look at the relationship between politics and the media in Brazil, highlighting the evolution of advertising techniques in election campaigns - from Getúlio Vargas to Lula.

***The Contestado – Mortal Remains*** / Dir.: Sylvio Back (RJ, 158 min) 2009

Back returns to the subject of his second fiction feature, "Guerra dos Pelados" (1970), this time in documentary form. One of the country's greatest epics, the Contestado War (1912-1916) involved thousands of civilians and soldiers in the states of Paraná and Santa Catarina. Combat involved land dispute and border conflicts, heroes in uniform and messianic leaders, utopian speeches and bloody massacres.

***Me, the Vinyl and the Rest of the World*** / Dir.: Lila Rodrigues, Karina Ades (SP, 72 min) 2008

A portrait of young people on the outskirts of São Paulo who compete in the largest DJ tournament of Latin America, Hip Hop DJ. The dream of music unites people from every corner of this megalopolis.

***Out of Green*** / Dir.: Adirley Queirós (DF, 52 min) 2009

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

In Brazil there are about 500 professional football clubs. 40 teams dispute the A and B series (major leagues) in Brazilian competition - just 8% are part of this football elite. Using Brasília as a microcosm, this film is an unflinching look at this universe.

***Politics*** / Dir.: Felipe Lacerda (RJ, 104 min) 2009

A case study on the methods national politicians use to stay in power, starting with the day-to-day life of a local politician in the rural state of Amazonas.

***Programa Casé – Radio Days in Brazil*** / Dir.: Estevão Ciavatta (RJ, 80 min) 2009

The extraordinary trajectory of Adhemar Casé (1902-1993), a radio salesman who made Brazilian TV, radio, and advertising history launching names like Noel Rosa, Carmem Miranda, and Orlando Silva.

***The Earth Giveth, The Earth Taketh Away*** / Dir.: Rodrigo Siqueira (MG, 89 min) 2009

Pedro de Alexina, 82, conducts the funeral of João Batista, dead at 120 years old, like a master of ceremonies. Here no one knows what is documentary or fiction, film or life.

## **BRAZILIAN SHORT FILM COMPETITION**

(9 short films selected)

***Happenings*** / Dir.: Alice Villela, Hidalgo Romero (SP, 23 min) 2009

This documentary was filmed in the village Asuriní do Xingu in 2007, during field research of the anthropologist Alice Villela. It casts a poetic eye on raw material.

***The Adventures of Paulo Bruscky*** / Dir.: Gabriel Mascaro (PE, 20 min) 2009

Artist Paulo Bruscky (a pioneer of electronic recording, super 8 film, video) accesses the virtual platform called "second life" and meets ex-film director Gabriel Mascaro, who lives, works, and has fun making films in the virtual world.

***Station Bar*** / Dir.: Leonardo Ayres Furtado (MG, 17 min) 2009

José dos Santos opens the Station Bar every day in the small town of Ribeirão Vermelho, Minas Gerais.

***Bernnô*** / Dir.: Pedro Gorski (SP, 24 min) 2009

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

A portrait of the artist, a São Paulo native from the neighborhood of Limão, who through dominating the techniques of automotive painting built a career recognized by critics and the public alike.

**Karl Max Way** / Dir.: Flavia Guerra, Maurício Osaki (SP, 25 min) 2009

Karl Max is a capitalist. He's also a Brazilian motorcycle courier in London. He wants to earn money to have a better life, but to do so he needs to face 'small' problems: illegality and risking his life.

**October Hands** / Dir.: Vitor Souza Lima (PA, 21 min) 2009

Party October. Pilgrims, workmen, sculptors, stylists, decorators, watchmen of the Saint, firework men, believers, bell players. Every class, every age. Every hand that builds the biggest faith march in Brazil.

**Dear Mom** / Dir.: Patricia Cornils (SP, 25 min) 2009

A conversation between letters written by a mother and the feelings they provoke, 44 years later, in her daughter - who never met her.

**If My Father Was Made of Stone** / Dir.: Maria Camargo (RJ, 20 min) 2009

Sculptor Sergio Camargo died 18 years ago. If the bones left in his grave are his mortal remains, are his sculptures his "vital remains"? This film is from the point of view of his daughter, who faces the artist and the man he was.

**Xetá** / Dir.: Fernando Severo (PR, 20 min) 2009

In the 1940s, during the disorderly process of development in northwestern Paraná state, an indigenous population was expelled from its land; the few survivors were dispersed. The near extinction of this people has contributed to an irreversible ecological disaster in the region.

## INTERNATIONAL COMPETITION: FEATURE OR MEDIUM LENGTH FILM

(12 feature films selected)

**48** / Dir.: Susana de Sousa Dias (Portugal, 93 min) 2009

Digging through the archives of PIDE, the secret police of the Salazar dictatorship in Portugal, the director collects 16 pictures of political prisoners and tries to decipher their

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

story. Memories then emerge of conflicting emotions that dominated the prisoners at the moment of pictures. A woman recalls her unexplainable reaction of smiling in front of the camera - behavior that has haunted her for her whole life.

***Farewell*** / Dir.: Ditteke Mensink (Netherlands, 90 min) 2009

One of the few female journalists of her time and the first woman to travel around the world by air (on the Graf Zeppelin in 1929), the Englishwoman Lady Grace Drummond-Hay left behind a flavorful testimony of the historic moment in which she lived. Her only impressions are registered in articles written for William Randolph Hearst's papers, who was a press magnate of that time.

***Budrus*** / Dir.: Julia Bacha (USA, 81 min) 2009

A village on the border of Israel and the West Bank, Budrus made headlines in 2003 when it was the stage of an unusual non-violent protest. The reason was the announcement of a wall to be built by the Israelis that would destroy historic and economically important olive trees. At the front of the movement were Ayed Morrar and his daughter, who united rival Palestinian factions like Fatah and Hamas, and progressive Jews - beside a massive participation of women. The director of this film is a Brazilian of Lebanese origin.

***Enemies of the People*** / Dir.: Rob Lemkin, Thet Sambath (United Kingdom / Cambodia, 94 min) 2009

The journalist Thet Sambath, whose parents were killed during the Khmer Rouge regime in 1970s Cambodia, spent ten years searching for those responsible for the crime. At great personal cost (in emotional and even financial terms), he confronts some of these people from his past, obtaining reports so horrible they speak for themselves. He also follows the incarceration of one of the most important leaders of the regime, the "Brother Number 2" Nuon Chea.

***La Danse, the Paris Opera Ballet*** (*La Danse, Le Ballet de L'opera de Paris*) / Dir.: Frederick Wiseman (France / USA, 159 min)

Director turns his looks to the Paris Opera Ballet, one of the greatest dance companies in the world. Roaming with his camera through the hallways and rehearsal rooms of the Palais Garnier (the ballet's headquarters), he exposes details of the dancers' physical effort for mastery of choreography. Fragments of performances are also shown, like "The House of Bernarda Alba" by Mats Ek, and "Orpheus and Eurydice" by Pina Bausch.

***The Desert of Forbidden Art*** / Dir.: Amanda Pope, Tchavdar Georgiev (Uzbekistan / Russia / USA, 80 min) 2009

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

Young Igor Savitsky sets up a museum in the middle of the Uzbekistani desert, uniting 40,000 works from forbidden artists far from the KGB's reach. In addition to work from the Russian vanguard, he discovers an unknown school of artists based in Uzbekistan after the 1917 Revolution, who developed an original fusion between European modernism and secular Islamic tradition.

***The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers*** / Dir.: Rick Goldsmith, Judith Ehrlich (USA, 94 min) 2009

Ex-employee of the Pentagon and strategist for the Vietnam War, Daniel Ellsberg caused a huge scandal when he decided to leak 7,000 pages of documents to The New York Times in 1971. This explosive material provided evidence that no less than five American presidents had systematically lied to the American public about this war.

***The Player*** / Dir.: John Appel (Netherlands, 85 min) 2009

Starting with memories of his father (a compulsive gambler) and a letter his father wrote to him shortly before dying, the director John Appel examines the world of games and betting. Focusing on three characters - a horse gambler, a poker player, and a roulette player - true alter-egos of his father - he strives to go beyond appearances and understand the mechanism of permanent tension in the daily lives of these people.

***Fathers of Plaza de Mayo - 10 Possible Ways*** (*Padres de La Plaza - 10 Recorridos Posibles*) / Dir.: Joaquín Daglio (Argentina, 103 min) 2009

Invisible figures due to the circumstances, but always working behind the scenes, the fathers of the disappeared of the Argentinean military regime of the 70s suffered doubly - for the loss of their children and the obligation of staying in the shadows, since the mothers were the ones who took the front line and formed the movement internationally known as the Mothers of the Plaza de Mayo.

***Chemo*** (*Chemia*) / Dir.: Pawel Lozinski (Poland, 58 min) 2009

Patients of an oncology clinic are reunited to undergo chemotherapy sessions. They are people of all ages, professions, and social conditions sharing this strange isolation from the outside world due to their states of health. Always at the limit, oscillating between hope and desolation, they hang on to this human contact, exploring the necessity of exchanging with others.

***Stolen*** / Dir.: Dan Fallshaw, Violeta Ayala (Australia, 78 min) 2009

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

When filmmakers Violeta Ayala and Dan Fallshaw try to make a film about a reunion organized by the UN of families of refugees broken up by war in the Western Sahara, they suddenly find themselves in the middle of a whirlwind.

***Life with Murder*** / Dir.: John Kastner (Canada, 94 min) 2009

Jennifer, an 18 year-old girl, was brutally murdered in a quiet community of Canada by her brother Mason. Condemned to life in prison, Mason gets regular visits from his parents, who yet do not ignore the evidence that he planned to kill them as well on that fateful day. All of them talk about the crime, building an intriguing mosaic about the mysteries of the human mind.

## INTERNATIONAL COMPETITION: SHORT FILM

(9 short films selected)

***The Darkness of Day*** / Dir.: Jay Rosenblatt (USA, 26 min) 2009

Exploring the theme of suicide in search of a broader perspective, this film tries to analyze aspects that are traditionally associated with it, like depression and isolation. At the same time, it outlines reports of several cases, like writers Primo Levi and Ernest Hemingway, focusing on common characteristics and aiming to find a more compassionate way of looking at this pungent human question.

***Duck Crossing (Ahate Pasa)*** / Dir.: Koldo Almandoz (Spain, 12 min) 2009

A mockumentary that explores the central role ducks have in the history of cinema. Utilizing film clips like the animated "The Old Mill," "The Duellists" by Ridley Scott, and diverse interviews, the director praises the contribution of these birds as actors and talks about their contribution to the language of cinema.

***Dear Mom*** / Dir.: Boutheyna Bouslama (Switzerland, 22 min) 2009

After a young, divorced artist is refused entry to Romania due to her Arab passport, she is finally able to enter the country. She reveals feelings of humiliation in letters she writes to her mother and tries to pacify her internal conflicts, searching for a new identity and situation and overcoming cultural and geopolitical differences.

***My Uncle Bluey*** / Dir.: Britt Arthur (Australia, 17 min) 2009

Always intrigued by the disappearance of her uncle, who she never met, the filmmaker Britt Arthur finally finds a way to discover more about her relative when the news arrives

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

that he died in a remote aboriginal community in Onslow, northwestern Australia - very far from home. The trip to his funeral becomes a chance to re-examine her own idea of family.

***Mine & Tablou 2*** (*Min wa Tablo*) / Dir.: Hossein Jehani (Iraq / Australia, 17 min) 2009

A famous artist, the Iraqi of Kurdish origin Sarwet Sawz used to have to make a living dismantling bombs. What little time he had at night, which he dedicated to painting, also had to be divided between his sons, who stayed awake waiting for him. The film uses parts of a first documentary made in 2002 that pays homage to Sawz, who died in a car accident.

***Notes on the Other*** / Dir.: Sergio Oskman (Spain, 13 min) 2009

Every year in Key West, Florida, there is an Ernest Hemingway lookalike contest. This documentary speculates about what's behind the desire to be someone else, of looking at life through another's eyes. At the same time, it traces a parallel with a certain day in Pamplona in 1924, when Hemingway himself saw an injured man and wanted to be in his skin, triggering his desire to write.

***Latecomers*** / Dir.: Olivia Humphreys (United Kingdom, 17 min) 2009

Maurice was a married man, father of five children, when he decided to undergo a sex change surgery to become Margaret at 58 years old. Peter, 53, just revealed to his family that he is gay, but is determined to stay with his wife. They explain why they took so long to come out about their sexuality, how their friends and family reacted, and how this decision is changing their lives.

***Six Weeks*** (*Szesc Tygodni*) / Dir.: Marcin Janos Krawczyk (Poland, 6 min)

In Poland, six weeks is the period the parents of recently born children have to decide to give up their paternal rights. They are free to make this decision, which is irreversible. They lose any contact with their children and can only leave a final letter explaining their reasons. This film portrays the routine of an orphanage that shelters several babies in this situation, waiting for adoptive parents.

***A Story in Black and White*** (*Una Historia en Blanco y Negro*) / Dir.: Gloria Argüelles (Cuba, 21 min) 2009

A group of filmmakers talk about their experiences with Restituto Fernández Laza, also known as Tuto, a laboratory technician whose persistence and anonymous film restorations decisively contributed to maintaining the audiovisual memory of recent Cuban cinema.

## SPECIAL PROGRAMS

***Within the River, Among the Trees*** / Dir.: Jorge Bodanzky (Brazil, 70 min) 2009

The result of an expedition to the Upper Solimões river (in the Amazon), which provided video, photography, and circus workshops to several riverside communities, this film captures images of a broad world of great beauty, but in which predatory economic exploitation has left its mark. Footage from the locals themselves helps compose a rare and fresh perspective about the Amazon.

***American Radical: The Trials of Norman Finkelstein*** / Dir.: Nicolas Rossier, David Ridgen (USA, 84 min) 2009

The son of concentration camp survivors and a fierce critic of Israeli politics in the Middle East, the American political scientist and professor Norman Finkelstein has stayed in the middle of heated controversies his whole life. Author of books like "The Holocaust Industry: Reflections..." and "Image and Reality of the Israel-Palestine Conflict," Finkelstein is seen as a lunatic or "a fraud" by some - like linguist Noam Chomsky and lawyer Alan Dershowitz - and a visionary by others. His positions have a high price, like his removal in 2007 from De Paul University, where he had taught as an assistant professor for six years. This film tries to contribute to a greater clarity in the debate around this figure that is always in the media's focus.

***Ruhr*** / Dir.: James Benning (Germany, 120 min) 2009

Renowned American independent filmmaker James Benning abandons, for the first time in his career, 16mm for digital format in his first film shot entirely out of his country. His destination is the Ruhr Valley in Germany, a region historically identified with coal mining, heavy industry, and work, in addition to a high flux of immigrants. Exploring the landscapes of this territory that is unknown to him, Benning captures a line of equilibrium between transformation and permanence in places replete with contrasts and plurality - like Duisburg, site of a steel mill and a mosque. And he finds a connecting thread between work, culture, and art in this film that is also about the complex process of composing images.

***Defamation (Hashmatzá)*** / Dir.: Yoav Shamir (Israel / Austria, 93min) 2008

Travelling between the US, Poland, France, the West Bank, and Israel, the Israeli filmmaker Yoav Shamir researches the sense and the permanence of the concept of "anti-Semitism" in the current world. Two generations after the Holocaust he identifies signals of the ancient hatred of Jews, which can be detected in comments from a taxi



# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

driver or a young black man from the New York neighborhood of Crown Heights who believes that African-Americans are more persecuted by the police. Confronting opposite positions within the Jewish community itself, like those of Abe Foxman, director of the Anti-Defamation League of New York, and professor Norman Finkelstein, the filmmaker opens paths to broaden the debate surrounding what it really means to not forget the Nazi massacre of the Second World War.

***Capitalism: a Love Story*** / Dir.: Michael Moore (USA, 120min) 2009

Following his usual controversial style, filmmaker Michael Moore goes back to the great economic crisis that shook markets around the world at the end of 2008, provoking the fall of financial institutions and the bankruptcy of not just companies, but also people. Interviewing people who resisted eviction orders and repossessed their homes, and workers who took over industries that were deactivated by the crisis, Moore proposes tried and true civil disobedience once again. And he goes even further. He denounces real crimes, like companies that take out insurance policies on their employees and benefit from their deaths at the expense of their families. Affirming that capitalism "cannot be regulated," Moore argues that it must be substituted by "a more just system."

## THE STATE OF THINGS

This program presents seven features and medium-length films. The principal focus is on work of a social, historic, and journalistic nature.

***The City of the Dead*** / Dir.: Sergio Trefaut (Portugal, 62 min) 2009

A city of about a million people has risen around the El Arafa cemetery in Cairo. In close and unusual co-existence, markets, houses, bakeries, schools, mechanics and other establishments have spread the hubbub of daily life throughout the tombs, a place known as "City of the Dead." Shepherds lead herds of sheep through the streets, often crossing paths with funeral processions, which are understandably common. A predominantly poor population continues its struggle for survival in a territory that was initially intended for eternal rest only.

***Sweet Dutch Brazil*** / Dir.: Monica Schmiedt (Brazil, 52 min) 2010

United through distance by the same last name and their Dutch heritage, two historians, Brazilian Kalina Wanderley and German Sabrina van der Ley, explore the roots and

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

contradictions of the myths surrounding the Dutch invasion of the state of Pernambuco in the 17th Century. Maurice of Nassau is defined by some Recife locals as "the best mayor the city has ever had." United through distance by their last names and Dutch heritage, two historians, Brazilian Kalina Wanderley and German Sabrina van der Ley, explore the roots and contradictions of this mythology surrounding an invading force - which, despite the progressive image, maintained slavery in their conquered lands.

***Mugabe and the White African*** / Dir.: Lucy Bailey, Andrew Thompson (South Africa / England / Zimbabwe / Namibia, 94 min)

In 2008, the year of presidential elections in Zimbabwe, farmer Mike Campbell makes a daring decision: he brings a lawsuit to the international court of the SADC (Southern African Development Community) accusing Robert Mugabe, the president who has ruled with an iron hand for 30 years, of racism and violating human rights. One of the few white property owners who stayed in the country, Campbell resisted a violent agrarian reform, marked by violent expropriations and intimidations, which started in 2000 and brought the domestic economy to a virtual collapse. Defending his farm, which is also the home of 500 black workers and their families, Campbell intends to exercise his right to stay in a country that is also his.

***The People Vs. George Lucas*** / Dir.: Alexandre O. Phillippe (USA, 97 min) 2009

This film is a comprehensive attempt to analyze the phenomenon of filmmaker George Lucas, who is considered a film wizard for creating "Star Wars" (1977). Was he swallowed by his own creation? Some, like colleague Francis Ford Coppola, think so. The fact that millions of fans worship Star Wars, which has been recreated in several other formats, seems to support Coppola's argument. When Lucas restored the space trilogy in 1997, with modifications and special effects, the protests from some of these fans verged on madness. After all, is Lucas still the owner of his own work or not?

***When The Dragon Swallowed The Sun*** / Dir.: Dirk Simon (USA, 112 min) 2009

This documentary is a broad panorama of the dilemmas of Tibet, which has struggled for emancipation from China for 59 years. The film looks inside a Tibetan community in exile in India, surrounding the figure of the 14th Dalai Lama, and exposes the divisions of its leaderships, dissidents, and especially its young people - who have never lived in Tibet and experience a feeling of unreality in relation to their ancestors' homeland. In addition to feeling impotent facing the military and economic might of the Chinese giant (with its 1.4 billion people), deadlocks in relation to their own movement's direction arise.

***Separations*** / Dir.: Andrea Seligman Silva (Netherlands, 83 min) 2009

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

Brazilian director Andréa Seligmann Silva tries to trace in an autobiographical way the migratory and emotional movements within her family of European origin. Starting by recovering the trajectory of her maternal grandparents, German Jews who escaped Nazi persecution, she identifies a denial of this past that may be connected to a nervous breakdown her mother, a prestigious psychiatrist, suffered some years ago. At the same time, she explores contradictory feelings aroused by the diaspora in this generation, in which three out of five siblings live outside of Brazil.

***About Rivers and Streams*** / Dir.: Camilo Tavares (Brazil, 60 min) 2009

Settled on about 1,500 km of rivers and streams, the city of São Paulo has transformed itself into a peculiar case of transforming water into a solution as much as it is a problem. Through interviews with specialists, the film analyses the history of a conflicted co-existence marked by plumbing, rerouting rivers, real estate speculation, and irregular housing.

## LATIN-AMERICAN SHOWCASE

***Kawase-San*** / Dir.: Cristián Leighton (Chile, 78 min) 2009

Known for her intimate and extremely personal films like "Moe no suzaku" (1997), "Tarachime" (2006), and "The Forest of Mogari" (Grand Prix of the Jury of the 2007 Cannes Film Festival), the Japanese filmmaker Naomi Kawase has become a real obsession for Chilean director Cristián Leighton. Through this film Leighton begins an investigation of Naomi, trying to decipher her thinking and the reasons why she tells such disturbing stories. Naomi's description inspires him to take a trip to Japan, where he searches for evidence of his object of analysis and at the same time begins to reflect on whom he really is.

***Back to Life (Vuelve a la Vida)*** / Dir.: Carlos Hagerman (México, 76 min) 2010

A true Acapulco legend, Hilário Martínez, an eminent swimmer and fisherman known as "Big Dog," owes part of his fame to participating in the legendary hunt of a shark whose attacks shook tourism in the famous Mexican resort in the mid-70s. Through testimonials of friends and several of his children, an image forms of a bon vivant, a beer and music fan, and an inveterate lover, awakening passions like that of the then-famous American model, Robyn Sydney, who left her husband and took her baby to live together with Martínez.

***The House (La Casa)*** / Dir.: Tayo Cortés (Colombia / Spain, 70 min) 2009

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

With the constant risk of being expelled, the Mendez family has lived illegally on a plot of land on the outskirts of Bogotá for 40 years. Their survival depends on daily commutes to the city, where they gather scraps and other materials for reselling, as well as food left over from restaurants for feeding their pigs. Victor married Marta ten years ago, but Elvira, his mother, never got along with her daughter-in-law - a feeling that worsens after threats from a neighbor, forcing Victor to choose sides between his wife and his mother. Sandra, his little sister, tries reuniting her family, who struggles to maintain their dignity without giving up their dreams.

***My Land (Mi Chacra)*** / Dir.: Jason Burlage (Peru, 100 min) 2009

A resident of Mullacas, in rural southern Peru, Feliciano struggles to provide for his wife, Lucrecia, and his son, Royer. In a natural setting of enormous beauty, where each landscape looks like a painting, the countryman of indigenous origin and his wife work the land from sunrise to sunset to get enough for their survival. As money is always lacking, Feliciano, like many of his other friends, frequently travels the Inca Trail to Machu Picchu to work as a guide for several tourist walks in the region. While cherishing the golden age of the Inca Empire, he tries to educate his son as best as he can.

## **TRIBUTE TO BENEDITO JUNQUEIRA DUARTE**

The festival pays Tribute to Benedito Junqueira Duarte (B.J. Duarte), a photographer born in 1910 whose first contact with art was through his uncle José Ferreira Guimarães, photographer of the Brazilian Imperial Court. Living in Paris in the 1920s, he became the assistant of big names in photography. Duarte also produced more than 500 films, was a film critic, and (through Mario de Andrade's invitation) was the director of the Iconography Section of the Culture Department of the City of São Paulo between 1935 and 1951. This position allowed him to closely follow the process of a series of public works, which he registered with a camera; part of this material will be shown at the Festival.

***Rectification of the Tietê River*** (SP, 11 min) 1940

Dredge construction at Casa Verde and the proposal to adjust the course of the Tietê River as solutions to the flooding problem.

***Trip Around São Paulo*** (SP, 14 min) 1943 -1944

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

A reunion of images from Congonhas Airport, Instituto Butantan, and the Santo Amaro Dam (among others) taken in November 1943 and September 1944.

***Festivity of the Divine in Nazaré Paulista*** (SP, 3 min) 1946

Footage of the folk festivity from June 29, 1946.

***Anchieta's Metropolis*** (SP, 11 min) 1952

A small synthesis of the city of São Paulo's history, beginning with Martim Afonso in São Vicente and ending with images of skyscrapers from the mid-20th Century.

***Lucas Nogueira Garcez*** (assigned title) (SP, 5 min) 1951

Political report on the governor of São Paulo at the time.

***A Cotton Sheet*** (SP, 10 min) 1954

This documentary follows the trajectory of cotton picked in the field to the manufacturing process of the fabric that makes a sheet.

***A School of Doctors*** (SP, 9 min) 1963

About the Paulista School of Medicine.

## INTERNATIONAL RETROSPECTIVE

### ALAIN CAVALIER – PORTRAITS/SELF-PORTRAITS

In this 15th edition, the Festival presents the work of Alain Cavalier, French filmmaker born in Vendôme in 1931. Cavalier studied cinema at the IDHEC and was director's assistant for Louis Malle in "Frantic" (*Ascenseur pour l'échafaud*, 1957) and "The Lovers" (*Les Amants*, 1958). He debuted as a director in the 1960s with productions about social and historical issues (like the war with Algeria), in which he still followed classic narrative methods. Through the years, however, he distanced himself completely from every conventional method of production. He was married to actress Irène Tunc, who passed in 1972 and whose memory gives the title to the film "Irène", made in 2009 and present in this Retrospective. His work in recent decades is more intimate and personal.

***The Optometrist (L'Opticienne)*** (France, 12 min) 1991

These portraits are encounters I wanted to be kept from oblivion, even if it is only while you are watching them. They are women who work, who have children, and who, at the same time, keep their independence of mind. I shot 24 portraits of 13 minutes each. I have chosen this short running time for several reasons: not becoming a bother, escape tv ad insertions, shoot the movie quickly, with one pace and not too many scratches. I am not a documentary filmmaker. I am more like a lover of faces, hands and things. To show reality is not my goal. "Reality" is just a word, just like its twin sister "fiction", which I practice as well, but with a different delight.

***Irène*** (France, 85 min) 2009

Did I betray Irène by retelling our lives when she is no longer here to present another point of view about the best and the worst? I spoke to her during the shooting. She encouraged me. I kept repeating that to reduce our years together to 85 minutes of film was a grave failure on my part. But I couldn't resist.

***The Encounter (La Rencontre)*** (France, 74 min) 1996

An intimate film, yes. I still blush a little, of course. Once in fourteen films, just once, is acceptable. Will I have the courage to film a plastic bottle of mineral water cut in half tomorrow? Today I feel content for having filmed for 'The Encounter' the only frame of my life as a director/filmmaker that I find almost well resolved. A pill of effervescent aspirin becomes dancing love. I could not hope for (nor foresee) such a metamorphosis from a supposedly common object.

***This Answering Service Takes No Messages (Ce Répondeur ne Prend Pas de Messages)*** (France, 65 min) 1978

May 1978. In a state of vigil, I see myself painting the apartment I live in black, including the windows, until light disappears. I telephone my two accomplices: Jean-François (image), Alain (sound); 16mm. Seven days of filming. No editing, no cuts. I took years to be able to see the film.

***The Mattress Maker (La Matelassière)*** (France, 13 min) 1987

These portraits are encounters I wanted to be kept from oblivion, even if it is only while you are watching them. They are women who work, who have children, and who, at the same time, keep their independence of mind. I shot 24 portraits of 13 minutes each. I have chosen this short running time for several reasons: not becoming a bother, escape tv ad insertions, shoot the movie quickly, with one pace and not too many scratches. I am not a documentary filmmaker. I am more like a lover of faces, hands and things. To

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INTERNATIONAL DOCUMENTARY FILM FESTIVAL

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## ***The Washbasin-Lady*** (*La Dame-Lavabo*) (France, 13 min) 1987

These portraits are encounters I wanted to be kept from oblivion, even if it is only while you are watching them. They are women who work, who have children, and who, at the same time, keep their independence of mind. I shot 24 portraits of 13 minutes each. I have chosen this short running time for several reasons: not becoming a bother, escape tv ad insertions, shoot the movie quickly, with one pace and not too many scratches. I am not a documentary filmmaker. I am more like a lover of faces, hands and things. To show reality is not my goal. "Reality" is just a word, just like its twin sister "fiction", which I practice as well, but with a different delight.

## ***The Novelist*** (*La Romancière*) (France, 11 min) 1991

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## ***The "Maitrê-Verrier"*** (*"La" Maitrê-Verrier*) (France, 13 min) 1987

These portraits are encounters I wanted to be kept from oblivion, even if it is only while you are watching them. They are women who work, who have children, and who, at the same time, keep their independence of mind. I shot 24 portraits of 13 minutes each. I have chosen this short running time for several reasons: not becoming a bother, escape tv ad insertions, shoot the movie quickly, with one pace and not too many scratches. I am not a documentary filmmaker. I am more like a lover of faces, hands and things. To show reality is not my goal. "Reality" is just a word, just like its twin sister "fiction", which I practice as well, but with a different delight.

## ***Filmman*** (*Le Filmeur*) (France, 97 min) 2005

This film is a type of narrative constructed from many years of filmed diary. Chronology is followed; the turnaround does not happen. Filming alone is the opposite of loneliness. Everything is in the exchange with the person I film. As this person is only before me, it is better that I also be before the person. A pact of equality.

# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

## **INFORMATION**

It's All True - 15th International Documentary Film Festival

São Paulo - April 8-18

Rio de Janeiro - April 9-18

Festival Director: Amir Labaki

Co-realization: PETROBRAS, CPFL, CCBB, BNDES, SECRETARIA DE ESTADO DA CULTURA DO ESTADO DE SP, RIOFILME, MINISTÉRIO DA CULTURA

Free entry in all movie venues

## **SÃO PAULO THEATERS**

Espaço Unibanco de Cinema

Rua Augusta, 1475 – sala 1 / (11) 3288.6780

(268 seats)

Centro Cultural Banco do Brasil

Rua Álvares Penteado, 112 / (11) 3113.3651

(70 seats)

Cinemateca Brasileira

Largo Senador Raul Cardoso, 207 – sala BNDES / (11) 3512.6111

(220 seats)

Reserva Cultural

Avenida Paulista, 900 - sala 4 / (11) 3287.3529

(110 seats)

Cinemark Eldorado

Avenida Rebouças, 3970 / (11) 2197.7472

(297 seats)

## **RIO DE JANEIRO THEATERS**

Unibanco Arteplex

Praia de Botafogo, 316 - sala 6 / (21) 2559.8750



# É Tudo Verdade It's All True

FESTIVAL INTERNACIONAL DE DOCUMENTÁRIOS  
INTERNATIONAL DOCUMENTARY FILM FESTIVAL

(266 seats)

Centro Cultural Banco do Brasil  
Rua Primeiro de Março, 66 / (21) 3808.2020  
(102 seats)

Instituto Moreira Salles  
Rua Marquês de São Vicente, 476 / (21) 3284.7400  
(113 seats)

Ponto Cine Guadalupe – Guadalupe Shopping  
Estrada do Camboatá, 2300 / (21) 3106.9995  
(72 seats)

Cine Santa Teresa  
Rua Paschoal Carlos Magno, 136 / (21) 2222.0203  
(60 seats)

Cinemark Downtown  
Avenida das Américas, 500 / (21) 2494.5004  
(286 seats)

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## INTERVIEW WITH AMIR LABAKI:

### IT'S ALL TRUE AT 15

#### **What was the first Festival like?**

It's All True came about in April of 1996, and as always it took place simultaneously in São Paulo and Rio de Janeiro. 29 titles, 12 of which were Brazilian, were screened. There was no competition. The first retrospective was dedicated to Cuban filmmaker Santiago Alvarez.

#### **When did the competition come about?**

The first competitions of Brazilian and international features came about in 1997, in the second year. The competition of Brazilian shorts started in 2002; and international shorts in 2007. The first Brazilian winner was "O Velho - A História de Luiz Carlos Prestes" by Toni Venturi. The first international winner was the Swiss "Noel Field - A Lenda de um Espião" by Werner Schweizer.

#### **How is work selected?**

Each year films are submitted starting in September to participate in the Festival. From almost 120 entries in the second year we have surpassed 1,000 per year. Almost 400 of these are Brazilian, with shorts, medium-length films and features. A selection committee of critics and filmmakers examines the submitted films and defines the Festival's program.

#### **How has the public evolved?**

In the first year we had almost 2 thousand spectators, almost always with free entry. We've surpassed 25 thousand at the end of the last decade. The most sought-after screenings have been the Brazilian features and

medium-length films, due to the fact that the competitors have never been seen before. It's a fair recognition of the force of domestic production in these fifteen years.

## **Is it possible to tell if the Festival has had an impact on the film market?**

I believe It's All True helped overcome a certain stigma that weighed on documentaries, whether they were Brazilian or international. In previous years of the Festival there were, on average, one or two Brazilian documentary releases per year and even less international documentaries. In the last two years, close to one third of Brazilian releases have been documentaries - and with notable critical repercussion. In 2009 alone there were 30 releases. The supply of foreign documentaries has also expanded, reaching an average of at least one title per month - which, naturally, is still not much.

## **What are the most memorable moments?**

The visits of Marcel Ophuls, Johan van der Keuken, Frederick Wiseman, Robert Drew, and Jorgen Leth to present never before seen retrospectives in Brazil had immense repercussions. The very first Brazilian screenings of "Buena Vista Social Club" by Wim Wenders, "Comandante" by Oliver Stone, and "Santiago" by João Moreira Salles (to mention just non-competition work) were unforgettable, also considering the fact that they awoke huge interest from the public.

## **What are the Festival's greatest revelations?**

There is a whole generation of Brazilian documentary filmmakers that began and grew with It's All True. Among them are Cao Guimarães, Evaldo Mocarzel, João Moreira Salles, Maria Augusta Ramos, Marília Rocha, Paschoal Samora, and Paulo Sacramento. Even in the international sphere, some filmmakers stood out here before reaching wider recognition in other festivals around the world. Two examples are Kevin Macdonald,

who was here before winning an Oscar for "A Day in September." The triumph of Erik Gandini with "Sacrifice" seems to be important for his notable later career.

**What is the importance of the International Documentary Conference, which turns ten this year?**

There is a before and after the Conference for reflection on documentaries in Brazil. The Festival has always organized debates, but the project Maria Dora Mourão (from ECA-USP) brought has established a regular platform for the intersection of contributions from academics and filmmakers, from Brazil and abroad. Our Conference is among the three or four most important and recognized international forums of discussion surrounding the documentary aesthetic. It is not by chance that we were distinguished in 2005 with the organization of the first gathering in Latin America of Visible Evidence, the principal meeting of international scholars specialized in non-fiction cinema.