



TONI ERDMANN

Winfried doesn't see much of his working daughter Ines. The suddenly student-less music teacher decides to surprise her with a visit after the death of his old dog. It's an awkward move because serious career woman Ines is working on an important project as a corporate strategist in Bucharest. The geographical change doesn't help the two to see more eye to eye. Practical joker Winfried loves to annoy his daughter with corny pranks. What's worse are his little jabs at her routine lifestyle of long meetings, hotel bars and performance reports. Father and daughter reach an impasse, and Winfried agrees to return home to Germany. Enter flashy „Toni Erdmann“: Winfried's smooth-talking alter ego. Disguised in a tacky suit, weird wig and even weirder fake teeth, Toni barges into Ines' professional life, claiming to be her CEO's life coach. As Toni, Winfried is bolder and doesn't hold back, but Ines meets the challenge. The harder they push, the closer they become. In all the madness, Ines begins to understand that her eccentric father might deserve some place in her life after all.

Original Title: Toni Erdmann

Country: Germany, Austria

Language: German, English, Romanian

Duration: 162 min.

Directed by: Maren Ade

Written by: Maren Ade

Produced by: Janine Jackowski, Jonas Dornbach, Maren Ade, Michel Merkt

Director of Photography: Patrick Orth

Main Cast: Sandra Hüller, Peter Simonischek

Biography: Maren Ade's second feature EVERYONE ELSE won two Silver Bears at the 2009 Berlin Film Festival: the Grand Jury Prize and Best Actress for Birgit Minichmayr. The modern relationship drama was released in over 25 countries and received three nominations for the German Film Award. Her first feature THE FOREST FOR THE TREES won the Special Jury Award at the Sundance Film Festival in 2005 and a Best Film nomination for the German Film Award. The touching drama was her graduation film from HFF University of Television and Film Munich. Maren Ade also works as a producer for other filmmakers. In 2000, she founded the film production company Komplizen Film with producer Janine Jackowski.

Filmography

2009 - EVERYONE ELSE (Alle Anderen)

2003 - THE FOREST FOR THE TREES (Der Wald vor lauter Bäumen)

2001 - VEGAS (short)

2000 - EBENE 9 (short)



FIRE AT SEA

Samuele is 12 years old and lives on an island in the middle of the sea. He goes to school, loves to shoot his slingshot and to go hunting. He likes land games, even though everything around him speaks of the sea and the men, women and children who try to cross it to get to his island. But his is not an island like the others, its name is Lampedusa and it is the most symbolic border of Europe, crossed by thousands of migrants in the last 20 years in search of freedom.

Original Title: Fuocoammare

Country: Italy, France

Language: Italian

Duration: 106 min.

Directed by: Gianfranco Rosi

Written by: Gianfranco Rosi

Produced by: Donatella Palermo, Gianfranco Rosi, Serge Lalou, Camille Laemle, Roberto Cicutto, Paolo Del Brocco, Martine Saada, Olivier Pere

Director of Photography: Gianfranco Rosi

Main Protagonist: Samuele Pucillo, Mattias Cucina, Samuele Caruana, Pietro Bartolo, Giuseppe Fragapane, Maria Signorello, Francesco Paterna, Francesco Mannino, Maria Costa

Director's statement: I went to Lampedusa for the first time in the fall of 2014 to explore the idea of shooting a 10-minute film to show at an international festival. The producers' idea was to make a short piece, an instant movie, that would bring a different picture of Lampedusa to a lazy and complicit Europe whose sense of the burgeoning migration crisis was distorted and confused. This was true of me as well. For me, Lampedusa had long been just a snarl of voices and images generated by TV spots and shocking headlines about death, emergencies, invasions, and populist uprisings.

Once on the island, however, I discovered a reality that was far removed from that found in the media and the political narrative, and I realised that it would be impossible to compress a universe as complex as Lampedusa into just a few minutes.

Understanding it would require complete and prolonged immersion, it wouldn't be easy, I knew I would have to find a way in.

Then, as is often the case in documentary filmmaking, the unpredictable happened. I went to the local emergency room with a nasty case of bronchitis and met Dr. Pietro Bartolo, who I learned was the only doctor on the island and had been present at every landing of rescued migrants for the last thirty years. It was he who determines who is sent to the hospital, who goes to the detention centre, and who is deceased.

Not knowing I was a director looking for a possible story, Dr. Bartolo told me of his experiences in medical and humanitarian emergencies. What he said, and the words he used, deeply affected me.

A mutual understanding developed between us, and I realised he was someone who could become a character in the film. After an hour and a half of intense discussion, the doctor turned on his computer to show me images, heart-rending and never shown before, so that I could "touch with my hand" the reality of the migrant tragedy. At that moment I knew I had to transform the 10-minute short I'd been sent to shoot into my new film.

After setting up production for the project, I moved to Lampedusa and rented a little house in the old port where I stayed until the last moment I needed it. I wanted to tell the story of this tragedy through the eyes of the islanders, whose way of seeing and hearing things, and living, had undergone a massive



change over the past 20 years.

Thanks to the help of Peppino, a guardian angel of the island who later became my assistant director, I gradually came into contact with the locals and came to know their rhythms, their daily life, their way of seeing things. And as had happened with Dr. Bartolo, I had another fundamental encounter, with Samuele, a 9-year-old boy and son of a fisherman, who won me over. I realised that through his clear and ingenuous eyes I could tell the story of the island and its inhabitants with greater freedom. I followed him as he played, with his friends, at school, at home with his grandmother, and on the boat with his uncle. Samuele allowed me to see the island differently and with a clarity that I had not known before, and through him other characters were gradually introduced into the film, one after another.

My decision to move to Lampedusa changed everything. In my year on the island I weathered the long winter and then the sea-going months, and I came to know the true rhythm of the flood of migrants. It was necessary to go beyond the media's habit of rushing to Lampedusa only when there is an emergency. Living there I realised that the term emergency is meaningless. Every day there is an emergency. Every day something happens. To grasp a real sense of the tragedy you need to be not only close, but to have ongoing contact. Only in this way was I able to better understand the feelings of the islanders, who had been watching this tragedy repeat itself for twenty years.

After the inauguration of rescue operations like Mare Nostrum, which tries to intercept boats at sea, migrants are no longer seen on Lampedusa. They pass through like phantoms. They are unloaded on a wharf in the old port, bussed to the detention centre for assistance and identification, and a few days later dispatched to the mainland.

As with the landings, of which I filmed dozens, the only way to understand the detention centre is to go in and see it up close. It is very difficult to shoot inside one, but thanks to the permit I obtained from the Sicilian authorities, I was able to show the centre, its rhythms and rules, its guests and customs, its religions and its tragedies. A world within a world, sealed off from the daily life of the island. The greatest challenge was finding a way to film this universe that could convey a sense not only of truth and reality but also of the humanity within.

However, I soon realized that the border – which had once been Lampedusa itself, when the boats still landed right on the island - had moved out to sea. I asked permission to board an Italian naval vessel operating off the African coast and I spent about a month on the Cigala Fulgosi as it took part in two missions. There, too, I learned the rhythms, rules and customs of life on board until we ran into tragedies, one after another. The experience of filming these cannot be described here.

In my films I have often found myself depicting circumscribed worlds, whether literally or ideally so. These universes, at times as small as a room, have their own logic and internal movements. To capture and convey them is the most complicated part of my job. So it was with the community of dropouts in the American desert (BELOW SEA LEVEL), an isolated world with its own rules where the border was one's affiliation with an idea, or one's condition. So it was with the narco-assassin turned informer, holed up in a motel room, re-enacting his crimes and explaining the rules of his criminal community (EL SICARIO). The same can be said for that other human community that lives on the margins of the ring road around Rome (SACRO GRA). So, in Lampedusa, I found myself understanding the workings, if I can call it that, of another set of concentric worlds, with their own rules and their own sense of time: the island, the detention center, the Cigala Fulgosi.

It is impossible to leave Lampedusa, just as it is impossible to pinpoint the moment when filming is complete. If this is true for all my films, it is especially so for this one. One incident made me realise that the circle was somehow closing. Because it was after meeting Dr. Bartolo that I decided to make this film on Lampedusa, to close the film I felt it was necessary to return to that encounter. I went to see Bartolo,

but with a camera this time, which I turned on to film his testimony, his story. And as before, looking into the screen of his computer where his archive of twenty years of rescues is stored, Bartolo, with his immense humanity, and serenity, was able to communicate the magnitude of the tragedy, and the duty to offer assistance and shelter – exactly what was needed to close the film.



Biography: Born in Asmara (Eritrea), after attending university in Italy, in 1985 Gianfranco Rosi moved to New York and graduated from the New York University Film School. Following a journey to India, he produced and directed his first documentary film, BOATMAN, screened with success at various international film festivals including Sundance, Locarno and Toronto. In 2008, BELOW SEA LEVEL, shot in Slab City, California, won the Orizzonti Award at the Venice FF. The film also won the Grand Prix and the Prix des Jeunes at the Cinéma du Réel FF in 2009, the prize for best documentary at the One World FF in Prague, the Vittorio De Seca prize for best documentary at Bif&st 2009 and was nominated as best documentary at the European Film Awards in 2009. In 2010, he shot the feature EL SICARIO – ROOM 164, a film-interview about a killer turned informer from the Mexican drug cartels and won the Fipresci Award at the Venice IFF and the Doc/It prize as the best documentary of the year. It also won Best Film at DocLisboa in 2010 and at Doc Aviv in 2011. In 2013, he made the documentary feature, SACRO GRA, that won the Golden Lion at the Venice IFF.

Filmography

2013 - SACRO GRA

2010 - EL SICARIO - ROOM 164

2008 - BELOW SEA LEVEL

2001 - AFTERWORDS

1993 - BOATMAN



GRADUATION

Romeo Aldea (49), a physician living in a small mountain town in Transylvania, has raised his daughter Eliza with the idea that once she turns 18, she will leave to study and live abroad. His plan is close to succeeding – Eliza has got a scholarship to study psychology in UK. She just has to pass her final exams – a formality for such a good student. On the day prior to her first written exam, an incident jeopardises Eliza's departure. Now Romeo has to make a decision. There are ways of solving the problem, but none of them follow the principles he, as a father, has taught his daughter.

Original Title: Bacalaureat

Country: Romania, France, Belgium

Language: Romanian

Duration: 128 min.

Directed by: Cristian Mungiu

Written by: Cristian Mungiu

Produced by: Cristian Mungiu

Director of Photography: Tudor Vladimир Panduru

Main Cast: Adrian Titieni, Maria Dragus, Lia Bugnar

Biography: Cristian Mungiu is a Romanian writer/director born in Iași, Romania in 1968. Before studying film, he worked as a teacher and journalist for the press, radio and TV. His debut film, WEST, premiered at the 'Quinzaine des Réalisateurs' in Cannes in 2002 and was an audience hit in Romania.

In 2007, his second feature, 4 MONTHS, 3 WEEKS AND 2 DAYS, was awarded the Palme d'Or in Cannes. The film later received several awards as best film of the year from various international associations of film critics. It also won the EFA'S Awards for European Film and Director. He returned to Cannes in 2009 as a writer/producer/co-director with the collective episodic film TALES FROM THE GOLDEN AGE and as a writer/director in 2012 with BEYOND THE HILLS – awarded for both Best Screenplay and Best Actresses.

Filmography

2016 - Graduation

2012 - Beyond the Hills

2009 - Tales from the Golden Age

2007 - 4 Months, 3 Weeks and 2 Days

2005 - Lost and Found (episode "Turkey Girl")

2002 - Okzident

2000 - Nothing by Chance (Short)

2000 - The Firemen's Choir (Short)

2000 - Zapping (Short)

1998 - The Hand of Paulista (Short)

1997 - Mariana (Short)

1996 - Horia Viorel Brief (Documentary Short)



I, DANIEL BLAKE

Daniel Blake (59) has worked as a joiner most of his life in Newcastle. Now, for the first time ever, he needs help from the State.

He crosses paths with single mother Katie and her two young children, Daisy and Dylan. Katie's only chance to escape a one-roomed homeless hostel in London has been to accept a flat in a city she doesn't know, some 300 miles away. Daniel and Katie find themselves in no-man's land, caught on the barbed wire of welfare bureaucracy as played out against the rhetoric of 'striver and skiver' in modern-day Britain.

Country: United Kingdom, France

Language: English

Duration: 97 min.

Directed by: Ken Loach

Written by: Paul Laverty

Produced by: Rebecca O'Brien

Director of Photography: Robbie Ryan

Main Cast: Dave Johns, Hayley Squires, Briana Shann

Biography: Ken Loach was born in 1936 in Nuneaton. He attended King Edward VI Grammar School and went on to study law at St. Peter's Hall, Oxford. After a brief spell in the theatre, Loach was recruited by the BBC in 1963 as a television director.

This launched a long career directing films for television and the cinema, from CATHY COME HOME and KES in the sixties to LAND AND FREEDOM, SWEET SIXTEEN and THE WIND THAT SHAKES THE BARLEY, and THE ANGELS' SHARE, THE SPIRIT OF '45 and JIMMY'S HALL in recent years.

Filmography

2014 - JIMMY'S HALL

2013 - THE SPIRIT of '45

2012 - THE ANGELS' SHARE

2009 - ROUTE IRISH

2008 - LOOKING FOR ERIC

2007 - IT'S A FREE WORLD...

2006 - THE WIND THAT SHAKES THE BARLEY

2003 - AE FOND KISS

2002 - SWEET SIXTEEN

2001 - THE NAVIGATORS

2000 - BREAD AND ROSES

1998 - MY NAME IS JOE

1996 - CARLA'S SONG

1995 - LAND AND FREEDOM

1993 - RAINING STONES

1991 - RIFF-RAFF

1990 - HIDDEN AGENDA

1969 - KES

1967 - POOR COW



THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI

Everything is set for Olli Mäki to become the first ever Finn to be the world champion in featherweight boxing. His manager Elis Ask – a former boxer himself – has prepared everything for them to reach fame and fortune. All Olli has to do is lose weight and concentrate. But he has a problem – he has fallen in love with Raija.

Original Title: Hymyilevä Mies

Country: Finland, Germany, Sweden

Language: Finnish, English

Duration: 94 min.

Directed by: Juho Kuosmanen

Written by: Mikko Myllylahti, Juho Kuosmanen

Produced by: Jussi Rantamäki

Director of Photography: J-P Passi

Main Cast: Jarkko Lahti, Oona Airola, Eero Milonoff

Director's statement: The basic mood in THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI is light. Although it's a story about an existential crisis and finding oneself, it is crucial to the narrative that we don't wallow in the mud but instead, fly like a kite. The prosperity of my graduation film, THE PAINTING SELLERS, put me in a rather distressing situation. After it had won the 1st prize in the Cinéfondation selection of the Cannes FF and I was promised, as part of the prize, that my first feature film would have its international premiere in Cannes' official selection, I was regarded as a "promising young director" in Finland. I remember sitting at my writing desk, mumbling and thinking about what exactly I had promised and whom. Of course, I also found it very flattering, but as the time went by, I started to feel more anxious about the fact that there were people out there, people I did not even know, expecting me to do things that I was not prepared to do. I had burdened myself with the idea of meeting expectations, which I started to feel under my skin. I was able to reason that the burden of keeping the customers satisfied was merely in my own head, but still, the truth was that my creativity and capacity to get excited about filmmaking had hit bottom.

The idea for THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI came along as a solace to this distressing situation. The film is inspired by a true story, and Olli Mäki is still a well-known Finnish boxer today. At the very beginning of his professional career, Olli got the chance to fight against the ruling featherweight world champion at the time, the American Davey Moore. And then, in front of a packed stadium, he lost the match humiliatingly in the second round.

Later on Olli Mäki would say it was the best day of his life.

Biography: Born in 1979, Juho Kuosmanen is a Helsinki-based filmmaker. His previous short films have won several prizes at acclaimed festivals including Cannes' Cinéfondation and Locarno. He graduated from the ELO Helsinki Film School of Aalto University in 2014. Along with his studies, Kuosmanen has also acted and directed stage theatre and worked closely with the avant-garde opera ensemble West Coast Kokkola Opera.

Filmography

2010 - THE PAINTING SELLERS, short

2008 - CITIZENS, short

2007 - ROADMARKERS, short