

IT'S ALL TRUE ANNOUNCES 2017 PROGRAM

ME, MY FATHER AND THE CARIOCAS - 70 YEARS OF MUSIC IN BRAZIL opens the festival in Rio de Janeiro; **CITY OF GHOSTS** opens the festival in São Paulo;

- 82 titles from 30 countries and 16 world premieres;
- International Retrospective highlights milestones of Soviet cinema;
- Brazilian Retrospective celebrates the oeuvre of Sergio Muniz;
- New competition awards Latin American feature films;
- Special screenings honor filmmakers Alexandre O. Philippe, Andrea Tonacci, Bill Morrison, Jean Rouch, João Moreira Salles, and Raed Andoni;
- CCSP hosts International Documentary Conference for the first time;
- All festival screenings are free of charge.

From April 19-30, the best Brazilian and international documentary films take over the screens of Rio de Janeiro and São Paulo during the **It's All True - 22nd International Documentary Film Festival**. Awarded films and the festival highlights will then be screened in the itinerant circuit at Porto Alegre and Brasília.

Founded and directed by the film critic Amir Labaki, the 22nd edition of It's All True - International Documentary Film Festival is sponsored by BNDES, Oi, ITAÚ and PETROBRAS; co-sponsored by SABESP and SPCINE. The festival also relies on the support of the Brazilian Ministry of Culture - Audiovisual Department through Law 8,313 / 91 (Rouanet Law) and the São Paulo State Culture Department - PROAC ICMS Cultural Support Program.

“In these times of “alternative facts” and “fake news”, it’s encouraging to have such a vigorous production of documentary films,” says It’s All True founder and director Amir Labaki. “Against the dehumanizing chaos, there’s nothing better than a fresh look on the reality of filmmakers and their camera. It is through their eyes that It’s All True mirrors the world”.

The 22nd It’s All True has the following programming structure:

- Seven Brazilian films not yet released in the country are selected for the Brazilian Competition of Feature and Medium-Length Films and nine films, six of which unreleased in Brazil, are selected for the Brazilian Competition of Short Films;
- There are 12 documentaries in the International Competition of Feature and Medium-Length Films not yet released in Brazil and in the International Competition of Short Films, there are nine unreleased titles.
- For the first time, the festival screens a Latin American Feature Film Competition including seven films.
- This year’s festival showcases include: Special Screenings, The State of Things, International Retrospective - 100: Back to the USSR; Brazilian Retrospective: Sergio Muniz, It's All True/BNDES Screenings, 16th International Documentary Conference It's All True-Petrobras, It's All True at Itaú Cultural.
- The festival’s short film winners are eligible by the Los Angeles Academy of Motion Picture Arts and Sciences to qualify Oscar nominees for Best Short Documentary.

OPENING SCREENINGS

The world premiere of Lucia Veríssimo's **Me, My Father and the Cariocas - 70 Years of Music in Brazil** and the Latin American premiere of Matthew Heineman's **City of Ghosts** will open It's All True 2017 - 22nd International Documentary Festival, respectively in Rio de Janeiro (April 19) and in São Paulo (April 20).

"There are celebrations galore in the beautiful Lucia Veríssimo's debut film," says Amir Labaki. "It's a love film to her father, to Brazilian music, to Rio de Janeiro, to Brazil. We start our opening screening in Rio for the privilege of celebrating the film with her."

According to Amir Labaki, Matthew Heineman's "City of Ghosts" is a film that faces the brutality of the Islamic Army and pays tribute to all those who fight it with the weapons of journalism. In the film we see what we would never like to have seen and what we expect to see and praise on a daily basis: the everyday courage of journalists in their quest for the triumph of news."

Following the exclusive opening screenings for guests, both films will be screened to the public in the two festival host cities.

Opening Screening – Rio de Janeiro

Me, My Father and the Cariocas - 70 Years of Music in Brazil (Dir.: Lúcia Veríssimo, Brazil, 2017, 112 min.)

The film revisits the story of Os Cariocas, one of the most important Brazilian popular music bands, through the loving eyes of director Lucia Veríssimo, daughter of one of the band's main vocalists, the conductor Severino Filho

(1928-2016). The band became famous through the Nacional radio programs for its vocal arrangements that embody a unique style.

Opening Screening – São Paulo

City of Ghosts (Dir.: Matthew Heineman, USA, 2016, 90 min.)

The camera of the award-winning filmmaker Matthew Heineman turns to the activist journalists of the group Raqqa is Being Slaughtered Silently (RBSS), who risk their life daily to record videos and photos of the atrocities committed by the Islamic State, who seized their Syria hometown in March 2014, making it the “ISIS capital“.

2017 IT'S ALL TRUE PROGRAM

BRAZILIAN COMPETITION: FEATURE OR MEDIUM-LENGTH FILMS

The Brazilian Competition of Feature or Medium-Length Films will showcase seven films - all unreleased in Brazil. The winner in this Competition is eligible to the It's All True Award, worth R\$110 thousand, and a trophy created by the artist Carlito Carvalhosa.

The Third Shore (Dir.: Fabian Remy, Brazil, 2016, 56 min.)

In 1953, thirteen years after the beginning of the so-called “March to the West“ in Brazil, the indigenists Villas-Boas brothers found among the Caiapó Indians the young João Kramura, a white man taken from his parents and raised in the tribe. The story of João and Thini-a, who share the same troubled story of living between two worlds. Following in João’s footsteps, who finds resonance in Thini-á’s footsteps, the documentary questions the breakdown of the indigenous culture in the aftermath of the white invasion and the evolution of anthropologists’ and indigenists’ concepts over the course of 60 years.

Ghost Towns (Dir.: Tyrell Spencer, Brazil, 2017, 70 min.)

In Humberstone, Chile, little has remained of the prosperity brought about by the production of saltpeter. In the vicinity of the former town of Fordlândia in the state of Pará, Brazil, its squatter-occupied homes are the last signs of an American city built by Henry Ford. The population of Armero in Colombia was virtually wiped out by the eruption of the volcano Nevado del Ruiz in 1985. Twenty-five years after it was flooded following a dam break, ruins of Villa Epecuén in Argentina surfaced to expose remains of what was once a lively hot springs resort town.

Their Inner World (Dir.: Flavio Frederico and Mariana Pamplona, Brazil, 2017, 75 min.)

The film intends to unveil the inner universe of Brazilian children featuring the autistic spectrum disorders (ASD). Across a number of cities, a cross-section of children affected by the disorders in their varying grades will be portrayed as they go about their daily lives. We want to grasp, in what will be both a cognitive and sensorial journey, how they experience reality; how they feel the world around them.

Maria – Don't Forget I Come from the Tropics (Dir.: Francisco C. Martins, Brazil, 2017, 80 min.)

As a sculptress, engraver, painter, draftswoman and writer, Maria Martins (1894-1973) was a woman who defied conformism. She studied sculpture with Oscar Jaspers in Brussels and developed a talent that brought her close to surrealism. Later, when she settled in the USA she met Marcel Duchamp with whom she maintained a personal and artistic connection with mutual influence.

Listen to Our Voices (Dir.: Sandra Werneck, Brazil, 2017, 71 min.)

The film brings together testimonies from several victims and survivors to discuss the issue of sexual abuse. Testimonies from women like the pharmacist Maria da Penha - whose name is associated to the 2006 law that criminalizes violence against women in Brazil -, swimmer Joana Maranhão, former model

Luíza Brunet, writer Clara Averbuck and several other women build their narratives.

Who Primavera das Neves Is (Dir.: Ana Luiza Azevedo and Jorge Furtado, Brazil, 2017, 75 min.)

In March 2010, Brazilian filmmaker Jorge Furtado wrote a post on his blog asking his readers if they had any news about the translator Primavera das Neves, whose name fascinated him. The search led him to make this documentary, whereby he is guided by the translator's childhood friends Eulalie Ligneul and the artist Anna Bella Geiger.

Everything Is Irrelevant. Helio Jaguaribe (Dir.: Izabel Jaguaribe and Ernesto Baldan, Brazil, 2017, 83 min.)

Born in Rio de Janeiro in 1923, Helio Jaguaribe is one of Brazil's most important political scientists. He belongs to a generation of intellectuals committed to rethinking Brazil since the mid-1950s and is an exponent of national-developmentalism, which formulated theories for autonomous capitalism in Brazil based on Latin American integration.

INTERNATIONAL COMPETITION OF FEATURE OR MEDIUM-LENGTH

FILMS

Twelve feature films unreleased in Brazil are part of the International Competition of Feature or Medium-Length Films. The winner will receive a cash prize R\$15 thousand and the It's All True trophy created by the artist Carlito Carvalhosa.

Abacus: Small Enough to Jail (Dir.: Steve James, USA, 2016, 88 min.)

In this documentary, the director of the award-winning "Basketball Blues" (1994) Steve James plunges into the unique lawsuit against the Sung family of

Chinese immigrants, owners of the Abacus Federal Savings Bank, who were accused of mortgage fraud in 2012 by New York Attorney General Cyrus Vance Jr. in the wake of the severe 2008 financial crisis.

In Time to Come (Dir.: Tan Pin Pin, Singapore, 2017, 62 min.)

During Singapore's 50th independence anniversary celebrations, filmmaker Tan Pin Pin follows the preparation of a time capsule, which will contain objects representing this era for the future. At the same time, the opening of an old capsule unveils artifacts from another era that today require significant interpretation efforts.

Communion (Dir.: Anna Zamecka, Poland, 2016, 72 min.)

Ola is only 14 but she is the head of a small dysfunctional family. She looks after her father who has lost touch with reality, just watches TV and drinks beer all day long and a 13-year old autistic brother, Nikodem. Ola's mother lives with another man and they have a baby together. But Ola believes she can still reunite her broken family.

The Workers Cup (Dir.: Adam Sobel, UK, 2017, 89 min.)

Asian and African immigrants who build the stadiums and facilities for the 2022 World Cup in Qatar participated in a soccer tournament in 2015. Devised as a clever marketing ploy by the workers' contractors, the event became an opportunity for the documentary to reveal the backstage for appalling living and working conditions.

The Prison in Twelve Landscapes (Dir.: Brett Story, Canada/USA, 2016, 87 min.)

Drawing on situations shot in various United States regions, Canadian filmmaker Brett Story makes an insightful reflection on how the current

philosophy of mass incarceration in the U.S. - today with 2.2 million inmates - has penetrated every aspect of American daily life.

Obscure Light (Dir.: Susana de Sousa Dias, Portugal, 2017, 77 min.)

Like the previous films by Portuguese director Susana de Sousa Dias, "Still Life" (2005) and "48" (2010), the elements in this documentary originated from the archives of the almighty Portuguese Secret Police (PIDE), which was in force between 1926 to 1974. The starting point of the film is the photograph of a woman with a baby on her lap leading to an investigation into the relatives of Octavio Pato.

In Exile: A Family Film (Dir.: Juan Francisco Urrusti, Mexico, 2016, 124 min.) – International Premiere

Mexican filmmaker Juan Francisco Urrusti recovers the memory of his family as survivors of the Spanish Civil War who took refuge in Mexico in 1939. His parents, an aunt and his four grandparents traveled on a cargo ship, and like thousands of other Spanish exiles they were warmly welcomed at a time when Mexico was governed by the leftist president Lázaro Cárdenas.

Moveable Feast (Dir.: Sylvain George, France, 2017, 96 min.)

While seeking to draw a new social cartography of Paris, French director Sylvain George resorts to a few foreign teenagers wandering the streets of the French capital in the aftermath of the dramatic attacks that have shaken the city since the end of 2015. Coming under the scrutiny of these socially discriminated and often invisible youths are landscapes, songs, State violence, emergency situations, white roses, anger, the search for expression.

Perón, My Father and Me (Dir.: Blas Eloy Martínez, Argentina, 2017, 80 min.) – World Premiere

The author of books like "Santa Evita" (1996), the Argentine writer and journalist Tomás Eloy Martínez held a mythical interview with former president Juan

Domingo Perón 45 years ago. After the author's death in 2010, his son Blas Martinez managed to recover the interview recordings. He then began to take a dip not only into the history of his country but also into his own personal experience.

Close Relations (Dir.: Vitaly Mansky, Latvia/Germany/Estonia/Ukraine, 2016, 112 min.)

From May 2014 to May 2015, Ukrainian filmmaker Vitaly Mansky traveled across several regions of Ukraine to visit members of his family. From conversations with his mother, grandfather and aunts, he gradually creates a mosaic of different views of the country's residents on the aftermath of the severe political crisis that has divided the nation since November 2013.

The War Show (Dir.: Andreas Dalsgaard and Obaidah Zytoon, Denmark/Norway/ Syria, 2016, 100 min.)

When the Arab Spring came to Syria in 2011, the radio presenter and DJ Obaidah Zytoon and her friends began shooting street protests with their cameras and cell phones. Intuitively and without any prior planning, they captured firsthand the events that would spur the progressive radicalization across the country, which was eventually ravaged by a civil war with no solution in sight.

A German Life (Dir.: Christian Krones, Olaf Muller, Roland Schrotthofer and Florian Weigensamer, Austria, 2016, 113 min.)

As a staff member of the Nazi administrative machine, Brunhilde Pomsel (1911-2017) was the secretary and personal stenographer of the Propaganda minister Joseph Goebbels. In this BW stripped-down documentary she talks about her work, which included, among other things, cooking the statistics. In spite of this, she denies any sense of guilt.

BRAZILIAN COMPETITION: SHORT FILMS

The Brazilian Competition of Short Films will screen nine titles. The winner will get a R\$10 thousand cash prize and the It's All True trophy created by the artist Carlito Carvalhosa.

The Relic I Like Having (Dir.: Filipe Carvalho, Brazil, 2017, 28 min.)

A man returns to the backlands of Pernambuco State in a remote area of the town of Caruaru, where he lived until the age of 12. Gradually, through reminiscences of his past and his encounter with the locals, the memory of his old feelings resurfaces and takes on a more definite contour.

Blessing (Dir.: Guilherme Reis and Marcelo Reis (in memoriam), Brazil, 2016, 18 min.)

The documentary explores the daily life of the faith healer Dalila Senra Fabrini, 97 years old. A dweller of the Santa Monica neighborhood in Belo Horizonte, she spends her days in prayer waiting for her clients to arrive, people who seek her blessing for different kinds of ailments like bronchitis, skin diseases, knee pain, unemployment, and other people's envy.

Fire Mouth (Dir.: Luciano Pérez Fernández, Brazil, 2017, 9 min.)

In the Northeastern town of Salgueiro, Pernambuco State, soccer fans in the stands endure the sun's heat and the discomfort to enjoy the thrill of local matches. They listen to the commentator Boca de Fogo's peculiar broadcast on the radio. With his powerful voice and unmistakable style, Boca de Fogo makes every kick and shot on goal more exciting and overwhelming. Even if he cannot quite see each move.

Candelabras (Dir.: Reginaldo Farias and Ythallo Rodrigues, Brazil, 2017, 20 min.)

Shot over five days between January 29 and February 2, 2016, this short documentary depicts the importance of Our Lady of the Candeias pilgrimage in Juazeiro do Norte, Ceará State, which every year starts the cycle of pilgrimages honoring Father Cicero. Striking scenes of this impressive human tide in the town's streets, such as in the Procession of the Sails, dot the film.

Personal Copy (Dir.: Ian Schuler, Brazil, 2017, 14 min.)

Immersed in the profusion of images that define our world, we try to find out the true original version of each image - but all we find is a sea of copies. Our own look, after all, is a copy.

A Very Personal Celebration (Dir.: Carlos Adriano, Brazil, 2016, 9 min.)

Using as a starting point the article "A Very Personal Celebration", written in 1977 by the cinema critic and professor Paulo Emílio Salles Gomes (1916-1977) and published posthumously, this poetic essay is structured based on the reappropriation of archives by evoking not only excerpts from films quoted in Paulo Emilio's article, but also other films evoked from diverse affinities.

Ambulant Improvisation (Dir.: Leandro Aragão, Brazil, 2017, 19 min.)

The documentary probes into the phenomenon of improvisation in an attempt to overcome the bias toward its apparent precariousness. The notion explored in the film is that the act of improvising is above all a mechanism inherent in human nature so as to find new solutions and resources and create new knowledge, whether or not of scientific nature.

Handbook (Dir.: Letícia Simões, Cuba/Brazil, 2016, 7 min.)

Brazilian filmmaker Letícia Simões spent the first half of 2016 attending a master's degree program at the International School of Cinema and TV in San Antonio de los Baños, Cuba. The result is this epistolary short film, in which she tells her mother of her impressions of the country in the wake of Cuba's current transformations and what will remain of its 1959 Socialist revolution.

If You Tell (Dir.: Roberta Fernandes, Brazil, 2017, 29 min.)

Following the narrative in the documentary “Playing“ by Eduardo Coutinho, five women tell stories of sexual abuse that they themselves experienced or as experienced by other females who could not expose themselves on camera. The eight stories told in the film have in common shocking details, such as the fact that most cases are not reported to the police.

INTERNATIONAL COMPETITION: SHORT FILMS

The International Competition of Short Films will screen nine unreleased titles. The winner will get an R\$8 thousand cash prize and the It's All True trophy created by the artist Carlito Carvalhosa.

The winners in the Brazilian and International Short Film competitions are eligible to be screened by the Los Angeles Academy of Motion Picture Arts and Sciences to run for a spot in the Oscar for best short documentary. **It's All True** is the only South American festival to enjoy this status.

The Collection (Dir.: Adam Roffman, USA, 2016, 11 min.) – International Premiere

Two friends stumble upon a vast collection of movie memorabilia in an unexpected place in Omaha, Nebraska. This is the third short documentary by director Adam Roffman following “Spearhunter“ (2015) and “All the Presidents’ Heads“ (2016).

House for Sale (Dir.: Emanuel Giraldo, Cuba/Colombia, 2016, 13 min.)

Following a ban on real estate sale that was in effect in Cuba for over 50 years, local homeowners are preparing to start an incipient real estate market. Three families open the doors of their homes as if they had potential buyers waiting

outside and they decline the marketing strategies that, in their view, might lure buyers to strike a deal.

The Shepherd (Dir.: Joost van der Wiel, The Netherlands, 2016, 22 min.)

For over 60 years, the general practitioner Nico van Hasselt has maintained his routine of making ten home visits, on average, a day in an Amsterdam neighborhood. Since 1989, his individual way of practicing medicine has been confronted by health plan operators. Even at 90+ years old, he resists the pressure.

In the Eyes (Dir.: Angelo Caperna, France, 2016, 22 min.) – World Premiere

A camera captures an image of an intimate scene in the middle of traffic and the noise of a big city in the background: a girl and a boy discover their attraction for each other. Set against the backdrop of a housing development, a bus stop or an unsheltered car park, they walk, stop and talk. Time seems to be suspended between their bodies as they seek a way to shorten the distance between them.

Polonaise (Dir.: Agnieszka Elbanowska, Poland, 2016, 16 min.)

In the Polish countryside, the cultural center of the village of Aleksandrow Kujawski is to host a unique art competition on the theme of “patriotic attitude”. Candidates may opt for any form of expression, whether music, performance, oratory, drama, or recitation, provided that it is their own original work.

Radiovision (Dir.: Gregor Zupanc, Igor Simić, Jelena Milunovic and Miloš Tomić, Serbia, 2016, 25 min.)

From the archives of one of the oldest public radio stations in Europe - Radio Belgrade - came the inspiration for the nine stories that integrate this animation documentary. Researched among several interviews recorded between the 1950s and 1990s with some of the greatest writers, artists and intellectuals who

lived in the former Yugoslavia and in Serbia, these accounts inspired young Serbian illustrators, animators and visual artists to create this new format.

Spielfeld (Dir.: Kristina Schranz, Germany, 2016, 27 min.) – International Premiere

Life in the small village of Spielfeld of about 1,000 people was drastically changed when in the winter of 2015 about 100,000 refugees crossed the Austrian border without any kind of control. In response, the Austrian government announced that it would implement the so-called “modern border management program“.

It's Not That Cold Siberia (Dir.: Isabel Coixet, Spain, 2016, 20 min.)

When the Catalan filmmaker Isabel Coixet traveled through Siberia to be in the jury of a local film festival, several unusual things happened to her. She was overwhelmed by strange dreams and one day she came across a man of amiable appearance who handed her a bag filled with photographs. On the back of each photo, he carefully wrote the date and place where they were taken.

The Golden Log (Dir.: Diego Lumerman, Argentina, 2016, 25 min.)

Starting from the heights of the Domuyo Volcano, the documentary features the landscapes and characters of Neuquén, a province to the north of the Argentinean Patagonia. As the camera pans through the peaks and valleys of the Cordillera del Viento, one can view natural areas with little and difficult access, protected territories and also large open spaces where local people go about their daily activities like cattle raising and gold mining.

LATIN AMERICAN COMPETITION

In this 22nd edition of **It's All True**, the international jury will also award a prize for the best Latin American feature documentary. Seven productions compete for the award in the new category. Four films exclusively selected for the competition, plus two titles from the International Competition and one from the Brazilian Competition. The winner will receive a cash prize worth R\$10 thousand and the It's All True trophy created by the artist Carlito Carvalhosa.

Sincerely (Dir.: Camila Rodríguez Triana, Colombia, 2016, 80 min.)

In the stripped down atmosphere of an old people's home, Libardo and Alba begin a love story. As they discover their feelings for one another, all they ever think about is being together. They become obsessed with raising money to spend a night in a hotel so that they can enjoy a moment of intimacy, something impossible to do in an elderly home.

The (Im)possible Oblivion (Dir.: Andrés Habegger, Argentina/Brazil/Mexico, 2016, 86 min.)

Argentinean filmmaker Andrés Habegger takes a deeply personal trip to recover memories and information about his father, Norberto Habegger, a journalist and a Montonero activist who disappeared in Brazil in 1978 in a joint operation between the Argentinean and Brazilian military police.

The Grown-ups (Dir.: Maite Alberdi, Chile, 2016, 83 min.)

A group of friends with Down syndrome in their 50s is undergoing a moment of change. As they have been going to the same school with the same daily routine for four decades, they can no longer rely on their parents. Everyone dreams of finding a job, living independently and starting a family.

Ruins Your Realm (Dir.: Pablo Escoto, Mexico, 2016, 65 min.)

Shooting from inside a small handmade fishing boat, the director Pablo Escoto shares the daily life of fishermen who draw their livelihoods from the waters of the Gulf of Mexico. With a poetic essay structure, the film depicts physically

exhausting working conditions, but also moments of contemplation of intense beauty like those passed between the sky and the sea.

From the Brazilian feature and medium-length film competition:

Ghost Towns

From the international feature and médium-length film competition:

In Exile: A Family Film

Perón, My Father and Me

SPECIAL PROGRAMS

78/52 (Dir.: Alexandre O. Philippe, USA, 2017, 91 min.)

The documentary dedicates its 90 minutes to the meticulous analysis of one of the most famous scenes in the history of filmmaking - the shower murder scene in Alfred Hitchcock's thriller "Psycho" (1960). Many aspects of the sequence are explored. Although it lasts no more than three minutes, at the time of the film's theatrical release the scene completely startled audiences all over the world. .

Ghost Hunting (Dir.: Raed Andoni, France/Palestine/Switzerland/Qatar, 2017, 94 min.)

Through a newspaper ad, Palestinian filmmaker Raed Andoni selected a group of former prisoners who were detained and tortured at Al-Moskobiya, Israel's main interrogation centre, where the director himself was arrested when he was 18. This group of men reconstruct a scenario similar to their former prison, while also reliving the situations that they experienced.

Dawson City: Frozen Time (Dir.: Bill Morrison, USA, 2016, 120 min.)

In 1978 the construction of a new recreational facility in Dawson City, Yukon Territory, Canada, led to an unexpected discovery: a collection of 533 cans of 35mm film and newsreel footage dating from 1910s-1920s and lost over 50 years ago. This documentary pieces together the history of this finding allowing also to retrace part of the local gold rush.

I, a Negro (Dir.: Jean Rouch, France, 1958, 80 min.)

In response to a proposal by the French filmmaker Jean Rouch, young immigrants who live on menial jobs in the district of Treichville in Abidjan, Ivory Coast, are asked to act out characters living an ideal life for the cameras. In contrast to the poverty they experience in their daily lives, they name themselves after movie stars like Edward G. Robinson, Dorothy Lamour and Tarzan. A tribute to the birth centenary of Jean Rouch (1917-2004).

Seen, Never Seen (Dir.: Andrea Tonacci, Brazil, 2013, 54 min.)

As he shuffles through his personal archive of images spanning over almost 50 years, the filmmaker Andrea Tonacci allows himself to revisit the meaning of his own life, his existence and his past. Photographs, family videos, excerpts from finished or unfinished films pass before the spectators' eyes inviting them to delve into these images. A posthumous tribute to Andrea Tonacci (1944-2016).

In the Intense Now (Dir.: João Moreira Salles, Brazil, 2017, 127 min.) –
Brazilian Premiere

A few images collected by his mother on a trip to China in 1966 were the starting point for filmmaker João Moreira Salles to make this documentary. By juxtaposing these images with others from different origins and archives, he captures not only aspects of his family life but also the movements that led to some of the most transformative political moments in the 20th century.

THE STATE OF THINGS

The Battle of Florange (Dir.: Jean-Claude Poirson, France, 2016, 109 min.)

A chronicle of the crisis surrounding the closure of the last two blast furnaces of the Indian-British steelmaker Arcelor-Mittal in La Fensch valley in Florange, northeastern France. Between 2012 and 2013, workers undertook all kinds of resistance and struggle to save the plant and thousands of jobs.

Cine São Paulo (Dir.: Ricardo Martensen and Felipe Tomazelli, Brazil, 2017, 78 min.) – World Premiere

Ever since his father bought a movie theater in the town of Dois Córregos, São Paulo State, in 1940 the life of Francisco Teles has been framed by this place. The cinema has had many names, deaths and resurrections and is the living symbol of the transition from coal-fired projectors to digital projection, of his resistance to the advancement of TV and the VCR, and also the town's emotional memory.

Laerte-se (Dir.: Lygia Barbosa da Silva and Eliane Brum, Brazil, 2017, 101 min.) – World Premiere

A profile of Brazil's most famous transgender, the cartoonist Laerte, who talks about her private life since she decided to live as a woman in 2009. The film includes conversations about her relationship with her family, the support from friends and family, the changes to her cartoon characters, and her political views.

To Stay Alive – A Method (Dir.: Erik Lieshout, The Netherlands/Belgium, 2016, 70 min.)

In 1991, inspired by the life stories of some people with psychiatric disorders, the French writer Michel Houellebecq wrote his provocative essay "Rester Vivant" (Staying Alive). Twenty-five years later, American rock singer Iggy Pop extracts from the essay excerpts that match some of his own personal challenges.

Offshore – Elmer and the Swiss Bank Secrecy (Dir.: Werner Schweizer, Switzerland, 2016, 102 min.)

When six years ago Rudolf Elmer, the auditor of the Swiss bank Julius Baer, decided to disclose data on thousands of customers and corporations holding accounts in the Cayman Islands, the veil that masked the underlying widespread tax evasion began to fall. The hitherto all-pervasive secrecy of the Swiss banking system suffers one of its greatest setbacks.

All Governments Lie (Dir.: Fred Peabody, Canada, 2016, 90 min.)

Borrowing its title from I.F. Stone (1907-1989) maxim, the documentary explores the survival of the legacy left by the celebrated American investigative journalist. In times when large media corporations favor high ratings in detriment of truth seeking, more than ever the work of journalists committed to I.F. Stone's revelation of the truth at all costs is absolutely critical.

BRAZILIAN RETROSPECTIVE: SERGIO MUNIZ

This year's Brazilian retrospective at the festival highlights the work of filmmaker and poet Sergio Muniz. As a documentary filmmaker, Muniz directed some of the most striking titles of the so-called "Caravan Farkas" in the 1970s, and in 1971 he made a pioneering film denouncing the widespread violence carried out by the military dictatorship, a film that remained unreleased until the early 2000s. From his friendship with the Argentine filmmaker Fernando Birri in the early 1960s, Muniz has been a catalyst of partnerships between the Brazilian

and Latin American cinema with outstanding participation in the implementation and consolidation of Cuba's International School of Cinema and Television (EICTV).

Let's Go to America (Dir.: Sergio Muniz, Brazil, 1978, 80 min.)

The documentary served as the basis for a series devised by Sergio Muniz and Thomaz Farkas on the migratory currents to Brazil. The pilot film takes a look into Italian immigration and the cultural, political, social and culinary aspects of the Italian community in São Paulo, which in the early 1980s was the third largest city in the world in terms of number of Italian descendants.

Berimbau, Brazilian Percussion (Dir.: Sergio Muniz, Brazil, 1977, 9 min.)

Based on a testimony by Brazilian instrumentalist Papete, this short film traces the origins of the percussion instrument *berimbau* in Africa and its arrival in the state of Bahia. The film was part of a movement started by the Brazilian Documentary Association in 1975 for Brazilian short films to precede the screening of foreign feature films in cinemas across Brazil.

Crossbow (Dir.: Sergio Muniz, Brazil, 1969, 20 min.)

In Santa Brígida, northern Bahia State, João Batista dos Santos prepares a primitive weapon known locally as "beste" (crossbow). This weapon was widely used in the region before the advent of gunpowder and firearms. It is believed to have been introduced in Brazil at the time of the country's discovery in the 16th century. The film was originally part of the documentary "Trapper".

Cuíca, Brazilian Percussion (Dir.: Sergio Muniz, Brazil, 1977, 9 min.)

Brazilian instrumentalist Osvaldinho da Cuíca tells the history of the percussion instrument *cuíca* in several countries of the world and its popularization in Brazil through carnival. Like the short "Berimbau, Brazilian Percussion", this

documentary was part of a movement for the mandatory screening of a Brazilian short film before the exhibition of foreign feature films in Brazilian cinemas, a law in effect since 1975 but never enforced until now.

On Roots & Prayers, Among Others (Dir.: Sergio Muniz, Brazil, 1972, 38 min.)

This documentary was pieced together from multiple films that are part of what was known by the critics as “The Farkas Caravan“. The film’s narration is not done using a read text, but mainly with fragments of poems and lyrics from several Brazilian and Latin American songs.

Trapper (Dir.: Sergio Muniz, Brazil, 1969, 24 min.)

João Batista dos Santos and Joaquim Correia Lima are old professional trappers, originally dedicated to hunting animals. Their skills to move through the woods and adeptly find footprints led them to be hired as police helpers to chase “cangaceiro“ bandits in the Brazilian Northeast hinterlands in the 1930s.

Nursery Rhymes & Other Stories (Dir.: Sergio Muniz, Brazil, 1965, 9 min.)

Featuring five songs by the then unknown Brazilian singer and composer Gilberto Gil, the film was produced with friends’ contributions and its purpose was to serve as a protest against the 1964 military dictatorship that had just seized power in Brazil and as an act of cultural rebellion in times of jingoist authoritarianism.

You Too Can Become a Nice Corpse (Dir.: Sergio Muniz, Brazil, 1970/2006, 39 min.)

Shot clandestinely, the documentary offers a reflection on the activities of the Death Squad under the command of commissioner Sergio Paranhos Fleury, who served as a guide and provided training for violent political repression with torture and killings during Brazil’s military dictatorship. The film contains an

image never shown on Brazilian TV of Fleury being decorated by the Brazilian Navy.

INTERNATIONAL RETROSPECTIVE - 100: BACK TO THE USSR

"Nonfiction film production in the former USSR is one of the submerged continents in the history of documentary filmmaking. In the centennial anniversary of the 1917 revolutions – the anti-tsarist revolution of February and the Bolshevik revolution of October – there is nothing more timely than organize a special cycle of Soviet films to investigate those productions," said the co-curators Amir Labaki and Luis Felipe Labaki, who holds a masters degree in Cinema from Escola de Comunicações e Artes (USP) with a dissertation on the writings of Dziga Vertov. "One of the challenges faced by this year's It's All True curators was to select essential Soviet films beyond the best-known classics like Esfir Chub's "The Fall of the Romanov Dynasty" (1927) and Dziga Vertov's "Man with a Movie Camera" (1929).

The "100: Back to the USSR" retrospective includes eight programs featuring 12 Soviet era documentar films with copies kindly provided by the Austrian Fim Museum, Gosfilmofond, Net Film Moscow, and Lenfilm.

Forward, Soviet! (Dir.: Dziga Vertov, Russia, 1926, 53 min.)

Commissioned by the Moscow Soviet for municipal elections, this should be a film report to show voters the administration's actions. Vertov, however, refuses to make a simple institutional film and links images through a poetic text that reflects on the situation of the city and the USSR as a whole in the present, past and future.

Moscow (Dir.: Mikhail Kaufman and Iliá Kopálin, Russia, 1927, 58 min.)

The first film by Kaufman and Kopálin dissociated from D. Vertov, this urban symphony of the Cine-Eye group uses the "one day in the city" structure to visually explore Moscow and the changes affecting its streets, buildings and institutions. The film is concerned with naming precisely the locations shown in contrast to the strategy adopted in *Forward, Soviet!*.

The Great Way (Dir.: Esfir Chub, Russia, 1927, 74 min.)

In this film made for the celebration of the ten years of the 1917 Revolution, Chub narrates through cinematographic newsreels and official documents the first decade of the USSR existence covering October, the civil war and the country's progressive economic recovery. It also shows sympathizer and opposing movements from abroad.

Salt for Svaneti (Dir.: Mikhail Kalatôzov, Russia, 1930, 62 min.)

In this unconventional ethnographic portrait of life in an isolated peasant community in the Caucasus, Georgian filmmaker Mikhail Kalatôzov incorporated footage shot originally for a fiction film he had made at the village but had not finished. The result is a hybrid film written by writer Sergei Tretyakov, a frequent contributor to LEF magazine.

A Day of the New World (Dir.: Roman Karmén and Mikhail Slútski, Russia, 1940, 23 min.)

On August 24, 1940, 97 cameramen scattered throughout the USSR recorded the events of an ordinary day in the country, from a breakfast in the home of a family at the debut of a Prokofiev opera to expeditions in the Arctic and working on the radio. Following the style then in vogue, a vigorous patriotic song accompanies the events.

The Fight for Our Soviet Ukraine (Dir.: Aleksánder Dovjenko and Lúlia Sôlntseva, Russia, 1943, 73 min.)

The first documentary made after the USSR joined World War II by the famous Ukrainian filmmaker Aleksandr Dovjenko, who is better known for his fiction

films. Dovjenko also participated in military campaigns and was a very active in the press during the conflict. Here, his personal and poetic tone pervades the text and images of this record of the horrors of war.

Facing the Judgement of History (Dir.: Fridrikh Ermler, Russia, 1965, 93 min.)

Vasili Chulguín, a key figure in the Anti-Bolshevik White Movement, visits Leningrad after decades of emigration and imprisonment in Soviet camps. In a dialogue with a historian, he reflects on the monarchy, the revolution and his own decisions. Rather than simple guilt and repentance, his complex thoughts on Russia's paths come alive.

Look at the Face (Dir.: Pável Kogan, Russia, 1968, 11 min.)

At the Hermitage museum, standing in front of Leonardo da Vinci's "Madonna Litta", the filmmaker points his camera not at the painting but at the faces of ordinary people who admire da Vinci's work. A seemingly simple gesture that evidences one of the yearnings of the so-called Thaw period: that attention should be directed not only to the masses but also to individuals.

The Beginning (Dir.: Artavazd Peleshian, Russia, 1967, 10 min.)

On the 50th anniversary of the October Revolution, Armenian filmmaker Artavazd Pelechian, then a student at the VGIK Film Institute, revisits, transforms and condenses Chub's, Vertov's and Eisenstein's cinematographic procedures to make a visual and sonic essay on archive footage of the USSR history and its influence around the world.

More Light! (Dir.: Marina Babak, Russia, 1987, 90 min.)

Marking the 70th anniversary of the Revolution amid the uncertainties and euphoria of *glásnost* and *perestroika*, the film proposes a "frank and open conversation about the past and the present" reflecting on the country's

mistakes and achievements since 1917. In the spirit of openness, archive materials containing personalities long ago erased from official history.

Solovki Power (Dir.: Marina Goldovskaya, Russia, 1988, 93 min.)

Created in 1923 and in operation until 1939, Solovki was one of the first Soviet forced labor camps. More than 60 years after its first detainees arrived, former political prisoners recall their experiences and their daily life at the camp where not the Soviet power prevailed, but the "soloviet power", as the security guards used to put it.

Soviet Elegy (Dir.: Aleksánder Sokúrov, Russia, 1989, 35 min.)

At the core of this meditative film on the decline of the USSR, portraits of more than one hundred Soviet leaders both well-known – such as Lenin, Trotsky and Stalin – and now obscure leaders are depicted. Standing out from the others, Boris Yeltsin, who had then fallen in disgrace, is accompanied by Sokúrov in three different moments of the film.

SPECIAL SCREENING

A TRIBUTE TO FERREIRA GULLAR (1930-2016)

It's All True presents in memorium of the poet, essayist and visual artist Ferreira Gullar (1930-2016), who also marked the Brazilian documentary with his text, voice and body, a trilogy dedicated to him by the filmmaker and friend Zelito Viana: "Song and Fury" (1994), "Ferreira Gullar – The Need for Art" (2005) e "A Poet Called José Ribamar – Art Exists Because Life Is Not Enough" (2016).

Song and Fury

In his first autobiography for the cameras, Gullar talks about his career, aesthetics and politics, drawing a step-by-step evolution of his multiple oeuvre.

Ferreira Gullar: The Need for Art

Aesthetics according to Ferreira Gullar from an interview and reading of excerpts of his main critical writings.

Art Exists Because Life Is Not Enough

A summary of Gullar's life and oeuvre using as the key approach a musical performance led by Marco Nanini with guest appearances by singers Paulinho da Viola, Adriana Calcanhoto and Laila Garin.

SPECIAL SCREENINGS

IT'S ALL TRUE AT BNDES AUDITORIUM

Nine festival titles from various festival sections will be screened on April 24, 25 and 28 at 1 pm, 5 pm and 7 pm at the BNDES Auditorium in Rio de Janeiro.

IT'S ALL TRUE AT ITAÚ CULTURAL

In partnership with It's All True, Itaú Cultural presents screenings of five distinguished films from previous Latin American Competition and Brazilian Short Film Competition and also online screenings on Itaú Cultural channel (www.itaucultural.org.br/canal). The films below are available online as of the dates shown until April 30:

16/04 – Passion According to Callado

17/04 – Where the Earth Ends

18/04 - The Roberto Brothers

19/04 – JL's Passion

20/04 - Paulo Moura – Brazilian Soul

Passion According to Callado (Dir.: José Joffily, Brazil, 2008, 57 min.)

The legacy left by Brazilian journalist and writer Antonio Callado (1917-1997) is remembered by his peers and contemporaries.

Where the Earth Ends (Dir.: Sergio Machado, Brazil, 2001, 75 min.)

The life and work of filmmaker Mário Peixoto (1908-1992), the author of "Limit" (1931), which many consider to be the greatest Brazilian film ever made.

The Roberto Brothers (Dir.: Ivana Mendes and Tiago Arakilian, Brazil, 2012, 72 min.)

The film reassesses the contribution of architect brothers Marcelo, Milton and Maurício Roberto, the authors of Brazilian Modernist architecture milestones.

JL's Passion (Dir.: Carlos Nader, Brazil, 2015, 82 min.)

At 33 years old Brazilian artist José Leonilson started to record his own diary. His account takes a dramatic turn when he finds out that he is HIV positive.

Paulo Moura – Brazilian Soul (Dir.: Eduardo Scorel, Brazil, 2013, 86 min.)

The life and times of the São Paulo clarinetist, saxophonist, composer, arranger and conductor Paulo Moura (1932-2010) are revisited through a series of archive images of his career.

WORLD PREMIERE OF VIRTUAL REALITY FILM

Fire in the Forest (Dir.: Tadeu Jungle, Brazil, 2017, 7 min)

When: April 27, 6:00 pm – CCSP – São Paulo

Directed by Tadeu Jungle, the first Virtual Reality (VR) film shot in an indigenous village in the Amazon depicts the everyday life of the Waurá tribe and their plight to contain the fires that threaten the forests and life in the Xingu National Park.

**16th INTERNATIONAL DOCUMENTARY CONFERENCE – IT'S ALL TRUE-
PETROBRAS**

Centro Cultural São Paulo plays host to the 16th International Documentary Conference – It's All True-Petrobras on April 27-28.

April 27, Thursday

Table 1 – Rouch at 100: meeting with Philippe Costantini and Mateus Araujo Silva

Table 2 – Sergio Muniz talks to Aurélio Michiles

April 28, Friday

Table 3 – In the Intense Now – João Moreira Salles and Eduardo Escorel.

Table 4 – In Defense of Author's Copyrights: Brazil and France with Anne Georget (La Scam) and Sylvio Back (DBCA).

DEBATES AND ROUNDTABLES

MEETINGS WITH SERGIO MUNIZ

São Paulo - Centro Cultural São Paulo

April 27, 4:00 pm

Rua Vergueiro, 1000 – São Paulo

Rio de Janeiro - Itaú Botafogo

April 23, 8:00 pm – debate after film screening

Praia de Botafogo, 316 – Rio de Janeiro

MEETING ON THE SOVIET RETROSPECTIVE “100: BACK TO THE USSR”

With Vitaly Mansky and Luis Felipe Labaki

São Paulo - Reserva Cultural

April 22, debate after the 4 pm film screening of "Forward, Soviet!"

Av. Paulista, 900 – São Paulo

ELVIRAS ROUNDTABLE

Women Filmmakers and Documentary Film – Panel discussion on the role of female documentary filmmakers and their influence on the Brazilian and the world's documentary film scene and its relationship with critics. .

April 21, 5:00 pm – CENTRO CULTURAL SÃO PAULO – Sala Lima Barreto

Rua Vergueiro, 1000 – São Paulo

Participants: Mediators: Neusa Barbosa and Flavia Guerra (film critics and members of *Elviras* – Women Film Critic Collective), and guest filmmakers.

LAUNCHES

Book Launch: *Bernardet 80: Impacto e Influência no Cinema Brasileiro*
("Bernadet 80: Impact and Influence on Brazilian Cinema")

(organized by Ivonete Pinto e Orlando Margarido)

When: April 25, 7:00 pm – Reserva Cultural – São Paulo

To celebrate Jean-Claude Bernardet's 80th birthday, the Brazilian Association of Film Critics (Abraccine) and Paco Editorial announce the launch of the book "**Bernardet 80: Impact and Influence on Brazilian Cinema**" at It's All True – International Documentary Film Festival on April 25, 2017. The book is organized by the film critics Ivonete Pinto and Orlando Margarido and the oeuvre of the Belgian-born professor, theoretician, critic, scriptwriter, filmmaker and actor is analyzed by 15 authors: Arthur Autran, Cristiano Burlan, Daniel

Feix, Ismail Xavier, Ivonete Pinto, Kiko Goifman, Lúcia Nagib, Luciana Corrêa de Araújo, Luiz Zanin Oricchio, Maria do Socorro Carvalho, Mateus Araújo, Orlando Margarido, Roberto Moreira, Rubens Rewald, and Tata Amaral.

DVD Launch: *All For the Love of the Movies* by Aurélio Michiles

Rio de Janeiro – April 24, 8:00 pm – Blooks Livraria

São Paulo – April 26, 7:00 pm – Reserva Cultural

DVD release of Aurélio Michiles' "All for Love of the Movies", the film that opened the 2014 It's All True Festival in Rio de Janeiro. The documentary portrays the life and times of Cosme Alves Netto (1937-1996), curator of the Rio de Janeiro Museum of Modern Art (MAM-RJ) Cinémathèque, who was responsible for the most remarkable events in Brazilian and Latin American cinema between the 60s and 80s. The DVD includes special bonus features like a trailer preview, original and complete testimonies by Brazilian documentary maker Eduardo Coutinho (1933-2014) and cinematographer José Carlos Avellar (1936-2016), and an interview with the film's director Aurélio Michiles by the journalist Maria do Rosário Caetano.

WORKSHOP: "WHAT IS DOCUMENTARY FILM?"

São Paulo and Rio de Janeiro will host a workshop on the topic "What is Documentary Film?" led respectively by journalists and media communications professors Sergio Rizzo and Patrícia Rebello da Silva, members of It's All True selection committee.

DOC ONLINE AT SCHOOL

A Night in 67 (Dir.: Renato Terra and Ricardo Calil, Brazil 2010, 85')

The end of the 3rd Brazilian Music Festival broadcast on TV Record on October 21, 1967 was an event to be remembered. Running for the main award were the now celebrated Brazilian singers and composers Chico Buarque, Caetano Veloso, Gilberto Gil with Os Mutantes, Roberto Carlos, Edu Lobo, and Sergio Ricardo – who, in a fit of rage, broke his guitar on stage after being booed for his song “Beto Bom de Bola.”

IT'S ALL TRUE AT THE ROBERTO SANTOS CITY LIBRARY – Part of the Circuito SpCine

Program to be announced.

**É Tudo Verdade - Festival Internacional de Documentários
It's All True – International Documentary Film Festival
etudoverdade.com.br / itsalltrue.com.br**

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