



**10th TRIBECA FILM FESTIVAL ANNOUNCES WORLD NARRATIVE
AND DOCUMENTARY COMPETITION SELECTIONS, AND NEW VIEWPOINTS SECTION**

TRIBECA EXPANDS AWARDS SCOPE

***2011 Festival to Present 88 Feature-Length and 61 Short Films April 20 – May 1
Plus Free Online Film Screenings for Viewers Nationwide***

New York, NY [March 7, 2011] – The 2011 Tribeca Film Festival (TFF), presented by American Express[®], today announced the World Narrative and Documentary Competition film selections and the first edition of the new section—Viewpoints. Forty-four of the 88 feature-length films were announced. The 10th edition of the Festival will take place from April 20 to May 1 in lower Manhattan.

TFF organizers this year have streamlined the Festival’s format, which is now comprised of two competition sections, World Narrative and World Documentary, and three out-of-competition sections: Cinemania, Spotlight and the new Viewpoints.

“It’s our tenth Tribeca Film Festival, and in our relatively brief existence we have evolved dramatically,” says Nancy Schafer, Executive Director of the Tribeca Film Festival. “The Festival has become an integral part of the cultural landscape of New York City as well as a globally recognized platform for storytelling.”

The 2011 film selection includes feature films from 32 different countries, including 43 World Premieres, 10 International Premieres, 19 North American Premieres, 7 U.S. Premieres and 9 New York Premieres. Ninety-nine directors will be presenting feature works at the Festival, with 54 of these filmmakers presenting their feature directorial debuts. Twelve feature film directors are returning TFF filmmakers. The 2011 film slate was chosen from a total of 5,624 submissions, a record number for the Festival.

“In programming the Festival this year we had to make some incredibly difficult decisions, but we are excited about the quality, ingenuity, risk-taking and diversity of this year’s program,” says David Kwok, Director of Programming. “We are particularly proud that we have 12 directors returning to Tribeca with their feature films as well as the opportunity to showcase an excellent number of films that have been supported by the Tribeca Film Institute.”

Kwok added, “We believe the competition this year is one of our most diverse yet—it includes countries and genres never before represented and highlights the spectrum of world cinema out there today. In our new Viewpoints section, we celebrate films that have unique, personal perspectives in their approach to their subjects, and which connect a wide range of global stories. We can’t wait to share them with our audiences.”

The Festival will introduce new awards this year for films in competition, honoring cinematography, screenwriting and editing, providing further opportunity for those in their field to be recognized. New this year, the Best New Narrative Director and Best New Documentary Director awards are now open to any filmmaker in the Festival making the North American or wider premiere of his or her first feature film.

Now in its second year, the Tribeca Online Film Festival, also supported by Founding Sponsor American Express, will be free and offers features, short films, special events, conversations and red carpet coverage, allowing audiences across the U.S. to experience Tribeca wherever they are.

WORLD NARRATIVE AND DOCUMENTARY COMPETITION, AND VIEWPOINTS

World Narrative and Documentary Competition

This year, 12 narrative and 12 documentary features all making their North American, International, or World Premieres will compete for combined unrestricted cash prizes amounting to \$150,000 and donated artwork from Chanel’s artists program, featuring renowned artists including Robert De Niro Sr., Inka Essenhigh and Stephen Hannock.

The complete list of films selected for the World Narrative Feature and World Documentary Competition is as follows:

World Narrative Feature Competition

The 12 films in the World Narrative Competition—featuring filmmakers from 11 countries, five female directors, and five first-time directors—represent a diverse range of styles and stories in contemporary global cinema. Themes of displacement and coming-of-age resonate throughout this year’s World Narrative Competition. Whether ejected from society because of high school pettiness gone wild (*Turn me on, goddammit*) or forbidden to have a romance by their religion (*Cairo Exit*), some characters are struggling to cope with being forced onto the fringes. Others favor self-exile, like two chocolatiers with an intense fear of human connection (*Romantics Anonymous*), or a young woman who escapes to Mexico to recover from drug addiction with other emotional runaways (*Artificial Paradises*). Characters young and old are coming to a crossroads in these films. From the intensity of budding girlhood (*She Monkeys*) and a boy genius searching for his biological father (*Jesus Henry Christ*) to an aging hustler trying to stave off obsolescence and even the legendary Butch Cassidy reimagined as a recluse trying to return home—coming-of-age proves to be a challenge at any age. Films in this section compete for the Founders Award for Best Narrative Feature, Best New Narrative Director, Best Actor and Actress, Best Screenplay, and Best Cinematography.

- **Angels Crest**, directed by Gaby Dellal, written by Catherine Trieschmann. (UK, Canada) – World Premiere. In the working-class Rocky Mountain town of Angels Crest, young father Ethan (Thomas Dekker) is doing his best to raise his three-year-old son Nate. He has no choice—Nate’s mother (Lynn Collins) is an alcoholic. But one snowy day Ethan’s momentary lapse in judgment results in tragedy, catapulting the town’s tight-knit community into strange new directions as they try to decide where the blame lies. With Jeremy Piven, Elizabeth McGovern, Mira Sorvino, and Kate Walsh.
- **Artificial Paradises (Paraísos Artificiales)**, directed by Yulene Olaizola, written by Yulene Olaizola and Fernando del Razo. (Mexico) – North American Premiere. This beautifully rendered atmospheric story captures a young woman addicted to heroin trying to get clean at a rundown resort on the Mexican Gulf Coast. There she meets a local character and the two begin a unique rapport. First-time narrative filmmaker Yulene Olaizola subverts the conventional addict story and imbues her main characters with a complexity and honesty that inspires this delicate and resonant journey of two old souls. *In Spanish with English subtitles.*
- **Black Butterflies**, directed by Paula van der Oest, written by Greg Latter. (Germany, Netherlands, South Africa) – International Premiere. Poetry, politics, madness, and desire collide in the true story of the woman hailed as South Africa’s Sylvia Plath. In 1960s Cape Town, as Apartheid steals the expressive rights of blacks and whites alike, young Ingrid Jonker (Carice van Houten, *Black Book*) finds her freedom scrawling verse while frittering through a series of stormy affairs. Amid escalating quarrels with her lovers and her government-censor father (Rutger Hauer), the poet witnesses an unconscionable event that will alter her life’s course. *In English.*
- **Blackthorn**, directed by Mateo Gil, written by Miguel Barros. (Spain, France, Bolivia, USA) – World Premiere. Legend has it notorious American outlaw Butch Cassidy was killed in Bolivia in 1908. Mateo Gil’s classic Western, however, finds Cassidy (Sam Shepard) 20 years later living on in hiding under the identity of James Blackthorn—and yearning for one last sight of home. Joining forces with a Spanish mine robber named Eduardo, Blackthorn sets out on one final adventure across the sublime landscape of the Bolivian frontier. *In English, Spanish with English subtitles.*
- **Cairo Exit (El Korough)**, directed by Hesham Issawi, written by Hesham Issawi and Amal Afify. (Egypt, United Arab Emirates) – International Premiere. When 18-year-old Amal becomes pregnant, she struggles with the choice between absconding to Greece with her beloved Muslim boyfriend and staying in Cairo with her Coptic Orthodox Christian family. But when her motorbike gets stolen and she’s fired from her job, Amal must reevaluate her future options as an unmarried young mother in Egypt. *In Arabic with English subtitles.*
- **Grey Matter (Matière Grise)**, directed and written by Kivu Ruhorahoza. (Rwanda, Australia) – World Premiere. When his grant falls through a few days before production, a young filmmaker hides the bad news from his team and continues preparations on his film *The Cycle of the Cockroach* without financing or equipment. Reality blurs as scenes from the script suddenly begin to materialize—can this film exist only in his dreams? Assured direction is bolstered by strong and creative visual imagery in one of Rwanda’s first feature-length narrative films. *In Kinyarwanda, French with English subtitles.*
- **Jesus Henry Christ**, directed and written by Dennis Lee. (USA) – World Premiere. Precocious doesn’t even begin to describe Henry James Hermin, a petri dish child who writes rabble-rousing manifestos on the nature of truth... at age 10. This boy-genius misfit’s world turns upside down when—to the dismay of the doting single

mother who raised him—he embarks on a search for his biological father. Toni Collette and Michael Sheen star alongside bright newcomers Jason Spevack and Samantha Weinstein in this charming comedy that beams with off-the-wall humor and visual flair.

- **The Kite (Patang)**, directed and written by Prashant Bhargava. (India, USA) – North American Premiere. A family saga set against the colorful spectacle of the Uttarayan, India’s largest kite festival, *The Kite* is a kaleidoscopic whirlwind of energy, romance, and turmoil. A businessman arrives in Ahmedabad for a surprise visit to his once grand family home, bringing with him his daughter and some unexpected news for the family’s future. Amongst the flurry of preparations and the energy of the festival itself, the transformative and intersecting tales of six characters unfold. *In English, Hindi with English subtitles.*
- **The Last Rites of Joe May**, directed and written by Joe Maggio. (USA) – World Premiere. Small-time Chicago hustler Joe May (the incomparable Dennis Farina) always felt like a great destiny awaited him, but with his health ailing and his age advancing, he’s never looked more like a bum. Broke and evicted, he’s taken in by a troubled young mother and daughter, in whom he finds one last shot to be a hero. Pulsing with the spirit of classic urban dramas, *The Last Rites of Joe May* is a subtle, sophisticated tale of redemption.
- **Romantics Anonymous (Les émotifs anonymes)**, directed by Jean-Pierre Améris, written by Jean-Pierre Améris and Philippe Blasband. (France, Belgium) – International Premiere. Two pathologically shy neurotics connect through a love of chocolate in this delectably witty romantic comedy. For Angelique and Jean-René, the social world is one big emotional minefield best avoided. She’s a reclusive candymaker looking for a job, and he runs a chocolate factory in dire need of her savant-like skill. Fate may bring them together, but they’ll need to overcome their common fears to find fairy-tale love. *In French with English subtitles.*
- **She Monkeys (Apflickorna)**, directed by Lisa Aschan, written by Josefine Adolphsson and Lisa Aschan. (Sweden) – North American Premiere. When 15-year-old Emma lands a competitive spot on the equestrian acrobatics team, she is taken under the wing of a pretty, slightly older teammate, Cassandra. The two begin an intense relationship where the rules of the game blur as psychological stakes get higher and higher. Lisa Aschan’s award-winning directorial debut explores the all-consuming world of teen female friendships through naturalistic direction, evocative imagery, and engrossing performances. *In Swedish with English subtitles.*
- **Turn me on, goddammit (Få meg på, for faen)**, directed and written by Jannicke Systad Jacobsen. (Norway) – World Premiere. Alma is a small-town teenager with an active imagination and an even more active libido. After a titillating but awkward encounter with school heartthrob Artur turns her into a social outcast, Alma is desperate to move out of town and on with her life. *Turn me on, goddammit* is an offbeat coming-of-age comedy with a deadpan sense of humor, enlivened by its rich sense of fantasy and frank but sweet approach to teen sexuality. *In Norwegian with English subtitles.*

World Documentary Feature Competition

The 12 films of this year’s World Documentary Competition tackle today’s stories with their own singular approach to the evolving nonfiction form. From an innocent man serving a life sentence for murder in *Give Up Tomorrow* to a pregnant HIV-positive wife coping with the lack of opportunities in *The Carrier*, these films interrogate themes of personal or systematic injustice and weave stories of resistance against oppression in the face of seemingly insurmountable obstacles. Among these modern-day David and Goliath stories is a tale of forbidden love between an Israeli and a Palestinian (*Love During Wartime*), a chronicle of ailing military families holding the U.S. Marine Corps accountable for their willful ignorance of contaminated water (*Semper Fi: Always Faithful*), and even a four-year-old running prodigy caught in a crossfire of political scandal and ulterior motives (*Marathon Boy*). The extraordinary potential of children also threads through several documentaries in the Competition. While some films celebrate kids who are nurtured to success, like the inspirational *Koran By Heart*, others point to the dangers of squandered potential when youthful promise is stifled, witnessed in the ethnically segregated Roma children of *Our School* or the unfairly abused youth of *The Bully Project*. Films in this section compete for Best Documentary Feature, Best New Documentary Director, and Best Editing.

- **Bombay Beach**, directed by Alma Har’el. (USA, Israel) – North American Premiere. The rusting relic of a failed 1960s development boom, the Salton Sea is a barren California landscape and symbol of the failure of the American dream. Using a stylized amalgam of nonfiction and choreographed dance set to the music of Beirut and Bob Dylan, *Bombay Beach* revisits this poetically fruitful terrain to find a motley cast including a bipolar seven-year-old, a lovelorn football star, and an octogenarian poet-prophet—creating a moving, distinctive, and slightly surreal documentary experience.
- **The Bully Project**, directed by Lee Hirsch. (USA) – World Premiere. More than 18 million young people in the U.S. will be bullied this year. This alarming documentary takes us into a disquieting year in the life of several

students joining this staggering statistic. As teachers and parents struggle to find the answers, the students do what they can to survive a school day. Rare access and emotionally charged footage offer a never-before-seen exploration of America's bullying crisis and a necessary call to action.

- **The Carrier**, directed by Maggie Betts. (USA) – World Premiere. Young mother Mutinta is a Zambian subsistence farmer in a polygamous marriage who has just learned she is HIV positive. Newly pregnant, Mutinta does everything she can to protect her unborn baby while navigating complicated family dynamics and village politics. Newcomer Maggie Betts sculpts a sensitive observational portrait of one woman's struggle leading up to her newborn's birth. *In Tonga with English subtitles.*
- **Cinema Komunisto**, directed by Mila Turajlic. (Serbia) – North American Premiere. For 32 years, Leka Konstantinovic was the personal film projectionist for Yugoslavian president and noted film enthusiast Josip Broz Tito. Comprised of interviews with Konstantinovic and other important figures in the brief but glowing history of Yugoslavian cinema, as well as archival clips from more than 60 films, *Cinema Komunisto* is a vibrant, fascinating celebration of a film industry—and a nation—that no longer exists. *In Serbian with English subtitles.*
- **Despicable Dick and Righteous Richard**, directed by Joshua Neale. (UK) – World Premiere. Richard has been pissing people off for 50 years. A recovering alcoholic from North Dakota, he finally musters the courage to complete the eighth and ninth steps of the 12-Step Program. With a list of everyone he's wronged—from ex-wives to ex-mistresses, abandoned children to slighted pals—Richard tries to make amends. But has he really changed? Soulful folk music and rich characters bring levity and humor to an emotional story of redemption.
- **Give Up Tomorrow**, directed by Michael Collins. (USA, UK) – International Premiere. In 1997, Paco Larrañaga was arrested for the murder of two sisters on a provincial island in the Philippines. Over the next 13 years, his case became the highest profile in the nation's history, and the focal point in a far-reaching exposé of gross miscarriage of justice. At once an engrossing murder mystery, a courtroom drama, and a stunning indictment of national corruption, *Give Up Tomorrow* is an enraging true crime chronicle. *In English, Spanish, Tagalog with English subtitles.*
- **Jiro Dreams of Sushi**, directed by David Gelb. (USA) – North American Premiere. An appetizing documentary in every sense, *Jiro Dreams of Sushi* follows 85-year-old master sushi chef Jiro Ono, paying lushly photographed homage to the process of preparing the artisan sushi that earned Ono's esteemed Sukiyabashi Jiro restaurant three Michelin stars. From the complicated relationship between Jiro and his sons to the ins and outs of the tuna auction, this spirited film profiles all aspects of Jiro's craft in tantalizing style and detail. *In Japanese with English subtitles.*
- **Koran By Heart**, directed by Greg Barker. (USA, UK) – World Premiere. The world's preeminent Koran-recitation competition takes place each year in Cairo, drawing Muslim children from as far as Tajikistan and the Maldives to perform in front of a panel of prominent judges. Following these talented youngsters from their intense preparation regimes through the rigorous rounds of the tournament, *Koran By Heart* is both an inspirational competition film and an engaging survey of the unique experiences of Muslim children throughout the world. *In Arabic, Dhivehi, English, Tajik, Wolof with English subtitles.*
- **Love During Wartime**, directed and written by Gabriella Bier. (Sweden) – North American Premiere. Jasmin and Assi are newlyweds, but building a life together seems impossible: She's an Israeli, he's a Palestinian. When their homelands turn their backs on them, they choose to live in exile. This tender tale of a love infiltrated by politics follows a real-life Romeo and Juliet on their odyssey from the Middle East through an inhospitable Europe. As their hopes rise and then fade with each bureaucratic hurdle, will their love survive? *In Hebrew, Arabic, English, German with English subtitles.*
- **Marathon Boy**, directed by Gemma Atwal. (UK, USA, India) – North American Premiere. Gemma Atwal's fascinating and dynamic epic follows Budhia, a four-year-old boy plucked from the slums of India and trained as a marathon prodigy by Biranchi Das, a larger-than-life judo coach who runs an orphanage in the eastern state of Orissa. But over the next five years and dozens of marathons, Budhia's roller-coaster journey turns from an uplifting story of promise and opportunity to one of greed, corruption, and broken dreams. *In Oriya, English, Hindi with English subtitles.*
- **Our School (Scoala Noastra)**, directed by Mona Nicoara and Miruna Coca-Cozma. (USA, Switzerland) – North American Premiere. *Our School* follows three Roma (commonly known as Gypsy) children in a rural Transylvanian village who are among the pioneer participants in an initiative to integrate the ethnically segregated Romanian schools. Touching on issues ranging from institutionalized prejudice, public education,

and the intractability of poverty, but always firmly rooted in the hypnotic rhythms and profound reality of the Roma community, *Our School* is a deeply affecting, often infuriating, and ultimately bittersweet story of tradition and progress. *In Romanian with English subtitles.*

- **Semper Fi: Always Faithful**, directed by Rachel Libert and Tony Hardmon. (USA) – World Premiere. Master Sergeant Jerry Ensminger’s loyalty was always to the Marine Corps. But after his nine-year-old daughter died of a rare type of leukemia, Jerry's relentless search for answers leads to a shocking discovery exposing one of the largest water contamination sites in U.S. history. Living by the Marine creed, this drill instructor-turned-activist puts his own pain aside and takes on the top brass in an impassioned struggle for justice on behalf of his fellow soldiers and family.

Viewpoints

New in 2011, the Viewpoints program presents 11 narrative features and nine documentaries as a snapshot of international independent cinema that immerses audiences in distinctive perspectives. Grounded in the personal stories of real-life characters around the world, the documentaries in this program feature intimate portraits of a woman whose own life was overshadowed by the famous beat writers she loved (*Love Always, Carolyn*), another who must adapt to being poor after the sudden loss of her fortune (*The Good Life*), and a now-grown “test-tube baby” who uses online social media to connect with biological kin (*Donor Unknown*). Similarly, the narrative films in Viewpoints also immerse viewers in deeply personal stories while stretching the stylistic potential of the medium, as in the Serbian musical tragedy *White, White World* or the low-budget American indie comedy *Rid of Me*.

- **The Ballad of Genesis and Lady Jaye**, directed by Marie Losier. (USA, France) – New York Premiere, Documentary. Filmmaker and TFF alum Marie Losier, who has created engaging short films on avant-garde artists like George Kuchar and Guy Maddin, makes her feature documentary debut with a mesmerizing and deeply romantic love story between pioneering musician and performance artist Genesis P-Orridge and soul mate Lady Jaye. Breaking new ground in its depiction of gender identity, *Ballad* chronicles the physical and spiritual merging of two beings into one.
- **Donor Unknown**, directed by Jerry Rothwell. (UK) – North American Premiere, Documentary. JoEllen Marsh grew up knowing her father only as Donor 150. As one of the first generation of “test-tube babies,” she yearns for connection with potential siblings, and turns to the Internet to track them down. As JoEllen slowly broadens her family tree, in the process she forges a fascinatingly modern model of family. After connecting with dozens of siblings across the country, JoEllen decides it’s finally time to seek out Donor 150.
- **Flowers of Evil (Fleurs du Mal)**, directed by David Dusa, written by David Dusa, Raphaëlle Maes, and Louise Molière. (France) – North American Premiere, Narrative. Paris-Tehran. A rootless story of young love between Gecko, an Algerian-French hotel bellman and parkourer, and Anahita, an Iranian student forced to leave her country for her own safety after the controversial elections in 2009. Obsessed with tracking the political movement, Anahita’s friends broadcast through YouTube and coordinate via Twitter. Romance and the Internet become the ground to explore histories lost and identity yet to be found. *In French, Farsi with English subtitles.*
- **Gnarr**, directed by Gaukur Úlfarsson. (Iceland) – International Premiere, Documentary. You’ll never see politics the same after this raucous documentary. Following his country’s economic meltdown, acerbic Icelandic comedian Jon Gnarr launches his own political party, The Best Party. His platform? Free trips to Disneyland, more polar bears in the zoo, and refusing to work with anyone who doesn’t watch *The Wire*. But when support for Gnarr’s wacky mayoral bid surprisingly snowballs, what started out as a joke quickly captures the imagination of a nation desperate for a change. *In Icelandic with English subtitles.*
- **Gone**, directed by Gretchen Morning and John Morning. (USA) – World Premiere, Documentary. What would you do if you got a call that your grown son had mysteriously vanished while living abroad? In this riveting, confessional documentary, retired New York cop Kathy Gilleran describes her heartrending journey. In her search for her missing gay son in Vienna, Austria, Gilleran encounters a homophobic police force, unexpected discrepancies in the investigation, and suspicious circumstances. This is her story—a mother’s determination to find truth or simply an answer.
- **The Good Life (Det gode liv)**, directed by Eva Mulvad. (Denmark) – North American Premiere, Documentary. How do you cope with being broke after having lived a life of luxury and privilege? This is the fundamental question facing spoiled Anne Mette and her mother, a once-rich family now living off a small pension and struggling to adapt to their new situation in a coastal Portuguese hamlet. A *Grey Gardens* for the current financial era, *The Good Life* is a character study at turns touching and frustrating, but ultimately poignant. *In English, Danish, Portuguese with English subtitles.*

- **The Journals of Musan (Musan Il-gi)**, directed by Park Jungbum. (South Korea) – North American Premiere, Narrative. Park Jungbum’s stunning and much-lauded debut is the story of a North Korean defector forging a life in capitalist South Korea. As both director and actor, Park (assistant director of Lee Chang-dong’s stirring *Poetry*) fully realizes a disarmingly beautiful vision of loneliness, disconnect, and ethical ambiguity in this story of a lost soul’s struggle to connect. *In Korean with English subtitles.*
- **Lotus Eaters**, directed by Alexandra McGuinness, written by Alexandra McGuinness and Brendan Grant. (Ireland/UK) – World Premiere, Narrative. The bright young things of London’s social elite lead an existence as languorous and lavish as it is self-destructive. At the center is Alice, a stunning ex-model unable to keep up with the high standards of living her peers feverishly chase. Alexandra McGuinness’ directorial debut presents a contemporary black-and-white portrait of overlapping cliques of friends struggling to get their lives under control before they fall numb to it all.
- **Love Always, Carolyn**, directed by Maria Ramström and Malin Korkeasalo. (Sweden) – World Premiere, Documentary. They say behind every great man is a great woman. Carolyn Cassady was behind two. Wife of beatnik icon Neal Cassady and lover-muse of Jack Kerouac, Carolyn saw her life story and the memory of the men she loved hijacked by mythmakers. *Love Always, Carolyn* is the intimate, graceful portrait of a patient matriarch who could never escape the constant wake of her husband’s epic misadventures.
- **Magic Valley**, directed and written by Jaffe Zinn. (USA) – World Premiere, Narrative. As one warm October day unfolds, the sleepy town of Buhl, Idaho will never be the same. A fish farmer finds his crop destroyed, a couple of kids are playing an unusual game in the sun-dappled fields, and after a wild party a sleepless teenager is harboring an awful secret.... First-time director Jaffe Zinn presents an atmospheric picture of small-town life with a keen eye and assured hand.
- **Maria My Love**, directed and written by Jasmine McGlade Chazelle. (USA) – World Premiere, Narrative. Disoriented by her mother’s death and resentful of her father’s mistakes, a twentysomething woman in Los Angeles is searching for solid ground. Inspired by a new romance, she tries to help a reclusive hoarder get her life back on track, but soon gets entangled in an emotionally complex situation revealing more about herself than she might be ready for. Judy Marte (*Raising Victor Vargas*) and Karen Black star.
- **The Miners’ Hymns**, directed by Bill Morrison, written by Bill Morrison, Jóhann Jóhannsson, and David Metcalfe. (UK, USA) – World Premiere, Documentary. Experimental filmmaker and frequent TFF alum Bill Morrison combines newly shot aerial scenes that he filmed himself with historic found-footage images of the mining communities of Northeast England that he culled from the British archives. Morrison creates a moving and formally elegant tribute to this vanished era of working-class life, enriched by an original score by avant-garde Icelandic composer Jóhann Jóhannsson.
- **My Last Round (Mi Último Round)**, directed and written by Julio Jorquera. (Chile, Argentina) – North American Premiere, Narrative. When successful boxer Octavio falls in love with kitchen hand Hugo, they move from their small-town homes in the south of Chile to capital city Santiago to protect their taboo relationship. But when Hugo feels unexpected desire for co-worker Jennifer, Octavio is left heartbroken and throws himself into a high-stakes boxing match against all odds. A handsome cast and evocative cinematography offer a sexy, subtle film that evokes hits like *The Wrestler* and *Brokeback Mountain*. *In Spanish with English subtitles.*
- **NEDS**, directed and written by Peter Mullan. (UK) – US Premiere, Narrative. Directed by actor/director Peter Mullan (*My Name Is Joe*, *The Magdalene Sisters*), *NEDS* takes place in the gritty and savage world of 1970s Glasgow. On the brink of adolescence, John McGill is a bright and sensitive boy. He’s eager to learn and full of promise, but with no one willing to give him a chance, young John descends into a violent life of crime. *NEDS* is an intense and tragic portrayal of the loss of hope.
- **Rid of Me**, directed and written by James Westby. (USA) – World Premiere, Narrative. When she moves to Portland, Oregon, Meris does her best to fit in with her husband’s clique of old high school buddies—until she gets dumped. Her life trashed, she takes a job as a candy store clerk, opening unexpected worlds into the Northwest underground punk scene and Cambodian rock. A low budget is no barrier to creativity and cinematic innovation in this black comedy of embarrassments about sticking up for yourself no matter how messy.
- **Splinters**, directed by Adam Pesce. (USA) – World Premiere, Documentary. In the remote seaside village of Vanimo in Papua New Guinea, there are hardly any jobs—but there are infinite prime waves. Twenty years after the first board was introduced on the island, surfing has become a way of life. This spirited documentary, tinged by joyful music and fascinating glimpses into a rare culture, follows four local surfers competing in the

country's first-ever national surfing championships in the hopes their surfboards will carry them to a better life. *In English, Tok Pisen with English subtitles.*

- **Stuck Between Stations**, directed by Brady Kiernan, written by Nat Bennett and Sam Rosen. (USA) – World Premiere. Casper, a young soldier home on leave, has a chance run-in with his childhood crush, now a grad student coping with conflicts of her own. In one night, the two traverse a striking Minneapolis cityscape, growing closer but knowing they will inevitably have to part ways at dawn. Featuring standout performances by rising indie stars Zoe Lister-Jones and Sam Rosen, and supported by cameos from Josh Hartnett and Michael Imperioli, *Stuck Between Stations* is a touching and authentic snapshot of a generational zeitgeist.
- **The Swell Season**, directed by Nick August-Perna, Chris Dapkins, and Carlo Mirabella-Davis. (USA) – World Premiere, Documentary. The world fell in love with Glen Hansard and Marketa Irglova when their songwriting collaboration in the film *Once* culminated in a jubilant Oscar® win. But behind the scenes, where Glen and Mar's on-screen romance became reality, a grueling two-year world tour threatens to fracture their fated bond. Gorgeously filmed in black and white, this music-filled documentary is an intimate look at the exhilaration and turmoil created by both love and fame.
- **Treatment**, directed by Steven Schardt and Sean Nelson, written by Sean Nelson. (USA) – World Premiere, Narrative. When Leonard convinces his best friend Nelson to bankroll his stint at a glitzy L.A. rehab clinic so he can pitch a movie idea to mega-star Gregg D, his blind ambition begins to consume him. The producing team behind *Humpday* returns with this witty, ridiculous, and sincere tale of co-dependent friendship on the verge of a nervous breakdown. Indie darlings Joshua Leonard, Sean Nelson, and Ross Partridge star.
- **White, White World (Beli, beli svet)**, directed by Oleg Novkovic, written by Milena Markovic. (Serbia, Germany, Sweden) – North American Premiere, Narrative. In this beautiful and brutal drama, King, a handsome boxer-turned-barman falls for Vita, a fiery and untamable beauty in the decaying Serbian town of Bor. Their love triggers a series of events that drive the many residents of Bor inexorably toward a fateful and moving finale. Reminiscent of classical Greek theater, *White, White World* is an epic musical tragedy staged against the stark landscape of a small, crumbling mining town. *In Serbian with English subtitles.*

The remaining feature film lineup will be announced on March 14, 2011.

To keep up with all Tribeca initiatives, visit the Tribeca Film Festival website at www.tribecafilm.com, and join the My Tribeca community at <http://www.tribecafilm.com/register/>, where you can also subscribe to the Tribeca Newsletter.

Like the Tribeca Film Festival Facebook page at <http://www.facebook.com/TribecaFilm>. To join the conversation on Twitter, follow @TribecaFilmFest and use the hashtag #tribecafest.

Awards

Awards in the World Narrative and World Documentary Competitions will be presented in the following juried categories: Founders Award for Best Narrative Feature, sponsored by AKA Hotel Residences; Best New Narrative Director (for first-time feature directors in any section), sponsored by American Express; Best Actress in a Narrative Feature; Best Screenplay in a Narrative Feature; Best Cinematography in a Narrative Feature; Best Documentary Feature; Best Editing in a Documentary Feature; and Best New Documentary Director (for first-time feature directors in any section), sponsored by American Express.

In addition, films in the World Narrative Competition, World Documentary Competition, Viewpoints, Spotlight and Cinemania are eligible for the Heineken Audience Award, the audience choice for best feature film. Additional awards include Best Narrative Short; Best Documentary Short; and the Student Visionary Award.

Tickets for 2011 Festival:

Tickets for the Festival will be \$16.00 for evening and weekend screenings, and \$8.00 for daytime weekday and late night screenings.

Advance selection ticket packages and passes go on sale for American Express Cardmembers on Monday, March 7, and on Monday, March 14 for the general public. All advance packages and passes can be purchased online at www.tribecafilm.com, or by telephone, toll free, at (866) 941-FEST (3378).

Single ticket and discounted ticket package sales begin for American Express Cardmembers on Tuesday, April 12, 2011, for downtown residents on Sunday, April 17, 2011, and for the general public on Monday, April 18, 2011.

Single tickets can be purchased online, by telephone, or at one of the Ticket Outlets, with locations at Tribeca Cinemas at 54 Varick Street, Chelsea Clearview Cinemas at 260 West 23rd Street, and AMC Village VII at 66 3rd Avenue. The 2011 Festival will continue ticket discounts for evening and weekend screenings for students, seniors and select downtown Manhattan residents. Discounted tickets are available at Ticket Outlet locations only. Discounted ticket packages can only be purchased online and by phone. Additional information and further details on the Festival can be found at www.tribecafilm.com.

About Tribeca Film Festival:

The Tribeca Film Festival helps filmmakers reach the broadest possible audience, enabling the international film community and general public to experience the power of cinema and promote New York City as a major filmmaking center. It is well known for being a diverse international film festival that supports emerging and established directors.

Founded by Robert De Niro, Jane Rosenthal and Craig Hatkoff in 2001 following the attacks on the World Trade Center, to spur the economic and cultural revitalization of the lower Manhattan district through an annual celebration of film, music and culture, the Festival brings the industry and community together around storytelling.

The Tribeca Film Festival has screened more than 1,100 films from more than 80 countries since its first edition in 2002. Since inception, it has attracted an international audience of more than 3 million attendees and has generated an estimated \$600 million in economic activity for New York City.

About the 2011 Festival Sponsors:

As Founding Sponsor of the Tribeca Film Festival, American Express is committed to supporting the Festival and the art of filmmaking, bringing business and energy to New York City and offering Cardmembers and festivalgoers the opportunity to enjoy the best of storytelling through film.

The Festival is pleased to announce the return of its Signature Sponsors: Alfred P. Sloan Foundation, Apple, Bloomberg, Borough of Manhattan Community College (BMCC), Brookfield, Caesars Atlantic City, Heineken USA, LG Electronics USA, NBC 4 New York, NCM Media Networks, New York Nonstop, RR Donnelley, Stolichnaya Vodka, The New York Times, Time Warner Cable and Vanity Fair. The Tribeca Film Festival is also honored to welcome the following new Signature Sponsors: Accenture and Magnum Ice Cream.

PRESS CONTACTS:

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EDITOR'S NOTE: Film stills for the 2011 Tribeca Film Festival are available at www.image.net. If you are not an image.net media user yet, please register using the following referral code: 2604.

Contacts for all these feature-length films can be viewed in the press section of the Tribeca Film Festival website: www.tribecafilm.com/festival/media.

PRESS ACCREDITATION: If you are interested in applying for credentials to attend and cover the 2011 Tribeca Film Festival, please use the following link to access the formal credential application: <https://secure.sportssystem.com/events2/credapp.cfm>. Please note: The deadline to submit applications is **Friday March 11, 2011**. After this date, no applications will be considered.