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2014 TRIBECA FILM FESTIVAL ANNOUNCES WORLD NARRATIVE AND DOCUMENTARY COMPETITION SELECTIONS PLUS OUT-OF-COMPETITION VIEWPOINTS TITLES

Documentary Competition Section to Open with World Premiere of DIOR AND I; Narrative Competition Section to Open with World Premiere of GABRIEL; Viewpoints to open with World Premiere of SUMMER OF BLOOD at 13th Annual TFF, April 16-27

New York, NY [March 4, 2014] – The 2014 Tribeca Film Festival (TFF), presented by AT&T, today announced the World Narrative and Documentary Competition film selections, along with selections for the out-of-competition Viewpoints section which highlights unique, personal stories and diverse filmmakers in international and American independent cinema. Forty seven of the 87 feature-length films were announced as part of the 13th edition of the Festival, which will take place from April 16 to April 27 at locations around New York City and open with the documentary film *Time Is Illmatic*.

The Festival announced that *Dior and I* will screen as opening night for the World Documentary competition, *Gabriel* will open the World Narrative competition, and *Summer of Blood* will open the Viewpoints section. All three titles will have their world premiere on April 17.

“Variously inspired by individual interests and experience and driven by an intense sensibility of style, the array of new filmmaking voices in this year’s competition is especially impressive and I think memorable,” said Frederic Boyer, Artistic Director Tribeca Film Festival. “The range of American subcultures and international genres represented here are both eclectic and wide reaching.”

The 2014 film selection includes feature films from 32 countries, including 55 World Premieres, 6 International Premieres, 12 North American Premieres, 9 U.S. Premieres and 5 New York Premieres. A total of 102 directors will present feature works at the Festival, with 37 of these filmmakers making their feature directorial debuts. Among these directors, 22 are women. The 2014 film slate was chosen from a total of 6,117 submissions.

“This year’s Viewpoints section resonates with voices that are distinctive and vital,” said Director of Programming Genna Terranova. “I believe that these filmmakers push cinematic boundaries and ensure a bright and dynamic future for independent storytelling.”

This year, 12 narrative and 12 documentary features making their North American, International, or World Premieres will compete for cash prizes totaling \$215,000, as well as artwork from the Artists Awards program sponsored by Chanel, featuring donated work from contemporary artists.

The complete list of films selected for the World Narrative Feature and World Documentary Competition is as follows, followed by the out-of-competition Viewpoints titles:

World Narrative Feature Competition

In a testament to the universal power of film, the themes of this year’s competition resonate across international lines, in conversation with one another in their unique and powerful takes on self-discovery. Frequently unfolding through ensemble casts and multi-character structures- from *X/Y*’s overlapping group of friends exploring sex and monogamy in New York, to the cadre of inept slacker chicks pulling hijinks in the Israeli military in *Zero Motivation*- young people are discovering themselves in all contexts. As it so often is, that discovery can be channeled through romantic relationships, like for Otto the recently divorced Dad of *Goodbye to All That*, or *Something Must Break*’s Sebastian, whose awakening identity comes amidst an all-consuming love affair. This theme of authenticity in finding

one's true self resonates in the many films in which real people play fictionalized versions of themselves, such as *The Kidnapping of Michel Houellebecq*, *Five Star*, and the aforementioned *Something Must Break*. 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.

- **Brides**, directed and written by Tinatin Kajrishvili. (France, Georgia) – North American Premiere. In the suburbs of Tbilisi, Georgia, seamstress Nutsa shares an apartment with her two young children and awaits the return of her husband, Goga, who has six years left on his prison sentence. With only rare visits and phone calls to connect with her husband, Nutsa faces difficult decisions about keeping the family together and maintaining her own freedom. In her first narrative feature, director Tinatin Kajrishvili captures an intimate look at love and absence, and a subtle indictment of the harsh Georgian penal system. *In Georgian with subtitles*.
- **Five Star**, directed and written by Keith Miller. (USA) – World Premiere. A member of the notorious Bloods since he was 12 years old, Primo takes John, the son of a fallen gang member, under his wing, versing him in the code of the streets. Set amongst the streets of East New York, *Five Star* blends documentary and fiction as director Keith Miller (*Welcome to Pine Hill*) carefully eschews worn clichés of gang culture to offer a compelling portrait of two men as they are both forced to confront the question of what it really means to be a man.
- **Gabriel**, directed and written by Lou Howe. (USA) – World Premiere. Rory Culkin delivers an electrifying performance as Gabriel, a vulnerable and confused teenager longing for stability and happiness. Convinced that reuniting with his old girlfriend will bring his dreams to fruition, Gabriel risks it all in a desperate and increasingly obsessive pursuit. First-time writer-director Lou Howe authentically portrays the heartbreaking reality of a young man battling his inner demons, establishing himself as an extraordinary new filmmaking talent.
- **Glass Chin**, directed and written by Noah Buschel. (USA) – World Premiere. After going down in the fifth round, boxer Bud Gordon bowed out of the limelight. Now residing in a fixer-upper apartment in New Jersey with his girlfriend, Bud longs for his former Manhattan glory. In an effort to get back in the game, he makes a deal with a crooked restaurateur. But quick schemes rarely bring easy pay-offs and as the consequences of his business negotiations unfold, Bud has to make a choice between his integrity and his aspirations.
- **Goodbye to All That**, directed and written by Angus MacLachlan. (USA) – World Premiere. Otto Wall is just a little unlucky in life, and unbeknownst to him, in love. When his wife suddenly asks for a divorce, he bounces between a search for answers, desperate attempts to stay connected to his daughter, and his fateful reentry into the dating pool. *Junebug* screenwriter Angus MacLachlan returns to the woods of North Carolina for this sharp and sensitive comedy starring Paul Schneider, Melanie Lynskey, Heather Graham, Anna Camp, Amy Sedaris, and Celia Weston.
- **Güeros**, directed and written by Alonso Ruizplacious, co-written by Gibrán Portela. (Mexico) – North American Premiere. A water balloon suddenly dropping from the sky exploding on a mother's head in the frantic first moments of this striking debut feature, announces its director, Alonso Ruizplacious, as a bold new voice of Mexican cinema. Set amidst the 1999 student strikes in Mexico City, this coming-of-age tale finds two brothers venturing through the city in a sentimental search for an aging legendary musician. Shot in beautiful black-and-white, *Güeros* brims with youthful exuberance. *In Spanish with subtitles*.
- **Human Capital (Il capitale umano)**, directed and written by Paolo Virzì, co-written by Francesco Bruni and Francesco Piccolo. (Italy, France) – International Premiere. In Paolo Virzì's refined three-chapter tale, we begin at the end. Approaching a snowy night from three vastly different perspectives, the lives of two generations overlap as they tumble toward an ill-fated event that inextricably links them. Starring two of Italy's leading actresses, Valeria Golina and Valeria Bruni Tedeschi, *Human Capital* twists love, class, and ambition into a singular, true-life story that exposes the consequences of valuing certain human lives over others. *In Italian with subtitles*.

- **The Kidnapping of Michel Houellebecq (L'Enlèvement de Michel Houellebecq)**, directed and written by Guillaume Nicloux. (France) – North American Premiere. If novelist Michel Houellebecq had indeed been kidnapped during his 2011 promotional book tour, this may have been the definitive documentary on the case. As a wild alternative, Guillaume Nicloux presents this work of complete fiction starring none other than Houellebecq himself. Playfully speculating on the explanation for Houellebecq's mysterious disappearance, this highly entertaining, farcical piece of cinema parallels the wry characteristics of its unique and ever-unconventional subject. *In French with subtitles.*
- **Loitering with Intent**, directed by Adam Rapp, written by Michael Godere and Ivan Martin. (USA) – World Premiere. After running into a film producer eager to invest in a new project, aspiring writers Dominic (Michael Godere) and Raphael (Ivan Martin) need to come up with a script fast, so the pair head to the seclusion of upstate New York to churn out their masterpiece. But when Dominic's siren of a sister (Marisa Tomei) turns up desperate for reprieve from her boyfriend (Sam Rockwell), they soon realize they're in for more than they bargained for. Isabelle McNally and a hilarious Brian Geraghty round out this latest effort from director Adam Rapp.
- **Something Must Break (Nånting Måste Gå Sönder)**, directed and written by Ester Martin Bergsmark, co-written by Eli Levén. (Sweden) – North American Premiere. When Sebastian meets Andreas for the first time, he knows they belong together. While Sebastian defies gender norms—flouting convention in his androgynous fluidity—straight-identifying Andreas becomes unable to accept his attraction to another man, as their relationship progresses. Struggling with his identity, Sebastian becomes increasingly determined to become “Ellie,” even if it means walking away from Andreas. *Something Must Break* brims with raw electricity as it explores questions of gender and sexuality with refreshing candor. *In Swedish with subtitles.*
- **X/Y**, directed and written by Ryan Piers Williams. (USA) – World Premiere. Ryan Piers Williams directs and stars alongside America Ferrera, Amber Tamblyn and Melonie Diaz in a character-driven drama centered around four restless New Yorkers, and their shifting sexual and romantic relationships as they search for a sense of intimacy and self-identity. As Mark, Jen, Sylvia, and Jake navigate through their emotionally-arrested states, *X/Y* reveals the honest and wanton desire we all have to connect with someone and what is at stake when that connection fades.
- **Zero Motivation** directed and written by Talya Lavie. (Israel) – World Premiere. Filmmaker Talya Lavie steps into the spotlight with a dark comedy about everyday life for a unit of young female Israeli soldiers. The human resources office at a remote desert base serves as the setting for this cast of characters, who bide their time pushing paper, battling for the top score in Minesweeper, and counting down the minutes until they can return to civilian life. Amidst their boredom and clashing personalities, issues of commitment—from friendship to love and country—are handled with humor and sharp-edged wit. *In Hebrew with subtitles.*

World Documentary Feature Competition

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The 12 films of this year's World Documentary Competition are typified by depth of character and beauty in form. Character studies exploring creative geniuses like the prodigy choreographer of *Ballet 422*, the freshman Artistic Director of fashion institution Dior in *Dior and I*, and iconic thinker and New Yorker Susan Sontag, all unfold through lush photography and thoughtful direction. These films celebrate the accomplishments of the individual, mirroring the thread of stories that espouse the power of groups in this year's competition. A team of Indian traditional artists rally to protect their community threatened with displacement in *Tomorrow We Disappear*, while a vivacious gang of transgender women demand equal rights from the Puerto Rican government in *Mala Mala*, and activists risk everything for their cause in *1971*. This riveting collection of international stories compete for Best Documentary Feature, Best New Documentary Director, and Best Editing.

- **1971**, directed and written by Johanna Hamilton, co-written by Gabriel Rhodes. (USA) – World Premiere. Forty years before WikiLeaks and the NSA scandal, there was Media, Pennsylvania. In 1971, eight activists plotted an intricate break-in to the local FBI offices to leak stolen documents and expose the illegal surveillance of ordinary Americans in an era of anti-war

activism. In this riveting heist story, the perpetrators reveal themselves for the first time, reflecting on their actions and raising broader questions surrounding security leaks in activism today.

- **Ballet 422**, directed by Jody Lee Lipes. (USA) – World Premiere. Cinematographer and documentarian Jody Lee Lipes crafts an intimate, fly-on-the-wall documentary offering a rare peek into the hidden world of professional ballet. The film shadows Justin Peck, wunderkind choreographer of the New York City Ballet, as he undertakes the Herculean task of creating the company's 422nd original piece. Following the creative process from its embryonic stages to its highly anticipated premiere, *Ballet 422* is a powerful celebration of the skill and endurance of New York's most talented dancers—as well as those who remain hidden in the wings.
- **Dior and I (Dior et moi)**, directed and written by Frédéric Tcheng. (France) – World Premiere. In Frédéric Tcheng's masterful documentary, one enters the storied world that is the House of Christian Dior with a privileged, behind-the-scenes look at the creation of Raf Simons' first Dior Haute Couture collection as Artistic Director, a true labor of love by a dedicated, charming, and often humorous group of collaborators. Beautifully melding the everyday, pressure-filled components of fashion with a mysterious and elegant reverence for the history of this iconic brand, Tcheng's colorful homage to the seamstresses of the atelier is nothing short of magical. *In English and French with subtitles.*
- **Fishtail**, directed and written by Andrew Renzi. (USA) – World Premiere. The iconic voice and noble philosophies proffered by Harry Dean Stanton punctuate this authentic look at life on the edge of wilderness. Producer of festival favorite, *Two Gates of Sleep*, Andrew Renzi makes his directorial debut with this glimpse into the rugged lifestyle few Americans still pursue. Follow the cowboys of Montana's Fishtail Basin Ranch as they survive another calving season in this captivating atmospheric documentary. Set to a seraphic score, Stanton would agree, this is a film for "those of earth-born passion."
- **Garnet's Gold**, directed by Ed Perkins. (UK) – World Premiere. Twenty years ago, Garnet Frost nearly lost his life hiking near Scotland's Loch Arkaig. The near-death experience still haunts him to this day, and, in particular, a peculiar wooden stick he discovered serendipitously right before he was rescued. Believing the staff (as he calls it) is actually a marker for a fortune hidden nearly 300 years ago, Garnet embarks on a treasure hunt to search for the lost riches. But beneath the search for gold, lies a poignant pursuit for life's meaning and inspiration.
- **Mala Mala**, directed by Dan Sickles and Antonio Santini. (Puerto Rico) – World Premiere. Antonio Santini and Dan Sickles' vibrant and visually striking immersion in the transgender community of Puerto Rico celebrates the breadth of experiences among trans-identifying women: from campaigning for government-recognized human rights, to working in the sex industry, or performing as part of drag troupe, "The Doll House." Unapologetic and unconventional, *Mala Mala* explores the ways internal and external identity pave the path of self discovery through the unique yet universal stories of its fascinating cast of characters. *In English and Spanish with subtitles.*
- **Misconception**, directed by Jessica Yu. (USA) - World Premiere. For almost 50 years, the world's population has grown at an alarming rate, raising fears about strains on the Earth's resources. But how true are these claims? Taking cues from statistics guru Hans Rosling, *Misconception* offers a provocative glimpse at how the world—and women in particular— are tackling a subject at once personal and global. Following three individuals, director Jessica Yu focuses on the human implications of this highly charged political issue, inspiring a fresh look at the consequences of population growth. *In English, Hindi, Mandarin, and Russian with subtitles.*
- **Ne Me Quitte Pas**, directed and written by Sabine Lubbe Bakker and Niels van Koevorden. (Netherlands, Belgium) – International Premiere. Left by his wife for another man, Marcel falls into alcoholism and a deep depression, with only his friend Bob, also an alcoholic, to look after him. The friendship between the two men captures the frailty of the male ego and the natural comedy borne from their candid conversations. *Ne Me Quitte Pas* follows this downward spiral

of mid-life crisis in a tender, often humorous, sometimes disturbing, examination of the 'crisis of masculinity,' alongside a mesmerizing exploration of mundane rural existence. *In Flemish and French with subtitles.*

- **Point and Shoot**, directed and written by Marshall Curry. (USA) – World Premiere. In 2011, At first glance, Matthew VanDyke—a shy, Baltimore native with a sheltered upbringing and a tormenting OCD diagnosis—is the last person you'd imagine on the front lines of the 2011 Libyan revolution. But, after graduate school, Matthew escaped the U.S. for 'a crash course in manhood,' a winding path leads him just there. Motorcycling across North Africa and the Middle East spending time as an embedded journalist in Iraq, Matthew lands in Libya forming an unexpected kinship with a group of young men who transform his life. Matthew joins his friends in the rebel army against Gaddafi, taking up arms (and a camera); along the way, he is captured and held in solitary confinement for six terrifying months. Academy Award®-nominated director Marshall Curry brilliantly captures Matthew's remarkable story.
- **Regarding Susan Sontag**, directed and written by Nancy Kates, co-written by John Haptas. (USA) – World Premiere. Hungry for life and gracefully outspoken throughout her career, Susan Sontag became one of the most important literary, political, and feminist icons of her generation. Kates' in depth documentary intimately tracks Sontag's seminal, life-changing moments through her own words, as read by Patricia Clarkson—from her early infatuation with books to her first experience in a gay bar; from her first marriage to her last lover. *Regarding Susan Sontag* is a nuanced investigation into the life of a towering cultural critic and writer whose works on photography, war, and terrorism still resonate today. *An HBO Documentary film.*
- **Tomorrow We Disappear**, directed by Jimmy Goldblum and Adam Weber. (USA) – World Premiere. The puppeteers, performers, and magicians of the Kathputli colony in Delhi are the last slum-dweller-artists of their kind. When their land is sold to high-rise developers, they must fight for the only home they know. Fending off relocation, they struggle to keep their mystical Indian folk arts alive and to conserve what beauty remains as they are forced into someone else's vision of the future. *Tomorrow We Disappear* is not just documentation, but ultimately becomes an extraordinary act of preservation. *In Hindi with subtitles.*
- **Virunga**, directed and written by Orlando von Einsiedel. (UK) – World Premiere. Virunga is Africa's oldest national park, a UNESCO world heritage site, and the last natural habitat for the endangered mountain gorilla. None of that will stop the business interests and rebel insurgencies lurking at the park's doorstep. Orlando von Einsiedel pairs gorgeous natural scenes from Virunga with riveting footage of the Congolese crisis, raising an ardent call for conservation as a vital human enterprise. Along the way, he spotlights the incredibly dangerous work that is often required to safeguard the environment. *In English, French, and Swahili, with subtitles.*

Viewpoints

The core of Tribeca's commitment to launching fresh voices and embracing risky, utterly original storytelling is Viewpoints. Kicking off with the delightfully twisted *Summer of Blood*, Onur Tukel's comedic reimaging of the vampire genre, the spectrum of boundary-pushing work Viewpoints celebrates is reflected in a bounty of styles, genres, filmmakers, and subjects. *Love & Engineering's* endearing nerds use their computer science expertise to find love by "hacking" women with data and algorithms, while illusionist The Amazing Randi's decades long mission is not only to master the secrets of magic but to expose the charlatans who abuse them in *An Honest Liar* (charlatans not unlike *Art and Craft's* master art forger who dupes curators just for the fun of it). Taking his own life into his hands, nine-year old Junior in Venezuela is on a mission to be himself— just with straight hair—in the charming *Bad Hair*, while the hard hitting *Starred Up* centers on a young man desperately trying not to end up like his criminal father. This troupe of art forgers, legendary magicians, and lovesick engineers join film noir detectives, hotdog tycoons, and drug smugglers to populate a 2014 program of uncommon originality and exuberance.

- **Art and Craft**, directed by Sam Cullman and Jennifer Grausman. (USA) – World Premiere, Documentary. Mark Landis is one of the most prolific and notorious 'artists' of the century. An

expert forger of masterpiece art, Landis has duped curators across the nation, further befuddling them by donating his imitations instead of selling them. Many have dedicated years tracking his escapades with one burning question: “Why?” Framed around a cat-and-mouse chase between Landis and those he has hoodwinked, *Art and Craft* paints a richly complicated portrait of mental illness, skewed philanthropy, and the desire to feel connected.

- **The Bachelor Weekend**, directed and written by John Butler. (Ireland) – U.S. Premiere, Narrative. Pressured by his best man to spend a bachelor’s weekend camping, foppish groom-to-be, Fionan, reluctantly agrees. But when his fiancée’s alpha-male brother, nicknamed ‘The Machine,’ unexpectedly turns up, the camping trip takes a turn for the worst. Fionan and his genteel friends are no match for the uncouth bully, and the trip begins to look like it will become Fionan’s worst nightmare. A slapstick, good-natured comedy, *Bachelor Weekend* hilariously delves into the stereotypical realm of masculinity that is camping and the great outdoors. *A Tribeca Film release.*
- **Bad Hair (Pelo Malo)**, directed and written by Mariana Rondon. (Venezuela, Peru, Argentina, Germany) – U.S. Premiere, Narrative. Junior, a nine-year-old living in Caracas, wants nothing more than to straighten his unruly hair to look like a singer for his school photo—a fixation that stirs homophobic panic in his overtaxed mother. Each effort Junior makes to alter his appearance and gain his mother’s love is brushed off with abrasive avoidance until he’s ultimately faced with a heartbreaking decision. With a painfully tender performance by Samuel Lange, writer-director Mariana Rondón directs this coming-of-age drama about the search for identity clashing with intolerance. *In Spanish with subtitles.*
- **Below Dreams**, directed and written by Garrett Bradley. (USA) – World Premiere, Narrative. A reverie of images and sound, *Below Dreams* loosely follows the narratives of three very different people returning to New Orleans for the promise of a better life. But as each character experiences the city’s realities, it becomes clear that their individual hopes and dreams may no longer be possible, and that with change must also come sacrifice. Shot documentary style, but with dreamlike qualities melding fiction and reality, this is a hypnotic tribute to both the socially marginalized and to the city of New Orleans itself.
- **Beneath the Harvest Sky**, directed and written by Aron Gaudet and Gita Pullapilly. (USA) – U.S. Premiere, Narrative. Bored and restless, best friends Dominic and Casper are making plans to escape their small town in Northern Maine to start new lives in Boston. In order to earn the money, Dominic spends the summer harvesting potatoes, while Casper becomes involved in the family business—smuggling drugs over the Canadian border. The divergent paths of the two boys, both trapped in their circumstances in different ways, will change their friendship forever. Brought to life by two stellar lead performances, *Beneath the Harvest Sky* is an authentic portrayal of adolescent frustration, culminating in a heartbreaking coming-of-age drama. *A Tribeca Film release.*
- **Black Coal, Thin Ice (Bai Ri Yan Huo)**, directed and written by Diao Yanan. (China, Hong Kong) – North American Premiere, Narrative. After a botched arrest in a grisly serial-murder case, small-town detective Zhang Zili is suspended from the force, taking a job as a security guard at a coal factory. When another series of mysteriously similar murders takes place five years later, Zhang sets out to investigate on his own. Winner of the top prize at this year’s Berlin Film Festival, Diao Yanan’s moody, quietly powerful thriller is a classic film noir staged against the quotidian lives of a wintry Northern Chinese industrial town. *In Mandarin with subtitles.*
- **Broken Hill Blues (Ömheten)**, directed and written by Sofia Norlin. (Sweden) – North American Premiere, Narrative. A group of adolescents wrestle with their uncertain futures in a remote mining town that is literally cracking underneath their feet. Kiruna, the northernmost town in Sweden, sits above an iron ore mine that has been slowly eroding the land around it for decades. Soon, Kiruna and everyone in it will have to move, but to where they do not know. As the displaced teenagers linger on the cusp of adulthood, they echo the town’s own fragility in this beautiful and understated film. *In Swedish with subtitles.*

- **Electric Slide**, directed and written by Tristan Patterson. (USA) – World Premiere, Narrative. A heightened homage to the City of Angels, *Electric Slide* riffs on the real-life story of Eddie Dodson, the notorious "Gentleman Bank Robber." With a debonair sophistication and a serious talent for flirt, Dodson managed to lure money from mesmerized female tellers at over 60 banks during an epic spree in the 1980s. Director Tristan Patterson gathers Jim Sturgess, Chloë Sevigny, and Patricia Arquette to paint a dark, hyper-stylized tale of crime, love, and style.
- **Famous Nathan**, directed and written by Lloyd Handwerker. (USA) – World Premiere, Documentary. Nathan's Famous Frankfurters, a New York City icon, has left a lasting imprint on the collective memory and palate of Coney Island. Director and grandson of 'Famous' Nathan himself, Lloyd Handwerker, takes a look back at the immigrant experience and almost 100 years of family and New York history in this personal documentary gem. Featuring a strong score, colorful and endearing characters, rare archival material, and a nuanced editing style, *Famous Nathan* will not disappoint New York history enthusiasts.
- **An Honest Liar**, directed and written by Justin Weinstein, Tyler Measom, co-written by Greg O'Toole. (USA) – World Premiere, Documentary. Renowned magician James "The Amazing" Randi, has been wowing audiences with his jaw-dropping illusions, escapes, and sleight of hand for over 50 years. When Randi began seeing his cherished art form co-opted by all manner of con artists, from faith healers and fortune-tellers to psychics and gurus, Randi made it his mission to expose the simple tricks charlatans have borrowed from magicians to swindle the masses. Weinstein and Measom chronicle Randi's best debunkings, with the help of interviewees including Penn Jillette, Bill Nye, and "Mythbuster" Adam Savage, ultimately showing us how we are all vulnerable to deception, even "The Amazing" Randi himself.
- **Honeymoon**, directed and written by Leigh Janiak, co-written by Phil Graziadei. (USA) – New York Premiere, Narrative. What begins as a happy honeymoon for newlyweds Bea (Rose Leslie) and Paul (Harry Treadaway) takes a sinister turn when Bea disappears from bed one night and Paul discovers her the next day naked in the woods with no memory of how she got there. Soon Bea begins an escalating, unexplainable shift from a happy, carefree young woman to a cold, distant, and calculating one. Supernatural forces may be at work, but they uncannily echo some of the anxieties that come with a new marriage—issues such as secrecy, mistrust, and loss of identity—in Janiak's brooding domestic drama.
- **I Won't Come Back (Ya Ne Vernus)**, directed by Ilmar Raag, written by Oleg Gaze and Jaroslava Pulinovich. (Belarus, Estonia, Finland, Kazakhstan, Russia) – World Premiere, Narrative. Aloof graduate student Anya is on the run from the police when she encounters precocious and willful Kristina, an orphan determined to find her grandmother in Kazakhstan. Kristina offers a momentary solution to Anya's desperate situation, and the unlikely pair begins a harrowing and unpredictable odyssey, hitchhiking across the epic landscapes of Russia and its neighboring countries. *I Won't Come Back* is a visceral look at survival and a heartfelt exploration into the depths of friendship and the meaning of family. *In Russian with subtitles.*
- **Ice Poison (Bing Du)**, directed and written by Midi Z. (Myanmar, Taiwan R.O.C.) – North American Premiere, Narrative. Faced with diminishing returns on his harvest, a poor young farmer in Myanmar pawns his cow for a moped and seeks alternative income as a taxi driver. Among his first fares is a woman making a new start after escaping an arranged marriage in China. Together, they are lured into the lucrative business of selling "ice poison" (crystal meth) around town. With an unobtrusive documentary style, Burmese-Taiwanese director Midi Z captures the struggles faced by many in an unseen part of the world. *In Burmese and Chinese Yunnan with subtitles.*
- **Karpotrotter (Karpopotnik)**, directed and written by Matjaž Ivanišin, co-written by Nebeojša Pop-Tasić. (Slovenia) – North American Premiere, Narrative. *Karpotrotter* is a road movie about place, time, and memory, as well as an homage to filmmaker Karpo Godina, whose work flourished during the Black Wave of Yugoslavian filmmaking in the 1960s. Director Matjaž Ivanišin retraces the footsteps of his compatriot's journey, interlacing Godina's original Super

8mm footage with folklore music, landscape imagery, and contemporary portraits of the local villagers. *In Slovene with subtitles.*

- **Love & Engineering**, directed and written by Tonislav Hristov. (Finland, Germany, Bulgaria) – International Premiere, Documentary. Is there an algorithm for love? Atanas, a Bulgarian engineer living in Finland, is determined to find out. With the help of some of his geeky bachelor friends, he sets up a series of experiments to crack the code and develop a new, scientific approach to dating. This charming and lighthearted documentary follows Atanas and company as they research pheromones, chart brain waves, and try out “hacks” on blind dates, in their quest to find romance in the modern world. *In Bulgarian, English and Finnish with subtitles.*
- **Maravilla**, directed and written by Juan Pablo Cadaveira. (Argentina) – International Premiere, Documentary. A true underdog story, *Maravilla* follows Argentinian boxer Sergio ‘Maravilla’ Martinez, as he sets out to reclaim the title of Middleweight champion that was unfairly snatched from him in 2011 by Julio Chavez, Jr. Focusing on the rise of Martinez from penniless amateur to world champion and sporting celebrity, director Juan Pablo Cadaveira offers a fascinating glimpse into today’s boxing landscape, revealing the politics of the sporting profession that often places entertainment value over the sport itself. *In English and Spanish with subtitles.*
- **The Overnighters**, directed by Jesse Moss. (USA) – New York Premiere, Documentary. After hydraulic fracturing uncovers a rich oil field in North Dakota, a small conservative town is tested as hordes of unemployed men chasing the “American Dream” pour into its borders. Desperate men, often running from their past, find compassion and refuge in the form of a local pastor. However, the more responsibility he shoulders, the more everything threatens to come crumbling down. A film of dualities, this provocative modern-day parable by documentarian Jesse Moss challenges the very fabric of our society.
- **Starred Up**, directed by David Mackenzie, written by Jonathan Asser. (UK) – U.S. Premiere, Narrative. Writer Jonathan Asser intelligently brings the brutality of British prison life to raw, unflinching life in this tense and unpredictable drama. Jack O’Connell (*This Is England*) plays Eric, a young offender so violent and volatile that he is ‘starred up’—prematurely moved to an adult prison. As he tries to keep his head down and navigate this new microcosm of societal codes and loyalties, Eric’s explosive nature is tested under the ceaseless gaze of guards and fellow inmates, one who turns out to be his estranged father, Neville (Ben Mendelsohn). *A Tribeca Film release.*
- **Summer of Blood**, directed and written by Onur Tukul. (USA) – World Premiere, Narrative. Misanthropic and immature Eric faces a premature mid-life crisis after his girlfriend leaves him. With no career and even less charisma in bed, it seems like this loveable loser is beyond hope, until one fateful summer night when a vampire bites him in a Brooklyn alleyway. The next day, Eric finds his confidence invigorated and his stomach in excruciating pain that can only be cured by one thing...blood. Onur Tukul directs and stars in this delightfully dark comedy about love, lust, and humanity.
- **Traitors**, directed and written by Sean Gullette. (Morocco) – North American Premiere, Narrative. In Sean Gullette’s feature debut, Malika is the lead singer of an all-female punk band and sees music as a means to escape a dull and conservative life in Tangier. When a producer expresses interest in her, she jumps at the chance, but first she’ll need to find the money for recording, and a drug run into the Rif Mountains may be her only option. Fiery and energetic, *Traitors* is a spirited and rebellious journey of a young woman breaking from the traditional life set before her. *In Arabic, English and French with subtitles.*

Traitors is screening as part of a special cultural partnership with Venice Days where a European film showcased at Venice Days is selected by organizers there to have its international premiere at Tribeca. In 2013 Venice Days premiered Lenny Cooke.

- **Vara: A Blessing**, directed and written by Khyentse Norbu. (Bhutan) – North American Premiere, Narrative. Raised in a sheltered village, young Lila yearns for a life devoted to Hindu worship, like that of her *devadasi* mother, but she begins to encounter worldly obstacles to her spiritual fulfillment. Guileless, Lila agrees to model for a lowly village boy who hopes to become a sculptor, unknowingly endangering both of their lives under the ever-present gaze of the villagers, especially the village landlord's son.
- **Young Bodies Heal Quickly**, directed and written by Andrew T. Betzer. (USA) – World Premiere, Narrative. Two brothers drift aimlessly through their summer days, trashing abandoned cars and playing with paintball guns, until the accidental death of a young woman forces them to make drastic decisions. With few options, the duo flee across state lines to dodge arrest and search for refuge. Poetic, funny, and poignant, this quietly mesmerizing film follows the brothers' transitions from boys to men through an absorption of the world—good and bad—around them.

In addition to those announced today, the Festival presents feature-length films in the Spotlight, Midnight, and Special sections, which will be announced on March 6, 2014.

2014 Competition Feature Film 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 AT&T; Best New Narrative Director (for first-time feature directors in any section); Best Actor in a Narrative Feature; 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).

Two feature films—one narrative and one documentary—will be selected to receive the Heineken Audience Award, the audience choice for best feature film. Films playing in the World Narrative Competition, World Documentary Competition, Viewpoints, Spotlight and Midnight sections are eligible.

Tickets for the 2014 Festival:

Tickets for the Festival will be \$17.00 for evening and weekend screenings, and \$9.00 for all late night and weekday matinee screenings.

Advance selection ticket packages and passes are now on sale for American Express Card Members, and go on sale Monday, March 10 for the general public. All advance selection packages and passes can be purchased online at www.tribecafilm.com/festival/tickets, or by telephone at (646) 502-5296 or toll free at (866) 941-FEST (3378).

Single ticket sales begin Tuesday, April 8 for American Express Card Members, Sunday, April 13 for downtown residents, and Monday, April 14 for the general public. Single tickets can be purchased online, by telephone, or at one of the Ticket Outlets, with locations at Tribeca Cinemas at 54 Varick Street, Bow Tie Cinemas Chelsea at 260 W. 23rd Street, and AMC Loews Village VII at 66 3rd Avenue. The 2014 Festival will continue offering ticket discounts for evening and weekend screenings for students, seniors and select downtown Manhattan residents. Discounted tickets are available at Ticket Outlet locations only. 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 1,500 films from more than 80 countries since its first edition in 2002. Since inception, it has attracted an international audience of more than 4.5 million attendees and has generated an estimated \$850 million in economic activity for New York City.

About the 2014 Festival Sponsors:

As Presenting Sponsor of the Tribeca Film Festival, AT&T is committed to supporting the Festival and the art of filmmaking through access and innovation, aiming to make this the most interactive film festival in the country, where visitors experience the Festival in ways they never imagined.

The Tribeca Film Festival is pleased to announce its Signature Sponsors: Accenture, Alfred P. Sloan Foundation, American Express, Bloomberg, BOMBAY SAPPHIRE® Gin, Borough of Manhattan Community College (BMCC), Brookfield, Conrad Hotels & Resorts, ESPN, Hilton Hotels & Resorts, Heineken, IWC Schaffhausen, NBC 4 New York, NCM Media Networks, The New York Times, and PepsiCo. The Festival welcomes the following new Signature Sponsors: The Lincoln Motor Company, United Airlines, Santander, and VDKA 6100™

To keep up with Tribeca, visit the Tribeca Film Festival website at www.tribecafilm.com.

Like the Tribeca Film Festival Facebook page at <http://www.facebook.com/TribecaFilm>. Follow us on Twitter @TribecaFilmFest and join the conversation by using the hashtag #TFF2014.

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IMAGES FOR PRESS/EDITOR'S NOTE: Film stills for the 2014 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. If you have any issues please contact ccrawford@tribecafilmfestival.org

PRESS ACCREDITATION: If you are interested in applying for credentials to attend and cover the 2014 Tribeca Film Festival, please use the following link to access the formal credential application: <http://tribecafilm.com/press-center/festival/credentials>. Please note: The deadline to submit applications is **Thursday March 6, 2014**. After this date, no applications will be considered.