

**“REBELLION”, BY MATHIEU KASSOVITZ,
TO OPEN THE 10th HUMAN RIGHTS FILM FESTIVAL ON APRIL 20**

**Feature films, short films, debates and exhibitions make up
the programme of the Festival, to take place from April 20-27**

The Spanish premiere of the French film **Rebellion** (2011), by the actor and director Mathieu Kassovitz, will open the 10th San Sebastian Human Rights Film Festival at the Victoria Eugenia Theatre on Friday, April 20.

At the Festival there will be screened around thirty feature and short films competing for the event's 3 awards: Audience Award for Best Feature Film, Youth Jury Award for Best Short Film and the Amnesty International Award for Best Feature Film.

Like every year, a variety of exhibitions will round off the Festival programme. Two of these –*Missing* (Gervasio Sánchez) and *Schools from Other Worlds* (Kim Manresa)– are now open.

REBELLION (*L'ordre et la morale*, 2011). Mathieu Kassovitz. France
(SPANISH PREMIÈRE)

April 1988. Ouvea Island, New Caledonia. Thirty French policemen are held hostage by a group of Kanak freedom fighters after having killed four of their comrades during a raid on their headquarters. Three hundred soldiers are sent from France to restore order. One of them, chief of the French SWAT team, Philippe Legorjus, and Alphonse Dianou, leader of the rebel group, meet to try and negotiate a verbal agreement. But in the middle of the French presidential elections, order is not always dictated by morality. *“The truth hurts. Lies kill”*.

Rebellion is the latest feature helmed and starred by Mathieu Kassovitz, director of films including **Hate** (1995), **Assassin(s)** (1997), **The Crimson Rivers** (2000) and **Babylon A. D.** (2008).



PREVIEW OF THE OFFICIAL SELECTION OF FEATURE FILMS

Other films to be screened at this year's Festival are:

30 AÑOS DE OSCURIDAD (2011). Manuel H. Martín. Spain

Following the Civil War, Manuel Cortés, former mayor of Mijas in Malaga province, had no opportunity to flee Spain. Making his long and perilous way home, he finally got there in the darkness of the night without having been caught. His wife, Juliana, told him about the shootings taking place in the village. They decided to make a small hole in the wall as a hideaway. Manuel Cortés never even imagined that that little space behind the wall would become his own particular prison for 30 years.

This is the story of the so-called “post-war moles” who had to sacrifice an entire life to escape repression. According to the historians, the Spanish Civil War ended in 1939. However, for the war “moles”, it ended much later, thirty years on, in 1969, when a document published in the Official State Gazette “pardoned” their alleged “crimes”.

CAMERA OBSCURA (2011). Maru Solores. Spain-Germany

Ane, 13, has lost her sight. While her parents are busy trying to have her operated on time and again, she has entered puberty and is starting to ask herself questions. What does it mean to be attractive? Could someone fancy me? While on holiday at the family's seaside home, they suddenly receive a visit from her Uncle Antonio, a photographer who has travelled the world and blows in like a breath of fresh air. It's the summer of her first love... and her first period. Antonio introduces Ane to photography. Camera in hand like a detective, and to her mother's despair, Ane starts capturing everyday scenes, until she falls upon things no-one wants to see or be seen... Far from considering herself to be a victim, Ane struggles to find her own way as a blind teenager. First film directed by the San Sebastian director Maru Solores.

THIS IS NOT A FILM (2011). Jafar Panahi, Mojtaba Mirtahmasb. Iran

The Iranian filmmaker Jafar Panahi –**The White Balloon** (1995), **The Circle** (2000)– calls his former collaborator, the documentary filmmaker Mojtaba Mirtahmasb, and suggests that they make a non-movie, since Panahi has been forbidden to film because of his “*propaganda against the Islamic Republic*”. He is under house arrest, waiting for a sentence that will finally ban him from making films for the next 20 years. They spend the day talking about film, future projects they may or may not be able to make, filming their discussions with the few means available to them. The result of their clandestine meeting in Teheran is this non-movie legendarily taken out of the country to Cannes in a USB flash drive hidden inside a cake.



GAZTA ZATI BAT / A PIECE OF CHEESE (2012). Jon Maia. Spain
(*WORLD PREMIÈRE*)

The story starts in a small Basque village famous the world over for its cheese. Its inhabitants put aside the differences created by the last armed conflict in Europe to pursue a mission: to be able to decide what to be in the world. Thanks to the adventure, they witness the historical events occurring in two nations as they hit the European headlines: Scotland and the Basque Country. A big story written in small letters. A documentary of the new era that turns our eyes towards the future. . Directed by the Basque singer Jon Maia.

THE SNOWS OF KILIMANJARO (*Les neiges du Kilimandjaro*, 2011). Robert Guédiguian. France

Despite having lost his job, Michel lives happily with Marie-Claire. The two have been in love for 30 years... Their children and grandchildren fill them with joy. They are proud of their trade union and political struggles... But their happiness is shattered like their window shutters when two armed men in masks break in, brutally beat them, tie them up, rip off their wedding rings and make off with their credit cards. Their anxiety rises to a far more violent level when they find out that their brutal aggression was organised by one of the young workers who lost his job at the same time as Michel, by one of their own...

Latest film from the Marseille-born Robert Guédiguian, author among others of **Marius et Jeannette** (1997), **The Town Is Quiet** (2000), **My Father Is an Engineer** (2004) and **President Mitterrand (Walker in the Champ de Mars)** (2008).

MONSIEUR LAZHAR (2011). Philippe Falardeau. Canada

In Montreal, Bachir Lazhar, a 55 year-old Algerian immigrant, is hired to replace a primary school teacher who has died in tragic circumstances. His new pupils are still struggling to deal with her death, meaning that Lazhar's charm and particular teaching methods are essential if they are to make it through the year. What nobody at the school knows is Lazhar's traumatic past in his native country and his constant fear of deportation due to still not having the papers he needs to stay in Canada.

GIVE UP TOMORROW (2011). Michael Collins. USA

As a tropical storm batters Cebu Island (in the Philippine archipelago), two sisters disappear on their way home. That same night, in Manila (located on another island more than 300 kilometres away), 19 year-old Paco Larrañaga is at a party, surrounded by dozens of witnesses. He will be accused of raping and murdering the two women along with another six men.



Give Up Tomorrow is the chronicle of a murder case and the portrait of a corrupt system. Focused on the figure of Paco Larrañaga, the film reflects an absolutely Kafkaesque police investigation and trial surrounded by a frenzied media circus. But it is also a family drama of the two mothers who have dedicated more than fifteen years to having a young man executed or saved.

VOL SPÉCIAL (2011). Fernand Melgar. Switzerland

Following **La forteresse** (2008), where he portrayed the living conditions of recently arrived asylum seekers in Switzerland, here Fernand Melgar looks at the end of the road for many immigrants. Awaiting their final expulsion from the country, several men are still held at the Frambois administration detention centre. Their asylum claims have been rejected and they are to be sent home; many of them after having spent several years in the country, working, paying their taxes and forming families. Under 1994 legislation, they can be detained at the centre for up to two years. During this time they wait in the prison-residence for their definitive expulsion. Tension rises within the walls. Complex relationships of friendship, hatred, respect, sometimes humiliation, arise between the inmates and their guards. Those who refuse to leave the country are handcuffed and forced onto a “special flight”.

