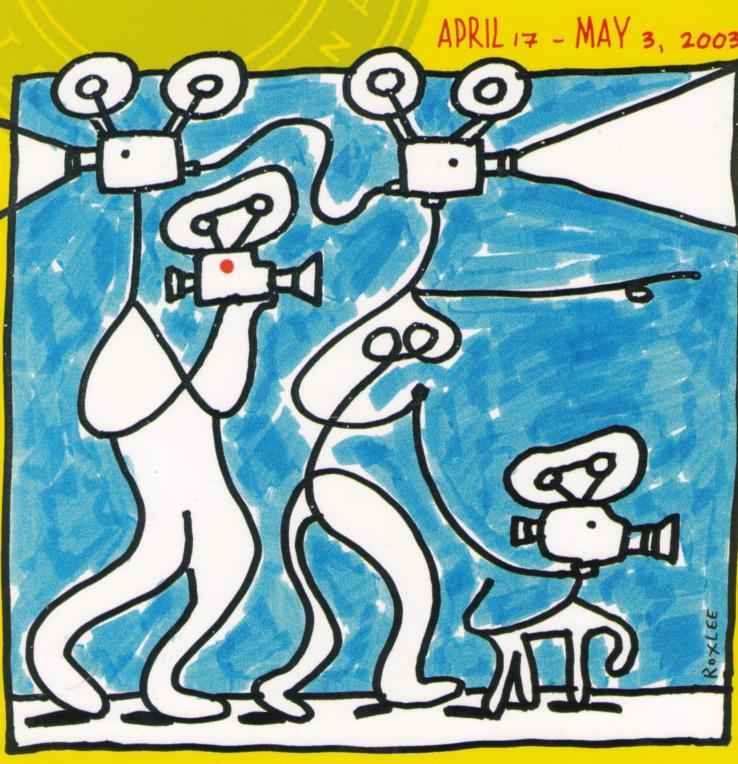
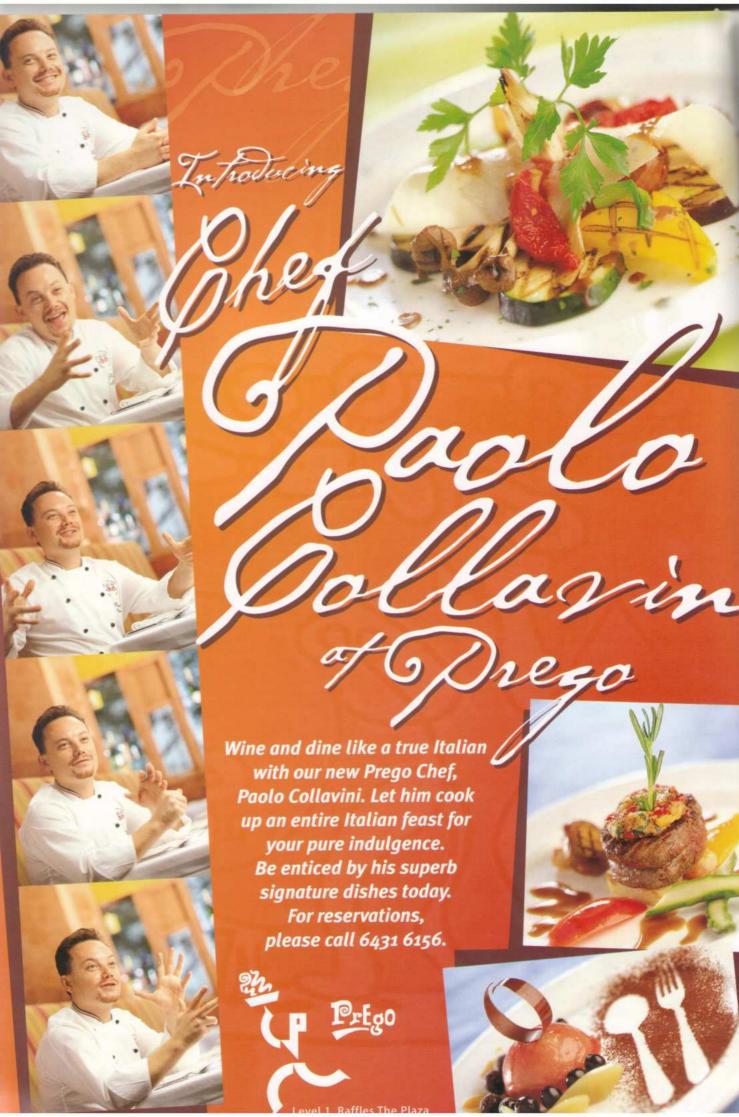
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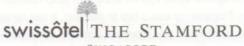




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17 April - 3 May, 2002

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PATRON'S MESSAGE



The 2003 Singapore International Film Festival is proud to present a rich menu of works representing the best that global cinema has to offer. At a time when the world is divided by politics, it is heartening to see that our minds and spirits can still be united by the form of art known as cinema. Cinema at its best is the sympathetic portrayal of the human condition through stories: stories of love, stories of loss, stories of sacrifice and stories of courage. These are the stories that transcend the semiotic gulfs and ideological divides that conspire to keep mankind separate. Through the communicative tool of the moving image, through the alchemic combination of actors, directors and cameramen known as film, we discover that our cultures are not so very different. A film conceived in Iran, such as Majid Majidi's Children Of Heaven, can come to inspire and be embraced by peoples all over the world. At its very core, the magic of film is this: film allows us access into the lives of those who would otherwise remain inaccessible to us, and for that we are grateful.

The Singapore International Film Festival has always been committed to showcasing the best of Asian cinema. This is the special niche that we share with other festivals such as the Pusan International Film Festival. Because Singapore is also a hub to the West, it has always been our distinct pleasure to expose the West to the array of varied and ingenious films that come from Asia. Over the years, the Singapore International Film Festival has played a key part in raising the stature and prestige of Asian cinema. The Western world has, in recent years, become increasingly aware of the excellence of Asian cinema. Today, filmmakers such as Lee Ang, Takeshi Kitano, Wong Kar-Wai, Peter Chan and Zhang Yi-Mou, stand on par with the most respected of Western directors.

While the Singapore International Film Festival continues to grow each year in attendance and acclaim as one of the world's best showcases for Asian cinema, we must never forget to keep pushing the limits of our own abilities as a filmmaking nation. While we have made some small steps toward this direction with directors such as Eric Khoo, Jack Neo and, now, Royston Tan, it is of paramount importance that we never lose sight of this objective. We must be bold in the types of stories that we tell and we must set about telling them with honesty and grace. Our ambition is not just to make the Singapore International Film Festival one of the best in the world, but to produce a community of Singaporean filmmakers that are among the world's best.

I hope you will enjoy the Festival.

PROFESSOR TOMMY KOH

Ambassador-At-Large Ministry of Foreign Affairs



FOUNDER'S MESSAGE



We live in uncertain times. The economy is grim and we cannot yet see recovery. There is a war in the Middle East, the consequences of which cannot be predicted. International terrorism is lurking, and we do not know when and where it will strike.

With all of this preying on our minds, we need some respite, some temporary relief from our day-to-day problems. Film offers this, whether in the form of comedy, fantasy, adventure, social satire or an inspirational experience. During the Great Depression In the '30s, audiences flocked to musicals and comedies. Will Hays, head of the Motion Picture Producers and Distributors Association then, said, "No medium has contributed more greatly than film to the maintenance of the national morale during a period featured by revolution, riot and political turmoil..." Indeed, Hollywood then played a valuable psychological and ideological role, providing reassurance and hope to a demoralised nation. It was reported that even during the Depression's darkest days, millions of Americans attended the movies each week, and, in the face of doubt and despair, films helped to sustain and uplift the human spirit.

Movie-going is more than mere escapism to distract people from their troubles. It is largely acknowledged that the world of the movies plays a critical social and psychological function. Gilder Lehrman's Film History Outline highlights that many of the films made during the Depression years were grounded in the social realities of the time, and even the most outrageously extravagant Busby Berkeley musicals – portraying chorus girls as flowers or mechanical windup dolls – were set against the recognisably grim economic backdrop. The harsh realities were often vividly portrayed, but in the face of adversity, movies helped by presenting, sometimes the funny side of life, and oftentimes, the hopes and promises of better things to come.

The Singapore International Film Festival hopes, with this year's festival, to present this precious movie gift to Singaporeans – to help us forget, if momentarily, these troubled times, and immerse in a world that offers distraction of the most enjoyable and perhaps inspirational kind. All in all, a fine selection of 350 highly acclaimed films, of diverse themes and genres.

The Asian segment is this year's festival is particularly exciting with its diverse offerings. Among many others, we feature from the troubled Middle East, Elia Suleiman's Divine Intervention, a black comedy with its scathing indictment of the region's helplessness and horror; a retrospective of Sri Lankan veteran, Dharmasena Pathiraja, the leader of the country's second wave of filmmakers in the '70s, and including perhaps his most memorable film, Soldadau Unnahe (Old Soldier, 1981) in which he reflects on nationhood during Sri Lanka's Independence Day; and from Singapore itself, we should be looking forward to watching two of Cathay Studio's legends – Maria Menado who interestingly made a household name for herself as the hideous Malay vampiress, Pontianak, and the lovely songstress Grace Chang with her memorable Mandarin hits.

Apart from the international and Asian selection, we have three locally-made films. Singapore's perhaps most successful filmmaker Jack Neo offers his latest feature, Homerun, evoking memories of the less harried kampung life in the '60s. Then, gifted first-time feature director, Roystan Tan, with his take on the troubled lives of contemporary Singaporean youth in his film 15. And, lastly, there is Jonathan Foo with Song Of The Stork, a Singapore/Vietnam co-production giving a new and refreshing viewpoint on the Vietnam War.

I am sure you will have a great time at the movies.

GEOFFREY MALONE

Festival Founder Chairman, Organising Committee



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CHIHWASEON

Chihwaseon is a fiery portrait of renowned 19th century painter "Ohwon" Jang Seung-up - child prodigy in his ability to paint and to recreate pictures from memory and who eventually was commissioned by the king. Ohwon's lowly caste, wild lifestyle and rough appetites placed him on the fringes of the stratified, moralistic Korean society, but his creative prowess and devotion to his art were immense and he left a legacy that remains an inspiration and a treasure today.

The film also offers a fascinating venture back into 19th century Korean history, a time of social collapse, ill-fated reformist movements and peasant uprisings with diplomatic and military interventions from China and Japan. Restless and beholden only to his art, Ohwon was a true revolutionary, forging his own path, thumbing his nose at convention, seeking inspiration from wine, women and life – and, in the process, creating timeless masterpieces.

Im Kwon-taek balances the artist's fervent personality with the serenity of paintings that illuminate the screen – landscapes of sumptuous beauty, misty rivers and mountain valleys. As Ohwon looked to his art to transcend his own mortality, Im looks to this misfit's creative power to reveal truths about Korea's experience as a nation. For his epic recreation of Ohwon's dramatic paintings and turbulent life, Im shared the prize for best director at the 2002 Cannes film festival. – Toronto Film Festival 2002

The film also received the Audience Award at the Sarlat Film Festival 2002.



Director: Im Kwon-taek Im Kwon-taek was born in Chang-sung, Cheollanmando, South Korea. He began working in films as a production assistant and started directing in 1962, with Farewell To The Dunman River. Chunhyang was the first Korean film to be admitted to the main competition of the Cannes film festival. Chihwaseon is the 95th film he has directed. Selected filmography: The Deserted Widow (1973), Mandala (1981), A General's Son (1990), Sopyonje (1993), The Taebaek Mountains (1994), Chang (1997) and Chunhyang (2000).

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Director: Im Kwon-taek • Executive Producers: Kang Woo-suk, Michael Kim • Producer: Lee Tae-won • Screenplay: Kim Young-oak, Im Kwon-taek, based on a story by Min Byung-sam • Cinematographer: Jung Il-sung • Editor: Moon In-dae • Production Designer: Joo Byung-doh, MBC Art Centre • Sound: Kafic, Lee Choong-hwan • Music: Kim Young-dong • Cast: Choi Min-sik, Ahn Sung-ki, You Ho-jeong, Kim Yeo-jin, Son Ye-jin • Production Company: Taehung Pictures, 3-1 Hannam-Dong, Yongsan-Gu, Seoul 140-210 South Korea • Tel: 82-2-797-5121 • Fax: 82-2-797-5125 • Email: hyo@film.co.kr • World Sales: Cinema Service Co. Ltd., Heung-kuk Building, 5th Floor, 43-1 Jooja-dong Joong-gu, Seoul 100-240, South Korea • Tel: 82-2-2270-4732 • Fax: 82-2-2264-2180 • Email: josh@cinemaservice.com

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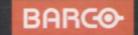
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CLOSING FILM

Country: Palestine/France

Director: Elia Suleiman

2002 92 mins



DIVINE INTERVENTION

In Nazareth, under a guise of banal normalcy, the town embraces folly.

Under pressure from his failing business, a man takes matters into his own hands and tries to break a chain reaction of petty feuds. He breaks down himself. The man is ES's father. A love story takes place between a Palestinian man living in Jerusalem and a Palestinian woman from Ramallah. The man - ES (played by director Elia Suleiman himself) - shifts between his ailing father and his love life, trying to keep both alive. Because of the political situation, the woman's freedom of movement ends at the Israeli army checkpoint between the two cities. Barred from crossing, the lovers' intimate encounters take place on a deserted lot right beside the checkpoint. The lovers are unable to exempt reality from occupation. They are unable to preserve their intimacy in the face of a siege. A complicity of solemn desire begins to generate violent repercussions and against the odds, their angry hearts counter-attack with spasms of spectacular fantasy.

Jury Prize and International Critic Prize at Cannes 2002 and Special Jury Prize winner - Silver Hugo - at the Chicago Film Festival 2002.



Director: Elia Suleiman Born in 1960 in Nazareth. He lived in New York between 1981 and 1983. In the United States, he served as guest lecturer in many universities, art institutions and museums. He also directed his first two short films. Introduction To The End Of An Argument and Homage By Assassination, which won him distinguished awards. Elia Suleiman was the recibient of many grants and awards including an ITV's out grant, a Ford Foundation out grant and the Rockefeller award for work achievement. In 1994, Suleiman moved to lerusalem and was commissioned by the European Commission to initiate a Film and Media Department in Bir Zeit University. In 1996, he completed his first feature film, Chronicle Of A Disappearance, which won the prize for Best First Film in the Venice Film Festival, Divine Intervention is his second

feature film.

Sponsored by Asia Pacific Breweries (Singapore) Pte Ltd

Director: Elia Suleiman • Producer: Humbert Balsan • Cinematographer: Marc-André Batigne • Editor: Véronique Lange • Sound: Eric Tisserand, William Schmit • Production Designer: Miguel Markin, Denis Renault • Cast: Elia Suleiman, Manal Khader, Nayef Fahoum Daher • Production Company: Ognon Pictures/Arte France Cinemal Gimages Films/Soread 2M/Lichtblik Filmstiftung NRW, Ognon Pictures, 14 rue Montmartre, 75001 Paris, France • Tel: 33-1-4026-5080 • Fax: 33-1-4026-0209 • World Sales: Flach Pyramide International FPI, 5 rue du Chevalier Saint-George, 75008 Paris, France • Tel: 33-1-4296-0220 • Fax: 33-1-4020-0551 • Website: www.flach-pyramide.com



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Country: China/Japan/France

Director: Jia Zhang-Ke

2002, 113 mins

UNKNOWN PLEASURES

"The English title of my film is the result of an observation I made about contemporary China. To avoid falling into hopelessness, people throw themselves into a frenzied search for pleasure. The Chinese title of my film, Ren Xiao Yao, means 'free of all constraints.' This is taken from writings by Taoist philospher Zhuangzi, in which he suggested enjoying life's pleasures and searching for absolute freedom." – Jia Zhang-Ke

Unknown Pleasures focuses on China's aimless and lonely young adults. Sons and daughters of the single-child family policies instituted in 1980, the central characters grew up against a background of mutating economic and social conditions. It is 2001 and jobless 19-year-old best friends, Xiao Ji and Bin Bin, have more than enough time to waste hanging around the isolated town. Habitually anxious Xiao Ji falls for Qiao Qiao, a fashionable if eccentric dancer, while Bin Bin is pushed by his mother to join the army. Eschewing convention at the same time that they distrust the future, these young adults eventually drive themselves to a crossroads.

Director/Screenplay: Jia Zhang-Ke • Exec Producers: Masayuki Mori, Hengameh Panahi, Paul Yi • Producers: Shozo Ichiyama, Li Kit-Ming • Cinematographer: Yu Lik Wai • Editor: Chow Keong • Production Designer: Liang Jiang Dong • Sound: Zhang Yang • Cast: Zhao Tao, Zhao Wei Wei, Wu Qiong, Zhou Qing Fern, Wang Hong Wei • Production Company: Office Kitanol/Lumen Films/L-Pictures/T-Mark (Japan/Hutong Communication (China) • Address: Office Kitano, 5-4-14 Akasaka, Minatoku, 1070052 Tokyo, Japan • Tel: 81-3-3589-0667 • Email: usui@office-kitano.cojp • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 33-1-4970-0370 • Fax: 33-1-4970-0371 • E-mail: info@celluloid-dreams.com

Born in 1970 in Fenyang, in the northern Chinese province of Shanxi. After studying painting and unting a novel, he entered the Beijing Film Academy in 1993. His previous features, Pickpocket (1997) and Platform (2000) have received awards around the world. Unknown Pleasures (2002) is his third feature film.

Director: Jia Zhang-Ke



Country: Indonesia

Director: Garin Nugroho

2002, 90 mins



BIRD MAN TALE

Set in Papua New Guinea in 2001 around the time of the death of Theys Hiyo Eluay, chairman of the Papuan Council Presidium, Bird Man Tale tells of the coming of age of a teenage Papuan boy and his friends in the midst of political and religious unrest. Arnold, 15, obsesses over his desire to kiss a young woman he meets at the port. Meanwhile, his father, Bertold, a cassowary dance instructor and activist, is being hunted down by a group of anonymous thugs for his political activities demanding justice for the detention of Eluay. When Eluay is murdered, Bertold goes into hiding, leaving his son to fend for himself.

Director Garin Nugroho reconstructed this film from actual documentary footage he shot while covering Eluay and his activities a year before the politician's death. Hailed as a benchmark in Indonesian filmmaking, Bird Man Tale is Indonesia's first feature film to clearly show the Papuan's desire for independence. It is also one of the only pro-resistance films to actually be filmed in Papua using Papuans as the main cast, daringly documenting mass rallies for Papuan independence. NETPAC Award Special Mention at the Berlin Film Festival 2003.

Director/Producer: Garin Nugroho • Screenplay: Garin Nugroho, Nana Mulyana • Cinematographer: Shamir • Editor: Arturo GP, Puri Chrysanti • Set Designer: Budi Riyanto • Cast: Lulu Tobing, Octavianus R Muabuay, Sonya S Baransano • Production Company/World Sales: SET Film Workshop, Jl. Bacang III No. 5 Gandaria Mayestik Jakarta Selatan, 12130 Indonesia • Tel: 62-021-725-1095 • Fax: 62-021-722-9638 • E-mail: set@indo.net.id

Director: Garin Nugroho Rorn June 6, 1961, in

Born June 6, 1961, in Yogjakarta, Indonesia. Before making his first feature film, Love Is A Slice Of Bread in 1991. he directed two shorts and 15 documentaries, including documentaries on Theys Hiyo Eluay. Apart from filmmaking, he also used to work as a journalist and a university professor. Filmography includes Letter To An Angel (1994), And The Moon Dances... (1995), Leaf On A Pillow (1997) and A Poet (2002).





Country: Japan

Director: Shinya Tsukamoto

2002, 77 mins



Director: Shinya

Tsukamoto

Born in Tokyo and began making 8mm films as a teenager. He studied oil painting during his high school and college years and graduated from Nippon University in 1982. He often works as a designer, editor, cinematographer, producer and actor in his own films. Selected filmography: Tetsuo: Iron Man (1989), Tetsuo 2: Body Hammer (1992), Tokyo Fist (1995), Bullet Ballet (1998) and Gemini (1999).



A SNAKE OF JUNE

Rinko and Shigehiko are a devoted couple whose physical mismatch (she a lithe beauty, he an overweight, balding neurotic obsessed with cleanliness) is reflected in the complete lack of physical intimacy between them. One day, Rinko receives a package of candid photographs of herself masturbating and the sender (played by director Shinya Tsukamoto himself) contacts her with the threat of exposing them to her husband, she submits herself to the anonymous voyeur's sexual games. Not long after, a hospital examination reveals that she is suffering from breast cancer. Tsukamoto tells the story of this unusual sexual threesome with evocative, iconographic images in silvery black and white that are at once classic and futuristic. His cinematography conveys all the film's various moods, from dark menace to romantic longing, with an unerring confidence and precision. – Toronto Film Festival 2002.

The film won the Special Jury Prize and the Kinematrix Prize at the Venice Film Festival 2002 and the Best Production Design award at the Sitges Film Festival 20.

Director/Producer/Screenplay/Cinematographer/Editor/Production Designer: Shinya Tsukamoto • Sound: Aoi Studio • Music: Chu Ishikawa • Cast: Asuka Kurosawa, Yuji Kotari, Shinya Tsukamoto • Production Company: Kaijyu Theater Co. Ltd, Nishisugamo Toshima-Kor, Tokyo, Japan • Tel: 81-3-3909-7507 • Fax: 81-3-3949-7518 • World Sales: Gold View Company Ltd, 4-35-10 Watanabe Bld. #201, Honchou Nakano-ku, Tokyo 164 Japan • Tel: 81-3-5342-7267 • Fax: 81-3-5342-7268 • Email: goldkiyo@aol.com

Country: South Kored

Director: Kim Eung-su

2002, 85 mins



DESIRE (YOK MANG)

(Asian Premiere)

Housewife Rosa's ideal world is shattered when she discovers that her successful architect husband, Kyu-min, is having an affair with an attractive young man, Leo. When Rosa and Leo run into each other the next day by chance, Kyu-min's shadow hangs obliquely over the exchange – but it also bizarrely seems to sanction their connection. In spite of, or perhaps because of, mutual resentment, Rosa ends up taking her husband's place in Leo's bed. The pas-de-trois becomes all the more complicated when Rosa venomously invites Leo to dinner and he arrives with a young woman on his arm...

Kim's edgy, provocative film draws out the agony and the hypocrisies of each character's situation and actions in a deeply affecting, challenging tale in which the topography of desire is never smooth. With an extraordinary vision of the amorphous sexual landscape of the city, Kim Eung-su's Desire evokes both the alienation of contemporary romance and the intensity of moments of genuine connection.

Director: Kim Eung-su
Kim Eung-su was born in
1966. He studied film at
the Seoul Institute of Arts
and at Moscow's National
-film University. He has
directed several short
films and made his
feature directing debut
in 1996 with Time Lasts.
Desire (2002) is his
second feature film.



Director/Screenplay: Kim Eung-su • Producer: Lee Eun, Lee Woo-jeung • Cinematographer: Park Ki-woong • Editor: Park Yuk-yung • Production Designer: Rha Hyung-kyung, Oh Sang-man • Sound: Kim Suk-won • Music: Song Jeong-ho • Cast: Lee Sua, Lee Dong-kyu, An Tae-gun, Jang So-yeon • Production Company: Myung Films, 10-12 Haehwadong, Jongro-gu, Seoul 110-530, South Korea • Tel: 82-2-3673-1202 • Fax: 82-2-3673-3286 • E-mail: kkh@myungfilm.com • World Sales: E Pictures, 10-12 Haehwa-dong, Jongro-gu, Seoul 111-530, South Korea • Tel: 82-2-3673-2545 • Fax: 82-2-3673-2544 • Email: ep@ep-korea.com



Country: Singapore

Director: Royston Tan

2003, 90 mins



Director: Royston Tan Touted as Singapore's most promising short filmmakers, 26-year-old Royston Tan has a distinctive knack for cinematic narrative. original directorial style and an innate ability to nect with his audience With 17 international and local film awards under his belt, his films have won rave reviews at film festivals worldwide with Mother and 24 Hours premiering at last year's Sundance Film Festival. He is also a recipient of the Singapore National Arts Council's Young Artist Award. 15 is his debut feature film.



15 (World Premiere)

A feature length version of director Royston Tan's short film of the same name, which won last year's Special Achievement Award at the 15th Singapore International Film Festival. 15 charts the misadventures of three teenagers on the fringe of Singaporean society. Abandoned by the system, they seek answers to their aimless existence among the misfits and outsiders of Singapore's underclass. A provocative film casting, consisting of actual street kids, caused unseen problems. By the time the feature went into production, two of the three teenagers could not be found. Hence, the story arch was ingeniously improvised by allowing the third teen to introduce two others not featured in the original short. But the transition is seamless, as 15's hybrid documentary approach meant that viewers were looking at a side of Singapore, lived by street kids, but unseen by most. Tan's achievement is his unflinching gaze, from condoms filled with drugs and swallowed, to be smuggled into Singapore, to self-mutilation stemming from self-loathing, broken families and social alienation. There are many, many visually incredible scenes and 15 works like a slap in the face of Singaporean hypocrisy. This is undoubtedly a new landmark in Singapore cinema.

Director: Royston Tan • Producer: Eric Khoo • Cinematographer: Lim Ching Leong • Production Company: 27
Productions Pte Ltd, 22 Scotts Road, Unit 01-28, Singapore 228221 • Tel: 65-6735-7053/6730-1778 • Fax: 65-6735-7124 • Email: fongcheng@zhaoweifilms.com.sg

Country: Singapore/Vietnam

Director: Jonathan Foo, Nguyen Phan Quang Binh

2002, 96 mins



Director: Jonathan Foo Jonathan Foo was Executive Producer and Producer for the Singaporean feature film, The Teenage Textbook Movie (1998), the first Singaporean film to be offered an international syndication contract by Cinemax. Song Of The Stork is his directorial debut.

Director: Nguyen Phan
Quang Binh
Nguyen Phan Quang Binh
is best known for his work
in television, directing and
styling commercials and
television programmes
including the hit TV series,
Blue Forever. A design
specialist, Song Of The
Stork is his first film.





SONG OF THE STORK

Song Of The Stork is a historic feature film, marking several firsts. The production is the first Singaporean-Vietnamese joint effort in filmmaking. It is also the first time an international production team has been allowed into Vietnam to shoot a film about the Vietnam-American War. Tran Van Thuy, a former North Vietnamese War Correspondent, brings us on a journey into his own mind and those of the spirits of the millions of Vietnamese who died in the Vietnam War. He meets old friends and enemies and they remember and share their experiences. Through their pasts, the stories of five enlisted men and their different experiences during the war are told. The film looks not only at the horrors of the battlefield, but also the camaraderie between the men, and the love ones they left behind. The film takes an alternative look at war through the eyes of a people who fought not for an intellectual principle, but simply for the chance to live a peaceful life with their families. It is really a story about love, life and destiny.

Directors: Jonathan Foo, Nguyen Phan Quang Binh * Executive Producer: John Foo, Ngo Thao * Producer: Peggy Lim, Ngo Thi Bich Hanh * Scriptwriters: Nguyen Quang Sang, Thu Bon, Nguyen Duy, Wayne Karlin * Cinematographer: Mohd Jefri Bin Yusof * Editor: Sean Ashley * Music: Nguyen Thien Dao, Joshua Hong * Sound: Ashley Ronald Grenville * Production Designer: Andy Heng * Cast: Tran Van Thuy, Wayne Karlin, Duong Kuang Vuong, Luu Quang Vinh * Production Company: Mega Media Pte Ltd, 32 Maxwell Road, £01-05 White House, Singapore 069115 * Tel: 65-6536-9140 * Fax: 65-6536-9154 * Email: bhd@netnam.org.un * Co-production: Hang Phim Nha Van Vietnam (Viva Film) * World Sales: BV International Pictures, Kvalasveien 156, Box 17N, 4299 Avaldsnes, Norway * Tel: 47-5284-6460 * Fax: 47-5284-6461 * Email: post@bvfilm.com



Country: Sri Lanka

Director: Asoka Handagama

2002, 81 mins



Director: Asoka Handagama Asoka Handagama (1962) studied mathematics at the University of Kelaniya. In 1994 he directed Dunhidda Addara (Near Dunhinda Falls), a highly successful television series. At the same time, he debuted in cinema with Chanda Kinnarie (Moon Lady, 1994), a hyperrealistic film which won numerous prizes in his homeland. He continued his work two years later with Moon Hunt and, in 2000, with This Is My Moon. This last work generated much interest at festivals and was distributed in France



FLYING WITH ONE WING (TANI TATUWEN PIAYAM BANNA)

Without doubt the most revolutionary South Asian film of the year. Asoka Handagama presents a graphically disturbing image of contemporary Sri Lanka where women are the under class, suffering under the weight of tradition and male desire. In the midst of this conformity is an edgy story of transexuality.

Manju is a boyish car mechanic who holds his own in the male world of the garage. After work he returns home to his young wife Kusum. They are happy together, however Manju conceals a secret identity from his wife: he was born a woman. One day after an accident Manju's secret is exposed to a doctor who becomes obsessed with him. Unable to have him, the doctor breaks Manju's secret to his chauvinist boss setting in train a series of events which force Manju to face up to a wife who has been misled and a community marked by homophobia and sexism. – Regus London Film Festival 2002

Winner of the Best Asian Film at the Tokyo Film Festival.

Director/Screenplay: Asoka Handagama • Producer: Iranthi Abeyasinghe, Upul Shantha Sannasgala • Screenplay: Asoka Handagama • Cinematographer: Channa Deshapriya • Editor: Ravindra Guruge • Production Designer: Rohan Samaradivakara • Music: Rohana Weerasinghe • Cast: Anoma Janadari, Gayani Sudharshani, Mahendra Perera, Wilson Jayasiri • World Sales: Heliotrope Films, 39 Bd de Reuilly, 75012 Paris, France • Tel/Fax: 33-1-4345-9656 • Email: Aleonard.Laurent@wanadoo.fr

Country: Taiwan

Director: Chang Tso-chi

2002, 109 mins



THE BEST OF TIMES

Both 19 years old, Wei (Wing Fun) and Jie (Gao Meng-jie) are neighbours who live in the suburbs of Taipei with their widower fathers and problem siblings. When Wei is promoted to the rank of debt collector in the service of Brother Gu, a local kingpin, he convinces his boss to hire Jie to work alongside him. In sudden yet inevitable fashion, a dangerous mistake sends the boys on the run.

The Best of Times – like Chang's previous films – gets indelible performances from everyone in its non-pro cast. Circular and smoothly paced, the film never slackens. Chang very smartly rhymes his subject (the boys' longing for status and power) with a journey into their inner lives; the painstaking surface naturalism is underpinned by a wry awareness where subconscious desires and impulses are just as real as the fish in the living-room tank. Poetic, visually beautiful, immoderately moving and inventive at every turn, this is a rousing work from a filmmaker who is among the best of his time. – *Tony Rayns*

Winner of Best Film at the Golden Horse Awards 2002.

Director: Chang Tso-Chi Chang Tso-Chi was born in Jiayi, Taiwan in 1961. After majoring in electrical engineering, he went on to study film and drama at the Chinese Culture University, graduating in 1987. He began work in the film industry as an assistant to renowned directors Yu Kan-bing, Yim Ho, Tsui Hark and Hou Hsiao-hsien. Filmography: Midnight Gunshots (1994), Ah-Chung (1996), Darkness And Light (1999) and The Best Of Times (2002)



Director/Screenplay: Chang Tso-chi • Executive Producer: Ueda Makoto • Producer: Lu Shih-yuan • Cinematographer: Chang Yi-min • Editor: Liao Ching-sung • Production Designer: Chen Huai-en • Sound: Thio Hugo P. • Cast: Wing Fan, Gao Meng-jie, Yu Wan-mei, Tien Mao-ying, Wu Yi-chich • Production Company: Chang Tso-chi Film Studio, 2F, I Yuying Street I 16, Taipei, Taiwan • Tel: 886-2-8663-5179 • Fax: 886-2-8663-5102 • Email: tsochi@ms23.hinnet.net • World Sales: Fortissimo Film Sales, I 4/F, I O Knutsford Terrace, Tsimstaui, Kowloon Hong Kong, SAR • Tel: 85-2-2311-8081 • Fax: 85-2-2311-8023 • Email: ffsasia@netvigator.com



Country: Tadjikistan

Director: Djamshed Usmonov

2002, 88 mins



NAME OF THE PARTY OF THE PARTY

ANGEL ON THE RIGHT

It's not often you get the chance to see a film from Tadjikistan, but it's equally rare that you come across a picture of lives on the margins as engaging, empathetic and economical as this wonderfully-delivered gem of a drama. Set against the backdrop of post-Soviet social and economic meltdown, Usmonov's third feature follows low-level hardman Khamro as he returns to his tiny Tadjik town after a decade in Moscow. Back to look after his dying mother, he soon has to face up to the long overdue debts he left behind years before. But that's only the beginning of his problems.

"Well-drawn characters and performances enrich a sometimes melancholy story run through with an understandably dark humour, but never lacking in genuine humanity. A great find and a breakthrough feature from a director to watch, one with rich tales to tell, from a region all too rarely seen on screen." – Regus International Film Festival 2002

The film won the FIPRESCI Prize at the London Film Festival 2002 and the Special Jury Prize at Tokyo Filmex 2002.

Director: Djamshed Usmonov • Executive Producers: Elise Jalladeau, Marco Müller • Producer: Marco Muller • Screenplay Jamshed Usmanov • Cinematographer: Pascal Lagriffoul • Editor: Jacques Comets • Sound: Dana Farzanehour • Music: Michael Galasso • Cast: Mardonquol Qulbobo, Maljqat Maqsumova, Hokim Rakhmonov, Uktamoi Miyasarova • Production Designer: Maslodov Farosatshoev • Production Company: Fabrica Cinema, Ventura Film, Artcam International, Rai Cinéma, TSI-Television Svizzera • Fax: 90-212-299-51-21 • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 33-1-4970-8564 • Fax: 33-1-4970-0371 • Website: www.celluloid-dreams.com

Director: Djamshed
Usmonov

Diamshed Usmonov was n in Asht. Tadiikistan in 1965. He graduated from Dushanbe Fine Arts School, Theatre Section (Tadjikistan) and has been working in the film industry since 1986 as a director, broducer. screenwriter, and editor for fiction, animation and documentary films. He has also appeared as an an actor in Yellow Grass Time (1990) and The Road (2000).



Country: Thailand

Director: Apichatpong Weerasethakul

2002, 125 mins



Director: Apichatpong Weerasethakul

Born in 1970 in Bangkok. In 2000, he completed his first feature Mysterious Object at Noon, a documentary that has been listed among the best films of the year by Film Comment and the Village Voice. He is active in promoting experimental and independent films through Kick the Machine, the company he founded in 1999. He is currently working on several video projects and a new feature, Tropical Malady. Blissfully Yours was filmed in his home town. In 2001, he was retrospected for the first time at the Singapore International

Film Festival.



BLISSFULLY YOURS (SUD SANAEHA)

Roong pays Orn, an older woman, to take care of her lover, illegal Burmese immigrant Min, while she looks for a place where they can share their happiness. One afternoon, Min takes Roong to have a picnic in the jungle where they feel free to express their love. Meanwhile, Orn has also gone to the jungle with Tommy, her husband's co-worker. The story captures the pleasure and suffering of the characters as they struggle to live together in their oppressive environment. The film won the Un Certain Regard – Best Film award at Cannes 2002; Best Film at Thessaloniki 2002 and Best Film at Tokyo Filmex 2002.

"The idea for Blissfully Yours came to me when I was the witness of an accident in 1998, during the shooting of my first film in Bangkok. A policeman arrested these two young women before throwing them into a police van. I learnt afterwards, they were illegal Burmese imigrants. I am interested in the possibilities of involving both fact and fiction in one film, with each of them intersecting and supporting each other. I have chosen not to dwell on the political issues of the Thai-Burmese border, but to focus on mundane and futile activities, which in themselves carry an underlying political message." – Apichatpong Weerasethakul

Director/Screenplay: Apichatpong Weerasethakul • Producers: Eric Chan, Charles de Meaux • Cinematographer: Sayombhu Mukdeeprom • Editor: Lee Chatametikool • Sound: Teeekadet Vucharadhanin, Lee Chatametikool • Cast: Kanokporn Tongaram, Min Oo, Jenjira Jansuda, Sa-Gnad Chaiyapan, Kanitpat Premkij • Production Designer: Akekarat Hom Laor • Production Company/World Sales: Kick the Machine/La-Ong Dao Co. Ltd., 641/10 Vara Place, Ladprao Soi 5, Jatujak, 10900 Bangkok, Thailand • Tel: 66-2-938-4460 • Fax: 66-2-938-4461 • Email: kickthemachine@softhome.net



Country: Thailand

Director: Pimpaka Towira

2003, 114 mins



Director: Pimpaka Towira A bioneer on the Thai

independent film scene in the '90s, Pimpaka Towira studied film at Thammasat University. Since 1988, she has made short experimental films, mostly depicting woman's issues Among those works, Moe Nak (1997) wan Special Jury prize at the Image Forum Festival in 1998. Presently, she is involved as a filmmaker, journalist, film critic, lecturer and film programmer for the ingkak Film Festival. Her films include Stainway To Heaven (1988), Who Come To Paradise (1989) and Under Taboo (1991).



ONE NIGHT HUSBAND (KUEN RAI NGAO)

Sipang and Napat meet, fall in love and get married so quickly that even Sipang is surprised by her impulsive decision. But just before they get to live happily ever after, Napat disappears after receiving a mysterious phone call. Desperate to find the man she thought she knew, Sipang turns to Napat's brother and his wife, Busaba. But as Sipang gets closer to the truth of this disappearance, a new face of her husband is slowly revealed and she is forced to re-examine her own values and attitudes towards life, love and devotion. Her inner struggle presents a dilemma that propels the film into its startling climax.

Starring singer Nicole Theriault as the estranged Sipang, Pimpaka Towira's debut feature is also one of the first Thai films to deal with women's stories through the eyes of a woman. However, in the director's own words, "It's not a feminist film... but a human story that follows a feminine approach. It's a new structure that women can easily relate to."

Director/Producer/Screenplay: Pimpaka Towira • Cinematographer: Christoph Janetzko • Music: Kaseman
Phromsupa • Cast: Nicole Theriault, Siriyakom Pukkavesa, Pongpat Vachirabanjong, Worawit Kaewpetch, Piatip
Kumwong • Production Company/World Sales: GMM Pictures, 50 GMM Grammy Place Sukhumvit 21 Rd. (ASOK),
Klangtoeynua, Vattana, Bangkok 10110, Thailand • Tel: 662-669-9384 • Fax: 662-665-8147 • Email:
jate@gmmgrammy.com

Country: Turkey

Director: Umit Unal

2002, 90 mins



9

In a poor, seemingly picturesque neighbourhood of Istanbul, a young girl is found brutally murdered. Six people from the neighbourhood are interrogated for the crime. While the police camera is recording, these six witnesses find themselves caught in manipulation and abuse, forcing them to give their innermost secrets. These six ordinary people tell us not only the story of what happened to the young girl, but also share with us their views on the neighbourhood's history. 9 is the first Turkish film that has been shot and edited entirely on digital video transferred to 35mm. Winner of Best Film and Best Actress awards at the Istanbul Film Festival 2002.

"What makes 9 really interesting: Its use of video as an element of narrative, its somewhat disturbing indifference towards the indigenous subject matter, its use of music (by ZeN), wonderful performances from some actors whoe talents were not appreciated enough in cinema (Ali Poyrazoglu, for instance). Umit Unal's film is 'tricky' and 'stylish' but not 'ornamented.' Most importantly, we're now faced with a filmmaker who has a serious suggestion on how Turkish films should look from now on. Turkish Cinema is alive. And we love it." – Radikal newspaper

Director: Umit Unal
Born in 1965, Umit Unal
studied film and worked
as an assistant director.
He has written eight
screenplays, among which
My Aunt and My-Dreams,
My Love And You have
been made into feature
films. He has published
two novels, Alphabet Of
Love and American Beauty.
He works as a director for
TV commercials. 9 is his
feature film debut.



Director/Screenplay: Umit Unal • Producers: Haluk Bener, PTT Films • Cinematographer: Aydin Sarioglu • Editor: Ismail Canlisoy • Music: ZeN • Cast: Ali Poyrazoglu, Cezmi Baskin, Serra Yilmaz, Fikret Kuskan, Ozan Guven, Rafa Radomisli, Esin Pervane • Production Company: Haluk Bener, 2 Turk Bostan Sok., C Blok, BogaziVI Sitesi 21, Yenikoy, Istanbul, Turkey • Tel: 90-533-353-20-92-• Fax: 90-212-299-51-21 • World Sales: PTT Films • Tel: 90-212-293-84-73 • Fax: 90-212-293-84-75 • Email: sebnem@pttfilms.com



Country: Vietnam

Director: Viet Linh

2002, 107 mins



Director: Viet Linh West Linh started her film mang at the Giai Phong idio. She worked as am editor and then, after graduating from a mography course at me studio, began writing mentary film scribts. She later travelled to sia for more advanced ma studies. Collective = which was released in 1999, was her sixth feature. Viet Linh's Smography includes The 5rds Were Singing In The Quiet Place (1986), The Trial Needs A Presiding Judge (1987), The Travelling Circus (1989) and The Devil's Mark (1992).



METHAO-THERE WAS ONCE ATIME WHEN

After the death of his beloved wife, Nguyen (played by Dung Nhi) feels he has nothing to live for. The dan day (a three-stringed instrument) master Truong Tam (Don Duong) attempts to bring Nguyen back to happiness by setting him up with the ca tru singer To. The three are soon trapped in a love triangle, in which Truong Tam gives up his love for To in order to pay off a debt of gratitude to Nguyen. Meanwhile, Nguyen, still haunted by his love for his late wife, neglects the affections of To, whose only chance of winning Nguyen's heart lie in her moving music and pure emotion.

Adapted from traditional Vietnamese writer Nguyen Tuan's novel Chua Dan, the film honours the rhythms of a thousand years of *ca tru* folk music by uncovering the different lives of people who reside in the cradle of the art. Set in the idealised northern countryside, Me Thao – There Was Once A Time When is full of gorgeous images such as the village well, ponds of floating water-fern and flat baskets full of shining yellow silkworms, all carefully recreated by director Viet Linh and her film crew to reflect her ambition to make a "Vietnamese identity" movie.

Director: Viet Linh • Screenplay: Pham Thuy Nhan, Viet Linh, Serge Le Péron • Cinematographer: Pham Hong Nam • Editor: Cam Van • Set Designer: Pham Hong Pong • Cast: Dung Nhi, Don Duong, Minh • Production Company! World Sales: Giaiphong Film Studio, 212 Ly Chinh Thang, Ho Chi Minh City, Vietnam • Tel: 84-8931-6609 • Fax: 84-8931-6538 • Email: gpf.pt@hcm.fpt.vn

Country: Singapore

Director: June Chua

2003, 14 mins



THE USHER (World Premiere)

A film set in the '70s about a boy who frequents the cinema and his relationship with a kindly usher.

Director/Producer/Screenplay: June Chua • Cinematographer: Wong Meng Fye • Editor: Michael Kwa • Director's Contact: junec@singnet.com.sg

Country: Singapore

Director: Han Yew Kwang

2003, 13 mins



SINGAPORE'S FUNNIEST HOME VIDEO (World Premiere)

A husband and wife are trying to shoot a video to participate in the Singapore's Funniest Home Video contest, but the husband is unsatisfied with the wife's performance.

Director/Producer/Screenplay: Han Yew Kwang • Cinematographer: Victor Nah • Editor: Gek Li San • Director's Contact: yaoguang@pacific.net.sg

Country: Singapore

Director: Wee Li Lin

2003, 11 mins



AUTO GRAPH BOOK

(World Premiere)

The school girl's autograph book is an eclectic collection of "poems" about friendship. It is also the cause of a riff between two friends who must decide whether their friendship is worth keeping.

 $\label{limited} \textit{Director/Producer/Screenplay: Wee Li Lin * Cinematographer: Raymond Teo * Editor: Daryl Burney * Director's Contact: \\ \textit{lilinwee@singnet.com.sg}$



ASIAN DIGITAL FILM AWARDS



Country: Malaysia

Director: Amir Muhammad

2002, 15 mins

KAMUNTING

(International Premiere)

Amir Muhammad's masterly command of the essay film is a hilarious road movie to a Malaysian maximum security prison.

Writer/Director/Producer: Amir Muhammad • Cinematographer: Jon Yap • Editor: Hann, Zulkarnaen Kassim • Music: Jerome Kugan • Voiceover: Nam Ron • Production Company/World Sales: Amir Muhammad, 77 Jalan Setiakasih, Damansara Heights, 50490 Kuala Lumpur, Malaysia • Tel/Fax: 603 2095 3869 • Email: kancah@pc.jaring.my • Website: http://6horts.tripod.com

Country: Indonesia

Director: Tintin Wulia

2002, 6 mins



KETOK

An experimental documentary that plays around the onomatopoeic word Ketok.

Director: Tintin Wulia • Screenplay: Cecilia Indradjaja, Tulus Wuliata - Tintin Wulia • Production Company/World Sales: Kokun, Jl Diponegoro 114, Denpasar, Bali 80113, Indonesia • Tel: 62-384-21203 • Fax: 62-361-237567 • Email: sales@minikino.org

Country: Singapore

Director: Jaymz Wong

2002, 11 mins



CITY: LONDON

A mood piece about the city of London, documented in its various colours, tones and emotions.

Director/Editor: Jaymz Wong • Producer: Rustyna Edwards • Screenplay: Jaymz Wong, Oliver Manzi, Rustyna Edwards, Oscar Perez • Cinematographer: Jaymz Wong, Yannis Soukoulis • Email: anti-choice@rocketmail.com

Country: Philippines

Director: Rox Lee, Wilfredo Calderon

2003, 16 mins



LIVE ROCK

(International Premiere)

A day in the life of Pepe Smith, one of the pioneers of rock 'n' roll in the Philippines.

Director: Rox Lee, Wilfredo Calderon • Producer/Screenplay: Rox Lee • Cast: Pepe Smith • Cinematographer: Wilfredo Calderon • Production Company/World Sales: Cinema Regla, 5 Mascardo St. La Paz Village, Makati City, Philippines • Email: klaisko@hotmail.com

Country: Thailand

Director: Thawatpong Tangsajjapoj

2002, 6 mins



TRUE NATURE

A short animation about a designer who gets trapped in his own geometry.

Director/Producer/Animator: Thawatpong Tangsajjapoj * Director's Contact/Fax: 662-287-2035 * Email: twatpong@yahoo.com



The Silver Screen Awards were introduced in 1991 during the 4th Singapore International Film Festival with the aim of creating an awareness of the rich filmmaking talents throughout Asia as well as paving the way for a Singapore film industry. The results of the Silver Screen Awards will be announced at the Silver Screen Awards Gala on April 30, 2003.

BEST ASIAN FEATURE FILM CATEGORY

Best Film
Young Cinema Award
Special Jury Prize
Best Director
Best Actor
Best Actress
NETPAC/FIPRESCI AWARD - Critics' Prize

BEST SINGAPORE SHORT FILM CATEGORY

Best Film Special Jury Prize Best Director Special Achievement Award

BEST ASIAN DIGITAL SHORT FILM CATEGORY

Critics' Prize

MAIN JURY

DHARMASENA PATHIRAJA (Sri Lanka)

Dharmasena Pathiraja made his film debut with Sathuro (Enemies), a 10-minute short that won the Film Critics and Journalists Award in 1972. Pathiraja is recognised as one of the forerunners of what is termed a "Third Cinema" and, in 2000, he won the "The Golden Lion" – a lifetime achievement award – for his contribution to Sri Lankan cinema. Five of his classic works are being shown in the SIFF, as the director's first international retrospective.

TEDDIE CO (Philippines)

Teddie Co is a veteran of the Filipino film scene and has been involved in it in various capacities, from filmmaker, film critic, film curator to film archivist. He has been one of the most avid promoters of Filipino cinema worldwide.

ISMAIL ISHAK (Singapore)

Ismail is a passionate film buff who is currently working as a TV sound recordist. He has been acting, writing, designing, directing and producing for various local theatre productions before venturing into documentary filmmaking in 1999 with In Search Of The Penan. Last year, with his filmmaking buddy Melvinder Kanth, they won the Asian Digital Film Award's Audience Prize at the 15th Singapore International Film Festival for In Search Of Afghanistan.

NAOMI KAWASE (Japan)

Naomi was born in Nara Prefecture in 1969. After graduating from the Osaka School of Photography (currently the School of Visual Arts) in 1989, she lectured at the school for four years. Her film, Embracing (1993), won the Encouragement Award at the Image Forum Festival and, since then, she has received numerous awards, including the Camera

d'Or at Cannes 97 and the FIPRESCI Prize at Rotterdam for her first feature film, Moe no suzaku.

SENTOT SAHID (Indonesia)

Commenced his career by becoming an editor on award-winning documentaries in the Indonesian Film Festival (FFI) such as The Danger Of Iodium Deficiency, directed by Darto Joned (1983); Clapping, directed by Garin Nugroho (1985), and many others. Sentot was chosen by more than 100 referees at the Festival Film Kine Club 2000 as the best editor in all Indonesian movies produced during the period of 1980-2000. Among his credits are Eros Djarot's Tjoet Nya Dinh and Garin Nugroho's Leaf On A Pillow. Black Dot is his debut feature.

NETPAC/FIPRESCI JURY

ASHLEY RATNAVIBHUSHANA (Sri Lanka)

Ashley is the founder and the President of the Asian Film Centre, affiliated to Network for the Promotion of Asian Cinema (NETPAC) and the President of the Sri Lanka Film Critics' Forum, affiliated to International Federation of Film Critics (FIPRESCI). He has participated in many juries from Tokyo, Berlin, London, Rotterdam, Locarno, Milan, Fribourg, Mannheim/Heidelberg, Thailand and Mumbai.

ALEXANDRA SEITZ (Germany)

Born 1966 in Munich, Germany. Works freelance for German and Austrian newspapers and movie-magazines. Co-editor of the Cologne-based "NACHtBLENDE." Author of a book on George Clooney. She also worked with the Vienna Int'l Film Festival in the past two years. She was in the NETPAC jury in the Berlin Film Festival last year.

DEREK MALCOLM (Great Britain)

Derek Malcolm has been chief critic of the Guardian, London, since 1970 and President of FIPRESCI, the International Federation of Film Critics, since 1991. He is a former Director of the London Film Festival and also a former Governor of the British Film Institute. A frequent broadcaster on radio and television, he has also written for the New York Times, Sight And Sound and the Times of India. He has served on Festival juries all over the world.

HELMI YUSOF

Helmi Yusof is a journalist with The Straits Times. He covered movies for the newspaper from 1999 to January this year, before moving to its political desk to write on Singapore politics.

NICK PALEVSKY (USA)

After travelling through the traditional parts of Asia – and writing a guidebook to Japan – Nicholas Palevsky decided to make a career change. Depressed about the many fading cultures he had seen, he decided to move into the shadowy and yet more permanent world of film, where only celluloid occasionally vanishes. He became a film critic/journalist based in Thailand. He writes for several publications in the region, but has not completely given up travel: at the time he was writing his own bio he was in Naga State in the Assam region of India.

KODAK APPLAUDS EACH OF THESE ACADEMY AWARD NOMINATED FILMS

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ABOUT SCHMIDT

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HERO

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ICE AGE*

LILO & STITCH

THE LORD OF THE RINGS:

THE TWO TOWERS+

MINORITY REPORT+

MY BIG FAT GREEK WEDDING

NOWHERE IN AFRICA

THE PIANIST

THE QUIET AMERICAN

ROAD TO PERDITION*+

SPIDER-MAN+

SPIRIT: STALLION OF

THE CIMARRON

SPIRITED AWAY

TALK TO HER

THE TIME MACHINE*

TREASURE PLANET

UNFAITHFUL

THE WILD THORNBERRY SMOVIE

Y TU MAM TAMBI N

THANKS FOR USING KODAK MOTION PICTURE FILM





Country: China

Director: Xin Lee

2002, 84 mins



Director: Xin Lee

Shanghai in 1969, Win Lee's father and sister

me both film directors. He

ded at the Beijing Film ichool from 1987-91 and

DAZZLING (HUA YAN)

Wu Gang, a cinema usher with an eye defect, believes he can see something that only angels can see - a red star on the forehead of people who have fallen in love with each other. According to Wu Gang, angels collect these stars and as soon as they have enough, they are allowed to take the train back to heaven. In the darkness of the cinema, his eyes register every little detail about each cinema-goer and merges it with everything he sees on screen, hopelessly blurring the line between reality and illusion.

The stories the usher conjures up take place over the course of 12 hours: an overweight gym teacher finds sudden athleticism when his girlfriend dumps him or a young woman follows a map into the forest and finds her true love. As the couples play out different themes of urban romance - fear of commitment, love as repetition, love as obsession - the usher waits endlessly for a young woman he has encountered in a bar to meet him in the park. Moments of magic realism and Xin Lee's sophisticated visual style combine with an uncanny narrative technique to capture the essence love in a modern city. Winner of the Best Cinematography award at the Manchester Film Festival 2002.

Director: Xin Lee • Producer: Sara Chen • Screenplay: Sara Chen, Xin Lee • Cinematographer: Huang Lian • Editor: Ru Zhai, Xiao Wei Hong • Sound: Wu Lala • Music: Xiao Ming Zhu, Dou Wei • Production Designer: Li Shen • Cast: Wu Lala, Jinglei Xu, Mei Ting, Wang Xie Bing • Production Company: Cinozoic Film & Television Corporation Shanghai Film Studio • World Sales: Cinezoic Film & Television Corporation, 21/F, 2669 Xie Tu Road, Shanghai 200030, Peoples Republic of China • Tel: 86-21-6439-6484 • Fax: 86-21-6439-8687 • Email: bostmaster@cinezoic.com



Director: Solveig Klaßen, Katharina Schneider-Roos

2003, 92 mins



Country: China/Germany/Austria

MY CAMERA DOESN'T LIE

"If you want to have your film screened in China, you have to accept the censorship system. If you decide you cannot accept it, you'd better leave this country and don't make films here any more or you can film, but your films will never be shown in China ... " - director Zhang Yuan.

My Camera Doesn't Lie is a documentary about the independent Chinese underground filmmakers who were the first to express their honest and realistic views on China from 1989 (Tiananmen) until today. It takes a rigorous look at the problems Chinese underground filmmakers face producing their films under a system of rigid censorship. The documentary features Chinese intellectuals and directors including Cui Jian, Emily Tang, Jia Zhangke, Ju Anqi, Li Yu, Liu Bingjian, Liu Hao, Wang Chao, Wang Quanan, Wang Xiaoshuai, Wu Wenguang and Zhang Yuan. It is also the first film to touch on the Chinese homosexual film-scene. "My Camera Doesn't Lie is shot under the same circumstances that Chinese underground filmmakers face. As we both live in China we encountered those films and filmmakers and were so thrilled by their very personal, documentary, poetic and taboo breaking views that we wanted more people to know about them." - directors Solveig Klaßen and Katharina Schneider-Roos

Directors/Producers: Solveig Klaßen, Katharina Schneider-Roos • Cinematographer: Lutz Reitemeier, Solveig Klaßen Editor: Solveig Klaßen * Sound: Solveig Klaßen, Katharina Schneider-Roos, He Wei, Sean Sere * Production Company/World Sales: morefilms, c/o Schneider, Rathausstiege I, Scheibbs, Austria • Tel: 86-13671139753 • Email: morefilms2002@hotmail.com

Director: Solveig Klaßen Born in 1969 in Heidel Holstein. In 2000, she node her debut feature Out of Tibet, and won a scholarship for postgraduate studies at the Beijing Film Academy. She has lived in China ever since. Filmography includes My Father, His Father And Me (2001).



Born in Scheibbs, Austria. = 1972. After working at the University of Vienna from 1998-2000, she went to lecture on Austrian Literature and Film at the University of Beijing. She has been involved in documentary filmmaking since 2000.







Director: Yau Ching Born in Hong Kong in 1966. A graduate of the Whitney Independent Study Program in New York, she is currently living and working in Hong Kong as a filmmaker, multimedia instaliation artist, writer and educator. Her short films and videos have been awarded at festivals worldwide including Image Forum in Japan, Ann Arbor Film Festival, and Hong Kong Independent Film and Video Awards. Ho Yuk is her feature debut. Past films/videos include: June 30, 1997 (aka Celebrate What?) (1997), I'm Starving (1999) and Suetsin's Sisters (1999).



HO YUK - LET'S LOVE HONG KONG

"Made-in-China Chan" (in Chinese: Chan Kwok Chan) works as a stripper in cyberspace but she often gets headaches. Her only solace is her mother who is clueless about her daughter's profession. Nicole has money and power but she depends on "Made-in-China" to play with virtually at night in order to get some sleep. Zero does not have anything but she knows what she wants and is determined to get it.

Ho Yuk is a story of three women trying to stalk, chase, seduce and be seduced by each other. It is an experimental narrative feature set in a reality that cannot separate the virtual from the real, that moves too much ("ho yuk"), in a speed faster than any of the characters can handle. Choosing to capture and expose a quintessential Hong Kong and the human struggles and sentiments in this microcosm, director Yau Ching uses actual street locations, many of which are being rapidly phased out by urban gentrification. Due to a limited budget and the taboo nature of its core subjects of lesbianism, female nudity and the porn industry in Hong Kong cinema, all of the exterior shooting was done without a permit, guerrilla style. Winner of the First Prize For Fiction from the International Jury Of The Press at the Festival Internacional de Cinema da Figueira da Foz 2002, Portugal.

Director/Producer/Screenplay: Yau Ching • Cinematographer: Chen Hung-yut • Editor: Chen Po-wen • Music: Kung Chi Shing • Sound: Robert Porter • Production Designer: Gill Wong • Cast: Wong Chung Ching, Erica Lam, Colette Koo • Production Company/World Sales: Made-in-China Productions, 2F 64 Che Keng Tuk Rd, Sai Kung NT, Hong Kong • Tel: (852) 90207656 • Fax: (852) 27924697 • Email: yauc@aol.com

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Director: Vincent Chui Vincent Chui graduated Communications Arts Department of Loyola mount University, Los Appeles. He started his er at the Hong Kong Broadcast Television Company but has been working in the independent field since 1990. Chui co-founded Ting E Chi, a Hong Kong Independent film collective, with fellow independent filmmakers promote and distribute their films in the 1997. Leaving In Sorrow is his debut feature film.



LEAVING IN SORROW

Leaving in Sorrow is a gritty, realistic portrayal of Hong Kong in the aftermath of the Asian financial crisis. It follows three lightly interlocked stories, set in Hong Kong, Beijing and San Francisco. In the first, Hong Kong-born, San Francisco resident, Ray, a young vaguely info-tech style businessman and hyperactive "ladies' man" returns to Hong Kong to reunite with his semi-estranged father. The death of a cherished elder relative draws both back to their native mainland village, where Ray experiences a reawakening. The second story involves the upright but timorously passive Pastor Alex Lai and his money-minded real estate agent wife Ivy. They struggle as the strains in their marriage become exacerbated by overheated pre-1997 Hong Kong property market: Lai wrestles with selling his church to hustler/developers, as Ivy, planning to emigrate to New York City. schemes to sell their flat. The third story, the most carefully delineated of the set, follows Hong Kong gossip magazine writer Hong on his dogged (even stalker-like) pursuit of his editor Chris. His unrelenting efforts finally wear her down. Much later, she reveals to him her still traumatic memories of studying in Beijing in June 1989, and he takes her back to confront what she left behind. Leaving in Sorrow is the first Hong Kong production filmed in the "Dogme 95" style, using hand-held cameras, natural lighting and real locations.

Director/ Producer: Vincent Chui • Screenplay: Vincent Chui, Patrick Kong • Cinematographer: SK Yip • Editor: Kedy Fan, Ip Yuk-Yiu • Production Designer: Carmen Cheng • Cast: Tony Ho Wah-chiu, Ivy Ho, Shawn Yu Man-lok, Crystal Lui, Duncan Lai, Sheung Ming Fai • Production Company/World Sales: Ying E Chi Ltd, Room 901, STAR Commercial Building, 366 Lockhart Road, Wan Chai, Hong Kong • Tel: 852-2836-6282 • Fax: 852-2836-6383 • Email: info@yec.com

Country: Hong Kong

Director: Toe Yuen

2001, 75 mins



MY LIFE AS McDULL

My Life As McDull is an episodic tale of young McDull's experiences of hope and disappointment as he and his mother struggle through their low-income lives. A kid's animation made for the adults who take them to watch it, it has an existential theme and a narrative style that would do Hayao Miyazaki proud. Despite being dim-witted and below average, McDull struggles gamely to make something of himself. He wants to be true to his mother's love and remains positive in his goals. And even if he never seems to make it, there's something inspiring in his effort. That he's an animated pig practising bun-snatching kungfu may seem silly, but the sentiments behind it are not.

Charming and involving, My Life As McDull is steeped in a realistic, actual representation of Hong Kong, from the Peak Tram to the Wellcome grocery stores. McDull and his mother mirror the lives of working class Hong Kong residents. They visit the market and the temple regularly. Getting to Central requires a trip on the bus, and getting to Cheng Chau means taking the ferry. Landmarks (like Times Square in Causeway Bay) and streets are made to be actual. Won Best Music award at the Hong Kong Academy Awards 2002 and Best Film at the Hong Kong Film Festival 2002.

Director/Editor: Toe Yuen • Producer/Screenplay: Brian Tse • Cinematographer: Wong Ping-Hung • Music: Ho Shung-Chi • Production Designer: Mak Ka-Pik • Cast: Lee Chun-Wai, Anthony Wong, Jan Lam, Sandra Ng • Production Company: Lunchtime Production Ltd, 1603, Guardian House, 32 Oi Kwan Road, Wanchai, Hong Kong • Tel: 852-2142-8933 • Fax: 852-2627-0229 • World Sales: Bliss Distribution Ltd, 1603, Guardian House, 32 Oi Kwan Road, Wanchai, Hong Kong • Tel: 91-22-28209940,43,50 • Fax: 91-22-28209925 • Email: toe@jyellowbus.cam.hk

Director Toe Yuen Toe Yuen graduated from the Communications Department of Baptist College, majoring in film. He worked as chief editor of a comic magazine, inptwriter, special effects and computer animator and as a toy and action figure designer. He has directed the animated TV ries, McBug, since 1997. Other animated shorts include Explanation (1995) and Foulball (1996). My Life As McDull (2001) is his debut animated feature.





ASIAN FILMS

Country: Hong Kong

Director: Evans Chan

2002, 72 mins



Director: Evans Chan Evans Chan Yiu Shing is a cultural critic, playwright and filmmaker, whose filmography includes To Liv(e) (1992), Crossings (1995), The Map of Sex and Love (2001); a short DV feature Bauhinia (2002); and two documentaries about China's decolonisation: Journey To Beijing (1998) and Adeus Macau (2000). Chan has written five books, including two essays, The Last Of The Chinese and From The New Wave To The Postmodern. His writings ion Hong Kong cinema abbear in the online journal, Postmodern Culture.



THE LIFE AND TIMES OF WU ZHONG XIAN

Student rebels, labour organisers, Trotskyites, anarchists, sojourners in Paris, and human rights activists are the cast of real life characters featured in The Life And Times Of Wu Zhong Xian. Based on a stage play, this docu-drama traces the poignant trajectory of a radical activist whose dream of world revolution sees him battle British colonialism and, later, on his deathbed in the mid-'90s, has him in agony over the uncertain fate of a revitalised China. Revealing a little known chapter of rebellion and idealism, the film also delves into the radical roots of a generation that included a budding filmmaker named John Woo, and includes rare footage of an early Woo short film.

Written collectively by Mok Chiu Yu and other close associates of Wu, the play premiered in the Handover year of Hong Kong in 1997, then travelled to New York's Theatre for the New City in 1998, where it was hailed as a fascinating account of a radical activist. Veteran independent filmmaker Evans Chan, who initially adapted the play for the New York stage, now puts it on the screen by incorporating extensive archival footage, including excerpts from Woo's experimental short, Deadknot. The Life And Times Of Wu Zhong Xian is a timely, resonant work for today's Hong Kong, China and our ideologically-disillusioned era.

Director/Editor: Evans Chan • Executive Producers: Asian People's Theatre Festival Society, Mok Chiu Yu • Producer: Willy Tsao • Screenplay: Mok Chiu Yu • Cinematographer: O Sing Pui • Music: John Huie • Production Designer: Gill Wong • Production Company: Riverdrive Productions Ltd • World Sales: Hong Kong Arts Centre • Fax: 852-2519-2042 • Email: jtsang@hkac.org.hk

Country: Hong Kong

Director: Barbara Wong

2000, 100 mins



WOMEN'S PRIVATE PARTS

"If men understood more about women, the world would be better... or they (men) would be horrified!" - director Barbara Wong

Sex, masturbation, lesbianism, prostitution, mainland mistresses and marriage are all on the cards for discussion, offering male viewers in particular a look in on revealing and interesting talk one is rarely privy to. Filled with frank and colourful interviews, director Barbara Wong helms the film to focus on the private lives of Chinese women, including Singapore porn queen, Annabel Chong. Shot on video with an all-woman crew in Hong Kong, Shenzhen and Beijing, straight-up conversations form much of the footage and are supplemented with Q&A sessions with a gigolo, kids in the park, masseuses at work and, via hidden camera, a man's trip to a brothel. Interview subjects seem to range from the director's friends and acquaintances through to celebrities and few interviewees' faces are obscured. Of particular interest to Hong Kong movie buffs should be a lengthy chat with former '70s sleaze starlet Siu Yamyam, aka Yum Yum Shaw, star of films such as Confessions Of A Concubine and Oriental Playgirls. Best International Feature Film at the New York International Independent Film Festival.



Director: Barbara Wong

Director/Screenplay: Barbara Wong Chun-chun • Producer: Jenny Wong • Cinematographer: Ellen Pau • Editor: Lam Wah Chuen • Production Company/World Sales: Mandarin Films Ltd, 27/F, Chinachem Century Tower, 178 Gloucester Road, Wanchai, Hong Kong • Tel: 852-2579-1718 • Fax: 852-2579-1712 • Email: mfdcl@netvigator.com



Country: India

Director: Buddhadeb Dasgupta

2002, 90 mins



Director: Buddhadeb Dasgupta Born in 1944 in Anara, India. He is a celebrated Bengali poet and novelist lose work has been slated throughout the world. Selected ography: Distance (1978). Bitter Morse! (1979), Crossroads 1982), Season's Memoir 982), Blind Alley (1984), The Return (1986), The Tiger Man (1989), Their y (1992), The Shelter Of The Wings (1993), The Red Doors (1996) and The Wrestlers (2000).

(MONDO MEYER UPAKHYAN)

The first image is startling: an elderly man sitting alone in a darkened theatre, dozing while watching a piece of film, endlessly repeated, of a woman being attacked by a group of men. Coming from the hand of Buddhadeb Dasgupta, it is even more startling because it is so completely alien from the poetic images of all that we have seen from him earlier.

A Tale Of A Naughty Girl shows Dasgupta at his assured best. It is a multi-layered film that is seamlessly integrated into a tale of a young daughter of a prostitute who is determined to escape the role her mother feels obliged to thrust upon her. Her dream of flying out into the world she knows only through her school books and the stories her teacher tells finds a parallel in the moon landing. Into this Dasgupta weaves a cast of incidental characters each aspiring to his or her own dreams. The social context of the earlier films is present obliquely, the dreamers of the more recent films have become more significant. But this time the poetry is tinged with humour. The taxi driver wanting to be tough with his passengers, the ageing theatre owner seemingly in pursuit of sexual gratification, the prostitutes out for material gain – all their bravado is betrayed by the compassion they try to cover up; all are redeemed by humour and a humanism they are not even aware of. – Cinemaya 2002

Director/Screenplay: Buddhadeb Dasgupta * Executive Producer: Arindam Mukherjee * Producer: Arya Bhattacharya * Cinematographer: Venu * Editor: Rabiranjan Maitra * Music: Biswadeb Dasgupta * Production Designer: Kaushik Sarkar, Jayanta Kundu * Cast: Samata Das, Rituparna Sengupta, Arpan Basar, Tapash Paul * Production Company/ World Sales: Arjoe Entertainment (India) Pvt Ltd, Jabakusum House, 2nd Floor, 34 Chittaranjan Avenue, Kolkata 700012, India * Tel:91-33-237-3123 * Fax: 91-33-237-5576

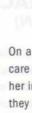
Country: India

Director: Arpana Sen

2002, 120 mins



Director: Arpana Sen Arpana Sen is one of India's most celebrated directors. Her directorial ebut was an English film, 36 Chowringhee Lane, ich was also written by her. The film won the Grand Prix at the Manila International Film Festival and the National Award for Best Direction in India. Her directorial work and des Sati and Paroma. Se is also one of India's finest actresses and has won several awards for acting. She has been noured with some of India's most prestigious awards, including the Podmashree Award by the President of India and the Satyajit Ray Lifetime Achievement Award.



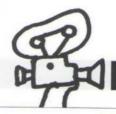
MR AND MRS IYER

On a bus trip, wildlife photographer Raja Chowdhury (Rahul Bose) promises to take care of a married Tamil Brahmin woman, Meenakshi Iyer (Konkona Sensharma), and her infant son at the request of a mutual friend. The other passengers assume that they are married – Mr and Mrs Iyer. The journey is interrupted by an outbreak of communal violence. The resultant curfew forces Raja and Meenakshi to take shelter in an abandoned circuit house. In the solitude of the woods, deep-seated prejudices and barely articulated fears surface as Meenakshi discovers Raja's religious identity: he is a Muslim and his real name is Jehangir. But bound by their need to survive the communal hatred spiralling around them, they are drawn to each other. The relationship that takes shape, despite just a hint of physical longing, transcends mere love and embraces the very core of humanity. Shorn of all overtly amatory implications, it is, more than anything else, a gentle, introspective, often disturbing exploration of an unlikely bond that develops between two temperamentally and culturally disparate individuals yoked together by circumstances during a period of communal unrest. – *Hindustani Times*



Best Film at the Hawaii Film Festival 2002 and Junior Jury Prize – runner-up Best Director and Netpac Jury Prize at Locarno Film Festival 2002.

Director/Screenplay: Arpana Sen * Executive Producer: Rupali Mehta * Cinematographer: Ghoutam Ghose * Editor: Rabiranjan Moitra * Cast: Rahul Bose, Konkona Sensharma * Production Company/World Sales: Triplecom Media Pvt. Ltd., Paranjpe Complex, off Subhash Road, Road no. 6, Vile Parle (E), Mumbai 400057, India * Tel: 91-22-28209940,43,50 * Fax: 91-22-28209925 * Email: rupali@triplecom-media.com



ASIAN FILMS

Country: India

Director: Anup Singh

2002, 90 mins



Director: Anup Singh Born in Dar-es-Salaam, Tanzania, East Africa. He graduated in literature and philosophy from the Bombay University. He is a student of the Film and TV Institute of India, graduating in direction in 1986. Singh's first film, a half-hour journey into the lives of three different generations of refugee women, won the Hauptpreis at the Oberhausen Film Festival in 1988. Singh has worked with some of India's most avant garde filmmakers as an assistant director, art director and scriptwriter. The Name Of A River is his debut feature film.



THE NAME OF A RIVER (EKTI NADIR NAAM)

The Name Of A River presents its audience with a dreamlike odyssey through a world of lovers and gods, myths and memories, literature and cinema. The river carries Singh's actors through numerous incarnations, migrating to new personas and environments. The film is awashed with ideas concerning immigration and home, Singh himself emphasising this in his lyrical introduction to the screening; "I hope you will see the film within yourself. Who, after all, is not a refugee?" The film takes its influences from Indian culture and its inspiration from the Bengali filmmaker, Ritwik Ghatak. To have an understanding of these sources and Ghatak's work will add to the viewer's appreciation but it is by no means essential. The film is centred in its own rich cultural heritage but the spiritual and philosophical questions asked are universal, therefore the film is international in its appeal. Painting on a huge canvas with a rich, exotic palette, Anup Singh has created a profound celebration and exploration of life. The sentiments of the film are echoed in the lines of one of its spiritual melodies: "O Lord, what is this wondrous play of yours?" – Regus London Film Festival 2002

Winner of Best Film (Silver) award at the Zanzibar Film Festival 2002.

Director: Anup Singh • Executive Producers: P Parameswaran, Steven Brookes, Akhand Sanwar Murshed • Producers: NFDC, British Film Institute, River Films • Screenplay: Madan Gopal Singh, Anup Singh • Cinematographer: KK Mahajan • Editor: Arghya Kamal Mitra • Sound: Nilhar Samal • Music: Sanjoy Choudhary • Cast: Shibhuprasad Mukhopadhyay, Shomi Kaiser, Supriya Choudhary • Production Company/World Sales: National Film Development Corporation Ltd, Discovery of India Building, Nehru Centre, Dr AB Road, Woru, Mumbai 400018, India • Tel: 91-22-4973364 • Fax: 91-22-4973364 • Website: nfdcnet.co.in

Country: India

Director: Anand Patwardhan

2002, 176 mins



Director: Anand Patwardhan

Anand Patwardhan has been making political documentaries for nearly three decades. He has been an activist ever since he was a student - from participation in the anti-Vietnam War movement to the civil liberties and democratic rights movement during and after the 1975-77 Emergency. Since then, he has been active in movements for housing rights of the urban poor, for communal harmony, the environment, and movements against the Narmada Dam, against unjust, unsustainable development, and against nuclear testing in South Asia



WAR AND PEACE (JANG AUR AMAN)

Filmed over three tumultuous years in India, Pakistan, Japan and the United States, War And Peace is an epic documentary journey of peace activism in the face of global militarism and war. The film moves on to examine the costs being extracted from citizens in the name of national security. From the plight of residents living near the nuclear test site to the horrendous effects of uranium mining on local indigenous populations, it becomes abundantly clear that, contrary to a myth first created by the United States, there is no such thing as the "peaceful Atom."

War And Peace slips seamlessly from a description of homemade jingoism to focus on how an aggressive United States has become a role model, its doctrine of "Might is Right" only too well-absorbed by aspiring elites of the developing world. As we enter the 21st century, war has become perennial, enemies are re-invented and economies are inextricably tied to the production and sale of weapons. In the moral wastelands of the world memories of Gandhi seem like a mirage that never was, created by our thirst for peace and our very distance from it. Winner of the Grand Prize at the Earth Vision Film Festival 2002 in Tokyo; Best Film (International Jury Prize) at the Mumbai International Film Festival 2002 and Best Documentary at the Sydney International Film Festival 2002.

Director/Producer/Screenplay/Cinematographer/Editor: Anand Patwardhan • Co-Editors: Simantini Dhuru, Monica Wahi, Sanjiv Shah • Sound: Simantini Dhuru, Monica Wahi, Vipin Bhati • Production Company/World Sales: Anand Patwardhan, 27 Lokmanya Tilak Colony Marg No. 2, Dedar East, Mumbai 400014, India • Tel: 91-22-414-3782 • Email: anandpat@vsnl.com

Country: Iran

Director: Rassul Sadr-Ameli

2002, 109 mins



Amelia

Born in Isfahan in 1953. Passul Sadr-Ameli began es career as a journalist and then won a scholarship for studying sociology in France. He returned to Iran and duced Amir Ghavidel's Rain Of Blood in 1981. One year later, Sadr-Ameli ected his debut feature, The Release, which was solowed by some of the estest box office hits of Iranian film industry including The Chrysanthemums and Paizan. His international breakthrough came with the highly acclaimed The Girl In The Sneakers.



I'M TARANEH, 15 (MAN, TARANEH, 15 SAL DARAM)

With her widowed father in jail, young Taraneh (played with wide-eyed charm by newcomer Taraneh Alidoosti) lives with her grandmother and works hard to make a living while studying. Vulnerable and trusting, she is wooed and seduced by her neighbour, Amir, and talked into marriage by his overbearing mother. But the relationship quickly turns sour. Taraneh is straitlaced and serious while Amir is an irresponsible, spoiled party goer. He soon grows weary of his studious bride-to-be and emigrates to Germany, leaving Taraneh to discover that she is pregnant. More than a simple melodrama, I'm Taraneh, 15 was awarded Best Director and Best Screenplay at Fajr Festival (2002), with lead actress Taraneh Alidoosti winning best actress awards at both the Fajr and the Locarno Festivals (2002) for her mesmerizing performance. Awarded Best Director and Best Screenplay at Fajr Film Festival.

"The dawning realisation of her own naiveté is the catalyst for Taraneh's resolve to survive at any cost. With its irresistible teenage heroine, this film delivers the message that there's a new generation of strong-minded Iranian women who aren't afraid of breaking social norms." – MFA Boston

Director/Producer: Rassul Sadr-Ameli • Screenplay: Kambozia Partovi, Rassul-Sadr-Ameli • Cinematographer: Bahram Badakhshani • Editor: Mohammad Reza Mouini • Production Designer: Ali Abedini Musavi-Nezhad • Sound Recordist: Mohammad Mohtari • Sound Mix: Seyyed Mahmoud Mousavi • Music: Majid Entezami • Cast: Taraneh Alidousti, Hossein Mahjub, Mahtab Nasirpour, Milad Sadr-Ameli • Production Company: Milad Film, No 55 Sie Tir Ave, IR-11358 Tehran, Iran • Tel: 98-21-670-1010 • Fax: 98-21-670-8155 • World Sales: Farabi Cinema Foundation 55 Sie Tir Ave IR-11358 Tehran, Iran • Tel: 98-21-670-1010 • Fax: 98-21-670-8155 • Email: fcfl @dpi.net.ir

Country: Iran

Director: Dariush Mehrjui

2002, 97 mins



STAY ALIVE (BEMANI)

A bold indictment of the oppressive Iranian society, Stay Alive tells the story of three repressed women: one is forced to marry an old man; another is forced to quit medical school by her disapproving father; and the third, a rug maker, who is persecuted by her brothers for allegedly having an affair with a soldier. But these women aren't going to be victimised by the harsh conditions without putting up a fight.

"The film could perhaps draw attention to the fate and ways of life of people in a town, or a region, where social disorientation claims the life of an individual person everyday." – director Dariush Mehrjui

"Stay Alive (Bemani) stuns the viewer not so much as cinema, but as scenes from reality in present day Iran where women remain chattels in the patriarchal, theocratic society. For the first time we see no-holds-barred violence in an Iranian film." – Gowri Ramnarayan, The Hindhu

Director: Dariush Mehrjui Was born in Tehran in 1940, and graduated in Philosophy from UCLA. He began his film career by directing Domond 33 in 1967. This was followed by The Cow (1969), one of the most remarkable films in the bastory of Iranian cinema. After the Revolution, he began a new phase in his career with Hampoon.



Director: Dariush Mehrjui • Executive Producer: Mohammad Reza Sharifinia • Producer: Mohammad Nikbin,
Tahmineh Milani, Dariush Mehrjui • Screenplay: Dariush Mehrjui, Vahideh Mohammadifar • Cinematographer:
Bahram Badakhshani • Music: Mohammad Reza Darvishi • Cast: Masoumeh Bakhshi, Shadi Heydari, Neda Aghaei
• Production Company/World Sales: Farabi Cinema Foundation • No. 55, Sie Tir Ave, Tehran 11358, Iran • Tel: 9821-6701010, 98-21-6708156 • Fax: 98-21-6708155 • Email: fcfl @dpi.net.ir

INDONESIA RISING!

While Indonesia had a fertile film industry until the early '80s with an annual production of 100 films, the hardening of ex-President Suharto's rule, plus video piracy, led to a progressive decline in the number of films being made. By the time Suharto fell from power in 1998, the industry had almost grounded to a had in 1999 and 2000, only two films were released each year. In 2001, three films were released. But because censorship was liberalised, a new generation of filmmakers arrived. This was signalled by the release of Kuldesak in 1999, an anthology film comprising four young directors, which had its Asian premiere at the Singapore International Film Festival. Among them were Nan Achnas and Riri Riza, both of whom had film in last year's festival, Whispering Sands and Eliana, Eliana (which world premiered here) respectively.

With 80 per cent of production in Indonesia today shot digitally, this year expects a production slate of 1new features. This year's festival proudly features five Indonesian features - Bird Man Tale (see Silver Screen Awards), Black Spot, Ca Bau Kan, Tato and The Flag.

Country: Indonesia

Director: Sentot Sahid

2003, 115 mins



Director: Sentot Sahid Born in Jakarta in 1962. Feature films he edited include Leaf On The Pillow (Daun Di Atas Bantai) by Garin Nugroho (1997), which won Sentot the Best Editor award at the Kine Club Film Festival 2000. Titik Hitam is his first feature film.



BLACK DOT (TITIK HITAM)

Cousins Heru and Retno were born with a sixth sense. Heru sees spirits, while Retno merely feels their presence. Their common "gift" draws them to each other from childhood, deepening their ties of blood and friendship. But as they grow older, their families grow uneasy over the intimacy of their friendship, and other external pressures begin to put strains on their relationship. The deaths of Heru's father and brother draw the two cousins back together, and they make a pact that if one of them were to die they would visit the other and relate the whole experience. But when Heru chooses Rianti as his soul mate and life partner, the pact begins to grow ominous. Known for his editing career which began with Indonesia's legendary directors plus his work with the new independents, Sentot Sahid's debut is part of the I-cinema movement, a group of new directors who are going digital.

Director/Producer: Sentot Sahid • Screenplay: Jujur Prananto • Cinematographer: Jun Mahir • Editor: Dewi S Alibasah • Sound: Adityawan Susanto, Satrio Budiono • Music: Andi Riyanto • Cast: Winky Wiryawan, Aurora Yahya, Enditha, Riana Cikita, Etienne Caesar • Producion Company/World Sales: I-Sinema

Country: Indonesia

Director: Nia diNata

2002, 120 mins



Director: **Nia diNata**Born Nurkurniati Aisyah
Dewi in Jakarta, March
1970. She has since
worked in television,
producing and directing
programmes and
commercials. Ca Bau Kan
is her debut feature film.



CA BAU KAN

An epic film based on a novel by prominent Indonesian writer Remy Sylado, Ca Bau Kan relates the saga of Giok Lan, an Indonesian woman living in the Netherlands, who returns to Indonesia in search of her roots. Her mother, Tinung, an Indonesian village woman, was known as a "Ca Bau Kan" – a word used to describe a courtesan who entertained Chinese men in colonial Indonesia. Her father, Tan Peng Lian – was a Chinese immigrant merchant with a successful tobacco business in Bavaria, was one of the men Tinung entertained. Ca Bau Kan is the first Indonesian film to highlight issues related to the Indonesian-Chinese community – a topic that was banned from films during the Suharto regime. It is also a rare look at the Peranakan culture.

Director: Nia DiNata • Executive Producers: Afi Shamara, Datuk Hakim Thantawi, Otis Hahijary • Producers: Afi Shamara, Sekar Ayu Asmara, Tino Saroengallo • Screenplay: Nia diNita, Puguh PS Admaja • Cinematographer: German G Mintapradja • Music: Andi Rianto, Sekar Ayu Asmara • Production Company/World Sales: Kalyana Shira Film Production



ASIAN FILMS

Country: Indonesia

Director: Hanny R Saputra

2002, 110 mins





Tato is the leader of a small gang of friends from the slums of Jakarta. Wild and carefree, he plunges them recklessly into a life of revelry and adventure until he meets and falls deeply in love with Luki. When Luki gets pregnant and decides to abort the baby, Tato is devastated and leaves his friends to wander alone in search of some meaning to his life. But for Tato, this means plunging into a life of crime and violence.

Director: Hanny R Saputra Born in May 1965, Hanny R Saputra graduated from the Penyutradaraan Film Fakultas, Film dan Televisi stitut Kesenian, Jakarta. Filmography includes: njang Jalan Kenangan (1997), Nyayian Burung (winner of the Golden Food, Cairo International Film Festival for Children) and Memperoleh (Best Gnematography, Best Director - Asian Television Tehnical & Creative Award 2001)



Director: Hanny R Saputra • Producer: Leo Sutanto • Screenplay: Armantono • Cinematographer: Ical J Tanjung • Editor: Rizal Basri • Set Designer: Frans XR Paat • Production Company/World Sales: Prima Entertainment, Ruko Green Garden, Blok Z2 No. 78-79, Jakarta 11520, Indonesia • Tel: 62-21-581-6711, 62-21-582-3274 • Email: post@primafilm.com

Country: Indonesia

Director: Nan Achnas

2002, 75 mins



Director Nan Achnas Non Achnas' dibloma film. Hanya Satu Hari (Only A Day) won the Grand Prix at the Young Cinema Film Festival in Tokyo while her debut feature film, Pasir Berbisik (Whispering Sands), earned her several awards at film festivals internationally, including the award for Most nising Director at the 2001 Asia Pacific Film Festival (APFF) and Special Jury Prize (Seattle Film Festival 2002). Achnas is also a lecturer and the Head of Films Studies Department, Jakarta Institute of the Arts.



THE FLAG (BENDERA)

"The idea of the film came to me a couple of days after the Jakarta riots in 1998. I was driving with my two nephews, aged three and four, along the roads in Jakarta. It was like a war zone with burnt-out buildings, scattered debris and what struck me the most was the eerie quietness of the city. My usually noisy and demanding nephews were almost silent throughout the drive observing the devastation wide-eyed. I realised that my young nephews are witness to the tremendous change that has happened to the country. Their vocabulary has expanded encompassing words such as tanks, riots, reformation, peace, etc. This film is for my nephews and the future generation of Indonesia." – director Nan Achnas

Budi (played by Hafidz Khoir), and his cousin, Rosa (played by Nuansa Jawadwipa), are given the responsibility of raising the national flag in school. As part of their duties, they must wash and iron the flag over the weekend to have it crisp and clean for Monday's routine flag-raising ceremony. Their adventure begins when a neighbour accidentally takes away the bucket they have left the flag to soak in. While enjoyable as a lighthearted children's tale, director Nan Achnas makes subtle political statements in undertones that run throughout the movie, one of which is the metaphor of the flag being constantly washed.

Director/Screenplay: Nan Achnas • Producers: Nan Achnas, Leo Sutanto, Heru Hendriyanto, Lala Hamid • Cinematographer: Yadi Sugandi • Editor: Dewi S Alibasah • Music: Thoersi Argeswara • Sound: Adityawan Susanto, Satrio Budiono • Cast: Havidz Khoir, Nuansa Jawadwipa, Indah R Soeprapto, Karlina Inawati, Bang Ali • Production Company/World Sales: Trix Images, Blok G17 No. 29/30 Pondok Kelapa III, Jakarta 13450, Indonesia • Tel: 62-21-865-7602 • Fax: 62-21-865-7602 • Email: achnas@duet.net.id



ASIAN FILMS

Country: Iran

Director: Tahmineh Milani

2001, 108 mins



Director: Tahmineh Milani Born in Tabriz in 1960, Tahmineh Milani began her film career at the Free Film Workshop as a researcher for screenblays in 1979. Her debut feature, Children Of Divorce (1988), was a cowinner of the Best First Film Prize at the 8th Fajr Film Festival, but her international breakthrough came with The Legend Of Ah (1990) and Two Women (1999), which established her as an Iranian filmmaker and screenwriter in the international scene. Her other feature films are What Else Is New (1991) and Kakadu (1994).



THE HIDDEN HALF (NIMEH PENHAN)

Judge Khosro is commissioned to investigate an appeal by a female political prisoner on death row in Shiraz who claims innocence. Khosro is presumptuous of her guilt but his wife, Fereshteh, is unusually empathetic. Determined to dispel her husband's prejudice and give the prisoner a fair chance of being heard, Fereshteh writes down her own participation in the revolution, of which her husband is unaware. In his hotel room in Shiraz, Khosro finds his wife's diary and begins reading his wife's hidden life the night before he is to visit the prisoner.

Two weeks after the release of this film in Iran, the Tehran Revolutionary Court took exception to director Tahmineh Milani's depiction of the Revolution and imprisoned her for supporting counterrevolutionaries. She has since been released by President Khatami's reformist government, which approved the film before it was made. However, the charges, which potentially carry the death penalty, still remain. Winner of the Best Film at the Chicago Iranian Film Festival 2001 and Best Screenplay at the Asia Pacific Film Festival 2001.

Director/Screenplay: Tahmineh Milani • Producer: Mohammad Nikbin • Cinematographer: Mahmud Kalari • Editor: Bahram Dehghani • Production Designer: Iraj Raminfar • Sound: Parviz Abnar, Masoud Behnam • Music: Amir Moini • Cast: Niki Karimi, Mohammad Nikbin, Atilla Pesiani, Soghra Abissi • Production Company/World Sales: Farabi Cinema Foundation 55 Sie Tir Ave IR-1 1358 Tehran, Iran • Tel: 98-21-670-1010 • Fax: 98-21-670-8155 • Email: fcfl @dpi.net.ir

Country: Iran

Director: Manijeh Hekmat

2002, 106 mins



WOMEN'S PRISON (ZENDAN-E-ZANAN)

Culled from the stories of real women whose trust the filmmakers worked hard to win, Women's Prison traces the erratic and turbulent relationship between Tahereh, a jailer, and Mitra, who has been incarcerated for killing her stepfather in defence of her mother. Tahereh imposes a tyrannical order and the fiercely independent Mitra soon becomes her nemesis. As these two women confront and confound each other, other stories detail the cruelties – rape, prostitution and death – that face women who have fallen outside the law, as well as the reasons – political activism, drug addiction and poverty – they have landed behind bars. Best Actress and Best Screenplay awards at the Iran Academy Awards 2002.

In preparing to film-Women's Prison, first time director Manijeh Hekmat confronted the penal institution directly, through her involvement in the lives of prisoners. Hekmat's impassioned portrayal of the women's spirit brightens the soul-destroying and body-crushing conditions the prisoners endure and, ultimately, her compassionate vision causes the walls to come tumbling down. - Toronto Film Festival 2002

Director/Producer: Manijeh Hekmat * Exec Producer: Hamid-Reza Kaka * Producer: Sirus Taslimi * Screenplay: Farid Mostafavi * Cinematographer: Dariush Ayyari * Editor: Mostafa Kherghehpoush * Production Designer: Shirin Dibadj * Sound: Mahmoud Samakbashbi * Cast: Roya Nonahali, Roya Taymourian, Pegah Ahangarani, Maryam Boubani, Golab Adineh * Production Company: Bamdad Film, 17 Mazandarani St, 7th of Tir Square, Tehran, Iran * Tel/Fax: 98-21-830-9538 * Email: bamdad-film@kanoon.net * World Sales: Iranian Independents, PO Box 15875-4769 Tehran, Iran * Tel: 98-21-219-8693 * Fax: 98-21-227-1157 * Email:attebai@interlirnet.net

Director: Manijeh Hekmat has been extensively involved in the film industry as the assistant director of 11 films and the producer of five features. Women's Prison (2002) is her feature directorial debut.





Country: Iran

Director: Mohsen Makhmalbaf

2001, 44 mins



Director: Mohsen Makhmalbaf = Tehran on May 29. 1957. At 15, Mohsen skhmalbaf formed an underground Islamic litia group, and was that and arrested while mempting to disarm a iceman by 17. He was released from prison after the revolution in 1979. He wrote, directed, edited and mainly produced 20 features and shorts as el as writing screenplays and editing films for other Iranian filmmakers. In 1996, he temporarily oned his filmmaking areer to teach, forming the Makhmalbaf



THE AFGHAN ALPHABET

Following up his last documentary, Kandahar, Iranian filmmaker Mohsen Makhmalbaf's latest, The Afghan Alphabet, examines the educational crisis at the border of Iran and Afghanistan. Armed with his digital camera, Makhmalbaf visits the border towns and villages to find out why the children there are not being educated even after the fall of the Taliban. One young Afghani refugee whom he discovers in a UNICEF class explains that she is unwilling to come out of her burka, despite the fact that she has run away from Afghanistan and the Taliban are not present here.

"Bombarding can ruin a political regime but it cannot change a culture. You cannot free a woman who is imprisoned in the burka with a rocket. The Afghan girl needs education. She doesn't know that she doesn't know. She is imprisoned but she does not know that she is a prisoner of poverty, ignorance, prejudice, male chauvinism and superstition. Ninety-five per cent of the women and 80 per cent of the men in Afghanistan did not have the chance to attend school even before the Taliban. The film seeks the lost key to be able to open the lock of the cultural problems of Afghanistan." - director Mohsen Makhmalbaf

Director/Screenplay/Cinematographer/Editor: Mohsen Makhmalbaf • Sound: Mojtaba Mirtahmasb • Music: Mohamadreza Darvishi • Cast: Maryam Ozbak, Ghafour Barahouyi and Afghan refugees in Iran • Production Company: Makhmalbaf Film House • World Sales: Wild Bunch Co, 47 Rue Dumont d'Urville, 75116 Paris, France • Tel: 33-1-7176-1122-• Fax: 33-1-7176-1124-• Email: mmm@makhmalbaf.com

Country: Iran/USA

Director: Amir Naderi

2002, 74 mins



Film House

MARATHON

The final part of Iranian director Amir Naderi's New York trilogy, which started with New York By Numbers and continued with ABC Manhattan. Gretchen, a young woman, is trying to break her personal crossword-puzzle record. To prove that she is "everything she can be," the 20-something wants to solve 77 puzzles within 24 hours. Because she concentrates better when surrounded by traffic noise, Gretchen goes onto subway trains, buses, and the streets of New York. However, while being in the middle of the busy city, she remains cut off from the life around her, being focused on her puzzles. Halfway through the marathon, however, it seems that Gretchen might not be able to make it. Naderi shot part of the film himself, using a digital video camera. This black-and-white effort borders between feature and documentary, and presents a clear-eyed study of an obsessive and lonely young woman in the Big Apple.

"Amir Naderi is one of the most instinctive, self-taught, poetic and visually expressive Iranian filmmakers. He will always remain a true master and one of the founders of Iranian cinema for me. Although he has been living in self-exile for years, even the Iranian back alleys are still haunted by the strong spirit of his cinema. He did not learn from us; he taught himself, and he taught us cinema with his cinema. Long live the majesty and poetry of his images." – Mohsen Makhmalbaf

Director/Producer/Screenplay/Production Designer: Amir Naderi • Cinematographer: Michael Simmonds • Editor: Amir Naderi, Donald O'Ceilleachair • Cast: Sara Paul • Production Company/World Sales: Alphaville Films NYC, 273E 10th Apartment A, NYC NY 10009, USA • Tel: 1-212-673-5452 • Fax: 1-212-673-1467 • Email: msimmonds@nyc.rr.com

Director: Amir Naderi mir Naderi was born i Abadan, Iran, in 1945. Orphaned at an early age, he spent much of his childhood and teenage years doing odd jobs on the streets. Moving to Tehran, Naderi got a job as a still photographer. Naderi made his directorial debut with Goodbye Friend (1972). Other films include Strait (1973), Waiting (1974), The Runner (1985) and Water, Wind, Dust (1989).





ASIAN FILMS

Country: Japan

Director: Nakamura Takashi

2001 136 mins



Director: Nakamura Takashi

Born in the Yamaguchi Prefecture of Japan in 1955, Nakamura Takashi debuted as an animation director with Gold Lightan The Gold Warrior in 1981. He animated Otomo Katsuhiro's design on Armageddon, The Great Battle With Genma (1983) as well as other animes like Warriors In The Wind (1984) and Akira (1988). His first animated feature film, Catnapped (1990), saw him take on multiple roles as original story conceptualiser, screenplay writer, character designer, animation director and director.



A TREE OF PALME (PALUMU NO KI)

At the base of a huge tree, Fow, an ancient botanist, lives in a hut with a malfunctioning wooden robot named Palme. A wounded warrior arrives and gets Palme to deliver a capsule to Tamas, a world deep underground. Like the Pinocchio myth dragged screaming into a mythical, surreal future, A Tree Of Palme explores the meaning of humanity. On his perilous journey, Palme encounters people a lot less mechanical but a lot more soulless than himself. Alarmed by the transience of existence the faithful robot weathers a succession of trials and battles to fulfil his quest. Using a spiritual and haunting musical score performed by Honda Takai, Japan's sole professional player of the "martenot" electronic keyboard, Nakamura Takashi brings a healing message to modern people, who suffer mental stress and existential angst. The lessons Palme learns from his adventures also offer a positive image of human intimacy – between parents and children, between the natural and technological worlds.

"We need stories like this one. I believe that the more deeply this film's values are reflected in the consciousness of each viewer, the more clearly these values will emerge." - director Nakamura Takashi

Director: Nakamura Takashi • Producer: Maki Taro • Screenplay: Nakamura Takashi, Koseki Mutsuo • Cinematographer: Takashi Asuhata • Editor: Kakesu Shuichi • Sound: Mima Masayuki • Music: Harada Takashi • Production Designer: Mutsuo Koseki • Cast: Akiko Hiramatsu, Megumi Toyoguchi, Daisuke Sakaguchi, Kappei Yamaguchi • Production Company/World Sales: Genco, Inc, 6-17-1 2F Roppongi, Minato-Ku, Tokyo 106-0032, Japan • Tel: 81-3-5413-5733 • Fax: 81-3-5771-2808 • Email: matsuo@genco.co.jp

Country: Japan

Director: Junji Sakamoto

2002, 116 mins



Director: Sakamoto

Born in Osaka, 1958, Sakamoto Junji cut his teeth as a sought-after assistant to Ishii Sogo and Izutsu Kazuvuki, In 1989. he made his directorial debut with Knock Out! Admired for his fluid, exquisitely-lit imagery, and the emotional honesty of his characters, Sakamoto is now a role model for aspiring directors. His ninth film, Face (1999) won him many awards in Japan, including Best Director at the Japanese Academy Awards. Filmography includes: Tekken (1990), Oote (aka Check Mate) (1991), Boxer Joe (1995), Goofball (1998) and KT (2001).



BOKUNCHI - MY HOUSE

Nita lives with his elder brother, Itta, in a derelict port town on a small island populated by eccentric lowlifes. He is delighted when his wayward mother returns from a six-month absence with Kanoko, an elder sister he never knew he had. His mother soon takes off again, this time with the deed to the house. Homeless, the three are left to fend for themselves in an unpredictable and sometimes uncaring world. Itta strives for independence through an unlikely partnership with the hooligan Koichi; Kanoko's return to the island makes her confront events of the past she tried so hard to run away from; and Nita's innocent outlook on life touches the heart of all who meet him. As the three begin a journey of self-discovery, change and acceptance, they come across an assortment of oddball characters who are short on cash, but full of life, generosity and humanity.

Brimming with humour and warmth, Sakamoto Junji's new film shows the sometimes unpleasant reality of life's struggles while embracing the laughter and happiness that can be found even in a bowl of noodles.

Director: Sakamoto Junji • Executive Producer: Miyake Sumiji, Hata Toshiaki • Producers: Yuki Tsukada, Keita Seno • Screenplay: Uno Isamu • Cinematographer: Kasamatsu Norimichi • Editor: Araki Takeo • Music: Hajimenikiyoshi • Production Designer: Ogawa Fumio • Cast: Mizuki Alisa, Yamoto Yuma, Tanaka Yuki, Maki Claude, Imada Koji, Shiga Masaru, Kishibe Ittoku, Ohtori Ran • Production Company: Micott Inc/Kyoto Film Studio Toei Co Ltd/Shogakukan/Asmic Ace Entertainment • World Sales: Micott Inc, International Operations, 31-10, Sakuragaoka, Shibuya, Tokyo, Japan 150-0031 • Tel: 81-3-6415-6090 • Fax: 81-3-3496-8445 • Email: komatsu@micott.jp

Country: Japan

Director: Shinozaki Makoto

2002. 111 mins



Director: Shinozaki Makoto

Born in Tokyo in 1963. nozaki Makoto is wellknown for his extensive nterviews with directors like Takeshi Kitano **Quentin Tarantino and** Abbas Kiarostami. In 1996, he made his frectorial debut with the Esture film, Okaeri, which parnered him the award for Best New Director at the Berlin International Film Festival, Earning international acclaim, he went on to make a mentary on Kitano's Chujiro titled Jam Session. Asakusa Kid is his third feature.



ASAKUSA KID

Based on an autobiographical essay by prolific Japanese writer/director Takeshi Kitano, Asakusa Kid traces the life of one of Japan's greatest entertainers during his "pre-fame" years as a college drop-out in Asakusa. Desperate to break into show biz, the young Kitano knocks on the door of striptease theatre, France-za, and begins training as a vaudevillian, befriending the people who go on to become his life-long mentors (among them Senzaburo Fukami). Hence begins his road to fame as "Beat Takeshi," one half of the popular comic duo,

Shot on location in Asakusa, the film transplants the original era of Kitano's autobiography into the 21st century. Said director Shinozaki Makoto, "I could sympathise with the characters. I could relate to their emotions and their alienation as my own. So I decided to set the story in present times though it was set in the early '70s in the original novel. The thing I was fascinated with the most, on rereading the novel, was the relationship between the comic master and his apprentices. They are not related by blood, but in a way, their relations are much thicker than those related by birth."

Director: Shinozaki Makoto • Executive Producer: Hajime Shigemura • Producer: Mitsuru Umemoto, Hiroshi Kataoka • Screenplay: Dankan • Cinematographer: Katsumi Takeuchi • Editors: Yasuhito Higuchi, Shinozaki Makoto Sound: Masaru Usui - Production Designer: Kouichi Kanekatsu - Cast: Hakase Suidobashi, Tamabukuro Sujitaro, Saburo Ishikura, Kanako Fukaura, Harumi Inoue, Keiko Utsumi • Production Company: Office Kitano, Inc/SkyPerfect TV, Compass, 5-4-14 Akasaka minato-ku, Tokyo 107-0052 Japan • Tel: 81-3-5572-7099 • Fax: 81-3-3589-0667

Country: Japan

Director: Takeshi Kitano

2002, 113 mins



ector: Takeshi Kitano Born in Tokyo in 1947, Takeshi Kitano has been writing, directing, editing and even starring in his own films since his debut, Violent Cop, in 1989. Kitano first entered show business in 1972 as "Beat" Takeshi" - the stage name he still uses when he performs. With his distinctive art of speech and idiosyncratic perspective, Kitano became one of the most popular entertainers in the country during the 80s. Filmography includes: A Scene At The Sea (1991), Sonatine (1993), Getting Any? (1995), Kids Return (1996), Hana-Bi (1997), Kikujiro (1999)

and Brother (2000).



DOLLS

Three stories of undying love, inspired by the everlasting emotions of the precious dolls of Bunraku theatre, all delicately intertwine in this film that captures the beauty of sadness. Matsumo and Sawako are a once happy couple seemingly destined for marriage. But the age-old pressures of meddling parents and success force the young man to make a tragic choice that leaves Sawako in a daze. They must now roam the earth in search for something they have forgotten, bound to each other by a long red cord. Affluent and highly respected, ageing yazuka boss Hiro finds himself alone and his health failing. He begins to reflect on his humble beginnings as a poor factory worker, and the one true love he abandoned 30 years ago to pursue riches and success, and finds himself irresistibly drawn to the park where they used to meet. Meanwhile, on an isolated beach, Haruna Yamaguchi, a glamorous popstar used to basking in the media spotlight, now spends her time looking at the sea, ruing an accident that has left her beautiful face half-covered in bandages. Little does she know that she is about to meet her most devoted fan...



Director/Screenplay/Editor: Takeshi Kitano • Producer: Masayuki Mor, Takio Yoshida • Cinematographer: Katsumi Yanagijima • Music: Joe Hisaishi • Lighting Designer: Hitoshi Takaya • Sound: Senji Horiuchi • Production Designer: Norihiro Isoda • Cast: Miho Kanno, Hidetoshi Nishijima, Tatsuya Mihashi • Production Company: Office Kitano, Inc, 5-4-14 Akasaka Minato-Ku, Tokyo 107-0052, Japan • Tel: 81-3-5572-7099 • Fax: 81-3-3589-0667 • Co-Production: Bandai Visual, Tokyo FM, TV Tokyo • World Sales: Celluloid Dreams, 2 Rue Turgot 75009 Paris, France • Tel: 33-1-4970-0370 • Fax: 33-1-4970-0371 • Website: www.celluloid-dreams.com



Country: Japan

Director: Ryota Sakamaki

2002, 118 mins



MOON OVERFLOWING (KOBORERU TSUKI)

(Asian Premiere)

"No one can stop a person from falling in love under any circumstances. We are all designed to want to love and be loved. And love can be so painful sometimes." - director Ryota Sakamaki

Moon Overflowing is a story of love that blossoms at a clinic for the emotionally impaired. Kou, a Hikikomori (recluse), suffers from an obsessive-compulsive disorder and cannot stop washing his hands. His girlfriend, Akane, who met Kou at the clinic they both go to, lives with him, supporting him financially. Her dreams of marrying Kou begin to shatter when his condition worsens and his obsessions increase.

Chizuru, another patient, suffers from panic disorder and shuts herself off from the only family she has - her mother. On her way home from the clinic one day, she has a panic attack and is helped by a passer-by, Yutaka. The lure of love draws Chizuru out of her shell, but will she be able to overcome her disorder and attain the love she seeks?

Sakamaki Ryota Sakamaki was born in Tokyo in 1975. His first short film, Gamers, won critical acclaim at festivals worldwide, Moon Overflowing is his debut feature film.

Director: Ryota



Director/Screenplay: Ryota Sakamaki • Producer: Kimie Takemura, Kyoko Hoshino • Cinematographer: Shigeru Fukuda, Hiroki Mitsuhori, Ryota Sakamaki • Editor: Ryota Sakamaki, Makoto Miyazaki • Production Designer: Yoko Takiguchi, Megumi Kuroyanagi • Cast: Kenji Kawamoto, Yukiki Okamoto • Production Company/World Sales Tasunoke, 4-18-24 Nishizabu minato-ku, Tokyo 106-0031, Japan • Tel: 81-3-3409-5053 • Fax: 81-3-3409-5053 • Email: tasunoke@tasunoke.com

Country: Japan

Director: Kaoru Ikeya

2002, 120 mins



Director: Kaoru Ikeya

making documentaries

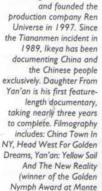
Born in 1958, Tokyo, Japan, Kaoru Ikeya began his career in television

DAUGHTER FROM YAN'AN

A Chinese woman, Haixia, searches for her biological parents who abandoned her at birth in a rural village of Yan'an, famous for the sheer yellow highlands and the holy place of revolution. She wants to know why she was born and left behind. Her parents are former Red Army Guards "sent down" from Beijing during Mao's Cultural Revolution. Her passion to find them reveals realities of those days and forces the Red Guard generation to confront their hateful past. Meanwhile, Huang Yuling, a former "sent" youth who has chosen to remain in Yan'an helps Haixia to reunite with her parents.

"I got an indescribable shock at the world-shaking event at Tiananmen on June 4, 1989. Since then, China has become my lifework subject. Daughter From Yan'an took about three years to complete, and I shared almost two years of that time with the former Red Guards featured in the film. With greatest respect, I want to thank them for their courage in facing and exposing their painful past on camera (post-Tiananmen, 1989)." - director Kaoru Ikeya

Winner of the Silver Hugo (Documentary Film) at the Chicago Film Festival 2002.



Carlo TV Festival).

Country: Japan

Director: Naomi Kawase

2002, 65 mins



or: Naomi Kawase Born in 1969. At the Tamagata International ocumentary Film Festival = 1995, Naomi Kawase's Embracing was given a Special Mention Fibresci Prize, and Katatsumori, won an Award for Excellence in the New And Currents programme. 1997, This World was miegsed - her 8mm film correspondence with director Hirokazu Kareeda. She won the Comera d'Or at Cannes 97 and the Fipresci Prize Rotterdam for her first feature, Moe No Suzaku. Emography includes: The Weald (1998) and Mange-Kyo (1999).



LETTER FROM A YELLOW CHERRY BLOSSOM

Kazuo Nishii battles against sleep. He has no time to lose. As editor of renowned Japanese photo magazine, Camera Mainichi, he has spent most of his life critiquing the meaning of images to photographers and to society. Now, diagnosed with stomach cancer and faced with imminent death, the charismatic Nishii subjects himself to the eye of the camera, inviting director Naomi Kawase, whose work he admires, to document his last days. What emerges is a film that races against death to capture fundamental truths, exploring one man's answers to life, the universe and everything. Ultimately, Letter From A Yellow Cherry Blossom is a film not about death, but about life and living it to the full. On November 25, 2001, Nishii passed away. Fulfilling her promise, Kawase's camera follows him until his final moment.

"It is the desire to live that pushes me to film... To film is not the goal of my life. I think, like Mr Nishii says, that one does not need a goal in life... I film to register the reducing truth in an eternity. I also film to seize the truth that concerns the eternal, which cinema has revealed to me... By meeting cinematographic reality, I have found my raison d'être... I want to put in images the thoughts of people, invisible to the naked eye, which comes from their past, and transmit them into the future." – director Naomi Kawase

Director/Producer/Script/Cinematographer/Editor: Naomi Kawase • Production Company/World Sales: Sent Inc, 3/F Minagawa Building, 2-14-2 Shitaya, Taito-ku, Tokyo 110-0004, Japan • Tel: 81-3-5824-1127 • Fax: 81-3-5824-1128 • Email: noirmam@sebia.ocn.ne.jb

Country: Japan

Director: Naomi Kawase

2001, 50 mins



SKY, WIND, FIRE, WATER, EARTH (KYA KA RA BA A)

Naomi Kawase's search for and discovery of her father are chronicled in two documentaries - Embracing (1992) and Kya Ka Ra Ba A (Air, Wind, Fire, Water, Earth in Sanskrit, 2001).

In Embracing, Kawase's childlike voice-over provides a haunting backdrop to the sequences of self-exploration. Her expressions of doubt, inadequacy and motivation expose the extent to which she lays her soul bare before the camera. Nine years on, and it is an older Kawase coming to terms with the random pains of life in Kya Ka Ra Ba A. She is a director whose work is difficult to categorise – whether she is at work on a documentary or narrative film the boundaries between the two are blurred with the on screen images often acting as translation of a lively interior narrative. But perhaps the most striking aspect of Kawase's work is its emotional intensity. In sharing her most intimate desires she undoubtedly has struck a univeral chord with her audience. Yet the overriding atmosphere of the films remains hopeful. Kawase may "hate days with clouds" but there is light enough in these films to brighten the darkest day or the heaviest soul. – JD

Director/Screenplay/Producer/Editor/Cinematographer: Naomi Kawase • Producer: Yuko Naito, Thierry Garrel, Luciano Rigolini • Cinematographer: Masami Inomoto • Sound: Kikuchi Nabuyuki • Cast: Kiyonobu Yamashiro, Uno Kawase, Emiko Ikegami, Naomi Kawase • Production Company: Sent Inc/Arte France • Sent Inc, 2-14-2, Shitaya, Taito-ku, Tokyo I 10-0004, Japan • Tel: 81-3-5824-1127 • Fax: 81-3-5824-1128 • Email: noirmam@sepia.ocn.ne.jp • World Sales: Fabrice Morhardt, Sonnenburgerstr, 68, D-10437, Berlin, Germany • Tel/Fax: 49-30-4404-6160 • Email: finsworldwide@gmx.net

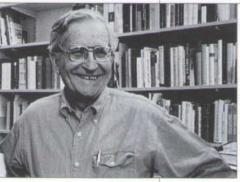


ASIAN FILMS

Country: Japan

Director: John Junkerman

2002, 74 mins



POWER AND TERROR: NOAM CHOMSKY IN OUR TIMES

Noam Chomsky's voice may be controversial, but his incisive arguments, based on decades of research and analysis, deserve to be heard and considered. Power And Terror presents the latest in Chomsky's thinking, through a lengthy interview and a series of public talks that he gave in New York and California during the spring of 2002.

As he has done countless times since September 11, he places the terrorist attacks in the context of American foreign intervention throughout the postwar decades – in Vietnam, Central America, the Middle East, and elsewhere. Beginning with the fundamental principle that the exercise of violence against civilian populations is terror, regardless of whether the perpetrator is a well-organised band of Muslim extremists or the most powerful state in the world, Chomsky, in stark and uncompromising terms, challenges the United States to apply to its own actions the moral standards it demands of others.

Director: John Junkerman
John Junkerman is an
American documentary
filmmaker who lives in
Japan. Filmography
includes Dream Window:
Reflections On The
Japanese Garden (1992),
Rojin To Umi aka
Uminchu: The Old Man
And The East China Sea
(1990) and The
Mississippi: River Of
Song (1999).



Director: John Junkerman • Producer: Yamagami Tetsujiro • Cinematographer: Otsu Koshiro • Editor: John Junkerman, Hata Takeshi • Music: Kiyoshiro Imawano • Cast: Noam Chomsky • Production Company: SIGLO, Ltd., 5-24-16-210, Nakano, Nakano-ku, Tokyo 164-0001 • Tel: 81-3-5343-3101 • Fax: 81-3-5343-3102 • Email: siglo@cine.co.jp • World Sales: Brussels Ave, Rue Des Visitandines 1/48, B-1000 Bruxelles, Belgium • Tel: 32-2511-91956 • Fax: 32-2511-8139

Country: Japan

Director: Ogawa Shinsuke, Peng Xiaolian

2001, 90 mins



Director: Ogawa

Shinsuke
Ogawa Shinsuke was born
in 1936. He served as
assistant director on
numerous PR films at
Iwanami Productions,
including Kuroki Kazuo's
My Love Hokkaido
(1962). Shinsuke died
from colon cancer in
February, 1992, before the
completion of his last film,
Red Persimmons.

Director: Peng Xiaolian Peng Xiaolian gained a BFA from Beijing Film Academy in 1982. Her most important works include Me And My Classmates (1986) and A Woman's Story (1988).





RED PERSIMMONS (MANZAN BENIGAKI)

A record of a disappearing Japanese way of life, Red Persimmons colourfully yet elegantly depicts the manufacturing process of the Kaminoyama red persimmon. It also features fascinating portraits of the people who invent and make the tools and implements for persimmon culture, and the memories of the old women who run the persimmon trade. Using film footage and composition notes left behind by the late director Ogawa Shinsuke, Chinese director Peng Xiaolian shot additional film and completed the work. Winner of the International Press Jury Prize for Documentary and Great Prize (Images and Long Documentary Section) at the Figueira da Foz 2002.

"Ogawa captured fading Japanese traditions differently from most Japanese. He used his penetrating knowledge and deep personal connection to memorialise a very special part of Japanese culture and to share its beauty with us, with future generations and with the world. Even though the camera man – Jong Lin and I are Chinese – we tried to honour his steps, and finished the movie guided by his spirit." – director Peng Xiaolian

Director: Ogawa Shinsuke, Peng Xiaolian • Co-Producer: Shiraishi Yoko, Sugano Kenkichi, Yasui Yoshio • Cinematographer: Tamura Masaki, Jong Lin • Editor: Peng Xiaolian • Production Designer: Shirin Dibadj • Sound: Kikuchi Nobuyuki, Kikuchi, Kubota Yukio • Music: Jomon Daiko • Production Company: The Kaminoyama Delicacy Benigaki Documentary Film Production Committee/Planet Bibliotheque de Cinema • World Sales: Planet Bibliotheque de Cinema • Tel: 81-6-6364-2165 • Fax: 81-6-6312-8232 • Email: planet | @m | 1.alpha-net.ne.jp

Country: Korea

Director: Joo Kyung-jung

2002, 102 mins



Jung Jung was born the South Choice

e the South Cholla c of Korea in 1959. For groduating from Makook University in 1987, he went on to the publisher of scal magazine, The Of Public Opinions, teer, the editor of a foshion magazine. The Of Rebirth (1993) and seven short films moding UI-lim and A Down Of Labourers (1987).



A LITTLE MONK

A Little Monk evolves around the lives of three monks from three generations who live in a quiet, secluded mountain temple. Nine-year-old monk Do Nyeom longs for his mother and is torn between his two worlds the silent lonely world of the temple, and the fun, lively one that awaits him in the village at the bottom of the mountain. Tormented by questions of his parents' identity, and by the village children, he seeks consolation in a beautiful lady who comes to the temple to pray for her recently deceased son, and who is convinced that he is her son reincarnated. Meanwhile, the young adult monk Jeong Shim struggles with his own conflicts between the spiritual and secular worlds, with little understanding of the stern, still unenlightened temple master. Haunted by the memory of a pretty girl he once met, Jeong Shim decides to leave the temple. Feeling abandoned, the little monk cannot help but reflect on the bleakness and torment of his own young life. Hope shines bright when his beautiful lady comes to ask permission to adopt him. However, it soon comes to light that the little monk had been killing rabbits (to make a fur stole for his mother) and he is once again faced with decisions about his life of trials and tribulations. Winner of Best Screenplay award at the Shanghai Film Festival 2002.

Director/Screenplay/Producer: Joo Kyung-jung • Executive Producer: Ji Yun-sook • Cinematographer: Choi Chan-kyu • Editor: Go Im-pyo • Music: Kim Soong-joon • Sound: Byun Hee-chyul • Cast: Kim Tae-jin, Kim Ye-ryung, Kim Min-kyo, Oh Young-soo, Chon Moo-song • Production Company/World Sales: Spectrum Film Korea, 1F 53-11 Haehwa-dong Jongro-ju, Seoul, Korea • Tel: 82-2-762-8727 • Fax: 82-2-762-8747 • Email: Janice@littlemonk.co.kr

Country: Korea

Director: Suwa Nobuhiro, Moon Seong-Wook, Wang Xiaoshuai

2002, 106 mins



Director: Wang Xiaoshuai Shanghai in 1965, Xiaoshuai is one of the sixth generation of Chinese filmmakers. In the fifth feature film, the glicycle, won the Golden Bear at Berlin.

Born in Seoul in 1967. Second feature, Nabi (Butterfly), received the bouth jury's Environment and the count jury's Environment are at Locarno in 2001.

Director: Suwa Nobuhiro Born in Hiroshima in 1960, made 2/Duo, which wan a prize at Rotterdam in 1997.







AFTER THE WAR – DIGITAL SHORTS BY THREE FILMMAKERS

Part of an ongoing project by the Jeonju International Film Festival in which selected directors are asked to make a short video work on a specific theme, this three-part video project showcases the short films of three young filmmakers from Korea, China and Japan. The theme for this year's project was "After the War." The first, Nobuhiro's Mutual Looking Or Hiroshima 2002, is based on a letter from American director Robert Kramer whose father, an army doctor, found himself changed forever after returning from Hiroshima. The film was shot in Hiroshima with Korean actress Kim Hojung. The second, Moon's Survival Games, tells the story of a Korean stockbroker who wages a personal war with his conscience when his involvement in fraudulent investments leads to an investor's suicide. In the third film, The New Year, Chinese director Wang tells of the personal struggles of an immigrant caught up in the red tape of a post-September 11 USA, racing against time to return to China to see her dying father.

After the War was warded the Golden Leopard Video Sony at the Locarno International Film Festival 2002.

Director/Screenplay: Suwa Nobuhiro, Moon Seong-Wook, Wang Xiaoshuai • Producer: Song Lee, Taozi • Cinematographer: Nobuhiro Suwa, Chae Hong-Pil, Kangbon • Editor: Yuji Oshige, Jerry Noh, Zhou Xinxia • Production Designer: Lee Dong-Eun • Cast: Kim Ho-Jeong, Jung Eun-Pyo, Taozi, Shi Jie'en



ASIAN FILMS

Country: Korea

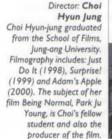
Director: Choi Hyun Jung

2002, 58 mins



Born with both male and female sexual organs, Ju Young wrestles with the question of choice: to be male or female. Added to Ju Yuong's struggle with identity are social and cultural pressures. In a society where boys are a source of family pride, transexuality taboo and anyone outside the norm considered either an outcast or a freak, will the real Ju-young be able to emerge? Director Choi Hyun Jung documents the life of her hermaphrodite roommate, finding herself drawn into an intimate circle of friendship with Ju Young.

While the curious will have some questions answered, this film is a nervewracking personal odyssey. Filmed over a period of two years, Being Normal is an intimate journey of a societal outcast's quest to be normal, whatever the sacrifice, culminating in a monumental life decision to fulfil that desire.





Director: Choi Hyun Jung • Producer: Park Ju Young, Lee Min Jin • Screenplay: Choi Hyun Jung, Lee Jung Eun • Cinematographer: Choi Hyun Jung, Lim Jung Bin, Lee Min Jin • Editor: Choi Hyun Jung, Lee Yik Sung, Jo Jung Rae • Cast: Park Ju Young, Choi Hyun Jung • World Sales: Choi Hyun Jung • Email: honzing@hanmail.net

Country: Korea

Director: Park Chanok

2002, 123 mins



JEALOUSY IS MY MIDDLE NAME

Wonsang lives modestly, working part-time as a plumber and renting a room from Ahn Hyeok, who struggles to keep her troubled family together. He plans to further his studies in England but his dream begins to shatter when his girlfriend dumps him for another man. For a change of routine, he starts writing for a magazine, only to find that the publisher is the very man who has stolen his girlfriend. Jealousy and curiosity impel him to stay, and slowly he wins the trust of the publisher, Yoonshik, and becomes his personal assistant. But history begins to repeat itself when Yoonshik begins to take an interest in Wonsang's new love, Sungyeon. To make matters worse, Wonsang ends up in bed with his landlady, Ahn Hyeok, who later says that she is probably pregnant and announces their wedding plans. Winner of Best Film award at Pusan 2002 and the VPRO Tiger Award at Rotterdam 2003.

"Jealousy is My Middle Name started from my thought that 'jealousy motivates action.' The action of Lee Wonsang stems from his basic sense of jealousy over being rejected by his girlfriend. Yet the main character for this film is naïve, innocent and originally virtuous. So we cannot hate him even though he indulges himself in a distorted self-consciousness." – director Park Chanok

Director/Screenplay: Park Chanok • Executive Producer: Shim Jaemyung • Producer: Peter Kim, Shin Changgil • Cinematographer: Park Yongsoo • Editor: Park Chanok, Kwon Kisook • Music: Jung Hunyoung • Sound: Lee Kyuseok • Production Designer: Eo Kyeongjun • Cast: Park Hae-II, Bae Jong-Ok, Mun Seong-Geun, Seo Yeong-Heui • Production Company: Generation Blue Films, 86-25 Myungrun-dong 2 ga, Jongro-gu, Seoul I 10-530, Korea • Tel: 82-2-766-1280 • Fax: 82-2-766-1284 • Email: hyun@gbfilms.co.kr • World Sales: E Pictures, 10-12 Haehwa-Dong, Jongnu-Gu, Seoul I 10-530, Korea • Tel: 82-2-3673-2545 • Fax: 82-2-3673-2544 • Email: ep@ep-korea.com

Director: Park Chanok Born in 1968, Park Chanok studied film at Han Yang University, and made shorts at Independent Films Chungnyun. She also worked as the assistant director to Hong Sangsoo on the film Virgin Stripped Bare By Her Bachelors (2000). Filmography includes: Shutter Man (1994), Cat Woman And Man (1995), To Be (1996), Heavy (1998) and Performance Experience (1999).



Country: South Korea

Director: Park Jin-pyo

2001, 67 mins



TOO YOUNG TO DIE

Park Chi-gyu and Lee Sun-ye are a real-life couple who met at a time when they, and the world, believed there was little or nothing left for them in life. Director Park Jin-pyo first met the 73-year-old Park Chi-Gyu and his 72-year-old partner, Lee Sun-Ye, while making a TV documentary. Struck by their youthfulness, the strength of their feelings for each other and, not least, by their remarkably active sex life, he proposed filming this docu-drama, in which they re-enact their first meeting, their current lives together and the high and low points of their relationship. About two thirds of the script was transcribed from interviews the director conducted with the couple while the rest of the film – not the least part of which is a seven-minute, single take sex scene – was spontaneously developed on set. Anything but pornographic, this scene is a wonderful reminder that sex in the cinema need not be an unrealistic spectacle of classically beautiful bodies; here it is a deep mode of communication between two wrinkled, authentic human beings. – Toronto Film Festival

Special Jury Prize, Best Asian Film and Audience Award at the Pusan Film Festival 2002 and Special Mention award at the Vancouver Film Festival 2002.

Director: Park Jin-pyo * Executive Producer: Suh II-woo, Bae Dong-il * Producer: Kim Hong-baek * Screenplay: Lee Soo-mee * Cinematographer: Chung Yong-woo * Editor: Moon In-dae * Production Designer: Rha Hyun-kyung, Oh Sang-man * Sound: Kim Suk-won * Music: Park Ki-heon * Cast: Park Chi-gyu, Lee Sun-ye * Production Company: May Films, Yoowon 4F Building, 87 Chungdam-dong, Seoul 135-100, South Korea * Tel: 82-2-3444-3351 * Email: hong@mayfilms.co.kr * World Sales: Mirovision Inc., 7F1 Garden Yesikjang Building, 45-18 Youido-dong Youngdeungpo-gu, Seoul 150-010, South Korea * Tel: 82-2-737-1185 * Fax: 82-2-737-1184

pyo was born in and completed his studies in the Film Department of the Cangang University of Art. Since 1991, he has been a very struit documentary are and director for Too Young To Die his first feature film.

Park Jin-pyo



Country: Kurdistan

Director: Jano Rosebiani

2001, 94 mins



TS

JIYAN (LIFE)

Five years following the infamous chemical and biological bombing of Halabja, Kurdish/American Diyari returns to his homeland to build an orphanage in what is left of Halabja. He meets Jiyan, a 10-year-old orphan and a survivor of the chemical attack, doomed to live with a burn scar covering most of her right cheek. During the course of his stay in Halabja, Diyari meets a colourful bunch of townsfolk, many of whom remain physically and/or psychologically marked by the effects of chemical agents. Among them is Jiyan's only living relative, Shérco, a 12-year-old who has also lost his family to the poison gas. While Shérco dreams of marrying her one day, Jiyan dreams simply of touching the flowers she sees in a picture of a magazine. Special Jury Prize at the Seattle Film Festival 2002.

"Jiyan is a popular female name in Kurdistan. It means life. Therefore Jiyan, the 10-year-old orphan, is a representative of life, or rather life itself, though bruised as half of her face was burnt by acid during the chemical attack. My ultimate goal for Jiyan is to be a window to the world through which one can see a glimpse of the Kurds, of their daily life, their culture, their folklore and, most importantly, their human rights dilemma." – director Jano Rosebiani

Director/Producer/Screenplay/Editor: Jano Rosebiani • Cinematographer: Koutaiba Al Janabi • Sound: Alain Pierre, Ferhad Tetal • Music: Kurdo Galali, Herem Ranyeyi • Cast: Kurdo Galali, Pisheng Berzinji, Choman Hawrami, Enwer Shexani • Production Company: Evini Films • Email: evinifilms@medyaarts.com • World Sales: Media Luna Entertainment GmbH & Co. KG Hochstadenstrasse 1-3 D, 50674 Cologne, Germany • Tel: 49-221-139-2222 • Fax: 49-221-139-2224 • Email: Info@medialuna-entertainment.de

r Jano Rosebiani Rosebiani was born and raised in the southern egion of Kurdistan. As a Kurd under the rule of Saddam's tyrannical ne. Rosebiani and his family joined the Kurdish nass uprising in 1974 before becoming a refugee in the Untied States. In 1995 he made se feature film debut with Dance Of The Pendulum. Jiyan (Life) is his first Kurdish film and also the first of an intended trilogy ining contemporary Kurdish experience Rosebiani is currently working on the second installment, The Smile, which focuses on Saddam's Anfal genocide compaign in Kurdistan in the late '80s.





ASIAN FILMS

Country: Malaysia

Director: lames Lee

2002, 123 mins



Director: James Lee lames Lee originally trained as a graphic designer at a Malaysian college and worked in the field for three years. A film buff from early days but with no formal training and experience in filmmaking, Lee decided to concentrate on theatre where he worked mainly backstage and also as an actor and director. Room To Let is Lee's third feature film. His other films include features Sniper (2001), Ah Beng Returns (2001) and shorts Survivor, Sunflowers and Ewan Kwan's Tragic Breakfast (2002).

ROOM TO LET

Berg (Berg Lee) arrives alone in Kuala Lumpur and, by chance, meets Andrew (Andrew Loh). His newly-made friend offers him a place to stay - his rented room in an old bungalow in KL. As Berg comes to learn more about his fellow tenants, he begins to unravel a dark secret shrouding the entire household. And the key to solving the mystery lies with the missing tenant...

Room To Let was filmed at an old bungalow on Jalan Delima in KL and the characters in the film are based on the actual occupants of the house at the time. Inspired by Pier Paolo Pasolini's Theorem and Tsai Ming-Liang, James Lee's third full-length feature film is a lingering study of the strangely humdrum existence of a group of listless youths who share an inner city house. The tight confines of the house cause frequent intrusions of privacy and intimate encounters, but the static mood of the film hints at a kind of entropy - a sort of emotional detachment that the characters also share. The beautifully shot sequences capture this aloofness while giving it an unexpected lushness.



Director/Screenplay/Production Designer: James Lee • Exec Producer: Sylvia Tan • Producer: Rogayah Shahariman • Cinematographer: J Ishmael * Editor: Johnny Kok * Music: Jerome Kugan * Cast: Berg Lee, Kiew Suet Kim, Andrew Low • Production Company/World Sales: Doghouse73 Pictures, 17 Jln 22/51, Tmn Lin Seng, 46300, Petaling Jaya, Malaysia • Tel: 603-7876-9578 • Email: doghouse73@yahoo.com

Country: Malaysia

Director: Amir Muhammad

2003, 75 mins



Director: Amir Muhammad Amir Muhammad was born in Kuala Lumbur. Malaysia in 1970. A journalist and filmmaker, he is best known for his dry humour in his political and social observations. Kamunting, one of his 5 Shorts, is one of the finalists in this year's Silver Screen Awards for Asian Digital Shorts. The Big Durian is his second feature film, after Lips to Lips (2000). Amir will spend the second half of this year in Japan working on another movie.



THE BIG DURIAN (World Premiere)

On October 18, 1987, a soldier named Private Adam ran amok with an M16 in the area of Chow Kit, Kuala Lumpur. Due to circumstances peculiar to the time and place, the rampage triggered citywide panic and rumours of racial riots. But why did he really do it? Why were Malaysians so jittery at the time? And what happened next? The Big Durian is a humorous, provocative fiction-documentary hybrid. It asks several Malaysians (some real, some made-up) how they were affected by the chain of events... or not. It combines interviews with still and archival photography, a funky music score and a constantly interrupting narrator. Among the topics discussed: The police, the judiciary, royalty, politicians, sardines, lice and Tommy Page.

A thorny tale on the socio-political events in Malaysia in 1987, The Big Durian is an extension of director Amir Muhammad's earlier digital works, 6horts. It is a personal history of Malaysia during a period where racial tensions ran high. As the film's tagline puts it: "the film might seem thorny and pointed but can be appreciated for its tasty segments... even though some might find it nauseating."

Director/Screenplay: Amir Muhammad • Executive Producers: Rogayah Shahariman, Sylvia Tan • Producer: James Lee • Cinematographer: Woo Ming Jin • Editor: Terence Raj • Music: Hardesh Singh • Cast: Anne James, Farish A Noor, Nam Ron, Patrick Teoh, Low Ngai Yuen, Jo Kukathas • Production Company: Doghouse 73 Pictures, 17 Jalan 22/51, Taman Lin Seng, 46300 Petaling Jaya, Malaysia • Tel: 603 7876 9578 • Email: doghouse73@hotmail.com • World Sales: Doghouse 73 Pictures, 17 Jalan 22/51, Taman Lin Seng, 46300 Petaling Jaya, Malaysia • Tel: 603 7876 9578 • Email: doghouse73@hotmail.com • Website: http://thebigdurian.tripod.com



ASIAN FILMS

Country: Taiwan

Director: Teng Yung-Shing

2002, 97 mins



LOVEAT 7-11

Escaping her abusive, good for nothing, jailbird boyfriend, Hsiao Feng runs away and takes a job at a 7-11, hoping to settle into a more simple life. The highlight of her day is the daily ritual of the routined and disciplined Tsai, a writer, lyricist and filmmaker, who comes in at precisely 10:30 every morning, with the exact amount of change. But her triad-involved exboyfriend soon tracks her down and Hsiao Feng finds herself caught up once again in the middle of a tumultuous relationship. Longing for an escape and a chance at true love, she leaves her phone number for Tsai.

Meanwhile, Tsai also becomes the object of attention of a Japanese geisha he is interviewing for a documentary. In the background of this love story is a drama series that plays on the television at the 7-11 about a graduate student who falls in love with a retired Japanese geisha.





Director/Screenplay: Teng Yung-Shing • Executive Producer: Wang Wei-Ming • Producer: Teng Yung-Shing, Wang Wei-Ming • Cinematographer: Chen Chieh-Li • Editor: Liao Ching-Sung • Sound: Tu Duu-Chih • Music: Huang Pin-Yuan • Production Designer: Yang Chuan-Shin • Cast: Huang Pin-Yuan, Ko Huan-Ju, Wu Ke-Chuan, Washtake Ayako, Julius Jay Miao • Production Company: Sparkle Films c/o Taiwan Film Center, 4F No. 19, LN 2 Wan-Li St, Taipei, Taiwan • Tel: 886-2-2239-6026 • Fax: 886-2-2239-6501 • Email: tfc2000@ms48.hinet.net • World Sales: Taiwan Film Center • Tel: 886-2-2239-6026 • Fax: 886-2-2239-6501 • Email: tfc2000@ms48.hinet.net

Country: Taiwan

Director: Hsiao Chu-Chen

2002, 103 mins



OUR TIME OUR STORY: 20 YEARS' NEW TAIWAN CINEMA

A documentary on the golden age of Taiwanese cinema which gave rise to the New Taiwan Cinema: a movement that lifted Taiwanese movies from the moribund genres of martial arts and propaganda to a new level of realism and sophistication, making them an international force. Inspired by the French New Wave, the movement began with the lifting of censorship laws in the '70s which allowed a group of young Taiwanese directors who had returned from study overseas, including Edward Yang and Hou Hsiao-hsien, to make movies that reflected the effects of rapid urbanisation on families and traditional society in a modern, multi-ethnic Taiwan.

In Our Time, Our Story, director Hsiao Chu-Chen interviews 50 professionals in the Taiwanese film industry over the span of three months to give a comprehensive overview of this important era in the country's film history.

Director: Hsiao Chu-Chen Hsigo Chu-Chen praduated in Taiwan in 994. A journalist as well, she began making entary films during er final year at university These films focused nostly on the physically handicapped and victims af Taiwan's white terror. including Blood Stained fouth (1998) and The Red Leaf (1999) for which she received several awards including Best Documentary Film at both = Golden Horse Awards and the Taipei Film Festival, Her other documentary works include Grandma's

Hairpin (2000).



Director: Hsiao Chu-Chen • Executive Producer: Chen Shu-Chiang • Producer: Hsiao Chu-Chen, Sylvia Feng • Cinematographer: Hsu Wen-Shi • Editor: Chen Po-Wen, Liu Chun-Hsiu • Sound: Tu Duu-Chih • Production Company World Sales: Hsiao Chu-Chen, 7 Lane 29, Chyan-Yih Rd, Shin-Dian Taipei, Taiwan • Tel: 886-2-2716-4131 • Feat: 886-2-2716-4131 • F





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PlanetMG is pleased to present the following music-inspired movi



MayDay -The Wings of Dream,



24 Hour Party People



Breathcontrol History of the Human Beat Box



Country: Taiwan

Director: Cheng Wen-Tang

2002, 93 mins



Director: Cheng Wen-Tang Born in north-eastern Taiwan in 1958, Cheng egon his film career as a entwriter and assistant director. He also spent my years documenting the lives of Taiwanese gines and produced a series of ethnographic cumentaries. In 1998. Deng produced his first short film on the nes, Postcard, which in the Special Award at the 1999 Taipei Film wal. Somewhere Over Dreamland marks his transition from ethnographic



SOMEWHERE OVER THE DREAMLAND

In highlighting the plight of the Atayal aborigines of Taiwan without rousing, inflammatory sequences or dramatic indictments against the status quo, Somewhere Over The Dreamland invites viewers to live in the shoes of three socially displaced individuals. First there is Watan, a heavy-hearted Atayal man, whose partial disability does not dampen his resolve to journey to the big city to find his lost love. Then there is Xiao Mo, a young man who trudges through his existence in Tokyo, where he has chosen to work as an apprentice chef. His isolation from the outside world is emphasised by the few odd relationships he has cultivated over the telephone from his living quarters, a lonely cubicle which he rents. He encounters Xuen Xuen, a sullen merry-go-round attendant with whom he can share dreams of returning to the same fields of which Watan speaks so reverently. If nothing else, through this film, Cheng will further his mission of introducing the world to the unique character of the Taiwanese people. – Hawaii Film Festival 2002

Critics Week Best Film at Venice Film Festival 2002.

Director: Cheng Wen-Tang • Producer: Liao Ching Sung • Screenplay: Cheng Wen-Tang, Cheng Ching-Teng • Cinematographer: Lin Chen-Ying • Editor: Liao Ching-Sung, Hsiao In-Kuan • Production Designer: Ko Ching-Mei • Cast: Yu Lao Yu Gan, Muo Tsi-Yi, Wu Yi-Ting • Production Company: Green Light Film Ltd, 105 Fujin Street, Taipei 105 Taiwan • Tel: 88-6-2-2753-4055 • Fax: 88-6-2-2760-5188 • Email: goodfilm@ms74.hinet.net • World Sales: Karen Wu, Chang Su-ling, 3A, No. 9, San Hin Road, Taipei 105, Taiwan • Tel: 88-6-2-2753-4055 • Fax: 88-6-2-2760-5188 • Email: goodfilm@ms74.hinet.net

Country: Taiwan

Director: @pple Lee

2002, 57 mins



documentaries

into drama.

MAYDAY – THE WINGS OF DREAM (Asian Premiere)

In a small practice room at National Taiwan Normal High School, five passionate but poor Taiwanese boys dream of being bigger than The Beatles. They go on to form MAYDAY - one of the region's biggest boy bands.

This documentary follows the popular Taiwanese group as they grow and confront major turning points in their lives. It traces their meteoric rise to fame as they travel through Japan, Korea, Singapore, Hong Kong and Malaysia in a final farewell concert tour. The film also covers their final days up until they are forced to temporarily disband to fulfil their military service obligations.

Sponsored by PlanetMG.com.

Director: @pple Lee apple Lee was born in 1971. He graduated from Chang-Chi University with a bachelor's degree in adcast Media and has produced several corporate promotional commercials for the Discovery Channel. He is also an acclaimed music video director. In 2001. he completed his debut feature film, Better Than Sex. MAYDAY - The Wings Of Dream is his second feature.



Director @pple Lee • Executive Producer: Ason Chen, Geroge Trivino • Cinematographer: Chen Hui Sheng • Editor: Nico Chen, Jamie Kao, @pple Lee • Sound: York Chen • Music: Mayday • Cast: Mayday • Production Company! World Sales: Rock Records Co Ltd, 4F, No. 465 Chung-Hsiao East Road Sec 6, Taipei, Taiwan R.O.C. • Tel: 886-2651-8168 • Fax: 886-2651-8170 • Email: Julia.hsieh@rock.com.tw





MON-RAK TRANSISTOR

Inspired by traditional Thai musical theatre and based on a popular novel, Mon-rak Transistor blends rural Thailand and congested modern Bangkok in a bittersweet fairytale about young lovers who become separated by the circumstances of their lives. Boasting retro chic, likeable young leads and a very hummable soundtrack, the film charts the trials and tribulations of aspiring young Thai folk singer Pan (Kitsuwan).

After overcoming resistance from his lover's ill-tempered father, Pan marries the woman of his dreams and life is blissful. But the cruel hand of fate deals Pan a blow when he is drafted into the army, and forced to abandon his pregnant wife, Sadaw, with only his battered transistor radio to keep her company. While in boot camp, Pan wins second place in a singing contest, deserts the army and heads for Bangkok. But the big city is not what he expected and success does not come easily. Best Asian Film at the Seattle Film Festival 2002 and Audience Award at the Vienna Film Festival 2002.

Director: Pen-ek Ratanaruang * Executive Producer: Charoen lamphungporn * Producers: Nonzee Nimibutr, Duangkamol Limcharoen * Screenplay: Pan-ek Ratanaruang based on a story by Wat Wanlayangkoon * Cinematographer: Chankit Chamniwikaipong * Editor: Patamanadda Yukol * Production Designer: Saksiri Chuntarangsri * Sound: Amornbhong Methakunavudh * Music: Amornbhong Methakunavudh, Chartchai Pongprapapan * Cast: Suppakorn Kitsuwan, Siriyakorn Pukkavesa * Production Company: Cinemasia, 73/5 Ladprao 23, Ladyao Jatujak, Bangkok 10900, Thaliand * Tel: 66-2-939-0693 * Fax: 66-2-939-0695 * Email: dawn@asiaaccess.net.th * World Sales: Fortissimo Film Sales, Veermarkt 77-79, 1019 AT Amsterdam, The Netherlands * Tel: 31-20-627-3215 * Fax: 31-20-626-1155 * Email: info@fortissimo.nl

Ratananuang
Born in Bangkok in 1962
and studied art history at
New York's Pratt Institute.
After working as a graphic
artist and art director, he
began his directing career
with Fun Bar Karaoke
(1997) followed by his
second film, 6ixtynin9
(1999). Mon-rak
Transistor (2001) is his

Director: Pen-ek



Country: Turkey/Germany

Director: Tayfun Pirselimoglu

2002, 95 mins



third film.

Director: Tayfun Pirselimoglu Tayfun Pirselimoglu is also a writer of two published novels, various TV series scripts and several awardwinning films including Journey To The Sun, directed by Yesim Ustaoglu, which won two prizes at the Berlin Film Festival in 1999. Pirselimoglu shot his first short film. Davim (My Uncle), in 1999 which won various international prizes including Best Film Awards at the Capalbio Film Festival 2000 and the Milan Street Film Festival 2000. In December 2001, he finished a short film, Sukut Altındır (Silence Is Gold), in Italy.



INNOWHERELAND (HIÇBIRYERDE)

Sükran is a 40-something, single mother whose only joy in life is her son, Veysel - a working man in a small factory in the suburbs. But one day, Veysel disappears and Sükran turns to the police for help. Claiming to know nothing about her son's disappearance, the police shows Sükran unidentified murder victims, one of whom they claim is her son. Sükran, however, is certain Veysel is still alive and begins her search to find him. All of her efforts are in vain until she unexpectedly spots Veysel amid the crowd at a train station. Unable to make her way through the throngs of people to reach him, Sükran is even more frustrated when nobody believes her story. However tender-hearted Ahmet, a barber at the train station, sympathises with her. He comes to her house one day and recounts an interesting story he heard from one of his clients - a talkative policeman, who claimed that a young man named Veysel had been arrested around the time of her son's disappearence, and then escaped while being transported. According to the policeman, he was last seen in Mardin, a small town in the south-east of Turkey. Filled with new hope, Sükran heads immediately for Mardin. Winner of the Special Jury Prize at Montreal World Film Festival 2002 and the Jeune Public Award at Montpelier 2002.

Director/Screenplay: Tayfun Pirselimoglu • Producer: Zeynep Özbatur, Kadri Yurdatap • Cinematographer: Colin Mounier • Editor: Sevket Uysal, Hamdi Deniz • Production Designer: Natali Yeres • Music: Cengiz Onural • Cast: Zuhal Olcay, Parkan Ozturan, Meral Okay, Michael Mendl • Production Company: Mine Film (Turkey)/Luna Film Gmbh (Germany) • Mine Film, Istiklal Cad. Anadolu Psj. 201/6 Beyolu, Istanbul Turkey • Tel: 90-212-251-3242 • Fax: 90-212-249-5857 • Website: www.zozbatur/coproduction.com.tr • World Sales: Media Luna Entertainment • Tel: 49-221-139-2222 • Fax: 49-221-139-2222 • Website: www.festival/medialuna-entertainment.de



ASIAN FILMS

Country: Vietnam

Director: Phi Tien Son

2002, 100 mins



Phi Tien Son began his career in film as a atographer. Born in Hanoi in 1954, he graduated in cinematography from Presdam Cinema College in Germany. He began working for the Feature Film Company in 1985. Emography includes: The nd of the Water Deity 1991) and Tear Drop Of Halang Bay (1994). He ade his directorial debut Come To South, Back To North in 2000. The Heaven's Net is his second feature film.

Director: Phi Tien Son



THE HEAVEN'S NET (LUOI TROI)

(World Premiere)

Beginning with a trial, The Heaven's Net shows the new capitalism in Vietnam run by its former revolutionaries. The film's drama unfolds to show how a group of cadres with powerful connections resort to corruption to prop up an ailing business venture, the Manaco company. Tu Le, general director of the ABF bank, was forced to mediate for this corruption scheme. Being a man of integrity, Tu Le tries to resist the pressure to implement the corrupt scheme but soon, he gets caught in the net.

Based on a true story, The Heaven's Net is a struggle of old values in a new world. In an interesting symbolic inversion, each moment of weakness on the part of Tu Le is underscored by an image of dominoes falling down. This is possibly a reference to America's domino theory where they saw Asian countries falling down like dominos to communism. In The Heaven's Net, it becomes a wry reference to people falling down to capitalism.

Director: Phi Tien Son • Producer: Nguyen The Dung • Screenplay: Nguyen Manh Tuan • Cinematographer: Tran Thanh Ha • Editor: Dang Tat Binh • Production Designer: Le Dinh • Cast: Dao Ba Son, Kim Khanh, Thanh Tri • Production Company/World Sales: Feature Film Company I, 149 Hoang Hoa Tham Street, Vietnam • Tel: 84-4823-2147 • Fax: 84-4843-0000

Country: Singapore

Director: Jack Neo

2003, 110 mins



Director: Jack Neo Neo began his career m television in 1980. After being cast in small roles in veral regional films, Neo progressed into making fully when he wrote and starred in the most commercially successful Singaporean novie to date - Money No Enough. Since then he has made a total of four wies, three of which he directed. His last film, I Not Stupid, enjoyed mercial success on its release in Singapore, Malaysia and Hong Kong, proving Neo's prowess at connecting with the grassroots and tackling social issues with a touch of humour.



HOMERUN (World Premiere)

Inspired by Majid Majidi's Children Of Heaven, Homerun relocates the story to Singapore in 1965, where the uncertainties of Singapore's imminent independence are mirrored by the hardships of 10-year-old Ah Kun and his young sister, Xiao Fang. Their pregnant mother is too weak to work and the family must struggle by on their father's meagre salary from odd jobs. With the family already behind on the rent, Ah Kun is devastated when he loses his sister's shoes while running an errand. Determined not to put added pressure on their parents, the two children race back and forth from their schools to share the same pair of shoes. But Xiao Fang finds it difficult getting back in time and Ah Kun is soon in trouble at school. But hope shines through in the form of a cross-country race for schoolboys that promises a brand new pair of shoes to the third-place winner.

Set against the economic hardship and political uncertainty of a nation at birth, Homerun captures the purity and innocence of childhood and the power of love in the family. It also marks a turning point in Jack Neo's film career, where Homerun is his first dramatic feature, after a slew of successful comedies.



Director/Screenplay: Jack Neo • Executive Producer: Daniel Yun • Producer: Titus Ho, Chan Pui Yin • Cinematographer: Kane Chen Kin Meng • Editor: Lawrence Ang • Music: Li Yi, Redwan Ali • Sound: Mo Ju Li • Production Designer: Yee I-Lann • Cast: Shawn Lee Chuan Rui, Megan Zheng Zhi Yun, Huang Wen Yong, Xiang Yun, Joshua Ang, Jack Neo, Mark Lee • Production Company/World Sales: Raintree Pictures, Caldecott Broadcast Centre, Andrew Road, Singapore 299939 • Tel: 65-6350-3119 • Fax: 65-6251-1916 • Email: info_rain@raintree.com.sg



Country: Sri Lanka

Director: Vishvanath Buddhika Keerthisena

2002, 110 mins



Director: Vishvanath Buddhika Keerthisena Vishvanath Buddhika Keerthisena, known as Boodee, graduated from the School of Visual Arts in New York City in 1995. He returned to Sri Lanka for his first feature film. The Veils of Maya. Mille Soya took Boodee nearly five years to complete. Inspired by his village friends and family, it was written in 1993 and filming began only in 1997. Almost all of his work is about Sri Lankans living outside of Sri Lanka, around the world. Boodee is currently working on How Big Was My Country and Children Of A Silent Age.



MILLESOYA (BUONGIORNO ITALIA)

A group of young, Bob Marley-obsessed rock musicians from the lower strata of Sri Lankan society dreams of becoming famous. Surrounded by poverty and violence, life offers them little opportunity until the return of some old friends from Italy. Inspired by their talk of great riches to be made, the friends set off on a treacherous, and not entirely legal journey to Naples in search of fame, fortune and rock 'n' roll. However, they soon find that all that glitters is far from the gold they hoped to find.

Part of a generation who lived through the rapid changes in Sri Lankan social, political, economic and cultural landscapes since the late '60s, Boodee and his friends experienced turbulent times, many educated but with no hope of employment. Though one of the fortunate few who had the resources to pursue his dream to become first a musician and later a filmmaker, Boodee is no less affected by the social realities of his home that continue to take its toll on friends and family who go missing each year without a trace, in pursuit of a better life abroad.

Director/Producer/Screenplay: Vishvanath Buddhika Keerthisena • Cinematographer: KA Dharamasena, Moshe Ben-Yaish Editor: Ravindra Guruge • Music: Lakshman Joseph de Saram • Cast: Mahendra Perera, Sangeetha Weerarathna, Jackson Anthony, Linton Semage • Production Company: Cinema Buddhi, 185 Havelock Road, Colombo 5, Sri Lanka • Tel: 94-1-582909 • Fax: 94-1-556631 • Email: boodeeka@adpost.com • World Sales: Asian Film Centre, 118 Dehiwala Road, Boralesgamuwa, Sri Lanka • Tel: 94-1-519923 • Fax: 94-1-509553 • Email: Ashley@sri.lanka.net

Country: Sri Lanka

Director: Sunil Ariyaratne

2002, 115 mins



Director: Sunil Ariyatne Professor Sunil Ariyatne is an acclaimed activist in many acethetic disciplines.

many aesthetic disciplines. He is a prestigious Presidential Award winner not only as a film director but also as a lyricist, novelist and as a researcher/writer on the historical development of Sri Lankan music and popular culture, Professor Ariyatne is the Head of Sinhala & Mass Communication Department at the Sri Jayawardenapura University, Sri Lanka.



WHITE SHADOWS (SUDU SEVANELI)

Based on the award-winning novel by Piyadasa Welikannage, White Shadow centres on a typical Sinhala family during the 1848 rebellion against the British. A Buddhist monk, Sumangala, sympathetic to the anti-British rebels, finds himself the sole survivor of an uprising that is quelled by the British authorities. He seeks refuge in a carpenter's workshop in Colombo where he becomes an apprentice and goes by his given name Sudu Banda. Returning to his native village Sudu Banda finds his family house in disrepair. His mother has lost her mind. His elder brother, Heen Banda, is languishing in jail for attempted murder on the village headman who raped his wife, Podi Menike. Taking on his family responsibilities, Sudu Banda marries his brother's wife and sets up a carpentry shop to up-keep the family.

Life goes smoothly until Heen Banda receives a royal pardon and returns home to find himself an outsider to even his own family. His son desires to become a Christian priest. His daughter cannot accept him as her father, and his beautiful wife is heavy with his brother's child. What unfolds are the conflicts, heartaches and despair which reflect the reality of human nature.

Director/Producer/Screenplay: Prof Sunil Ariyaratne • Cinematographer: Suminda Weerasingha • Editor: Elmo Haliday • Sound: Lionel Gunarathna • Music: Rohana Weerasinghe • Cast: Roshan Pilapitiya, Vasanthy Chathurani, Linton Semage • Production Company: Charudaththa Films • World Sales: Cine-seth (Pte) Ltd, 12/1 Ananda Balika Mawatha, Kotte, Sri Lanka • Tel: 941-853381 • Fax: 941-825647 • Email: cineseth@sltnet.lk





Filmography:

Come League Of Sky
(1974)
Coming Of Age
(1977)
Ponmani
(1977)
The Wasps Are Here
(1978)
On The Run
(1980)
Old Soldier
(1981)
Whirl Wind
(1994)

DHARMASENA PATHIRAJA

Dharmasena Pathiraja has been described as a "rebel with a cause," who appeared on the Sri Lankan filmmaking landscape in the late '60s wanting to create a new cinema that "proposed a counter-discourse to the bourgeois artistic cinema and the formula-based popular cinema of the time." He is generally considered as the leader of the "second revolution" in Sri Lankan filmmaking, the first being initiated by Lester James Peries in 1956 with Rekawa.

Born in 1943, Pathiraja was educated at Dharmaraja College, Kandy, and graduated from the University of Ceylon, Peradeniya in 1967 with an honours degree in Sinhala and Western Classical Culture. He lectured in Drama and Performance Arts at a senior level in various universities in Sri Lanka and was head of the Department of Performing Arts at the Sri Palee campus of the University of Colombo from 1999 to 2001. He obtained an MA in Drama from the University of Peradeniya in 1989 and a PhD in Cinema Studies from Monash University, Melbourne, Australia in 1998. Dr Pathiraja is presently a senior lecturer in Film Studies at the University of Colombo.

Pathiraja's early academic career, both as a student and staff member, in Sri Lanka's universities spanned the years of the growing worldwide anti-imperialist Marxist/socialist-influenced student and worker unrest against the rapidly spreading ethos of capitalism with its economic and cultural class-based divisions. Alongside this, Sri Lanka was experiencing the violence resulting from the growing conflict between the majority Sinhala and minority Tamil communities which resulted in all-out war from around the mid-'80s.

Pathiraja learnt the language of cinema from

the films of Peries and others, but he also recognised their socio-political limitations in a country which was heading for a period of deep turmoil. He had studied the radical activist filmmaking of Europeans such as Godard, "Third Cinema" filmmakers like Solanas, Littin and Rocha, and South Asians like Sen and Ghatak. So he was prepared with the tools for a critical film practice, when he made his first feature length film, Ahas Gawwa, in 1974. This

just two years after the April 1972 insurrection of educated but unemployed rural youth from Sri Lanka's southern and central Sinhala heartland. They had waited in vain to enjoy the fruits of the social, political and economic revolutions promised by the landslide parliamentary victories of the socialists in 1952, 1962 and 1970. The insurrection was put down with brutal force and many lives were lost on both sides.

In Pathiraja's films, visual, narrative and ideological motifs intertwine in a complex and fascinating manner. He is a filmmaker who moved away from bourgeois idealism, and paved the way for a socially engaged and critically humanist cinema, a path now being taken up by the exciting younger generation of filmmakers like Prasanna Vithanage and Asoka Handagama who are leading Sri Lanka's third cinematic revolution.

Robert Crusz

The writer, researcher, filmmaker and editor of Cinesith, a Sri Lankan film journal. The following two texts are gratefully acknowledged as sources of information and analysis and have been freely quoted from – Profiling Sri Lankan Cinema by Wimal Dissanayake and Ashley Ratnavibhushana, Asian Film Centre, 2000, and Capturing Reality by Piyal Somaratna in Framework 37, Sankofa Film & Video, 1989.

With the support of the Asian Film Centre, Sri Lanka



DHARMASENA PATHIRAJA RETROSPECTIVE

Country: Sri Lanka

Director: Dharmasena Pathiraja

1974, 110 mins



ONE LEAGUE OF SKY (AHAS GAWWA)

Dharmasena Pathiraja's first feature-length film broke new ground in Sri Lanka with its urban lower middle class emphasis. Three young men have to face the realities of adult life as they move on from youthful frolicking to battle issues of unemployment, restlessness, and the allure of the city. Two of them, Jaye and Gune, unlike their other friend who finds both a job and a wife, have only each other for company. In search of quick and easy money they fall into the hands of a scheming network of underworld figures. They become hustlers and decide to outwit their contact. Will they succeed? Drawn subtley but sharply, the youthful characters point to the increasing concerns of post-colonial Sri Lanka: class, youth, employment, sex and desire.

Director/Screenplay: Dharmasena Pathiraja • Producer: Mithraratne Herath • Cinematographer: Donald Karunaratne • Editor: Jayatissa Dillimuni • Music: Premasiri Khemadasa • Cast: Wijaya Cumaranatunga, Swarna Mallawarachchi, Shanthi Lekha, Amarasiri Kalansooriya, Wimal Kumar de Costa, Wickarama Bogoda, Malini Fonseka • Production Company: Sihala Cineru, 106, Dahrmapala Mavatha, Kandy, Sri Lanka • World Sales: Asian Film Centre, 118 Dehiwala Road, Boralesgamuwa, Sri Lanka • Tel: 94-77-318610 • Fax: 94-1-509553/519923 • EMail: afc@sri.lanka.net • Website: www.cinemasrilanka.com

Country: Sri Lanka

Director: Dharmasena Pathiraja

1977, 100 mins



PONMANI

Pathirja's only Tamil language film is about a starkly different socio-economic culture and political climate. Set in the northern city of Jaffna, it traces the fortunes and concerns of an economically depleted upper caste, lower middle-class family. Ponmani, the youngest daughter of the family, has to wait until the marriage of the middle daughter, Saraoia, before she can escape the bareness of her life in the house. But Ganesh, the brother who works in the capital city Colombo, has no money to pay for Saraoja's dowry. In the meantime Ponmani has fallen in love with a Christian man belonging to the fishing caste. What does the future hold for her? An evocative film about land, women, romance and tragedy, narrated in an idiom of understatement, Ponmani brings out the texture of the political economy of Jaffna society and its disturbing connections to the rest of the country.

Director: Dharmasena Pathiraja • Producer: Muttiah Rajasingham • Screenplay: Kavaloor Rajadurai • Cinematography: Donald Karunaratne • Music: Rocksamy • Production Designer: Sarachchandra Samarakody • Cast: Subhashini, Balachandiran, Dr Nandi, Kamala Thambirajah, Bavani Thirunavukarasu, Sitralga Mkunaguru • Production Company: M Rajasingham, Leyards Road, Colombo 5, Sri Lanka • World Sales: Asian Film Centre, 118 Dehiwala Road, Boralesgamuwa, Sri Lanka • Tel: 94-77-318610 • Fax: 94-1-509553/519923 • Email: afc@sri.lanka.net • Website: www.cinemasrilanka.com



DHARMASENA PATHIRAJA RETROSPECTIVE

Country: Sri Lanka

Director: Dharmasena Pathiraja

1978, 90 mins



THE WASPS ARE HERE (BAMBARU AWITA)

Kalpitiya is a fishing village. When the regular dealer there falls sick, his son Victor – Baby Maha Ththaya (little master) – arrives at the beach to take over the buying of fish, accompanied by friends. The newcomers bring a different ethic of buying and selling, one based on an economy still rather foreign to the village. Helen, the village beauty, is at the centre of this strife as the whole village divides along the line of whom she favours – Victor or village boy Cyril. This sets off a series of events plunging the village into a network of intrigue, suspicion and violence. Best Film and Best Director awards at the Sri Lanka Presidential Awards Festival 1979; and voted No. 4 of 10 best films in 50 years of Sri Lankan cinema at the Sri Lanka Presidential Awards 1997.

Director/Screenplay: Dharmasena Pathiraja * Producer; Tilak Godamanne * Cinematographer: Donald Karunaratne * Editor; Sextus Aponso * Art Director: Sarachchandra Samarakkody * Sound: George Manatunga * Music: Premasiri Khemadasa * Cast: Wijaya Cumaranatunga, Malini Fonseka, Amarasiri Kalansooriya, Wimal Kumar de Costa, Joe Abeywickrama, Cyril Wickramage * Production Company: Saranga Salaru, 16/1 Primrose Gardens, George E de Silva Mawatha, Kandy, Sri Lanka * World Sales: Asian Film Centre, 118 Dehiwala Road, Boralesgamuwa, Sri Lanka * Tel: 94-77-318610 * Fax: 94-1-509553/519923 * Email: afc@sri.lanka.net * Website: www.cinemasrilanka.com

Country: Sri Lanka

Director: Dharmasena Pathiraja

1980, 127 mins



ON THE RUN (PARADIGE)

Once again, this is a film about the instabilities of youthful urban life, its search for roots, and its lust for survival. Chandare works for an insurance company that repossesses vehicles from customers who have defaulted on payments. Both he and his girlfriend are part of a generation of young people who have flooded into the cities in search of work. They are part of the cityscape of Colombo. When the girlfriend discovers she is pregnant both she and Chandare try to put together the money they need for an illegal abortion. But theirs is an arduous journey as the film repeatedly and insistently narrates a story of life's uncertainty. Full of twists and turns, the film ends as inconclusively as it begins.

Director/Screenplay: Dharmasena Pathiraja • Producer: Albert Godamanne • Cinematographer: Donald Karunaratne • Editor: Sextus Aponsa • Art Director: Sarachchandra Samarakkody • Sound: George Manatunga • Music: Sarath Dassanayake • Cast: Wijaya Cumaranatunga, Malini Fonseka, Wimal Kumar de Costa, Ananda Fonseka, Sriyani Fonseka • Production Company: Sarasi Films, Mr Tilak Godamanne, 758/1 Dr. Danister de Silva Mawatha, Colombo 9, Sri Lanka • World Sales: Asian Film Centre, 118 Dehiwala Road, Boralesgamuwa, Sri Lanka • Tel: 94-77-318610 • Fax: 94-1-509553/519923 • Email: afc@sri.lanka.net • Website: www.cinemasrilanka.com

Country: Sri Lanka

Director: Dharmasena Pathiraja

1981, 76 mins



OLD SOLDIER (SOLDADU UNNAHE)

Old Soldier is a film about four people, all exiles from society, bound together by ties of affection and mutual inter-dependence – the old soldier himself, a shell-shocked veteran of World War II; Prema Akka, an abandoned woman who has taken to prostitution; Willie Mahattaya, a homeless and now decrepit clerk out of a job; and Simon, a pickpocket and Prema's pimp. The action of the film takes us through three consecutive days surrounding February 4 – Independence Day in Sri Lanka. Best Film, Best Director and Best Script in the Indian Presidential Awards and Best Director, Best Film and Best Film of the Decade 1980-1990 in the OCIC awards.

Director/Producer: Dharmasena Pathiraja • Screenplay: HA Seneviratne, Dharmasena Pathiraja, W Jayasiri • Cinematographer: Jayanath Gunawardena • Editor: Sextus Aponso • Production Designer: Sarachchandra Samarakkody • Music: Premasiri Khemadasa • Cast: Joe Abeywickrema, Malini Fonseka, Henry Jayasena, Neil Alles • Production Company: Saranga Salaru, 16/1 Primrose Gardens, George E de Silva Mawatha, Kandy, Sri Lanka • World Sales: Asian Film Centre, 118 Dehiwala Road, Boralesgamuwa, Sri Lanka • Tel: 94-77-318610 • Fax: 94-1-509553/519923 • EMail: afc@sri.lanka.net • Website: www.cinemasrilanka.com



CATHAY STUDIO LEGENDS



GRACE CHANG

Shanghai-born and trained in Peking opera from young, Grace Chang (whose stage name, "Ge Lan," is based on the Shanghainese translation of "Grace") made her film debut in Seven Sisters (1953). The pop queen of Mandarin cinema of the '50s and '60s, Grace starred in several films before establishing herself as the region's number one Mambo Girl. By the time she permanently retired in 1964 at age 30, she had starred in over 30 movies. Never able to abandon her music, Grace returned to her Peking Opera roots, remaining active in opera circles and embodying the youthful vitality that has made her name synonymous with mambo, cha-cha, and "Ja-Jambo."

Country: Singapore/Hong Kong

Director: Yi Wen

1957, 95 mins



MAMBO GIRL

Touted as the movie that made Grace Chang, Mambo Girl proved the perfect platform to showcase the budding starlet's musical talent. Filled with song and dance, Mambo Girl tells the story of a young girl, passionate about music, whose life starts to crumble when she discovers that she is adopted and who throws herself into a desperate search to find her real parents. Chang's performance, matched by the talented Peter Chen Hou, as well as her star quality has earned her the reputation as the "Fred Astaire" of the Mandarin movie musicals. – With thanks to the Hong Kong Film Archive

World Sales: Cathay-Keris Films Pte Ltd, 11 Unity Street, #02-01 Robertson Walk, Singapore 237995 • Tel: 65-6337-8181 • Fax: 65-6732-2587 • EMail: michael_sim@cathay.com.sg

Country: Singapore/Hong Kong

Director: Yi Wen

1959, 105 mins



AIR HOSTESS

Exotic locations in Bangkok, Singapore and Taiwan provide the perfect backdrop for star Grace Chang's singing. Made before jet-setting became part of modern day working life, this film showcases the life of air hostesses at a time when the profession was new and glamorous. The tension between the film's celebration of a profession that stereotypes women and its portrayal of the characters' balancing job and romance provides an interesting glimpse of late '50s attitudes on women. – With thanks to the Hong Kong Film Archive

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Country: Singapore/Hong Kong

Director: Yi Wen

1959, 117 mins



OUR DREAM CAR

Newlyweds Zhang Yang and Grace Chang struggle hard to acquire the latest symbol of middle-class affluence: a motor car. En route, they find themselves distancing from each other over this icon of upward mobility. In the genre of Hollywood romantic sitcoms made famous by Rock Hudson and Doris Day in the '50s and '60s, this film paints a picture of a middle-class lifestyle that was yet to occur in Hong Kong. – With thanks to the Hong Kong Film Archive

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CATHAY STUDIO LEGENDS



MARIA MENADO

Born in Menado, North Sulawesi in 1932, Maria's real name was Liesbet Dotulong. Crowned Kebaya Queen, Maria started her career as a sultry actress in 1951, adopting the name Maria after the famous Maria Hertogh case. But it was her role as the hideous vamp in Pontianak – the first local horror film ever made – which shot her to fame in 1957, making her the first local ghoul in local film history. Maria went on to star in three of the five Pontianak films, and is still most remembered for this role. In 1958, she established her production house Maria Menado Production, making her Malaya's first woman film producer. She produced at least six films before marrying the Sultan of Pahang and retiring from the industry completely.

Country: Singapore

Director: BN Rao

1958, 86 mins



SUMPAH PONTIANAK

The third movie of a Pontianak series, Maria Menado stars once again as the beautiful but deadly Chomel, a beautiful vampire-like creature from Malayan folklore, who seduces her victims and turns into a hideous creature before she devours them. Sumpah Pontianak is the first Cinemascope film made in Singapore.

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Country: Singapore

Director: PL Kapur

1959, 106 mins



KORBAN FITNAH

Produced by and starring Maria Menado, this film about a crime of passion begins as courtroom drama with a narrative that unfolds through flashbacks. Interesting to look at for its location filming and by its performances, it also stars Siput Sarawak. Korban Fitnah ranks as a rare example by an actress turned independent film producer.

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Country: Singapore

Director: Salleh Ghani

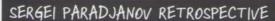
1961, 99 mins



TUN FATIMAH

Based on a historical figure recorded in the 17th century Malay Annals, Tun Fatimah is a high-spirited female warrior actively engaged in defending the kingdom of Melaka against the Portuguese despite her contempt for the weak, incompetent and scandalous king, Sultan Mahmud.

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Filmography: A Moldavian Fairy Tale (1951) Andriesh (1954) Dumka (1959) The First Lad (1959) Natalya Ushviy (1960)Golden Hands (1960) Ukrainian Rhapsody (1961) The Flower On The Stone (1962)Shadows Of Our Forgotten Ancestors (1964)Akob Ovnataniar (1965)Sayat Novo (1966)Colour Of Pomegranates (1969) Legend Of The Suram Fortress Arabesques On The Theme Pirosman (1986) Ashik Kerib (1988)The Confession (1989)

SERGEI PARADJANOV AND HIS OEUVRE

Born Sarkis Yossifovich Paradjanian of Armenian parents on January 9, 1924 in Tbilisi, Georgia, Sergei Paradjanov transferred from the Tbilisi Institute for Railway Engineering (1942) to the Tbilisi Conservatory of Music (1943-45) to study song and violin before gaining admission in 1946 to VGIK, the Soviet All-Union State School for Film Art and Cinematography (aka Moscow Film School). He graduated as a film director in 1951 under the tutelage of Ukrainian masters Igor Savchenko and Alexander Dovzhenko and found employment at the Kiev Film Studios (later renamed the Alexander Dovzhenko Studios).

Paradjanov began his career by making the same film twice. Shortly after completing his diploma film, A Moldavian Fairy Tale (1951), shot in the Ukraine, he assisted his mentor Igor Savchenko on Taras Shevchenko (1951) and then remade with Yakov Brazelian his graduation short as a feature-length children's film titled Andriesh (1954). A Moldavian Fairy Tale appears to be lost, although Paradjanov claimed to have kept a copy at his home in Tbilisi. Three documentary films followed: Dumka (1959), about a choral group and made for the anniversary of the 1917 Revolution; Natalya Ushviy (1960), a portrait of a prominent Ukrainian stage and screen actress, and Golden Hands (1960), about folk art and co-directed Oleksiy Pankratov and Alexandr Nikolayenko. All three documentaries can be found in the Kiev film archive. His next three feature films at the Dovzhenko Studios - The First Lad (1959), Ukrainian Rhapsody (1961) and The Flower On The Stone (1962) - generally followed the prescribed principles of Socialist Realism, yet each did contain scenes that went against the grain.

Paradjanov's ninth film in Kiev, Shadows Of Our Forgotten Ancestors (1964), caused an uproar by smashing to bits the principles of Socialist Realism in Soviet cinema. Although awarded at several international film festivals, it was given only limited release in the Soviet Union. In trouble with the authorities for also protesting the arrest of Ukrainian poets and intellectuals, Paradjanov accepted an offer from Yerevan to make a documentary on Akop Ovnatanian (1965), an Armenian portrait painter who had lived and worked in Tbilisi. Portraits by Ovnatanian were later incorporated into scenes in Kiev Frescoes (1966), a production interrupted at the

Dovzhenko Studios after a few weeks of shooting.
Only fragments of Akop Ovnatanian and Kiev Frescoes remain today. The same fate befell Sayat Nova (1966), shot under primitive conditions in Armenia.
When the director's cut was confiscated, Sergei Yutkevich cut 20 minutes out of the original in an effort to save the film and re-edited the remainder into Color Of Pomegranates (1969) for limited Moscow release. "My masterpiece no longer exists," lamented Paradjanov shortly before his death – although an attempt has recently been made in Armenia to reconstruct the original version.

All further attempts to make a film proved in vain. After years of intrigue and suspicion, Paradjanov was arrested in Kiev on December 17, 1973 and, after a court hearing, sentenced on April 25, 1974 to five years imprisonment at the Dniepropetrovsk camp for hardened criminals. The charges were given as: "business with art objects," "leaning towards homosexuality," "incitement to suicide," and "blackmarketing." In 1978, as the result of world-wide protests and petitions made by friends and artists, he was released and allowed to return to his family home in Tbilisi, but not permitted to find work in a film studio. On February 11, 1982, he was arrested again by the KGB, "for bribing a public official" to help a nephew gain entrance to the university, and detained in the Voroshilovgrad prison until November 1982.

After 15 years on the blacklist, Paradjanov received the support of Eduard Shevardnadze, First Secretary of the Georgian Communist Party, to make the feature, Legend Of Suram Fortress (1985), codirected by actor Dodo Abakhidze, and the documentary, Arabesques On The Theme Pirosmani (1986), at the Gruziafilm Studio in Tbilisi. His last film, Ashik Kerib (1988), a Georgian Armenian-Azerbaijan co-production, has received limited release in these countries. On June 4, 1989, he began shooting the first scenes from his autobiographical film, Confession, at his family home in Tbilisi. Three days later, he was taken to a hospital with respiratory problems. An operation for lung cancer in Moscow followed, then radiation treatments in Paris. Sergei Paradjanov died on July 20, 1990 at the age of 66 in Yerevan, where he is buried.

Ron Holloway



SERGEI PARADJANOV RETROSPECTIVE

Country: Armenia

Director: Sergei Paradjanov/Dodo Abashidze

1988, 75 mins



ASHIK KERIB

Ashik Kerib is a wandering minstrel, forbidden to marry the daughter of a powerful merchant, who travels for 1,000 days to finance his wedding. In Paradjanov's hands, it becomes a visual opera of costumes, movement and music. Loosely adapted from Lermontov's tale about a Turkish minstrel and maiden, Ashik Kerib is about the transforming power of art and the tragedy of the artist. – Film In Context

Directors: Dodo Abashidze, Sergei Paradjanov • Cinematographer: Albert Yavuryan • Screenplay: Gia Badridze, Mikhail Lermontov • Sound: Gary Kuntsev • Music: Dzhavanshir Kuliyev • Production Designer: Gogi Aleqsi-Meskhishvili, Shota Gogolashvili, Niko Zandukeli • Cast: Yuri Mgoyan, Sofiko Chiaureli • Production Company: Qartuli Pilmi • World Sales: Kino International

Country: Armenia

Director: Sergei Paradjanov

1969, 80 mins



COLOUR OF POMEGRANATES (SAYAT NOVA)

A ravishingly beautiful film, not so much a biography of the 18th century Armenian poet Sayat Nova but a series of tableaux of Armenian costume, embroidery and religious ritual interspersed with scenes and verses from the poet's life. This is the most perfect example of Paradjanov's uniquely painterly approach to filmmaking; with a reliance on visual effects and compositions of objects, it provides at least an idea of Armenian monastic life and the impulses of poetry. – Film In Context

Director/Editor: Sergei Paradjanov • Cinematographer: A Samvelyan, Martyn Shakhbazyan, Suren Shakhbazyan • Screenplay: Sergei Pradjanov, Sayat Nova (Poems) • Music: Tigran Mansuryan • Production Designer: Stepan Andranikyan • Cast: Sofiko Chiaureli, Melkon Aleksanyan • Production Company: Armenfilm Studios

Country: Armenia

Director: Sergei Paradjanov/Dodo Abashidze

1985, 89 mins



LEGEND OF SURAM FORTRESS (LEGENDA SURAMSKOJ KREPOSTI)

Based on a folk legend about a fortress that cannot be completed until an innocent young man sacrifices himself by being entombed in its walls, Legend Of Suram Fortress triumphantly marked Paradjanov's return to filmmaking after many years of imprisonment. Set in ruined castles and villages amidst beautiful landscapes, the plot concerns the efforts and sacrifices of the Georgian people to build a lasting fortress.

Directors: Dodo Abashidze, Sergei Paradjanov • Producers: X Gogiladze, M Simksayev • Cinematographer: Yuri Klimenko, Sergo Siksarulidze • Screenplay: Vaja Gigashvili • Editor: Kora Tsereteli • Sound: Gary Kuntsev • Music: Jansug Kakhidze • Production Designer: Aleksandr Dzhanshiyev, Besarion Gilashvili • Cast: Veriko Andjaparidze, Tamari Tsitsishvili, Dudukhana Tserodze • Production Company: Georgian-Film/Qartuli Pilmi

Country: Armenia

Director: Sergei Paradjanov

1964, 100 mins



SHADOWS OF OUR FORGOTTEN ANCESTORS

A romantic folk tale set in the harsh and beautiful Carpathian mountains of the western Ukraine, this is the first display of Paradjanov's unique approach to film. The movie tells the story of doomed love between a couple belonging to feuding families. Ivan loves Marichka, but she dies rescuing a stray lamb. He marries another but the marriage is haunted by his former love. In a desperate attempt to win her husband's love and bear children, Ivan's wife, Palagna, turns to sorcery.

Director: Sergei Paradjanov • Cinematographer: Viktor Bestayev, Yuri Ilyenko • Screenplay: Ivan Chendej, Mikhayklo Mikhaylovich Koysyubinskiy • Editor: M. Ponomarenko • Music: Miroslav Skorik • Production Designer: Mikhail Rakovsky, G. Yakutovich • Cast: Ivan Mikolajchuk, Larisa Kadochnikova • Production Company: Dovzhenko Film Studios



SERGEI PARADJANOV RETROSPECTIVE

Country: France

Director: Rouben Kevorkiantz

2002, 65 mins



Director: Rouben Kevorkiantz French director Rouben Kevorkiantz - mainly credited for his animation and television work - took over four years to complete his first documentary, Paradjanov: Le Dernier Collage (Paradjanov: The Last Collage). In collaboration with Armenian cinematographers, Kevorkiantz was able to find all Paradianov's films. rewriting the script for this film more than three times in an attempt to penetrate the genius of Sergei Paradjanov.

PARADJANOV: LAST COLLAGE

"It has been a long time I have been dead, but I have memories to tell." - Sergei Paradjanov

Filmed in eight countries, three of them in the middle of a war, Paradjanov:
The Last Collage documents the life of this great Armenian artist and director. With Paradjanov no longer alive, director Rouben Kevorkiantz combines an earlier interview with fragments of Paradjanov's films, recollecting his past life, his childhood, in combination with his dreams and nightmares – seven stories by Paradjanov, surrounded by his friends.

"Parajanov was everything – and nothing. He was a fabulous seer, but his life was like a dream: it vanishes. And nobody will be able to imitate him." – director Rouben Kevorkiantz

Director: Rouben Kevorkiantz • Producer: Rouben Kevorliantz, Krikor Hamel

Country: Germany/USA

Director: Ron Holloway

1994, 57 mins



Director: Ron Holloway Born November 26, 1933 in Peoria, Illinois. Together with his actress wife, Dorothea Moritz, Ron Holloway has published the quarterly magazine KINO German Film and International Reports since 1979. The two have also collaborated on four documentaries: Made In Germany (1985); Sundance (1986); Klimov (1988) and Parajanov (1994). In addition to contributions to several film lexicons, anthologies and essay collections, his selected publications include Z Is For Zagreb (1972) and Goran Paskaljevic: The Human Tragicomedy (1996).



PARADJANOV – A REQUIEM

"Paradjanov - A Requiem, an interview-documentary with and about Sergei Paradjanov (1924-1990), was made to confirm his status as one of the unique artists in the ranks of world filmmakers. Outside of the late Andrei Tarkovsky, no other post-war Soviet director has commanded the same respect, the same acclaim, the same adulation as this Armenian-Georgian has received. Paradjanov was filmed on the occasion of the workshop-retrospective programmed in his honour at the Filmfest München in 1988. Our plan was to begin with a lengthy interview in his hotel room and end in Tbilisi with Paradjanov directing his next film, the autobiographical Confession. Struck down by cancer of the lung, he died two years later - so our project was left unfinished until 1994, six years after the original interview. During this time we made the rounds of production companies and television stations in search of modest funding to complete the film. Unfortunately, in vain. Neither the authenticity of our all-embracing Paradjanov interview, nor the availability of 19 accompanying excerpts from 11 existing films, was enough to convince a German film commissioner of the merits of the project. Finally, we were able to pool our own savings with the resources of Frank Löprich and Katrin Schlösser at Ö-Film to make a 57-minute documentary." - Ron Holloway

Director/Script: Ron Holloway • Producer: Dorothea Holloway, Frank Löprich, Katrin Schlösser • Cinematographer: Thomas Schwan • Editor: Monika Schindler, Walter Vögele • Production Company: Ö-Film/KINO Productions • World Sales: Ö-film, Langhansstrasse 86, 13086 Berlin, Germany • Tel: +49-30 44 67 26 0 • Fax: +49-30 44 67 26 26 • Email: mail@oefilm.de • Website: www.oefilm.de



SERGEI PARADJANOV RETROSPECTIVE









THE UNKNOWN PARADJANOV

(World Premiere)

An exhibition of artworks by Sergei Paradjanov Curated by Kora Tsereteli

As soon as Shadows Of Our Forgotten Ancestors and Colour Of Pomegranates appeared in the West, miraculously breaking through the Iron Curtain, Sergei Paradjanov's films became part of world cinema, and their director, as yet unrecognised in his own country, was feted with international acclaim. However, Paradjanov's greatest "temple of art" had never been completed. Sergei Paradjanov lived and worked under conditions of cruel censorship and limitation. He was a bright and independent man of inner freedom, who often provoked the authorities, who themselves responded in a mutual fashion. Over 14 years the doors of all Soviet film studios were closed to Paradjanov. His films were often forbidden for public screenings, and the production of a new film could be stopped by bureaucratic orders, or his scripts rejected.

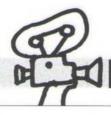
The whole of Paradjanov's life could be seen as a story of endless wanderings and arrests, were it not for his unique gifts as an artist and visionary. In Paradjanov's collages, we see art sketches for films which were never shot; in his drawings and letters from the Soviet prison camps, his ideas, his thoughts, his relationships with the people and events around him; and most of all his own inner world – a very special, individual and extremely beautiful place. All this comprises an integral part of Parajanov's heritage, because it makes his art works (including those he couldn't bring into life) complete.

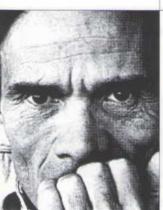
The purpose of the exhibition, The Unknown Paradjanov, is to reveal this rare artistic heritage, which remains unknown to most film audiences. The exhibition consists of"

- A series of drawings, "Requiem to Pasolini" (aka "Pasolini's Gospel"), presented for the first time, created by Paradjanov in 1975 in the Strizhavka prison camp in the Ukraine, where he was informed about his favourite film director's death.
- Other artworks include drawings and collages for an uncompleted film, The Confession - Parajanov died while shooting it in 1990. A series of drawings, Swan Lake. The Zone - tableau de genre and portraits of the prisoners and their supervisors made in the Gubniki, Strizhavka and Perevalsk prison camps. It includes Paradjanov's letters from "the zone" to his friends and family, illustrated by pictures and collages. Plus art sketches to Colour Of Pomegranates.

Kora Tsereteli will also be co-presenting a seminar on Paradjanov with director Ron Holloway, which will include a screening of Holloway's documentary Paradjanov – A Requiem.







"Pier Paolo Pasolini was fated to grow up during a disastrous period of Italian history, at a time of unparalleled catastrophe: a military debacle, with two armies fighting on Italian soil. At the same time the industrial revolution was drawing millions of men to the cities, away from the peasant civilisation which Pasolini loved and in which the roots of his poetry lay. Here then we have two of the main themes of Pasolini's poetry: lamentation for the devastated, prostrate and humiliated nation, and nostalgia for the lost peasant.

Pasolini expressed all this and much else not only in poetry but also through his novels and films. Indeed his work in

the cinema must be ranked immediately after his work as a poet - and ahead of his novels - for its ambitious scope and the quality of the results he was to achieve.

In the cinema, using the tools of the medium.

Pasolini translated into images what we may call his medieval vision, which came to him from the furthest origins of Italian literature and painting. When, for example, he treated contemporary situations in his

One of the most controversial and provocative filmmakers ever to impact the international cinema community, Pier Paolo Pasolini was born on March 6, 1922 in Bologna, Italy. The son of a fascist officer father and an anti-Mussolini mother, his life and work were marked with similar complexity and contradiction. A renowned artist, art historian, philosopher, novelist and film theorist, Pasolini was also a great poet and considered "the most important Italian poet since D'Annunzio." He is however, best known for his films.

Emerging in the '60s Pasolini was among the few directors of his era to focus less on the process of filmmaking than on his subject matter, bringing to the screen the gritty desperation of life on the fringes. Drawing influence for his work not from other cinematic sources but from art, literature, folklore, and music, Pasolini's greatest works are film adaptations of ancient sources of literature as diverse as the Gospels and the writings of the Marquis de Sade. His beliefs and practice swayed from the sacred to the highly erotic: for Pasolini, both qualities shared something profoundly human and spiritual. "There lie within me enormous contradictions," he declared, "nostalgia but also malaise."

first film Accattone (The Scrounger), the style of his narrative echoed the stories and frescoes of 13th and 14th century Italy. This is true not only of the films in which Pasolini attempted, with extraordinary success. to translate the tales of Boccaccio, Chaucer and the Arabian Nights, even St Matthew's Gospel. into the idiom of the cinema. It's also the style of Porcile (Pigsty) Mamma Roma, La ricotta (The Cream Cheese), Edipo Re (Oedipus Rex). Uccellacci e Iccellini (Hawks And Sparrows). Teorema (Theorem), Salo o Le 120 giornate di Sodoma (Salo or The 120 Days Of Sodom) as well as Accattone. In these films, the rough

grandeur of the narration is enhanced by evocations of other great directors from Eisenstein to Mizoguchi, and is marvellously suited to the solemn themes that Pasolini tackles: love, death, redemption, evolution, ideology, myth and miracle."

Alberto Moravia

President, Associazione "Fondo Pier Paolo Pasolini," 1983-1990

With the support of the Italian Cultural Institute and Associazione "Fondo P. P. Pasolini"



Country: Italy

Director: Pier Paolo Pasolini

1961, 116 mins



THE SCROUNGER (ACCATTONE)

Vittorio Accattone is a Roman hustler who pimps for his girlfriend. When she is arrested, he struggles against hunger, despair and self-loathing, and searches for redemption. He begs from churches, and even looks up his estranged wife and son. Then he meets Stella, a beautiful, innocent peasant. He resolves to try to make things come good.

Pasolini's brutal and vivid first feature is set in the grimier parts of Rome, where the director (once called an "atheist Marxist homosexual") spent a lot of time, and where Catholicism and communism are locked in a battle for supremacy. An example of post-neo-realism, this film is marked by the absence of the proletarian superhero of neo-realist films, which also advocated redemption through suffering. Instead we get a bleak, hopeless landscape. Accattone had a lasting influence on political filmmaking. It took the Federation of Italian Cinema Clubs prize at the Venice Festival. A bit of trivia for Italian film fans – Bernardo Bertolucci was assistant director. Winner of the FICC Prize at the Venice Festival 1962.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alfredo Bini • Cinematography: Giovanni Ciarlo • Editor: Nino Baragli • Saund: Luigi Puri • Music: JSBach • Art Director: Flavio Mogherini • Cast: Franco Citti, Franca Pasut, Roberto Scaringella, Adele Cambria, Silvana Corsini, Paola Guidi, Adriana Asti • Production Company: Cino del Duca - Arco Film, Italy • For sales and further information, contact Associazione Fondo PPPasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1962, 105 mins



MAMMA ROMA

Pasolini moved to Rome in 1950 and quickly established himself as a novelist and screenwriter with a ear for the rough speech of the slums and shantytowns on the edge of the city. But his early films, especially Mamma Roma, not only chronicle the Roman low life, but testify to a grander ambition: to create a cinema of poetry able to transfigure the misery of the pimps, prostitutes and petty thieves who are its subject matter. Mamma Roma (Anna Magnani) is a prostitute hoping to go straight. At the beginning of the film, she sees off her pimp, gets herself a market stall, and fetches her teenage son Ettore home from the country. But her idyll does not last. The pimp keeps coming back, trying to force Mamma Roma back into the game. Ettore is unable to hold down a job and when he discovers the truth about his mother's past, he drifts into petty crime, with tragic consequences.

Pasolini's idealism finds its counterpart in Magnani's astonishing realism. It is her powerful, emotional and acutely self-aware performance that allows Pasolini to stand back from the story and use his growing command of cinematic devices to suggest that Mamma Roma's story is not just a personal one, inviting the audience to think beyond her into a different world. Winner of the FICC Prize, Federation of Italian Cinema Clubs 1962.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alfredo Bini • Cinematography: Tonino Delli Colli • Editor: Nino Baragli • Sound: Leopoldo Rosi • Music: Antonio Vivaldi • Art Director: Flavio Mogherini • Cast: Anna Magnani, Ettore Garofolo, Franco Citti, Silvana Corsini • Production Company: Arco Film, Cineriz • For sales and further information, contact. Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856



COMIC EPISODES

The Comic Episodes, comprising The Earth Seen From The Moon, What Are The Clouds, The Paper Flower Sequence and The Cream Cheese, will be screened together.

Country: Italy

Director: Pier Paolo Pasolini

1966, 31 mins



THE EARTH SEEN FROM THE MOON (LA TERRA VISTA DALLA LUNA)

The third episode of the film The Witches (Le Streghe). A father and son search for a replacement after their wife and mother dies. After finding her, they need to acquire money to look after the house. They dream up a scam where she pretends to want to jump from the Colisseum.

Director/Screenplay: Pier Paolo Pasolini • Producer: Dino De Laurentiis • Cinematography: Giuseppe Rotunno • Editor: Nino Baragli • Sound: Vittorio Trentino • Music: Piero Piccioni • Art Director: Mario Garbuglia, Piero Poletto • Cast: Totò, Ninetto Davoli • Production Company: Dino De Laurentiis Cinematografica/Les Artistes Associés • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1967/68, 22 mins



WHAT ARE THE CLOUDS? (CHE COSA SONO LE NUVOLE?)

In Shakespeare's play that is performed in a theatre, when lago tells Othello that his wife Desdemona is having an affair with Cassius, his trusted lieutenant, Othello flies into a jealous rage and plans revenge. Then the audience storms the stage, because they cannot accept the story.

Director/Screenplay: Pier Paolo Pasolini • Producer: Dino De Laurentiis • Cinematography: Tonino Delli Colli • Editor: Nino Baragli • Music: Domenico Modugno • Art Director: Jürgen Henze • Cast: Totò, Ninetto Davoli, Laura Betti • Production Company: Dino De Laurentiis Cinematografica • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1967, 12 mins



THE PAPER FLOWER SEQUENCE (LE SEQUENZA DEL FIORE DI CARTA)

The third episode in Amore e Rabbia (Love And Rage) based on the parables in the Gospel. It examines the topic "the guilt of innocence." A young man dances in the middle of the road with a large paper flower, which symbolises both his innocence, and his alienation.

Director/Screenplay: Pier Paolo Pasolini • Producer: Franco Rossellini, Manolo Bolognini • Cinematography: Giuseppe Ruzzolini • Editor: Nino Baragli • Music: Giovanni Fusco • Cast: Ninetto Davoli • Production Company: Castoro Film Ltd/Anouchka Film • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1962/63, 35 mins



THE CREAM CHEESE (LA RICOTTA)

A film about the Passion of Christ is being shot just outside Rome. This short film focuses on Stacci, the actor who takes the role of the good thief. Stacci, who has a healthy respect for food, has to watch a dog eat his lunch while he is nailed to a cross. In this film, Orson Welles plays the director. The Cream Cheese is the fourth episode of the film Rogogag.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alfredo Bini • Cinematography: Giovanni Ciarlo • Music: Carlo Rustichelli • Art Director: Flavio Mogherini • Cast: Orson Welles, Mario Cipriani, Laura Betti • Production Company: Arco Film, Cineriz/Lyre Film • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini, Giovanni Guareschi

1963, 53 mins



RAGE (LA RABBIA)

This is a montage film, made at the behest of Opus Films' Gastone Ferrante. Two segments, made by different directors, address the question: Why are our lives characterised by discontent, anguish, and fear? Pasolini's first segment denounces Western culture, highlighting the crimes committed against Africa by the colonialists. The second part was a defence of Western civilisation and a reaffirmation of Christian values, directed by Giovanni Guareschi, the writer who gave us those warm, fuzzy Don Camillo stories, in which a Catholic priest and a Marxist cosied up. Pasolini's argument against intolerance, prejudice and banality is made out of a collage of newsreel images, which combine to form "an act of indignation against the unreality of the bourgeois world and consequent historical irresponsibility." Pasolini's segment also contains the famous "Marilyn Monroe" segment. The filmmaker presents a few photographs of Marilyn Monroe, punctuated by some haunting shots such as a boxing match and a self-flagellation. A voiceover by novelist Giorgio Bassani reads a text Pasolini wrote for the film, a hymn to Marilyn as the symbol of all the beauty colonised by a world that only tolerates serialised beauty.

Director/Screenplay: Pier Paolo Pasolini • Producer: Gastone Ferrante • Editor: Pier Paolo Pasolini, Nino Baragli • Commentary: Giorgio Bassani, Renato Guttuso • Production Company: Opus Film, Rome • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1963/64, 92 mins



LOVE MEETINGS (COMIZI D'AMORE)

In this documentary, Pasolini travels from Lombardy to Sicily asking questions about different aspects of sex, which were considered rather daring in 1963. The film is arranged into four sections: (1) "Big Italian-style Mixed Fry," which asks general questions on the sexual problem; (2) "Disgust or Pity," where interviewees talk about sexual deviance; (3) "True Italy," where practical questions regarding marriage, divorce and women's rights are addressed, and (4) "From Below and from the Depths," in which people give their responses to the 1959 law which abrogated state-run brothels.

This breezy amateur examination of average people's opinions about love, sex, morality, monogamy, and homosexuality also serves as a snapshot of Italian society of that period. No section of society is spared – children are asked if they know where babies come from, and one elderly peasant woman is asked about the differences in sexual standards between the past and the present. Among those interviewed are Nobel prize-winning poet, Giuseppe Ungaretti, Alberto Moravia and a professional football team. The film ends with the staged sequence of a marriage in a rural town in the north of Italy.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alfredo Bini • Cinematography: Mario Bernardo, Tonino Delli Colli • Editor: Nino Baragli • Cast: Giuseppe Ungaretti, Camilla Cederna, Adele Cambria, Oriana Fallaci, Antonella Lualdi, Graziella Granata, Ignazio Buttitta, Graziella Chiarcossi • Production Company: Arco Film, Italy • For sales and further information, contact Associazione Fondo PPPasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini

1964, 55 mins



SEEKING LOCATIONS IN PALESTINE FOR 'THE GOSPEL ACCORDING TO MATTHEW'

As Pasolini, an avowed atheist related, he once found himself with nothing to do in Assisi, Italy, while the town prepared for a visit of Pope John XXIII. To pass the time, he picked up a New Testament and read through the first book, Matthew's Gospel, at one sitting. Struck by its power and the forcefulness of Jesus' personality, he decided to produce a film portrait using only Christ's words as recorded by Matthew, without any other narrative.

Alfredo Bini, who produced The Gospel According To Matthew, asked Pasolini and André Carraro, a priest, to visit some of the sacred sites described in the Bible to scout for locations for this film. In June 1963, the duo spent 15 days journeying through Jordan, Galilee, Syria and stopping by Nazareth, Bethlehem and Jerusalem. The locations were never used, as Pasolini preferred to film in the rugged terrain of southern Italy. Pasolini made a point of including his comments on the scenes.

Commentary: Pier Paolo Pasolini • Remarks: Don Andrea Carraro • Producer: Alfredo Bini • Cinematography: Aldo Pennelli, Otello Martelli • Editor: Nino Baragli • Sound: Domenico Cantatore • Art Director: Flavio Mogherini • Production Company: Cino del Duca - Arco Film, Italy • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1964, 137 mins



THE GOSPEL ACCORDING TO MATTHEW (IL VANGELO SECONDO MATTEO)

An outspoken homosexual, atheist and Marxist, Pier Paolo Pasolini is a name synonymous with all that is radical and controversial. Yet it is his literal movie adaptation of the Gospel of St Matthew that truly shocked the film world on its release in 1964. The film is a visually stunning, emotionally stirring interpretation of the life of Christ, based upon the writings of the Apostle Matthew. Pasolini's vision is both deeply religious and determinedly political, with the Messiah portrayed as a peasant outcast, driven by anger at social injustice. Shot in southern Italy on a tight budget, it evokes in chalky whites and dusty grays something of the Palestinian surroundings Jesus lived in. The Pharisees wear towering headpieces, and Herod's soldiers faintly resemble Fascist squads. Convincing performances by an entirely non-professional cast, impressive cinematography and an inventive use of music, from Bach to Billie Holiday, combine to great effect in this landmark of world cinema. Special Jury Prize at the Venice Festival 1964; FIPRESCI International Critics Award and Prize from the Catholic Cinema Office, Cineforum Prize.

"If you know that I am an unbeliever, then you know me better than I do myself. I may be an unbeliever, but I am an unbeliever who has a nostalgia for a belief." Pier Paolo Pasolini

Director/Screenplay: Pier Paolo Pasolini • Producer: Alfredo Bini • Cinematography: Tonino Delli Colli • Editor: Nino Baragli • Sound: Mario Del Pozzo • Music: Carlo Rustichelli, Luis E Bacalov • Art Director: Luigi Scaccianoce • Cast: Enrique Irazoqui, Margherita Caruso, Susanna Pasolini • Production Company: Arco Film Rome/Lux — Compagnie Cinematographique de France • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini

1966, 89 mins



HAWKS AND SPARROWS (UCCELLACCI E UCCELLINI)

The film is structured as a parable within a parable: a father and son, Innocenti Toto and Innocenti Ninetto, wander the country accompanied by a talking crow – a Marxist intellectual who functions as Pasolini's alter ego ("the age of Brecht and Rosselini is finished" the bird declares). This narrative encounters another, which concerns the religious conversion of hawks and sparrows by two of St Francis' followers, Brother Ciccillo and Brother Ninetto.

Hawks And Sparrows marks a period of transition in the film career of Pier Paolo Pasolini. It is a farewell, of sorts, to his involvement with the neorealism he epitomised with Accattone and Mamma Roma, and the end of his collaboration with like-minded directors. It also makes evident his growing preoccupation with myth and ideology, demonstrated here in the vignette of St Francis and the hawks and sparrows in the title. With Hawks And Sparrows, Pasolini has created a comic odyssey, with the great Italian clown Toto taking the lead role, ably supported by Ninetto Davoli in the first of his many key roles in a Pasolini work.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alfredo Bini • Cinematography: Mario Bernardo, Tonino Delli Colli • Editor: Nino Baragli • Sound: Pietro Ortolani • Music: Ennio Morricone • Art Director: Luigi Scaccianoce • Cast: Toto, Ninetto Davoli, Femi Benussi, Umberto Bevilacqua • Production Company: Arco Film, Cineriz • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1967, 104 mins



OEDIPUS REX (EDIPO RE)

Sophocles' play, based on the Greek legend, gets the Pasolini treatment. The tale of a man who killed his father and married his mother is sandwiched by a modern couple who have a baby. But the father feels jealous of his new son. The Theban tale was shot against a stunning backdrop in Morocco. Pasolini himself takes a role in this film, playing the High Priest. He is joined by Silvana Mangano, avant-garde film and theatre director Carmelo Bene, and Julian Beck from New York's Living Theatre.

Oedipus is a baby when his father tries to kill him. He is rescued, and grows up. As a young man, he kills a stranger, and exterminates the sphinx, which has been terrorising Thebes. In gratitude, the people make him King, to replace the old one who was killed. He marries the former Queen, Jocasta. Years later, a few skeletons jump out of the family closet. The modern-day prologue and epilogue gives the myth a sociological resonance. Oedipus Rex won Silver Ribbon awards from the Italian National Syndicate of Film Journalists for Best Producer and Best Production Design.

Director/Screenplay: Pier Paolo Pasolini * Producer: Alfredo Bini * Cinematography: Giuseppe Ruzzolini * Editor: Nino Baragli * Sound: Carlo Tarchi * Music: coordinated by Pier Paolo Pasolini * Art Director: Luigi Scaccianoce * Cast: Franco Citti, Silvana Mangano, Alida Valli, Carmelo Bene, Julian Beck, Pier Paolo Pasolini * Production Company: Arco Film, Italy * For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy * Tel: 39-06-687-3363 * Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini

1967, 105 mins



THEOREM (TEOREMA)

A postman called Angelo delivers a letter to the villa of a wealthy Milanese industrialist, announcing the visit of mysterious young man. Although there is nothing spectacular about the visitor, his habit of reading Rimbaud imbues him with a certain attractiveness. First to yield to this attraction is the maid, Emilia, who tries to kill herself because she fears she will not have him. He rescues her and makes love to her. The visitor then teaches the son about sexual diversity. The mother then falls for the guest, followed by the prim daughter. Finally, he seduces the head of the house, before being called away by the postman.

The members of the family succumb to despair – the son tries to recapture the visitor by painting, the daughter goes into a catatonic fit, the mother slips into depression, and the father gives away his factory. The only person who sees that the visitor was holy is Emilia, who returns to her village (she is replaced by another servant called Emilia), where she fasts, and soon gathers a large group of peasants around her. Catholic Cinema Office Prize, Coppa Volpi Prize for Best Actress (Laura Betti), Venice Festival 1968.

Director/Screenplay: Pier Paolo Pasolini • Producer: Franco Rossellini, Manolo Bolognini • Cinematography: Giuseppe Ruzzolini • Editor: Nino Baragli • Sound: Dario Fronzetti • Music: Ennio Moricone • Art Director: Silvana Mangano, Massimo Girotti, Terrence Stamp, Laura Betti • Production Company: Aetos Film, Italy • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1968/69, 98 mins



(PORCILE)

This abstract and heavily symbolic film is made of two obscure stories, which are presented alternately. One tale is set a few centuries back in time, in a volcanic landscape. A young man wanders about eating butterflies and snakes. He meets a soldier lagging behind his patrol, kills the soldier, eats his body, and throws his head into a steaming crater. The nameless cannibal is joined by others, and together they capture some women after overcoming an escorting party of soldiers. But the authorities are on their case, using naked men as bait. The other story features Julian Klotz, the son of a wealthy German industrialist. He is politically apathetic, at a time of great social unrest, and has a catatonic seizure, which puzzles his mother and his girlfriend. When Julian's father has a heated discussion with a rival businessman who hides a Nazi history, Julian's secret is revealed. Julian comes back to consciousness, bids farewell to his girlfriend, and goes to a pigsty, where he is devoured by his passion.

"I killed my father, I ate human flesh, and I quiver with joy."

Director/Screenplay: Pier Paolo Pasolini * Cinematography: Tonino Delli Colli, Armando Nannuzzi, Giuseppe Ruzzolini * Editor: Nino Baragli * Sound: Alberto Salvatori * Music: Benedetto Ghglia * Art Director: Danilo Donati * Cast: Pier Clementi, Franco Citti, Luigi Barbini, Ninetto Davoli, Jean-Pierre Léaud * Production Company: IDI Cinematografica — I Film ell'Orso — INDIEF/C.A.P.A.C. Filmédis * For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy * Tel: 39-06-687-3363 * Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini

1970/71, 16 mins



NOTES FOR A FILM ABOUT INDIA (APPUNTI PER UN FILM SULL'INDIA)

Pasolini's idea was to create an allegory that showed the evolution of political awareness in some countries of the Third World. The story he intended to film was a legend of a maharajah who fed himself to hungry tigers. Later his family dies of hunger. This film contains scenes intended for the film.

"A westerner going to India has all, but will give nothing. India, on the other hand, has nothing, but will give all."

Director/Screenplay/Commentary: Pier Paolo Pasolini • Collaboration: Gianni Barcelloni • Cinematography: Federico Zanni, Roberto Nappa • Editor: Jenner Menghi • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1969/70, 65 mins



NOTES FOR AN AFRICAN ORESTEIA (APPUNTI PER UN'ORESTIADE AFRICANA)

Pasolini wanted to transplant the Greek legend of Orestes - son of Agamemnon and Klytemnestra, whose mother murdered his father - to Africa. The Italian director films background footage of tribal customs and rituals, with voiceover notes such as "perhaps this will be Orestes." Although the Orestes story was never realised, this film gives us a glimpse at the many ideas tossed about in the early process of creation.

Director/Screenplay/Commentary: Pier Paolo Pasolini * Producer: Gian Vittorio Baldi * Cinematography: Pier Paolo Pasolini, Giorgio Pelloni, Mario Bagnato, Emore Galeassi * Editor: Cleofe Conversi * Sound: Franco Savina * Music: Gato Barbieri * Art Director: Dante Ferretti * Cast: African students from Rome University * Production Company: IDI Cinematografica * For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy * Tel: 39-06-687-3363 * Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1966, 8 mins



TOTÒ AL CIRCO

Hawks And Sparrows is complemented by this short, Toto al Circo, filmed and edited by Pier Pasolini himself, but cut before the release of the film, for narrative and production reasons. No soundtrack.

Director: Pier Paolo Pasolini • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini

1969/70, 110 mins



MEDEA

Opera diva Maria Callas makes her one and only feature appearance in this film, based on the tragedy by Euripides. She plays Medea, royalty and priestess in the land of the Golden Fleece in Asia Minor, where human sacrifice is practiced. Jason arrives, hoping to bring the fleece home to Greece and earn a throne. Medea swoons at the young hero, and betrays her father to help her lover. However, back in Greece, the king keeps his throne and an ageing Medea is abandoned by Jason. Callas does not sing, but pours on the huge emotions as Pasolini makes her both unlikeable and endlessly fascinating – not that much of a stretch, if there is any truth to the tales of the soprano's stage-related tantrums. Callas could have picked up a tip or two for her love life – Onassis dumped her for Jackie Kennedy in 1968.

Director/Screenplay: Pier Paolo Pasolini • Producer: Franco Rossellini, Marina Cicogna • Cinematography: Ennio Guarnieri • Editor: Nino Baragli • Sound: Carlo Tarchi • Music: Pier Paolo Pasolini • Art Director: Dante Ferretti • Cast: Maria Callas, Laurent Terzieff, Giuseppe Gentile, Massimo Girotti, Margaret Clementi • Production Company: San Marco SPA: Les Film Number Onel/Janus Film und Fernsehen • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy Tel: 39-06-687-3363 Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1970/71, 110 mins



THE DECAMERON (IL DECAMERON)

The first of Pasolini's colourful, entertaining and highly erotic Trilogy of Life films. A patchwork of many of Pasolini's favourite themes, it contains a surprising endorsement of heterosexuality – specifically female heterosexuality. Capturing the bawdy, earthy spirit of the original, the film romps through its tales of sex and death – of lusty nuns and priests, cuckolded husbands, murdered lovers, and grave robbers. However, Pasolini reverses Boccaccio's original intention, using the original novellas to comment on the class conflict of contemporary Italian society by altering his characters' socio-economic point of view to support the Marxist dialectic that appears in all of his films. Winner of the Silver Bear award at the Berlin Festival 1971.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alberto Grimaldi • Cinematography: Giovanni Ciarlo • Editor: Nino Baragli, Tatiana Casini Morigi • Sound: Pietro Spadoni • Music: Ennio Morricone, Pier Paolo Pasolini • Art Director: Dante Ferretti • Cast: Franco Citti, Ninetto Davoli, Pier Paolo Pasolini • Production Company: PEA Produzioni Europee Associate/Les Productions Artistes Associés/Artemis Film • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-687-6856

Country: Italy

Director: Pier Paolo Pasolini

1970/71, 5 mins



THE SET OF SANA'A (ALIBECH)

An unreleased "special" complementing The Decameron, this short was shot in Sana'a and edited by Pasolini, who then omitted it from the final film.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alberto Grimaldi • Cinematography: Giovanni Ciarlo • Editor: Nino Baragli, Tatiana Casini Morigi • Sound: Pietro Spadoni • Music: Ennio Morricone, Pier Paolo Pasolini • Art Director: Dante Ferretti • Cast: Franco Citti, Ninetto Davoli, Pier Paolo Pasolini • Production Company: PEA Produzioni Europee Associate/Les Productions Artistes Associés/Artemis Film • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini

1971/72, 110 mins



THE CANTERBURY TALES (I RACCONTI DI CANTERBURY)

The second part of Pasolini's Trilogy of Life is based on the 14th century stories of Geoffrey Chaucer. Here, Pasolini celebrates almost every conceivable form of sexual act with a rich, earthy humour – from flagellation in a brothel, sundry homosexual couplings spied on by cloistered voyeurs, or even a friar in bed with a very large watermelon and a host of alarmed chickens. But never far away from these playful explorations of bodily pleasure lurk the beady-eyed constable, judges and religious courts who will send sinners to their deaths on well-stoked pyres. A particular delight is the use of a largely British cast, including Hugh Griffith, Jenny Runacre and Tom Baker, while Pasolini himself takes on the part of Chaucer. Winner of the Golden Bear at Berlin 1972.

Director/Screenplay: Pier Paolo Pasolini • Producer: Alberto Grimaldi • Cinematography: Giovanni Ciarlo • Editor: Nino Baragli • Sound: Primiamo Muratore • Music: Pier Paolo Pasolini, Ennio Morricone • Art Director: Dante Ferretti • Cast: Pier Paolo Pasolini, Hugh Griffith, Josephine Chaplin, Laura Betti • Production Company: PEA Produzioni Europee Associate SAS/Les Productions Artistes Associés SA • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1973/74, 131 mins



ARABIAN NIGHTS (IL FIORE DELLE MILLE E UNA NOTTE)

The final part of Pasolini's Trilogy of Life series, following The Decameron and The Canterbury Tales, was two years in the making. Quite unexpectedly, Pasolini avoids most of the homosexual stories, giving us instead a catelral of anguiltless heterosexual coupling. As Pasolini him a rives "the end of each rate. Thousand and the Aights begins with an area (a) of the sink, which sinks back into the somnolence of every value of the protagonist of all stories is in fact. Destiny is at "in a perior make work – joyous and rich – was released a year before his murder after which his body was identified by Ninetto Davoli, who plays a weeping suitor in the film. Its beautiful epigraph could serve as Pasolini's. "One does not find truth in a single dream, but rather in many dreams."

Director/Screenplay: Pier Paolo Pasolini • Producer: Alberto Grimaldi • Cinematography: Giuseppe Ruzzolini • Editor: Nino Baragli, Tatiana Casini Morigi • Sound: Luciano Welish • Music: Ennio Morricone • Art Director: Dante Ferretti • Cast: Franco Merli, Ines Pellegrini, Ninetto Davoli • Production Company: PEA Produzioni Europee Associate/Les Productions Artistes Associés • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Pier Paolo Pasolini

1970/71, 16 mins



THE WALLS OF SANA'A (LE MURA DI SANA)

Pasolini saw Sana'a, the capital of Yemen, as a symbol of a civilisation that had not yet been contaminated by the ills of Western culture. On the last day of filming Flower Of The Arabian Nights in the desert city, the director took some leftover film and documented the medieval Islamic architecture that so impressed him. He used these images to persuade UNESCO to make it a world heritage site.

Director/Screenplay/Commentary: Pier Paolo Pasolini * Producer: Gian Vittorio Baldi * Cinematography: Tonino Delli Colli * For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy * Tel: 39-06-687-3363 * Fax: 39-06-689-6856



Country: Italy

Director: Pier Paolo Pasolini

1975, 114 mins



SALÒ OR THE 120 DAYS OF SODOM (SALÒ O LE 120 GIORNATE DI SODOMA)

Pasolini's final and most controversial film has been banned, censored and reviled the world over since its first release. The film is based on the novel, 120 Days Of Sodom, by 18th-century sexual radical, the Marquis de Sade, centreing on four wealthy and powerful libertines who gather together in a palazzo to organise a gluttonous, theatrical series of sexual tortures to be inflicted on a terrified collection of subjugated young men and women. However, Pasolini adds a profanely political twist, transposing the novel's location in Switzerland to Mussolini's miniature Fascist Republic of Salò, Italy in 1944.

The actual Republic of Salò – Mussolini's last stand against an advancing US army – was a historical anachronism Pasolini experienced directly. As a wartime student from Bologna, he found shelter in the little village of Casarsa within the Republic itself. "It was an epoch of sheer cruelty, searches, executions, deserted villages and I suffered a great deal," he recalled. His brother was also killed there, a formative event that haunted him all his life. The film's content and imagery is extreme, and it retains the power to shock, repel and distress a quarter of a century on. Salò remains a cinematic milestone – culturally significant, politically vital and visually stunning.

Director: Pier Paolo Pasolini • Screenplay: Pier Paolo Pasolini, Sergio Citti • Producer: Alberto Grimaldi • Cinematography: Giovanni Ciarlo • Editor: Nino Baragli, Tatiana Casini Morigi • Sound: Domenico Pasquadibisceglie • Music: Ennio Morricone • Art Director: Dante Ferretti • Cast: Paolo Bonacelli, Giorgio Cataldi • Production Company: PEA Produzioni Europee Associate/Les Productions Artistes Associés • For sales and further information, contact Associazione Fondo PP Pasolini, Piazza Cavour 3, 00197 Roma, Italy • Tel: 39-06-687-3363 • Fax: 39-06-689-6856

Country: Italy

Director: Laura Betti

2001, 90 mins



PIER PAOLO PASOLINI AND A DREAMS' REASON

"He is the poet that I loved, consciously or not, and certainly more than I could ever have thought possible, and more. Thus, I made a film - and I still don't know how I managed to do it - because I wanted to 'see' where he really 'is' now. More than a film, we're talking of a healthy delirium." - director Laura Betti

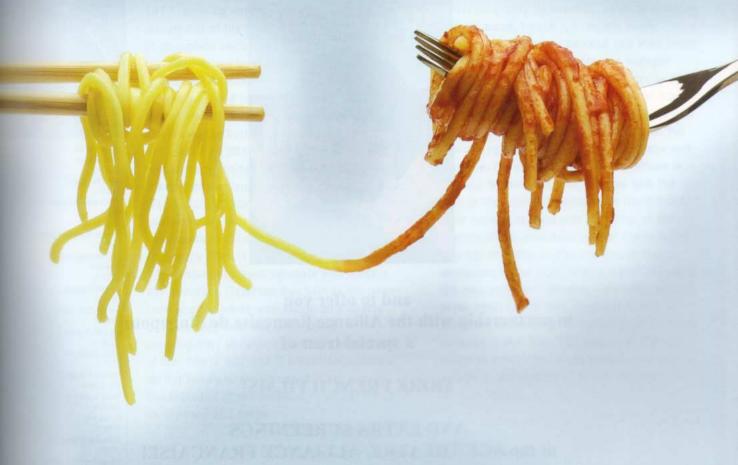
Pasolini directed Betti in five films and, in a letter, he called her his "non-carnal wife." She has administrated the Pasolini Foundation since 1980, archiving and preserving his work. In this documentary, she continues this effort, combining footage of Pasolini being interviewed, clips from his films, comments by his contemporaries and shots of his funeral to give us his impressions on various topics. Some of his views still strike a chord after all these years – he calls consumerism the – "new Fascism" and prefers progress to development.

However, his advice remains: "never to accept anything without questioning." Directors Bernardo Bertolucci, Mimmo Calopresti and Francesca Archibugi give their views of Pasolini, as does poet Paolo Volponi.

Director: Laura Betti • Producer: Roberto Cicutto, Carlo Degli Esposti, Jean-Pierre Avoine • Cinematographer: Fabio Cianchetti • Editor: Roberto Missiroli • Cast: Francesca Archibugi, Bernardo Bertolucci, Mimmo Calopresti, Sergio Citti, Citti Franc • Production Company: Palomar Stream • World Sales: Cinecitta Holding, Rome, Italy • Tel: 39-06-7228-6213 • Fax: 39-06-7228-6233

Director: Laura Betti
Born in 1934 in Bologna,
Italy. She began her film
career as an actress in
1958, working with Walter
Chiari. She has also
worked with Roberto
Rossellini, Andre Téchiné,
Marco Bellocchio and
Marco Bellocchio and
films, including Theorem,
for which she wan
a prize in Venice.





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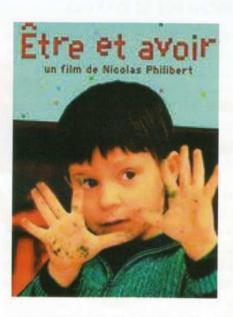


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Van Gogh by Maurice Pialat, 1991, 158 min, TBA, 16 Apr, 8pm

Documentary Night Specials:

La Ville Louvre (Louvre City) by Nicolas Philibert, 1990, 84 min, PG, 22 Apr, 7.15pm Le Pays des sourds (In the Land of the Deaf) by Nicolas Philibert, 1992, 75 min, PG, 22 Apr, 9pm

Laissez-Passer (Safe Conduct) by Bertrand Tavernier, 2002, 170 min, PG, 29 Apr, 9pm

Etre et Avoir (To Be and To Have) by Nicolas Philibert, 2002, 104 min, PG, 6 May, 9pm

Amen by Constantin Costa-Gavras, 2002, 132 min, TBA, 7,8,9 May, 9pm



AMBASSADE DE FRANCE A SINGAPOUR





BERTRAND TAVERNIER RETROSPECTIVE



Filmography: Les Baisers (1963) Chance At Love (1964) The Watchmaker Of St Paul (1974)Let Joy Reign Supreme (1974) The Judge And The Assassin (1976) Spoiled Children (1977) Death In Full View (1980)A Week's Holiday (1980) Clean Slate (1981) Philippe Soubault (1982, TV) Mississippi Blues (1983)Ciné citron (1983)La 8ème génération (1983) Sunday In The Country (1984) Round Midnight (1986) Passion Of Beatrice (1988) Lyon, Inside Out (1988, TV) Life And Nothing But (1989) Daddy Nostalgia (1991) Against Oblivion (1991)The Undeclared War (1992)L 627 (1992)D'Artagnan's Daughter (1994) The Bait (1995)Captain Conan (1996) La Lettre (1997, TV) The Other Side of the Tracks (1998, TV) It All Starts Today

Histoires de vies brisées: es 'double peine' de Lyon

(2001) Les Enfants de Thiès (2001, TV) Safe Conduct

(2002)

Born in 1941, Bertrand Tavernier started out as a film critic and press agent before making his first feature film, The Watchmaker Of St-Paul, in 1973, defining what was to become the trademarks of his films: a solid script anchored in an explicit social milieu, and classic and faultless filming helmed by tried and tested actors and actresses. A veteran director, screenwriter and producer, Tavernier's oeuvre ranges from historical films with settings as diverse as the Balkans war (Captain Conan), colonial times (Clean Slate), French monarchical courts (Let Joy Reign, Daughter Of D'artagnan), occupation of France during World War II (Safe Conduct), to social dramas, contemporary thrillers and even, documentaries. Indeed, always underlying Tavernier's films is his tackling of social issues - his historical pieces resonate with modern day relevance (Tavernier has said in interviews that he often works with historical subjects because they help him understand contemporary situations), and his crime films of the '90s (L 627 and The Bait) for instance, do not simply relate stories, but are a denunciation of contemporary societal ills such as violence and drugs.

In his taking on of issues like anti-immigration racism (The Other Side Of The Tracks, Histoires de vies brisées: les double peine de Lyon), social inequality, deprivation, political cynicism and the bereft French left, he has been compared to British filmmakers like Mike Leigh and Ken Loach. A passionate and engaged filmmaker, Tavernier conceives of films as a form of resistance. Often, the heroes of his films are dedicated if ordinary individuals who are doggedly carrying out their missions, but who are against bureaucratic indifference and injustice. For example, the military officer in Life And Nothing But who, charged with the task of identifying the missing of World War I, finds himself at odds with the army; or the director of the preschool in It All Starts Today, who has to battle to give the kids in this depressed former coal-mining region of France the education they deserve. Film critic and press agent in the '60s, Tavernier is also a renowned connoisseur of American and French cinemas in the '30s, '40s and early '50s (on which he has written many articles and books), as well as an admirer of British director Michael Powell.

In partnership with The French Embassy.



BERTRAND TAVERNIER RETROSPECTIVE

Country: France

Director: Bertrand Tavernier

1974, 114 mins



LET JOY REIGN SUPREME (QUE LA FÊTE COMMENCE)

The Regency of Philippe, Duke of Orléans that succeeds the reign of Louis XIV, is a troubled period. Social mores are dissolving and greed triumphs. The provinces are ravaged by misery, while the courts are spent in merry-making, adding to the increasing agitation of the aristocracy and the Church. A reformer, the liberal and libertine Philippe Duke of Orléans, his right-hand man, the conniving atheist, Abbé Dubois, and the idealistic Marquis of Pontcallec are pitted against each other, against a backdrop of smouldering social unrest.

Director: Bertrand Tavernier • Producers: Yves Robert, Michelle de Broca • Screenplay: Bertrand Tavernier, Jean Aurenche • Cinematographer: Pierre-William Glenn • Editor: Armand Psenny • Music: Antoine Duhamel, Phillipe d'Orléans • Sound: Michel Desrois, Maurice Gilbert • Cast: Philippe Noiret, Jean Rochefort, Jean-Pierre Marielle • Production Company: Fildebroc/Productions de La Guéville/UPF (Universal Pictures France) • World Sales: Speciality Films

Country: France

Director: Bertrand Tavernier

1981, 128 mins



CLEAN SLATE (COUP DE TORCHON)

Set in a French colonial town in Africa, 1938, an ineffectual local police chief turns a blind eye to all the corruption he encounters. His wife makes a cuckold out of him under his own roof, adding to the open disdain the natives already have for him. One day he decides that he's had enough and exacts his own justice, turning from a seemingly harmless cop into an unlikely killer. The film was adapted from Jim Thompson's Pop 1290, and took the director 10 years of work and 10 months of negotiation with Thompson's widow before it was brought to screen, transplanted to a colonial setting.

Director: Bertrand Tavernier • Producers: Henri Lassa, Adolphe Viezzi • Screenplay: Jean Aurenche, Bertrand Tavernier, Jim Thompson (I) • Cinematographer: Pierre-William Glenn • Editor: Armand Psenny • Music: Philippe Sarde • Sound: Michel Desroir, William Flageollet • Production Designer: Alexandre Trauner • Cast: Philippe Noiret, Isabelle Huppert, Jean-Pierre Marielle • Production Company: Films A2/Les Films de la Tour/Little Bear

Country: France

Director: Bertrand Tavernier

1984, 90 mins



A SUNDAY IN THE COUNTRY (UN DIMANCHE À LA CAMPAGNE)

Mr Ladmiral is a painter of moderate talent and success, who lingers rather too much in the same gardens and ateliers. On this Sunday morning in the summer of 1921, like all the Sundays before, he goes in search of his children and grandchildren who visit him every week. What he doesn't know is that this Sunday morning will not exactly be like all the rest, and that he'll experience in the course of this day, emotions that risk turning his life upside down.

Director: Bertrand Tavernier • Producers: Alain Sarde, Bertrand Tavernier • Screenplay: Pierre Bost, Bertrand Tavernier, Colo Tavernier • Cinematographer: Bruno de Keyzer • Editor: Armand Psenny • Music: Louis Ducreux, Marc Perrone • Sound: Bernard Leroux • Production Designer: Patrice Mercier • Cast: Louis Ducreux, Michel Aumont, Sabine Azéma • Production Company: Films A2/Little Bear/Sara Films • World Sales: MGM UA Classics



BERTRAND TAVERNIER RETROSPECTIVE

Country: France

Director: Bertrand Tavernier

1989, 135 mins



LIFE AND NOTHING BUT (LA VIE ET RIEN D'AUTRE)

Set in 1920, this powerful drama unfolds in post World War I France – a country devastated both physically and spiritually. It tells the story of two women of differing backgrounds who are looking for the missing men they love. Along the way they encounter two French officers, one detailed to identify the dead and the other assigned to choose a body to be honored as France's unknown soldier. Tavernier turns his film into an incredibly moving journey through the postwar landscape of France, touching on the deep psychological scars which the conflict has left behind.

Director: Bertrand Tavernier • Executive Producers: Frédéric Bourboulon, Albert Prévost • Producer: René Cleitman • Screenplay: Jean Cosmos, Bertrand Tavernier • Cinematographer: Bruno de Keyzer • Editor: Armand Psenny • Music: Oswald d'Andrea • Sound: Michel Desrois, Gérard Lamps • Production Designer: Guy-Claude François • Cast: Philippe Noiret, Sabine Azéma, Pascale Vignal • Production Company: AB Films/Centre National de la Cinématographie/Films A2/Hachette Première/Little Bear/Investimage/La Sofica Sofinergie • World Sales: Orion Classics

Country: France

Director: Bertrand Tavernier

1995, 115 mins



THE BAIT (L'APPÂT)

In December 1993, three youths, two boys and a girl, commit two acts of cold-blooded murder with intent to steal. The names of the victims, both male, had been on a list of the girl's "relations." Motive of the murders: to open a chain of ready-to-wear shops across the United States "because everything is easier there, you can make it overnight. All it takes is a million and a half dollars." This film garnered for Bertrand Tavernier the Golden Bear in February 1995.

Director: Bertrand Tavernier • Producers: Frédéric Bourboulon, René Cleitman • Screenplay: Morgan Sportes,
Bertrand Tavernier, Colo Tavernier O'Hagan • Cinematographer: Alain Choquart • Editor: Luce Grunenwaldt • Music:
Philippe Haïm • Sound: Khadicha Bariha-Simsolo, Michel Desrois, Gérard Lamps • Production Designer: Emile Ghigo
• Cast: Marie Gillain, Olivier Sitruk, Bruno Putzulu, Richard Berry, Philippe Duclos, Marie Ravel, Clotilde Courau •
Production Company: France 2 Cinéma/Little Bear/M6 Films/Hachette Première • World Sales: EDKO Film Ltd

Country: France

Director: Bertrand Tavernier

2002, 170 mins



SAFE CONDUCT (LAISSEZ-PASSER)

French employees at German film company, Continental, in Paris are in a dilemma with the outbreak of World War II. Should they continue to work for the "enemy" or should they refuse to collaborate and leave? Woven from their memories, the film retraces the trajectories of two men whose paths intersect – Jean Devaivre, the reckless and impulsive assistant director who makes a point of getting a job at Continental to mask his Resistance activities; and Jean Aurenche, a screenwriter and poet, who strives with all his might to avoid working for the Germans. Whatever their position, everyone struggles against hunger, cold and restrictions in order to survive. The film is dedicated to everyone who went through this experience

Director: Bertrand Tavernier • Producers: Frédéric Bourboulon, Alain Sarde • Screenplay: Jean Cosmos, Jean-Devaivre, Bertrand Tavernier • Cinematographer: Alain Choquart • Editor: Sophie Brunet • Music: Antoine Duhamel • Sound: Michel Desrois, Gérard Lamps, Elisabeth Paquotte • Production Designer: Emile Ghigo • Cast: Jacques Gamblin, Deins Podalydés, Charlotte Kady, Marie Desgranges, Ged Marlon, Philippe Morier-Genoud • Production Company: France 2 Cinéma/France 3 Cinéma/KC Medien AG/Les Films Alain Sarde/Little Bear/Studio Canal/Vertigo • World Sales: Studio Canal





DIVINE INTERVENTION EXCERPTS FROM ELIA SULEIMAN'S FILMING NOTES

I just exploded an Israeli tank. I could not do it in Israel due to the war. So, I did it in an Army camp in France. Still, it was timely. I carried forth my mission during the visit of Ariel Sharon to the Elysees. Seventyfive kilograms of plastic explosives mixed with six kilograms of black powder - a clean job and no traces Tank no longer. My father would've been very proud of me if he were still alive, He served in the resistance in 1948 and was tortured to a comatose state by Israeli soldiers for refusing to denounce El-Husseini, a Palestinian political leader back then. There were some nine cameras on the set. Three of them were ours, and the rest, including an infrared camera, belonged to the Army. The participation of the military was made possible by chance, good will, and our need to shoot this scene. Since this was the centre of France and not the Holy landscape, the Army's Department of Deception was brought in. It's what cinema folks term the "an department."

The landscape needed "camouflaging" to look like home, and the road had to be made steady for tracking the camera. The chief of the Department of Deception, our set decorator - nicknamed Picasso - painted the tank a desert vellow to fit an Israel colour. He did not forget to add a black V - a mark found on certain Israeli tanks - on its side. As the colonel and I had agreed, I was the "chief of operations" on the set; it was I who gave the orders, and it was I who did the countdown for the explosion and said "Action," which in this case was rendered, "Fire!" While I was busy destroying Israeli tanks, a demonstration against the visit of Ariel Sharon was taking place in Paris. Why are pro-Palestinian demonstrations so unattractive and poorly attended? Why, I ask myself, are just causes like fashionably un-updated fashions? And why did the French take the risk and let loose Ariel the Terminator in the streets of Paris? The Americans, after all, employed maximum security on Hannibal Lecter in The Silence Of The Lambs. Have the French learnt nothing from history - even their own?

Back in Paris, the film's cinematographer, Marc-Andre Batigne, my assistant Rania and I went for sushi and recounted the amusing incidents from our day of victory, I couldn't suppress and so let loose a euphoric sensation and perverse pleasure from all the power and destruction. But this is not the time for an evaluation of the soul. It's total recall. We are at war. I just did in an Israeli tank. Father, lie in peace of which they will have none. And there is more to come.

The Japanese waitress heard Rania and I babble in a Babel language and asked my nationality. "Palestinian,"

I proudly said. "What's that?" she asked. "Palestine is a country that was and will be. Sometimes it seems it will always be that way. "I'll click it on the Internet tonight to see where it is," she said. I tried that once before myself. "Save yourself from one more rejection" I replied. I go home after the sushi. I pick up the phore and ring Tel Aviv. I phone Avi to brief him on the tank shoot. Avi is the head of production of the film and is also my friend. But first I ask him about the news at his end. Avi gives me a brief report on the situation. "It's very depressing, and I'm scared to death." There are a handful of people like Avi in Israel today, although less and less, as those few like him are shifting towards the majority who, shyly or not so shylls are behind Sharon's policy of a total solution. "Anyhow forget all that shit now. Tell me, how did the tank explosion go?" Avi asks. "It was sensational. I loved it. The tank blew to pieces - one hell of an explosion. You should try it sometime", I said. "Great! Send me some rushes," Avi replied.

I hang up with Tel Aviv and dial Ramallah. Adania, a close friend of mine, is a very talented writer. The last time I remember talking over the phone to Ramallah, I heard a machine-gun soundtrack in the background. The tempo and pitch of the hardcore frequency was now gone down to a slow alto in a low-filtered rhythm. The Apache copters and tank gun barrels now pound the city in an attack (the musical term only) of an even measure, confident in spirit. Adania changes phones by going to a quieter room in the back of the house. "The Israelis have become really cheap lately, and their occupation has become a cheap occupation," she says. "They are blocking the Palestinian cities with economy. They deposit a mountain of rubble and stones at the entrance road of the city and position one tank not too close and not so far on a little hill across. This way they pick and choose, and without soldier labor incentive."

I call my mother in Nazareth. "How is Nazareth?" I ask. "Calm and quiet. Nothing happens here, she says, thinking she can lure me back to Nazareth. My mother misses me a lot. Of course nothing is happening in Nazareth, I say to myself. Nothing ever happens there anyhow. Dead quiet is the right term. I hate my birth town with a vehemence. It's the place that never stops trying to pull you back and suck you dry. Jesus was lucky to have been condemned elsewhere. I moved to Jerusalem wishing at the worst to have a similar fate, when it became "at best," I left.

We, Palestinians living in Israel, are the shy ones. The inhibited. We act as if we were closet-case



Palestinians. Our Palestinian sisters and brothers in the West Bank and Gaza generally ignite uprisings first, and then we join in, but not without our additional original ghetto aesthetics of Israeli department store burning. It is our sisters and brothers who keep reminding us of our silent and tragic existence. But the ritual lasts only a short while. We lose a few souls and the uprising loses momentum. Then, dead quiet again. There is a reason why, we reason. We do not show our dark side because our dark side is the darkest of them all. It's a fear that our dark side is transgressive to extremities of unknown territories and where that might lead us. It's the fear, partial suspicion and even unconscious certainty that it would lead to the black hole: the either we and/or Israel no longer. A grave loss of gravity; a Toho Vavoho as described in the Old Testament, a chaos similar to the one talked about in the beginning of the world. Israel knows that, Israel knows: This, or give up. Or turn truly democratic. Or give Us up. This and that, Israel refuses to face. So every time, right before Nazareth screams as Samson did, "Upon me and my enemies, my Lord," Israel comes in to do a little hair trimming.

A number of actors, who acted in the film I am presently working on, are Israelis. They acted as soldiers on a checkpoint. I auditioned them in a casting agency in Tel Aviv. One by one, the auditioners entered. They sat on a couch, and I sat opposite in an armchair. I asked each and every one of them if they served in the army; if they ever served on a checkpoint, if they ever asked for IDs. If they ever arrested a Palestinian, and if they ever beat up one. Except for the last act, these were the basic criteria in order to qualify for the role. The auditioners were put in a very ambivalent position. To get the part, they had to show their best to the director, meaning that they could convincingly do evil to Palestinians. But then this director is himself a Palestinian; he is one of Them! Meaning evil-doing to Palestinians might not win them the part.

I heard a whole lot of stories about, more or less, the same kind of evildoing, from liberal, guilt-ridden confessions to "I only obeyed orders" to "I am defending my country, proud and would do it again" frankness. At certain moments, I took advantage of my power position. I shifted roles from silent listener to blunt interrogator. I did not stick to checkpoint stories and inquired instead about some of the auditioner's criminal roles in Lebanon; I was pained by what they recounted, yet perversely enjoyed the feeling of uneasiness they experienced. One actor did not serve in the army, and out of my political sentiments I took him instantly. On the set, I had to tone him down as he slightly overacted. The other auditioners I chose who had served in the Israeli army acted their soldier very well and very professionally.

When the Hagana forces occupied Nazareth in 1948,

the soldiers came straight for my father. Besides being a member of the resistance, my father was able to build guns, which he made himself by imitating the English Sten. Only, the barrel of the gun was modelled after the German guns. The reason was that the English bullets were all going to the Hagana forces, and the Palestinian resistance was only left with black market German bullets. The soldiers caught my father next to our house. They took him up the hill in the neighbourhood and put him in a low ditch. One soldier dug the gun barrel in my father's chest and asked him to count to 10, presumably the number when the soldier would pull the trigger. My father counted one, two, three, and took the gun barrel from his chest and repositioned it on his temple. My father then skipped the count and went directly to 10. A single bullet was not going to fill the thirst of the angry and frustrated soldiers. A bashing ritual ensued, and the soldiers thought they had finished my father off. Hey, they threw him off a cliff. My mother tells me that she and the family doctor spent a whole day using tweezers to pull my father's shredded shirt out of his smashed flesh. Where the back of the guns fractured my father's skull, hair never grew, gradually forming a bold halo on his head. Oh father! It's so great to be Jewish. To inherit all this culture. All that the old Jews had to do was become Israelis, turning in their Jewishness to us and off we went.

There was a ceasefire in 1948, Israel became, It's becoming still. And the wars followed. One of them continues up to this day. The film shoot stopped short due to the war. We were not given permission to fly and film over Jerusalem. The helicopter tours over Jerusalem were halted, forbidden since their routes have been taken over by unmanned surveillance planes. It's these planes that are surveying the movements of the Palestinians whom the Israelis are now nest hunting. As part of their economising, they are launching more accurate rockets that squeeze themselves through windows and explode in living rooms. The Palestinians don't have to leave their homes to be assassinated any longer. It's home delivery. But the film would not be completed without this aerial shot over Jerusalem. It's a continuity shot. And there is one other scene to be shot, but we can build a set and shoot it elsewhere, as we did with the tank explosion scene. I just met the German special effects crew for this shot. The problem is the cost of building a maquette for the Israeli fighter helicopter that is in the scene. The Germans suggest that, it we can get a real helicopter it would be a lot cheaper. I phone Humbert Balsan, my producer, after the meeting. "Humbert," I say, "I need a real fighter helicopter to explode in midair." "Sure," he says. "We'll get you a real one. I'll get right on it."

Elia Suleiman

"Les Cahiers du Cinema" - September 2001





'DON'T FILM ME, MAN, I'LL BREAK YOUR CAMERA!' ('I AM AN INDEPENDENT FILMMAKER!')

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– Edward Lear

In the Middle East, while some are shooting, others are shooting. Well, that's how Elia Suleiman himself puts it, in his nonsensical way. The truth is that when some are shooting really too much – with bullets and missiles – the others might have to stop shooting – their movies. Which is exactly what happened to Elia Suleiman, who finally dropped a project and went on to shoot Divine Intervention, in the meanwhile... Because a divine intervention is what he needed to be able to finally complete at least one simple and low budget movie, after six years of personal struggle in a struggling country.

RETERRITORIALISATION OF IDENTITY

Elia Suleiman, who made the big news in Cannes Film Festival last year, perfectly embodies a new generation of Middle Eastern cinematographers who have been filming – or trying to film – since the '80s and early '90s, and who more than ever see their art as a way to document their undocumented territories and identities. Because that is exactly what is at stake in most of their movies – how geography is history. Major conflicts, such as the Lebanese civil war or, and partly connected to it, the Israeli-Palestinian confrontation have been shattering identities for so long in that part of the world, that there is now, on all sides, a strong need for reterritorialisation. Where do you belong?

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Isn't the question difficult to answer for cinematographers who have to rely on foreign capital and good will to make their movies? If the movie industry in general is going global, the one of the Middle East is more than ever and more than the others a deterritorialised one. Because there is almost no money for making movies in these countries. Most of these filmmakers have even managed to go abroad for a while, when they were young: to breathe a little bit more freely, and to learn their art. Elia Suleiman went to New York, where he studied and did his first works. Sobhi al-Sobaidi too. A Wedding In Ramallah by Sherine Salama is partly funded by the Australian Film Finance: Australia is where the director lives and works. Kedma is a French, Italian and Israeli coproduction, like most of Gitai's previous movies. Sacrifices Of Oussama Mohamed is a French-Syrian coproduction. Divine Intervention was produced by Humbert Balsan, the French producer who usually also produces Youssef Chahine. August is French-Israeli coproduction. Yet, many questions are raised by the politics of coproduction. Are the movies made for local audiences (the Palestinians, the Lebanese, the Israelis...), or for Western audience? Is it how the directors can manage to remain independent, or at least as independent as they can be? Where are these movies from? Who are they for?

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And indeed, refugees from both sides of the Israelo-Lebanese frontier have no other way than to reach each other's hands through the grill, as in Mai Masri's film about two refugee camps: Shatila in Beirut, Deisha in Bethleem. Kedma itself, Gitai's historical backdrop to this Middle East focus, is also about geography, the title itself (meaning "to the Orient") implies movement - a boat bringing Jews refugees, who survived the concentration camps and came to what was still known as Palestine and not yet Israel. In a poignant scene, some of the Jewish refugees cross paths with a group of displaced Arabs fleeing their village with as few possessions as those who are just arriving. Same kind of scene 50 years later, as if nothing had been learnt from history, in Gaza Strip, where people struggle to transport products on donkey carts and in old trucks through the water's edge of the Mediterranean because all other roads are closed to Palestinians, due to the Israeli blockade. For Suleiman Al-Sobaidi, Masri, or even the quiet American witness, Longley, it is definitely less about telling a story than about maping a territory.

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One of the most frequent cinematic figures seen in these films is the long travelling along a road. It was the opening shot of Beirut Phantom, the first long feature film by Salhab in 1998 – a long shot following the green lane which used to separate West Beirut from East Beirut during the war; a no man's land of which Salhab's camera was trying, partly in vain, to take possession again. The travelling is once again the



matrix, the core, the cosa mentale of its latest movie, of which the title, Terra Incognita, says it all. Travelling was also a key-note of the Chronicle Of A Disappearance, Suleiman's first feature, in 1996. Exploration – of the present, of the past, of the other, of the self – is a neverending road which leaves the melancholic in deep contemplation. But still, a travelling along a road in the Middle East is not so easy, politically speaking, since it goes against the blocked roads and the checkpoints. Freedom of movement has been made impossible for so long. Perhaps only in the Middle East can a cinematic travelling be an act of freedom.

OCCUPIED TERRITORIES vs LANDS OF FREEDOM

Some are willing to physically escape, looking for a husband-to-be who would take them abroad. That is the situation of Mariam, who is getting married to Bassam, in A Wedding In Ramallah, to live with him in the US, where he is a repairman in Cleveland. Yet, once she gets there, she very quickly feels ill-at-ease and misses her motherland, Palestine. Real escapism is in fact in the mind, in the attitude you have towards life, how you manage to take things and see them. Poetry has got no territory. It escapes everything. Isn't it what Oussama Mohamad with his Syrian symbolism, Elia Suleiman with his Palestinian dandyism, or even Avi Mograbi with his Israeli causticism, are trying to say?

AND LIFE KEEPS GOING

"This film documents the lives of ordinary Palestinians living inside the Gaza strip during this time of crisis," says James Longley in Gaza Strip. People still want to get married. Raise kids. Have dinner with friends. And watch a good movie on TV. They are just ordinary people. No heroes. And the stone-throwers shown here are merely kids. These documentaries or semi-fiction movies essentially aim at portraying the life of normal people. Even in the historical backdrop on the early

days of Israel and the last of Palestine, Gitai is focusing on unheroic and ordinary people just trying to survive. Because that is what it is and that is what every day life is made of. In Crossing Kalandia, Sobhi al-Sobaïdi is shooting a video diary in which he says that every day there is something to film, and it does not have to be a fight. Normal life, yes, that is what he is looking for. What they are all yearning for.

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"This country is flooded with violence," says Avi Mograbi, in August. "For 90 minutes, all we'll see is just people getting angry, yelling, threatening, swearing, battling." Violence of the Palestinian children, too, throwing stones at the soldiers, in A Wedding In Ramallah and Gaza Strip. And, reverse, Israeli children shouting "Boo to the Arabs," in August, Yet, "when I throw a stone, it means I reject injustice," says one of the children to Mai Masri in Frontiers Of Dreams And Fears, even though it is dangerous and can lead to violent death. "We fear only God. It is better to die as martyrs," says the boy in Staying Alive by Ghada Terawi. The kids look old. Older than their age. Already weary and worried. Will they survive the ruins of their parents. unlike the young Rossellinian boy in Germany Year Zero? The bad thing is that it is not even year zero for them. Future has not started yet. "Being dead would be easier," says a 13 year old boy in Gaza Strip.

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Country: Palestine/Australia

Director: Sherine Salama

2002, 102 mins



Director: Sherine Salama Born in Egypt to an Egyptian father and a Palestinian mother. She was raised in Australia and worked as a television journalist for the Australian Broadcasting Corporation and a print media journalist in the Middle East. She made her first documentary, Australia Has No Winter, in 1999, which traces the life of a Belgrade refugee family in Melbourne. She decided to make A Wedding In Ramallah, her second documentary. when she spent nine months training Palestinian television journalists in a United Nations project in 1996.

AND DESCRIPTION OF THE PROPERTY OF

A WEDDING IN RAMALLAH

This documentary follows Palestinian Bassam Abed as he returns to the West Bank from exile in the US to find a "homegrown" wife, and is introduced to Mariam, a village girl. They marry a fortnight later, and Bassam returns to Cleveland while Mariam awaits her passport and US visa. Then Ariel Sharon visits Temple Mount, precipitating the intifada, and Mariam, trapped in her in-laws' house right next to a Jewish settlement, faces food and water shortages, curfew as well as shelling and gunfire. However, she finds joy in her friendship with her sister-in-law, Sirona, who has been separated from her husband of eight years because he is exile in the US and she can't get a visa.

Seven months later, Mariam's visa comes through, and she joins Bassam in the land of plenty. Unfortunately, life in exile with Bassam proves to be bleak and lonely despite the peace, as they have few friends and Mariam speaks no English. Shot over 12 months from July 2000, it gives us a grim picture of life for the Palestinians as their economy grinds to a halt under the Israeli siege, and essential services collapse. Sherine Salama's film has won awards from the Australian Film Institute and the Film Critics Circle of Australia for best documentary.

Director/Producer/Cinematographer/Screenplay: Sherine Salama • Editor: Andrew Arestides, Andrea Lang • Cast: Bassam Abed, Mariam Abed, Sinora Abed, Moussa Abed • Production Company: Habibi Films, 4/4 Manion Avenue, Rose Bay, NSW 2029, Australia • Tel: +612 93711992 • Fax: +612 93711992 • Email: salamasherine@hotmail.com • World Sales: Films Transit, 402 est, rue Notre-Dame, #100 Montreal QC 1C8, Canada • Tel: 1-514-844-3358 • Fax: 1-514-844-7298 • Email: janrofekamp@filmstransit.com



Country: Israel

Director: Avi Mograbi

2002, 72 mins



Director: Avi Mograbi Born in Israel 1956, Dubbed one of Israel's most political and humorous filmmakers, he shoots, directs and edits his own films on DV which he describes as an extention of his arm and eye - a medium that allows him to be a oneman-unit. August was filmed at an alarming 1:80 shoot ratio. Filmography includes: Deportation (1989), The Reconstruction (1994), Will You Please Stop Bothering Me And My Family (2000) and At The Back (2000)



AUGUST – A MOMENT BEFORE THE ERUPTION

A documentary filmmaker goes out to document "August" - the month he believes is a metaphor for everything that is hateful in the state of Israel. In the process, finds that he himself is slowly turning into "August." Part documentary, part fiction, director Avi Mograbi plays all three main roles in the film - the producer, the filmmaker, and the filmmaker's wife. Intercutting this footage with auditions he held while casting for a film he hoped to make on the Israeli physician responsible for the massacre in Hebron in 1994, August becomes a chilling portrait of the emotional state of Israel today, "The atmosphere in the streets by the year 2000 was charged and everywhere you went you could see clashes between people over insignificant things, so I wanted to go out and film it. But, as usual, when you go out to look for something, it does not necessarily mean that it will be there when you are ready to capture it with your camera. And indeed, I found no violence out there but I did find myself in endless aggressive discussions with people over who I was, why was I filming, who I was filming for, what will I do with it, how will I (mis)interpret reality, how distorted my view is, etc." - director Avi Mograbi (interviewed by Human Rights Watch 2002). Winner of the Peace Film Award at the Berlin Film Festival 2002 and the Best Film Award adn the San Paolo and Rio de Janeiro Film Festival 2002.

Director/Screenplay/Producer/Screenplay/Editor: Avi Mograbi • Cinematographer: Avi Mograbi, Eytan Harris • Cast: Avi Mograbi, Adi Ezroni, Tchelet Semel, Meital Dohan • Production Company: Avi Mograbi Films/Les Films D'lei, 5 Bilu Street, Tel Aviv 65222, Israel • Tel: 972-3-685889 • Fax: 972-3-6859154 • Email: mograbi@netvision.net.il • World Sales: Arte France, 92785 Issy Les Moulineaux Cedex 9, France • Tel: 33-1-5500-7094 • Fax: 33-1-5500-7395 • Email: c-deotto@paris.arte.fr



Country: Palestine/USA

Director: Mai Masri

2001, 56 mins



Director: Mai Masri Born in Amman to a ther from Nablus and on American mother. ught up in Beirut, she nded the International College before studying at the San Francisco Inte University in 1976. Mosri married Lebanese maker Jean Chamoun nd together set up Nour Productions which has produced a series of award-winning films including Children Of Smalle (1998), for which me won the best director and at the Arab Screen Film Festival in London



FRONTIERS OF DREAMS AND FEARS (AHLAM AL-MANFA)

Thirteen-year-old Mona lives in a refugee camp in Beirut, Lebanon; 14-year-old Manar lives in a refugee camp in the West Bank town of Bethlehem.

Through their local community programmes they become pen pals. Like teenagers around the world, they have best friends and boys who admire them. The girls also share a history of being third-generation refugees; their grandparents were forced out of their Palestinian villages in 1948. The desire, three generations old, to return to the homeland is part of Mona and Manar's dream for the future but "home" is an elusive concept. Yet as only the young can, Mona and Manar continue to believe in a better life for themselves, their families and their friends. When Israel withdraws from the South Lebanon border in 1992, Mona, Manar and their friends all meet at the barbed wire that separates the two countries. Although ostensibly for teenagers and young adults, this challenging documentary about the friendship of these two girls across barbed wire brings viewers of all ages into the midst of the Palestinian-Israeli conflict. – NVR

Winner of the Jury Prize at the Beirut Film Festival 2001.

Director/Producer/Screenplay: Mai Masri • Cinematographer: Fouad Sleiman, Hussein Nassar, Jimmy Michel • Edited by Michele Tyann • Music: Anouar Brahem • Cast: Mona, Manar • Production Company: ITVS, 501 York Street, San Francisco, CA 94110, USA • Tel: 1-415-356-8383 • Fax: 1-415-356-8391 • Email: itvs@itvs.org • World Sales: Nour Productions, PO Box 113/7324, Beirut, Lebanon • Tel: 961-1-372801 • Fax: 961-1-374536 • Email: maijean@cyberia.net.lb

Country: USA

Director: James Longley

2002, 74 mins



in 1999

GAZA STRIP

This documentary dispenses with voiceovers, preferring to let the pictures and the subjects reveal the predicament of the 1.2 million Palestinians crammed into the cities and refugee camps of Gaza, a 28-mile by four-mile strip of land that is made smaller by Israeli fortifications and Jewish settlements. Shot in the winter and spring of 2001, when Ariel Sharon won the Israeli election, the film follows newspaper boy, Mohammed Hejazi, a 13-year-old dropout who throws stones at Israeli tanks across the barbed wire fences.

"I want to be a martyr; better that I go to Paradise. I want to enter Paradise. Better that I leave this life." While this may be boyish bravado, it may come true, as his best friend has already been shot in the head. And with Israeli bulldozers demolishing houses and date groves, and roads being closed with no notice, simple everyday activities become major undertakings in Gaza. This film does not try to detail the historical events that have led to this plight of the Palestinians, but in the face of hospitals full of wounded children, an informed, even-handed treatment would be a cruel joke.

Director: James Longley Sorn in Oregon in 1972. He studied film at the University of Rochester and Wesleyan University, = well as at the Russian Institute of ematography (VGIK) in Moscow. He received the Student Academy Award from the Academy of Motion Picture Arts and Sciences for his short cumentary, Portrait Of Boy With Dog. Gaza Strip is his first feature documentary.



Director/Producer/Editor: James Longley • Cinematographer: James Longley, Abed Shana • Cast: Mohammed Hejazi • Production Company: Little Red Button • Tel: +212-898-0472 • Fax: +212-898-0472 • Email: james@littleredbutton.com • World Sales: Arab Film Distribution, 10035 35th Avenue NE, Seattle, WA 98125 USA • Tel: 1-206-322-0882 • Fax: 1-206-322-4586 • Email: info@arabfilm.com



Country: Israel/France/Italy

Director: Amos Gitai

2002, 100 mins



Director: Amos Gitai

Born in Haifa, Israel, He studied architecture at the

University of California at Berkeley. Throughout his directing career, his focus

has been on fissures in

KEDMA

On board an old rusted ship in May 1948, a few days before the creation of the state of Israel, hundreds of Jewish immigrants from all over Europe survivors of the concentration camps - eagerly anticipate their return to the "Promised Land." But their long-awaited homecoming turns sour when they are confronted by hostile British troops on the Palestinian shore, looking to arrest "illegal immigrants." "These men and these women were arriving from Europe, they were not prepared to fight. They would speak German, or Polish, or even Yiddish. Most of them did not understand one word of Hebrew. The people who were training them were 'Sabras,' who were born in this country... I wanted to gather the stories and the words of the people who survived at that time... I wanted to understand theirs dreams and their disillusions, I wanted to hear their voices." - director Amos Gitai

Critics' Best Film at the Sao Paulo Film Festival 2002 and Best Costume award at the the Israel Academy Awards 2002.





Director: Amos Gitai • Producer: Amos Gitai, Marin Karmitz, Laurent Truchot • Screenplay: Amos Gitai, Marie-Jose Sanselme • Cinematographer: Yorgos Arvanitis • Editor: Kobi Netanel • Production Designer: Eitan Levi • Sound: Michel Kharat • Music: David Darling, Manfred Eicher • Production Designer: Eitan Levi • Cast: Andrei Kashkar, Helena Yaralova, Yussef Abu Warda, Moni Moshonov • Production Company: Agav Films, Arte France Cinéma, MP Productions, Agav Hafakot, BIM Distribuzione - Agav Films, 8 rue Albert, 75010 Paris, France • Tel: 33-1-4240-4845 • Fax: 33-1-4240-4198 • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: 33-1-4970-0370 • Fax: 33-1-4970-0371 • Website: www.celluloid-dreams.com

Country: Syria/France

Director: Oussama Mohammad

2002, 113 mins



SACRIFICES (SUNDÛQ AL-DUNYÂ)

An award winner in Un Certain Regard at Cannes 2002, Sacrifices, the second feature-length film by Oussama Mohammad, is the story of a family divided and of their intense longing. A tree, a house, emptiness, isolation: in this stark landscape, the head of the family, an elderly man, is at the point of death. He would like to give his name to one of his newborn grandsons but he does not acknowledge any of them before he dies. Three cousins, without names, survive in this primitive world and in their different ways, seek pleasure and salvation. The tree, a passive observer for the last 1,000 years. appears to contemplate what will happen in the next millennium.

"Stylistically inspired by Tarkovsky, the film reflects a primitive world of pleasure and safety, presenting demented stories of power, nature, love and evil, in seemingly ageless adolescence. A growing sense of unease thrives in this claustraphobia, and the film is full of symbolism, allegory, violence and repetitions. A silent scream from the heart, Sacrifices is a disturbing and a bewildering film - one of the rare recent releases from Syria." - Regus London



International Film Festival 2002

in Lattaquié, Syria, Oussama Mohammad is a pacifist, opposed to brute authority - an ideology that saw him thrown out of several schools for their policies on corporal punishment from a young age. He studied film at the VGIK in Moscow. His debut film, Stars Of The Day (1988), won awards internationally but has yet to be screened in Syria. His second, Sacrifices (2002), took him 14 years

to complete.

Director: Oussama Mohammad

Born on March 24, 1954

Director/Screenplay: Oussama Mohammad • Producer: Muhammad Al-Ahmad, Xavier Carniaux, Elisabeth Marliangeas • Cinematographer: Elso Roque AIP • Editor: Martine Barraqué • Sound: Michel Klochandler • Music: Marcel Khalifé • Production Designer: Amal Mohammad • Cast: Rafik Sbeil, Maha Al Saleh, Nihal Al Khatib, Ali Mohammad • Production Company: Organisme National du Cinéma/AMIP • World Sales: AMIP, 52 Rue Charlot, 75003 Paris, France • Tel: 33-1-48-87-41-13 • Fax: 33-1-48-87-40-10 • Email: amip@amip-multimedia.fr



Country: Lebanon/Austria

Director: Marko Doringer

2002, 52 mins



VOICES OF(F) – BEIRUT

"People believe that the end of war means prosperity. After the end of war you start paying the price of the war." – Traboulsi Fawwaz

The Lebanese civil war ended 10 years ago. Yet for 17 years, between 1975 and 1992, it defined daily reality for the Lebanese. Beirut, formerly a proud international metropolis known as the "Paris of the Orient," is now struggling to create a new identity for itself. Many young Lebanese see little hope for their future and want to try their luck elsewhere. For those who have chosen to stay and rebuild their country, the quest for answers and a common future continues. Even as Lebanon fades from the world news headlines, the Lebanese continue to live with the "big" political and "small" personal problems that remain unresolved. This film does not focus on blood and violence. But their unseen shadows touch every picture, every wish and every attempt to understand. Voices Of(f) – Beirut presents the thoughts and feelings of five members of the Lebanese war-generation who speak about life, in what was once one of the most war-torn place on earth. Best Documentary 2001/02 (Honorary mention) at the Diagonale Film Festival 2002.

Director/Producer/Cinematographer: Marko Doringer • Editor: Charles Lézin • Music: Yasmine Hamdan, Zeid Hamdan • Sound: Jeremy Sillett, Philipp Haffner, Constantin Zeileissen • Production Company: Filmfabrik, Laufenstrasse 23, 5020 Salzburg, Austria • Tei: 49-179-81-44-88-5 (Germany) 43-699-11-91-63-21 (Austria) • Email: m.doringer@filmfabrik.com • World Sales: SASCHA FILM, Dr. Maria Teuchmann, Johannesgasse 12, 1040 Vienna, Austria • Tei: 43-1-512 66-56 • Fax: 43-1-513-39 07 • Email: sascha@sesslerverlag.at

Director: Marko Doringer

on July 13, 1974, in Solzburg, Austria. He graduated in chemical engineering from the University of Graz stria) in 2000 and is currently studying journalism and communication at the thresity of Vienna. He seen a director and ameraman since 1998 and founded the fobrik film production company in 1999.



Country: Palestine

Director: Sobhi al-Zobaidi

2002, 50 mins



CROSSING KALANDIA (AL-DAW AKHIR AL NAFAK)

(Asian Premiere)

A "Video Dairy" conceived under pressure, Crossing Kalandia depicts the daily life of a Palestinian family during the al-Aqsa Intifada, the Israeli raids, September 11 and its consequences. It focuses particularly on the Kalandia "checkpoint" that the filmmaker and his wife must cross every time they go to Jerusalem, experiencing the humiliation and violence of segregation. In contrast, with the horror of this daily bullying, the surrounding destruction and the ordinary suffering, Sobhi al-Zobaidi admirably conveys people's capacity to go on living, to go to a concert or the cinema and, above all, the respect and generosity which, on occasion, can connect Palestinians and Israelis in defiance of the hatred imposed by the politicians. Thus from testimonies and different situations, interweave the fragments of innumerable stories, which, together, form a song of desolation and of hope. – Locarno 2002. Winner of the NETPAC Award for Best Asian Film at the Locarno Film Festival 2002.

"During the Israeli strikes, I was clinging on to my camera like a life belt. And most of the time, it was not to film the 'big event,' but my little world – the two people I love most – my wife and child. I filmed to overcome my fear of losing them..." – director Sobhi al-Zobaidi

Director: Sobhi- al-Zobaidi • Production Company/World Sales: reFugee camp productions, Sobhi al-Zobaidi, PO Box 1908, Ramallah, Palestine • Tel: 972-2-295-4640 • Fax: 972-2-295-4640 • Email: subhi@alquds.net

Director: Sobhi al-Zobaidi After studying at New Tank University, Sobhi al-Zobaidi returned to Palestine where he created a production pany, reFugee camp productions, in 1998. then he has directed and broduced several cumentaries and docudramas dealing with Palestinian realities, including My Very Private (1998). In 1999, he also devised Deep Shit, a multi-media installation depicting a street in the al-Jalazone camp.





Country: Canada

Director: Jayce Salloum

1999/2000, 40 mins



Director: Jayce Salloum Jayce Salloum has participated in numerous solo and collective exhibitions in North America, Europe, Japan and Brazil.



UNTITLED PART 1: **EVERYTHING AND NOTHING**

Untitled is an ongoing video project about people living through crisis, change, and political upheaval. This first part is a dialogue with Soha Bechara, ex-Lebanese National Resistance fighter, who was imprisioned for 10 years in the infamous Israeli El-Khaim detention centre in South Lebanon. Shot in close-up in her Paris dorm, Bechara speaks of home. survival and resistance, and being constantly interviewed on the subject of land and freedom.



Director: Ghada Terawi

2001, 28 mins





Director: Ghada Terawi

STAYING ALIVE

Shot during the first few months of the Intifada, Staying Alive attempts to reveal the personal face of the conflict as never shown in the media. Documentary maker Ghada Terawi delves deep into the lives of individuals who live in the midst of persecution and war, exploring their intimate concerns and the smallest dreams of even the children who stand in the front lines defending their country.

"Staying Alive is a scream at the cruel, unjust, and neglectful world - an appeal for a less painful future - a warning call. And for all those who are concerned, they have to make a long and thoughtful stop there." - director Ghada Terawi

Director/Cinematographer: Ghada Terawi • Editor: Rabab Haj Yehya, Nahed Awwad • Music: Mahmod Yasin, Basil Abass • World Sales: Ghada Tawfik, PO Box 4389, El-Beireh, Palestine • Email: ghadat@hotmail.com • Website: www.stayingalive.freehosting.net

Country: Palestine/France

Director: Elia Suleiman

2002, 92 mins

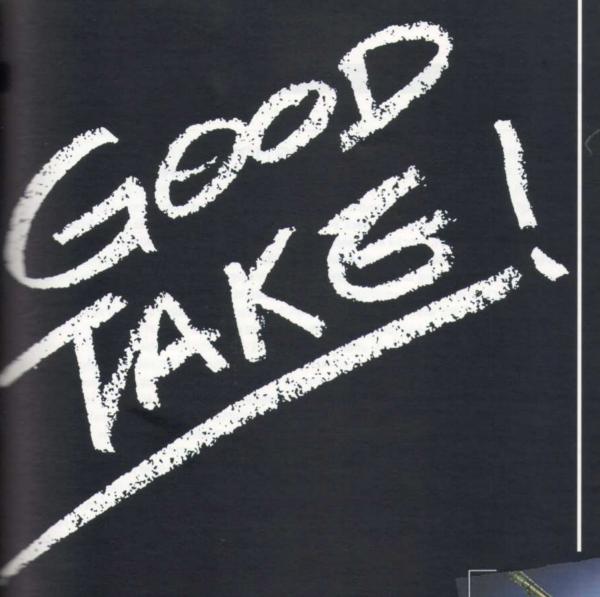




DIVINE INTERVENTION

A love story takes place between a Palestinian man living in Jerusalem and a Palestinian woman from Ramallah. The man - ES - shifts between his ailing father and his love life, trying to keep both alive. Because of the political situation, the woman's freedom of movement ends at the Israeli army checkpoint between the two cities. Barred from crossing, the lovers' intimate encounters take place on a deserted lot right beside the checkpoint. The lovers are unable to exempt reality from occupation. They are unable to preserve their intimacy in the face of a siege. A complicity of solemn desire begins to generate violent repercussions and against the odds, their angry hearts counter-attack with spasms of spectacular fantasy. Jury Prize winner and International Critic Prize winner at Cannes 2002; Special Jury Prize (Silver Hugo) at the Chicago Film Festival 2002. (See Page 9)

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STEALING MOVIES FOUND-FOOTAGE FILM-MAKING

"Stealing" existing cultural materials and dropping them into vastly different contexts has been a technique of avant-garde artists for many decades, and has long since filtered into the mainstreams of pop culture through sampling in hip-hop and dance music. On one level it can be an act of quotation, reference or homage, but when a work is almost entirely "made" from other works (or even one other work), it begs questions about the role of the artist and the ways we consume culture.

Like music and sound, moving images have lent themselves perfectly to this kind of appropriation for several reasons. They come on formats that are open to manipulation (celluloid, video tape, etc.) and there is an abundance of material covering and reflecting so much of 20th Century life. The palette of images, moments and gestures is vast, obscure, recognisable and utterly ripe for the plundering.

For many artists working with "Found Footage," the montages that they create are a way of dealing with the great ocean of mediated information we wade through on a daily basis. It's a process of actively "playing" with what is being fed to us relentlessly through mass-media. Rather than passively accepting the flow of moving images, break some off and see what you might construct with the pieces.

At this precise moment in history, the notion of Found Footage is more pertinent than ever. The onset of an age of digital images is starting to make celluloid seem unwieldy, expensive and unreliable. In other words it's a dying medium, which adds another level of meaning or poignancy to the work of those artists who choose to use old films as their material.

Bill Morrison's Decasia is perhaps the most explicit expression of this to date. The film collects images of people long dead and forgotten and observes as this record (which was once thought to be permanent) erodes and falls apart. Ironically, Decasia doesn't just "steal" these images, but also "saves" them for a very long time to come.

Peter Tcherkassky's Cinemascope Trilogy refers back to the avant-garde practice of deliberately misusing film. Artists such as Stan Brakhage pushed celluloid to its limits – scratching, burning and mutilating it. The projection of the results was often unbearably visceral and intense, as it is here. Tcherkassky alludes to this practice by showing a pair of scissors cutting into the film to there is a sense in his trilogy of distortions and effects made possible by digital as well as analogue tools.

Both Morrison and Tcherkassky's films are dealing with the legacy of film, its hallucinatory power to haunt us, to linger in the memory, and the very frailty of the physical material which is supposed to render it obsolete as a medium.

The other major reason to focus on Found Footage at this time is the still-being-fought war over copyright. As digital formats become more flexible and more easily writeable, new ways to combat pirates are being devised which also serve to make fools of consumers (DVD regional coding) and to curb some forms of creativity.

In his playful documentary Sonic Outlaws, Craig Baldwin, a filmmaker who specialises in recycling old and copyright untraceable footage, turns to artists-pranksters-rock band Negativland to explore how mass-culture tries to protect itself not only from piracy, but also from parody and critique.

Copyright has made some Found Footage films literally unshowable, Dietrich Songs: A Scrapbook Film (1990), which assembles film clips of Marlene Dietrich (and thus presenting the history of cinema from the '20s onwards), can only exist as an illegal bootleg or as just a rumour. More fortunate is Anne McGuire's Strain Andromeda The. a complete reverse edit of Robert Wise's sci-fi thriller. McGuire's use of the original 1971 film explores how narrative rhythms are sustained in conventional cinema. More than an arch statement on filmic construction, as its story winds back to zero, her version is actually hypnotically compelling. (As a footnote, Wise was one of the editors on Citizen Kane, a film that innovated wildly with film chronology and time.)

These issues of copyright are greatly heightened by the growth of both the idea and the reality of a

globalised culture. While corporations specialising in entertainment, try and restrict the free travel of fictional images, documentary images are now endlessly recycled and re-played all over the world. When artists begin to appropriate "real" moments. be they shot by an amateur with a camcorder or a news cameraman, then ethical considerations come into play. Does anyone own these images? Is it right to use them in art or entertainment? Can you mix the documentary "truth" with images from fictions? These questions are provoked for the audience again and again during Belgium artist Johan Grimonprez's dial H.I.S.T.O.R.Y. Ostensibly a documentary on the history of plane hijackings, in its clashing of images, music and ideas it plays on how we receive "reality," not as something pure and unfiltered, but rather bound up in the midst of many other sensations. It accepts that we may have more than one reaction to the things we see and it may not necessarily be the "right" or official reaction.

Stealing works both ways. This programme largely demonstrates how the process of borrowing images

is used to create new art-works which explore the form of film, as well as the history and political significance of the cinematic image. These are on the whole, the (re)visions of outsiders looking in at our culture; they are necessary and important reminders that we needn't just sit back and take it all in. However, watching how the promo for Avril Lavigne's Sk8ter Boy appropriates the violent imagery of hardcore anti-globalisation activists from Seattle, Genoa, etc., is a shocking reminder that even the most extreme forms of resistance can be slipped back into the mainstream - tamed and softened in order to help us part with our hard-earned dollars.

Ben Slater

Ben Slater is a film programmer and writer currently based in Singapore. He is developing a digital arts festival with theatre company spell#7 to take place later this year.

Country: Austria

Director: Peter Tscherkassky

1998-2001, 24 mins



Director: Peter Tcherkassky Born in 1958 in Vienna, Austria. Teaches film king at the Academies # Applied Arts in Linz and ina. Founding member Sxpack Film. Organised several international nt-garde film festivals in Vienna and film tours abroad. Since 1984 numerous publications ectures on the history and theory of avant-garde film. Between 1993 and 1994, artistic director of the annual Austrian film zival "Diagonale." Editor of the book, Peter Kubelka (1995, together with G Jutz).



THE CINEMASCOPE TRILOGY

This award-winning trilogy of short films manipulates found footage to create a visually arresting and often shocking exploration of cinema's power to invade our dreams and subconscious. L'Arrivee's (1998, 2 min 9 secs) black-and-white imagery plays on a nostalgia for film as a place to recover lost romance and beauty. In contrast, Outer Space (1999, 10 mins) and Dream Work (2001, 11 mins) use footage from the 1982 horror flick. The Entity, a film notorious for its "ghost rapist" premise. Outer Space focuses on the house in which the film is set, replaying the ghostly atmospherics of horror movies and then taking them a stage further as the space between film, fiction and the reality of celluloid collapses. Dream Work concentrates on the image of the lead actress Barbara Hershey, attacking the film she exists upon in the same way the ghost violates her in The Entity. Surreal and unsettling, Tcherkassky seems to be digging into films and looking at the way we digest images and how they can haunt our imaginations forever.

Director/Producer/Screenplay/Editor: Peter Tscherkassky • World Sales: SIXPACKFILM, Neubaugasse 45, A-1070 Vienna, Austria • Tel: 43-1-5260990 • Fax: 43-1-5260992 • Email: office@sixpackfilm.com



DIGITAL CINEMA

Country: USA

Director: Bill Morrison

2002, 70 mins



Director: Bill Morrison Born in Chicago, Illinois, in 1965, Bill Morrison is an award-winning filmmaker with solo shows at New York's Museum of Modern Art and London's Institute of Contemporary Art. Four of his titles are in the permanent collection of the Museum of Modern Art: Night Highway (1990), Footprints (1992), The Death Train (1993), and The Film Of Her (1996). He was also awarded a Guggenheim fellowship for filmmaking in 2000 and has received other grants that helped to finance Decasia.



DECASIA

Having become obsessed with old film footage while creating visuals for a theatre company, artist Bill Morrison embarked on a two-year task to track down the most beautifully decayed images from archives and collections across America. The result is a mesmerising journey, capturing film at the point of its extinction, where the recorded image gives way to the abstract patterns of disintegration. Silent melodramas, mysterious home movies and ethnographic films are collected into a series of rhythmic and thematic "movements," accompanied by a hypnotic soundtrack by Michael Gordon (of New York minimalists Bang On A Can). Decasia is both a haunting tribute to the ghosts of early celluloid, and a visually spectacular film-poem exploring the cycles of birth, life and death.

Director/Producer/Screenplay/Editor: Bill Morrison • Cinematographer: Various • Cast: Pearl White, William S Hart, Julia Calhoun, Willie Ritchie • Production Company/World Sales: Hypnotic Pictures, 54 East 7th Street, #1, New York, NY 10003, USA • Tel: 1-212-254-5009 • Fax: 1-212-473-8268 • Email: bimo@nyc.rr.com

Country: Belgium

Director: Johan Grimonprez

1998, 68 mins



Director: Johan Grimonprez

Johan Grimonprez studied at the School of Visual Arts and attended the Whitney Museum Indebendent Study Program in New York. Presently on a DAAD grant in Berlin, while researching a new film project on "Happy Endings." Together with film critic Herman Asselberghs, he curated the mobile video-lounge. Beware! In Playing The Phantom, You Become One (1994-1997). His work has been part of numerous exhibitions and festivals around the world. including Documenta X, (Kassel). Filmography includes Kobarweng or Where Is You Helicopter? (1992).

dial H.I.S.T.O.R.Y.

This irreverent 1998 history of skyjacking has taken on a vital significance since the events of 2001. A dazzling assemblage of documentary found-footage (surveillance and newsreels of hi-jackings, airline promotional and safety films) is used to explore the impact of political violence in the age of spectacle. Mini-skirted '60s air hostesses are juxtaposed with the unearthly faces and actions of terrorists while set to a relentlessly ironic disco soundtrack by composer/DJ David Shea. Meanwhile thought-provoking narration comes from the great American novelist Don DeLillo. Deliberately entertaining and provocative, dial H.I.S.T.O.R.Y. picks apart the complex relationship between international terrorism, mass-media and global political interests – a process which has never been more timely or disturbing.

Director/Producer/Screenplay: Johan Grimonprez • Production Company: Musée National d'Art Moderne, Centre Georges Pompidou, New Media Department, Paris/The Kunstencentrum STUC, Leuven, Belgium • World Sales: Zap-O-Matic, 16 Q Lange Steenstraat — B-9000 Ghent, Belgium • Tel: 32-9-233-7929 • Email: history@online.be Country: USA

Director: Craig Baldwin

1997, 87 mins



Director: Craig Baldwin

Underground filmmaker Craig Baldwin's works have been screened all mer the world, including me Museum of Modern Art (New York), Marin County Film Festival and Coolidge Corner Cinema in Boston. His interest in the recontextualisation of spropriated imagery led to the theories of the ationist International, ed to various practices of mail art, 'zines, altered billboards, and other eative initiatives beyond the fringe of the traditional fine-arts curriculum. - Creative-Capital



SONIC OUTLAWS

A documentary about notorious musical copyright infringers Negativland, and their legal battle with U2's record company over an unauthorised cover version. Director Craig Baldwin uses this story to spin off into an hilarious and iconoclastic exploration of cultural theft, which itself is packed full of stolen imagery, film-clips and cut-ups. Both Baldwin and Negativland believe in tactically re-cycling and subverting the mediascape in order to expose its machinations. But as we well know in the age of file-sharing, copyright laws are the final refuge of an entertainment industry desperately trying to protect its cashflow. As well as detailing Negativland's legal minefield and their philosophy of "plunderphonics," Sonic Outlaws depicts some of the most interesting and outrageous "culture jammers" in action, including the Emergency Broadcast Network and The Barbie Liberation Front.

Director/Producer/Screenplay: Craig Baldwin • Cinematographer/Editor: Bill Daniel • Cast: Negativland, John Oswald, Doug Khan • Production Company/World Sales: Other Cinema, 992 Valencia Street, San Francisco, CA 94110, USA • Tel: 1-415-648-0654 • Email: othercine@hotmail.com

Country: USA

Director: Anne McGuire

1992, 125 mins



the Jolly Green Giant. She's been lost at sea, stalked Joe DiMaggio, fallen off a cliff, had dinner with George char and Francis Ford Coppola (at the same sme), and presented Robert Wise with her Andromeda Strain. The San Francisco Art bestitute, and works at the starter.

tor Anne McGuire

Mcguire grew up in

San Francisco's famed Castro Theater. Sapphy includes: After Wegman (2003); The Jacobs (1996); When I Was A Monster (1996) Joe DiMaggio 1, 2, 3 (1993).

STRAIN ANDROMEDA THE

New York based artist Anne McGuire has systematically re-edited Robert Wise's 1971 sci-fi thriller so that it runs backwards, from the climactic image right through to the first moment. The order of each sequence has been reversed, so that every answer creates a question and each reaction inspires a cause. It's an audacious and dizzying experiment, which by inverting the rules of cinematic language, either makes us constantly question the events that we are witnessing (and try and work out what's going on), or liberates us from how we normally watch a film, experiencing the "story," as a deconstructed play of movement, speech and imagery. The film McGuire chose is perfect, because it's a taut, economical suspense piece, a tale of alien biological warfare hooked around a number of racesagainst-the-clock. As time goes backwards and we hurtle towards the beginning (and the end), the film takes on a strangely satisfying momentum.

Director/Producer: Anne McGuire • Production Company/World Sales: Anne McGuire • Email: anne@duboce.net





NEW TRENDS IN DOCUMENTARY FILM

This programme of six documentary films illustrates the various ways in which documentary filmmakers can transcend the rules of the genre. The interconnection of film, television and new media and the corresponding techniques of production and distribution led also aesthetically to the development of hybrid forms of these various media, which made the traditional distinction between the aesthetics of film, television and video and the corresponding definitions of the genres an anachronism.

Phases of paramount change in the media such as these are frequently described in more recent studies in the social and media sciences as a process of hybridisation, a concept from the field of biology that has been applied to social, cultural and media-related mixtures, combinations and linkups. The concept, however, points not only to the combination of various media-related organisational forms, production techniques, products and genres, but also to a change in the scientific view of observation that has developed under the influence of postmodern theories and thus has accompanied them.

[It's been pointed out that] "the abundance of prefixes used in the discourses to describe current developments, such as multi-, pluri-, inter-, trans-, and, of course, also terms like 'hybrid,' shed light on a fundamental restructuring in the conventional way of observing and analysing developments... The intention in admitting hybrids is to promote the development of thinking in intermixtures, links and networks... A decisive factor for the developments that have been dominant for nearly two decades is that cultural concepts

which start out from homogeneity or clear divisions referring to 'purity' can no longer adequately describe today's cultural phenomena..."

This is what it says in a more recent publication on "hybrid culture," whose topic is the function of the media in this process. More recent studies in the media sciences view the audiovisual repertoire of genres, from narrative and documentary films to video clips, also as an intermedia network of hybrid forms after films produced for exploitation in the cinema, on television and the video sector already had been frequently characterised as "amphibious films" in the '70s and '80s.

To the extent that, with the increasingly closer interconnection of film, television and new media and the development of video and digitalisation, new changes related to the media took place, younger filmmakers tried out a large number of hybrid film techniques and forms in the '80s and '90s that deliberatly ignored the traditional rules and boundaries between genres.

Dr Peter Zimmermann

Dr Peter Zimmermann, since 1992, is academic director at Haus de Dokumentarfilms in Stuttgart, Germany. He is also director of the research project, History and Aesthetics of Documentary Films in Germany, and co-editor of the book series, Close Up, the history of documentary film. Dr Zimmermann will conduct a seminar, Hybrid Forms In Documentary Film: From Docu-Drama And Reality TV To Docu-Soap And Fake Docu.

With the support of the Goethe-Institut Inter Nationes Singapore.



HYBRID FORMS

Country: Germany

Director: Gordian Maugg

1999, 105 mins



Director: Gordian Maugg Born in Heidelberg in 1966. He studied visual communications and dramaturgy. Filmography includes The Olympic Summer (1993) and The Caucasian Night (1996).



HANS WARNS - MY 20th CENTURY (HANS WARNS - MEIN 20 JAHRHUNDERT)

Hans Warns was born at the turn of the century, and went to sea at 14. He took along a camera, and documented his sea-faring career from sailing ships to cargo vessels, and a battle cruiser. This film re-enacts some of the life of Warns, who died in 1993. It also incorporates film that Warns himself shot, along with footage from the '20s and '30s. Best Team award at the German Film Awards 2000.

Director/Screenplay: Gordian Maugg • Cinematographer: Hans Moser, Andreas Giesecke, Thomas Rosie • Editor: Monika Schindler • Music: Ferdinane Försch, Heidi Aydt • Production: Gordian Maugg Filmproduktion, Das kleine Fernsehspiel (ZDF)

Country: Germany

Director: German Kral

1999, 89 mins



Director: German Kral
Born in 1968. Buenos
Aires, My History is
German Kral's first long
documentary film.
Filmography includes
Bernd Eichinger – When
Life Becomes The Cinema
(2000).



BUENOS AIRES, MY HISTORY (IMAGES OF THE ABSENCE)

German Kral was five when his parents divorced. Still haunted by the split 25 years later, the filmmaker returned to his birthplace, Buenos Aires, where he traced his parents' relationship through photos, found his father, and forced his parents to meet. In many heart-wrenching scenes, he even has them recall their marriage and why it failed. In rare moments, he succeeds in capturing slivers of their former happiness. First Prize at the Yamagata Film Festival 1999 and Young Lion Award at the Bavarian Documentary Film Festival 2000.

Director/Screenplay: German Kral • Cinematographer: Daniel Sponsel, Gustavo Wald • Editor: German Kral, Peter Przygodda • Music: Gerd Baumann, Jens Fisher

Country: Germany

Director: Lutz Dammbeck

1997, 105 mins



Director: Lutz
Dammbeck
Born in 1948. In 1998, he
was made prafessor of
new artistic media at the
Academy of Fine Arts in
Dresden, Germany.
Filmography includes The
Moon (1979), Hercules'
Cave (1990) and Time Of
The Gods (1993).



MASTER GAME (DAS MEISTERSPIEL)

Austrian painter Arnulf Rainer made his name by painting over both his own paintings and those by other artists. But in 1994, someone paints over Rainer's works with black paint. At the same time, bombs go off in Austria. This film investigates the case of terrorism against art, and wonders if there is any connection between that and the terrorists. It also wonders if the artist sabotaged himself. Or if bombs and vandalism were all part of a big multimedia performance... Winner of the Silver Dove at the 41st Leipzig Documentary And Animated Film Festival.

Director/Screenplay/Camera: Lutz Dammbeck • Editor: Margot Neubert-Maric • Music: JU Lensing • Sound: Michael Laube, Bruno Pisek • Production: Lutz Dammbeck Filmproduktion/WDR



HYBRID FORMS

Country: Germany

Director: Dominik Wessly

1997/98 92 mins



Director: Dominik Wessely m in 1966. From 1991 to 1996, he studied ng and documentary film. Since then he has worked as a freelance director, Filmography includes Press-ups And Guns (1997).



THE HOUSEWIFE'S FLOWER (DIE BLUME DER HAUSFRAU)

The title refers to the model of vacuum cleaner that the salesmen-subjects of this documentary are trying to sell. They never take no for an answer, and persuade prospective clients that they are not buying a machine, but cleanliness. These diehard sales people also attend courses, where the trainer's schtick is that selling more doesn't mean more money, but more happiness.

Director: Dominik Wessly • Cinematography: Knut Schmit • Editor: Raimund Barthelmes • Music: Oliver Biehler • Sound: Dominik Wessly • Production: Michael Jungfleisch Gambit Film/Fernsehproduktion GmbH

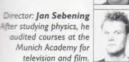
Country: Germany

Director: Daniel Sponsel, Jan Sebening

1998, 65 mins



Director: Daniel Sponsel Trained as an installation ectrician, he also studied visual communications.







THE LAST DOCUMENTARY FILM (DER LETZTE DOKUMENTARFILM)

Showing the Lumiere brothers' shot of factory workers, to a webcast from a filmmaker's living room, this documentary features interviews with such legends as Richard Leacock, Werner Herzog and Johan van der Keuken. Plus archive footage of varying film sizes and digital images, the film asks how authentic these depictions of reality really are. Winner of the Documentary Film Prize, Bavarian Broadcasting Corporation.

Director/Screenplay/Camera: Daniel Sponsel, Jan Sebening * Editor: Ulrike Tortora, Talia Stone * Music: Bernd Friedmann • Sound: Giel van Gelovan • Production: Munich Academy for Television and Film/Nederlands Film + TV Academie in Amsterdam

Country: Germany

Director: Matthias Müller

1998, 15 mins



Director: Matthias Müller Born in 1961. He has been a freelance aker since 1979 and has been a part of organising numerous film events and festivals.



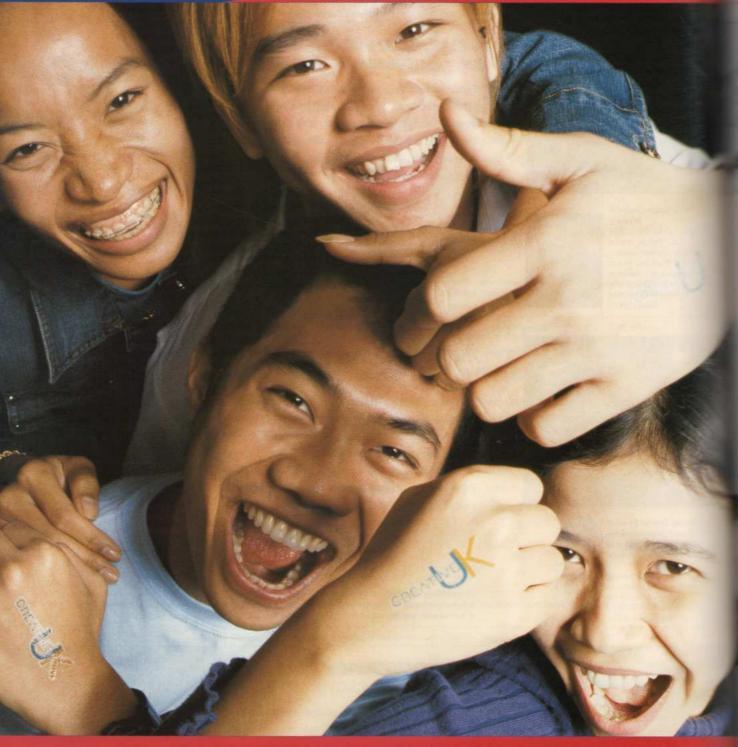
VACANCY

This travelogue brings us to the capital of Brazil. Brasilia was conceived as "the ultimate utopia of the 20th century" (Umberto Eco), but Muller found it "the most desolate place I have ever been." He uses archival footage and shoots his own to create a picture of a spacious and futuristic empty city, with all the life of a museum with no visitors. This eerie portrait won the main prize at the Oberhausen International Short Film Festival. Main Prize at the Oberhausen International Short Film Festival 1999.

Director/Producer/Editor: Matthias Müller • Camera: Matthias Müller and Found Footage • Editor: Ulrike Tortora, Talia Stone • Music: Dirk Schaefer



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Country: UK

Director: Michael Winterbottom

2002, 115 mins



24 HOUR PARTY PEOPLE

(Asian Premiere)

A colourful, freewheeling account of the Manchester music explosion of the '80s and early '90's, when New Order, Happy Mondays and their ilk sold tons of records, refused to compromise and thoroughly indulged themselves. The film's absurd "hero" is Tony Wilson, the charming and dubious boss of the Factory records (the label that kick-started the scene and opened one of the UK's most infamous night-clubs, The Hacienda), who also happened to be a local TV presenter.

Avoiding easy nostalgia and documentary realism, director Michael Winterbottom attempts to capture the creative energy and spirit of those times, from the early days in crummy clubs, the unexpected suicide of Joy Divisions singer lan Curtis, right up to the druggy excesses that bring about the collapse of Factory. Scores of talented young British actors are cast in key roles as musicians, producers and hangers-on, and there are plentiful cameos from the real people being depicted (Shaun and Paul Ryder, Vini Reilly, Mark E Smith, Howard Devoto and Tony Wilson himself), but it is comedian Steve Coogan who shines as Wilson, the pretentious, often ridiculous but ultimately visionary entrepreneur who believes in the music against all the odds. – Ben Slater

Sponsored by PlanetMG.com.

Director: Michael Winterbottom • Producer: Andrew Eaton • Cinematographer: Robby Müller • Editor: Trevor Waite, Michael Winterbottom • Screenplay: Frank Cottrell Boyce • Cast: Steve Coogan, Keith Allen, Rob Brydon, Enzo Cilenti, Ron Cook • Production Company: 24 Hour Films Ltd • World Sales: The Works Ltd TSC, Portland House, 4th Floor, 4 Great Portland Street, London W1W 8QJ, United Kingdom • Tel: 44-207-612-1080 • Fax: 44-207-612-1081

Born in 1961 in Blackburn, England. In 1996, he made Jude, an adaptation of Thomas Jude The Obscure. Other films include Weicome To Sarajevo 1997), which focused on the experiences of a group of journalists and civilians in war-torn Sarajevo, I Want You (1998), Wonderland (1999) and With Or Without You (1999).

Director: Michael

Winterbottom



Country: UK

Director: Ken Loach

2002, 106 mins



SWEET SIXTEEN

In the tough streets of Glasgow, in the shadow of the closed-down shipyard, teenaged Liam is looking forward to his mother's release from prison. He hopes to start a happy family life with her and help his single-mother sister. He steals the stash of Mum's drug-pushing boyfriend and, with his best friend Pinball, sets up business for himself to finance a family home. Liam's entrepreneurial acumen soon catches the eye of Mr Big, and the kid works his way up through the ranks of the local underworld. But as Liam gets propelled into shadiness beyond his depth, he realises he is only sweet 16, after all.

Teenage footballer Martin Compston, who plays for the first team at Scottish Third Division's Greenock Morton, scores in his feature debut, and was tipped for the Best Actor prize at the Cannes Film Festival along with Jack Nicholson (About Schmidt), Ralph Fiennes (Spider) and eventual winner Olivier Gourmet (The Son). This excellent, gritty drama took the Best Screenplay award at Cannes, and bagged British Independent Film Awards for Best British Independent Film Most Promising Newcomer (Compston). Loach took a FIPRESCI Award at the European Film Awards.

Director: Ken Loach • Producer: Rebecca O'Brien • Cinematographer: Barry Ackroyd • Editor: Jonathan Morris • Screenplay: Paul Laverty • Cast: Martin Compston, Michelle Coulter, Gary McCormack, William Ruane • Production Company: Sixteen Films c/o The Works, 4th Floor, Portland House, 4 Great Portland Street, London W I W 8QJ, United Kingdom• Tel: +44-207 612 1080 • Fax: +44-207 612 1081 • World Sales: The Works, 4th Floor, Portland House, 4 Great Portland Street, London W I W 8QJ, United Kingdom• Tel: +44-207 612 1080 • Fax: +44-207 612 1081.

Director: Ken Loach Ken Loach was born in 1936 in Nuneaton. England. He studied law at Oxford, joined a touring theatre group, and entered television, where he produced a series of docu-dramas, notably Cathy Come Home (1966), which changed the homeless laws. Poor Cow (1967) was his feature debut, followed by Kes (1969), Films like The Gamekeeper (1980), Looks And Smiles (1981) and Raining Stones (1993) have established him as a proponent of British socialist realism.





BRITISH CINEMA

Country: UK

Director: David Mackenzie

2002. 91 mins



THE LAST GREAT WILDERNESS (Asian Premiere)

Charlie drives grimly northward, intending to torch the house where his wife lives with her pop star boyfriend. En route to the Isle of Skye, he gives a lift to pseudo-Spaniard, Vicente. Vicente is on the run from a violent gangster, after sleeping with the thug's wife. An odd understanding develops between the two men, which comes in handy when the car stops moving and the duo is forced to stay at the Moor Lodge. At this refuge, populated by some very weird people, the road movie evolves into a supernatural mystery and an eccentric character-based comedy. Pent-up Charlie gets increasingly disturbed as he observes the anti-social young woman, paedophile, the agoraphobic, and the dying old woman of Moor Lodge carry out odd rituals out in the countryside.

First-time director David Mackenzie, who co-wrote the clever, quirky script with his brother, Alastair, never lets his film get out of control, and while it contains many outlandish elements, each one serves its place in a coherent film, which segues into a violent thriller, and even turns into an endorsement of alternative psychotherapy.

Director: David Mackenzie • Producer: Gillian Berrie • Cinematographer: Simon Dennis • Editor: Jake Roberts • Screenplay: Michael Tait, David Mackenzie, Alastair Mackenzie • Cast: Alastair Mackenzie, Jonny Phillips, Victoria Smurfit, David Hayman, Ewan Stewart, Ford Kiernan • Production Company: Sigma Films/Monkey Fuzee, 2nd Floor 95-107 Lancefield Place, Glasgow G3 8JD, Scotland • Tel: +44 (0)141 221 1421 • Fax: +44 (0)141 221 1356 • Email: anna@sigmafilms.com • World Sales: Trust Film Sales, Bygning 63, Avedore Tvaervej 10 DLE 2650, Hvidovre, Cobenhagen, Denmark • Tel: 45-36780055

Director: David Mackenzie David Mackenzie was born in 1967. His short films include California Sunshine (1997) Somersault (1999) and Marcie's Dowry (1999). The Last Great Wilderness is his first feature.



Country: UK/Ireland

Director: Peter Mullan

2002, 119 mins



THE MAGDALENE SISTERS

This fictional film unfortunately tells a story that many girls actually went through. Four girls are sent off to the Magdalene Asylums – convents in Ireland run by the Sisters of Mercy on behalf of the Catholic Church. They house young people sent there by families or orphanages to atone for their "sins." As this is 1964 Ireland, these crimes range from getting pregnant out of wedlock, getting raped, and flirting, to being too pretty or too ugly, too stupid or too intelligent.

Unfortunately for the girls, the asylums are virtual prisons, and the nuns that ran them are vindictive and abusive. And the sentence can be life, as it is in the interest of the church coffers to keep them at work in the laundry. And since their head jailer seems to second-guess their every move, the girls have little hope of escape. This incendiary film won the Discovery Award at the Toronto International Film Festival, the Golden Lion at the Venice Film Festival, and condemnation from the Vatican.

"One of the great injustices of the second half of the 20th century." - Peter Mullan

Director: Peter Mullan • Producer: Frances Higson • Cinematographer: Nigel Willoughby • Editor: Colin Monie • Screenplay: Peter Mullan • Cast: Geraldine McEwan, Anne-Marie Duff, Nora-Jane Noone, Dorothy Duffy, Eileen Walsh • Production Company: PFP Films • World Sales: Wild Bunch • Email: wildbunch@studiocanal.com

Director: Peter Mullan Born in 1954 in Glasgow, Scotland. At the age of 19 and he made several shorts, but failed to get into the National Film School. He became an actor, and won the Best Actor Award at the Cannes International Film Festival and in the Valladolid Film Festival for My Name Is Joe (1998). He directed a few episodes of the BBC TV series Cardiac Arrest. In 1997, he directed the feature, Orphans.





BRITISH CINEMA

Country: UK

Director: Mike Dibb

2001, 125 mins



Director: Mike Dibb

First for television over

the last 30 years. His mentaries include The Fame And Shame Of

THE MILES DAVIS STORY

This Emmy-winning documentary traces the life and music of jazz trumpeter Miles Davis. Highlighted by insights from those who knew him best, this film is the definitive guide to the life of the legendary jazzman, who was probably the most influential musician in his genre over the last 50 years. The filmmakers start at his middle-class childhood in racially-segregated East St Louis to the years of superstardom, until his death in 1991. Interviews with ex-lovers, family members and fellow musicians paint a picture of the groundbreaking trumpeter who had problems with drugs and a few brushes with the law. From the recording of his seminal Birth Of The Cool album to his timeless collaborations with Gil Evans and beyond, this documentary also uses archival footage of performances to shed new light on Davis' charisma and genius without confusing newcomers to jazz.

"The genius lies in the music of Miles Davis, not in the street side of Miles."

- Davis' ex-wife, Frances.

"Is he an egotist or a good cat? The combination of the two created a mystique."

- Clark Terry, flugelhorn player and early Davis role model



Directo/Producer: Mike Dibb • Screenplay: Mike Dibb, Ian Carr • Cinematographer: Alistair Cameron, Ken Morse • Editor: Shelagh Brady, Shirley Brady • Cast: George Avakian, Herbie Hancock, Chick Corea • Production Company: Channel 4 TV/Dibb Directions Ltd, 27 Lillian Road, London SW13 9JG, United Kingdom • Tel: 44-208-748-1579 • Fax: 44-208-748-1148 • Email: dibb.d@dial.pipex.com • World Sales: Channel 4 International, 124 Horseferry Road, London SW1 P2TX, United Kingdom • Tel: 44-207-396-4444

Country: UK

Director: John-Paul Davidson, Trudie Styler

2002, 86 mins



THESWEATBOX

In 1997, Walt Disney Co asked Sting to compose the music for a cartoon to follow The Lion King. Sting imposed the condition that his wife, Trudie Styler, be allowed to document the production. This film traces the animation project, which began as an overview of Inca cosmology, combined with a tale about a spoilt Inca ruler who learns to be a better man after changing places with a lookalike Ilama herder. However, after a viewing in the "sweatbox," The Kingdom Of The Sun morphs into The Kingdom In The Sun, and finally The Emperor's New Groove.

During this evolutionary process, a director quits, and Sting's initial songs get shelved. In some ways, this film comes across as a prolonged "The Making of..." movie. But it does afford us a view inside the notoriously secretive Mouse Kingdom, and the incredible creative process, where all departments have to start work, without a script, and grope along until the studio bosses salvage the product and order re-writes. Voice talent Eartha Kitt, Sting, ex-director Roger Allers and miscellaneous Disney hands share their (sometimes guarded) views.

The journey to the cartoon that finally hit the screens was about five years. Makes you wonder how the Japanese made Spirited Away...

Director/Producer: John-Paul Davidson, Trudie Styler * Cinematographer: Neal Brown * Editor: Suzanne Szabo Rostock * Cast: Eartha Kitt, Sting * Production Company/World Sales: Xingu Films * Tel: +44 20 74 51 06 00 * Fax: +44 20 74 51 06 01 * Email: dorothea@xingufilms.com, jpdfilms@aol.com

Director: John-Paul
Davidson
Paul Davidson was
born in London. He
studied theater and
dema in Paris, Bristol,
and San Francisco. He
ted Boys From Brazil
113 and The Grotesque
(1995).

Styler was born in 53 in Birmingham. She married to Sting. Styler produced both of Davidson's previous directorial efforts.







BRITISH CINEMA

Country: UK

Director: Chris Petit, Iain Sinclair

2002, 77 mins



Director: Chris Petit Chris Petit was born in 1949. His features include Radio On (1979) and Chinese Boxes (1984). Petit moved into television, making Miss Marple: A Caribbean Mystery (1989) and documentaries like Suburbs In The Sky, Surveillance and Weather.







LONDON ORBITAL (Asian Premiere)

The M25 forms a 120-mile ring around London, and this documentary makes a voyage of discovery on the road itself. Iain Sinclair walks counter-clockwise along the motorway, meeting travellers, relating odd tales associated with the road and the landscape, and cobbling together home movies, old photos and paintings. Chris Petit prefers to drive, and it is the whirring of his trip, with the swish of traffic, that lends this film a hypnotic quality. Described as an "exasperating, brilliant, hysterical paean to the M25," the film manages to induce a trance-like state, while simultaneously incorporating quotes from vampire literature. The film is shot on digital video, which gives it a blurry texture, and adds to the poetic, dream-like mood.

Director's comment: "Movies were, and are, aspirational – the dream factory, after all – and the bottom line is that you're supposed to come out feeling better than before you went in, or at least distracted. Videotape is more encompassing, and has to do with control, security, with unedited time and surveillance, and it's a fundamental shift in the level and type of voyeurism."

Director/Cinematographer/Screenplay: Chris Petit, Iain Sinclair • Producer: Keith Griffiths • Editor: Emma Matthews

Country: UK/Ireland/France/Italy

Director: Goran Paskaljevic

2001 100 mins



Director: Goran Paskaljevic

Goran Paskaljevic was born in 1947 in Belgrade, Yugoslavia. He studied at the FAMU Film School in Prague. With Markovic, Karanovic and Kursturica. he formed the "Prague School." He has directed over 40 films - features, shorts and documentaries These include Earthly Days Pass (1979), The Dusk (1982), The Guardian Angel (1987), Times Of Miracles (1989) and The Powder Keg (1998)



HOW HARRY BECAME A TREE

"A man is measured by his enemies." Originally a Chinese folk tale, the story is moved to the village of Skillet, Ireland, 1924. Harry is a farmer who is rocked by the death of his beloved son, followed by that of his wife. He becomes more introverted and depressed. He's so bad-tempered and unbending that in his dreams he turns into a tree. One day, Harry decides to abandon love for hate, and to find an enemy that he can destroy. He selects the village pub owner, George, who happens to be the most powerful man in town. Using his cunning, he sets about damaging George through innuendo and rumour. However, Harry's path of malevolence also endangers the happiness of his younger son, Gus, who is the butt of his father's ill humour and the audience to Dad's demented schemes. Nice, dim Gus loves George's maid, Eileen. Forced to make a deal with George to secure the marriage, Harry gets even angrier. The story is headed for tragedy – but for whom?

Winner of the Best Screenplay award at the Flanders International Film Festival.

Director: Goran Paskaljevic • Producer: Marco Chimenz, Liam O'Neill, Clive Parsons, Giovanni Stabilini, Riccardo Tozzi • Cinematographer: Milan Spasi • Editor: Petar Putnikovic • Screenplay: Christine Gentet, Stephen Walsh, Goran Paskaljevic • Cast: Colm Meaney, Adrian Dunbar, Cillian Murphy, Kerry Condon, Pat Laffan • Production Company: Cattleya, Via della Frezza, 59 I - 00186 Rome, Italy • Tel: +39 06 367 201 • Fax: +39 06 367 2051 • Email: Info@cattleya.it • Distribution: Bavaria Film International, Bavariafilmplaz 8, 82031 Geiselgasteig. Germany • Tel: +49-89-64 99 2686 • Fax: +49-89-64 99 37 20 • Email: bavaria.international@bavaria-film.de



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Country: France

Director: Various

2002, 135 mins



11'09"01 - SEPTEMBER 11

In an effort to understand what happened on September 11, 2001, 11 directors were asked to make one film which lasts 11 minutes, 9 seconds and 1 frame. Iran's Samira Makhmalbaf (Blackboards) takes us to an Afghan refugee camp where a teacher tries to get her children to observe a minute's silence in memory of the terrorist victims. Ken Loach interviews a Chilean who recalls the US-backed coup on Sept 11, 1973 in Chile, which marked the beginning of General Pinochet's brutal regime. Mira Nair (Monsoon Wedding) tells a true story about a Pakistani family in New York looking for their missing son, whom everyone assumes was a terrorist. Shohei Imamura (The Eel) of Japan tells how a WWII veteran thinks he's a snake, while Egypt's Youssef Chahine (Destiny) presents an encounter with the spirit of an American soldier killed in a Beirut suicide bomb. The full effect of these films explodes the idea of the terrorist strikes as an attack on America, turning it into a global event.

Winner of the UNESCO Award at the Venice Film Festival. Loach's segment took the FIPRESCI prize there.

Directors: Ken Loach, Claude Lelouch, Danis Tanovic, Sean Penn, Amos Gitai, Shohei Imamura, Samira Makhmalbaf, Youssef Chahine, Idrissa Ouedraogo, Mira Nair, Alejandro González Inárritu * Executive Producer: Jean de Trégomain * Producers: Jaques Perrin, Nicholas Mauvernay, Alain Brigand, Séquence 19 * Cast: Emmanuelle Laborit, Ernest Borgnine, Maryam Karimi * Production Company: Galatée Films/Studio Canal - Galatée Films, 92 rue Jouffroy d'Abbans, 75017 Paris, France * Tel: 33-1-4429-2140 * Fax: 33-1-4429-2590 * Email: 11.09.01 @galateefilms.com * World Sales: Wild Bunch, 47 rue Dumont d'Urville, 75116 Paris, France * Tel: 33-1-7176-1122 * Fax: 33-1-7176-1124 * Email: wildbunch@studiocanal.com

Country: France

Director: Costa-Gavras

2002, 132 mins



The directors on this film are Ken Loach, Claude Lelouch, Danis Tanovic.

Sean Penn, Amos Gitai,

Makhmalbaf, Youssef

Ouedraogo, Mira Nair

and Alejandro González

Chahine, Idrissa

Inárritu.

Shohei Imamura, Samira

AMEN

Based on the notorious 1963 play, The Deputy by Rolf Hochhuth, Costa-Gavras' new film is about real life SS lieutenant, Kurt Gerstein, a chemist who develops a disinfectant for German soldiers, but then learns that it is being used to kill Jews. The devout Christian tries to tell the world. He believes the Pope will speak out, but he can't get an audience in the Vatican. Father Riccardo Fontana (played by French director Mathieu Kassovitz), a Jesuit with aristocratic connections, tries his best to help him.

Revealing a little-known part of Vatican history, Amen tells the story of two men who must defy their superiors by following their conscience. Part fiction, part fact, the film puts on trial all those who knew of the mass extermination and remained silent. The acting is stellar, especially by the two leads, Ulrich Tukur as Hans Gerstein and Mathieu Kassovitz as Fr Ricardo, best known as the boyfriend in Amelie and as the director of La Haine (Hate).

Director: Costa-Gavras Born in Kilvia, Arcadia in 1933, his real name is Konstantinos Gayras, Once a ballet dancer in Greece, he studied literature at the Sorbonne in Paris and went on to study at the Institut des Hautes Etudes Cinématographie (IDHEC). He became a French national in 1956, He made his feature film debut in 1964 with The Sleeping Car Murders. But it was his third film, Z (1969), that became an international sensation. He was also Directeur de la Cinémathique Française from 1982-87.



Director: Costa-Gavras * Executive Producer: Michéle Ray * Producer: Claude Berri * Cinematographer: Patrick Blossier * Editor: Yannick Kergoat * Screenplay: Costa-Gavras, Jean-Claude Grumberg * Music: Armand Amar * Sound: Pierre Garnet * Production Designer: Ari Hantke * Cast: Ulrich Tukur, Mathieu Kassovitz, Ulrich Mühe, Michel Duchaussoy, Fontana Ion Caramitru * Production Company: Renn Productions, 10 rue Lincoln, F-75008 Paris, France * Tel: 33-1-4076-9100 * Fax: 33-1-4563-5860 * World Sales: Pathé Distribution, 10 rue Lincoln, F-75008 Paris, France * Tel: 33-1-4076-9100 * Fax: 33-1-4225-1289



Country: France/Italy

Director: Otar Iosseliani

2002, 128 mins



ottor Otar losseliani Born in 1934 in Tbilissi, Georgia. When his short m, Apri (1961) was not mbuted, he abandoned chema for a stint on a boat, followed by a spell at the Rustavi metallurgical factory. ng Leaves (1968) was first feature, and won the FIPRESCI award at Cannes, In 1982, he oved to France. Other s include Favourites Of The Moon (1984), And Then There Was Light (1989), Chasing Butterflies (1992) and Farewell, Home Sweet Home (1999).



MONDAY MORNING (LUNDI MATIN)

A near-silent farce that is a homage to Tati and a life-affirming comedy. Vincent, a welder in a chemical factory, gets the Monday morning blues with a vengeance. He feels trapped in the wet, grey countryside, in a dead-end job where smoking is forbidden. Having given up his passion of painting for his family, he finds they ignore him. And his village is packed with eccentrics – the spindly postman who steams open all the mail, farm labourers who stash novels on top of their outdoor toilet, the priest who ogles women and old Albert, who, like what Vincent does metaphorically, walks the same track every day. Vincent takes off for Venice, where he plans to smoke and find spiritual enlightenment. Instead, he moves into a series of sight gags, and meets transvestite cloakroom assistants, naked nuns, and egotistical piano players. He also meets a down-atheel Venetian marquis (played by the director) in an impeccably timed, hilarious sequence. And he runs into Carlo, who, like him, is a welder by trade.

Winner of the Silver Bear at the Berlin International Film Festival, and the FIPRESCI Award "for his very professional and elegant portrayal of the absurdity and boredom of everyday life."

Director/Screenplay: Otar losseliani • Producer: Roberto Cicutto, Martine Marignac, Luigi Musini, Maurice Tinchant • Cinematographer: William Lubtchansky • Editor: Otar losseliani • Cast: Jacques Bidou, Anne Kravz-Tarnavsky, Narda Blanchet, Radslav Kinski, Dato Tarielashvili, Adrien Pachod, Anna Lamour-Flori • Production Company: Pierre Grise Productions, 52 rue Charlot, F 75003, Paris France • Tel: +33 01 40 27 99 06 • Fax: +33 01 40 27 97 16. • Email: pierre-grise-productions@wanadoo.fr • Distribution: Celluloid Dreams, 2 rue Turgot, 75009 Paris, France • Tel: +33-1-49 70 03 70 • Fax: +33-1-49 70 03 71 • Email: Info@celluloid-dreams.com

Country: France

Director: Jacques Audiard

2001, 115 mins



READ MY LIPS (SUR MES LÈVRES)

Carla is a hearing-impaired 35-year old woman who works as a secretary in a property development company and longs to move forward both in her career and in her personal life. She hires Paul Angeli – who is unskilled, uncultured and a thief fresh out of jail. Carla is immediately drawn to his charisma and good looks and sensing this, Paul makes her a proposition – in return for helping her with her career goals, he persuades Carla to use her lip-reading abilities to aid him in casing out an apartment he intends to rob.

Audiard does a remarkable job of interweaving forceful drama with thriller elements. To bring us into Carla's world, Audiard occasionally gives us her point-of-view, not only visually but audibly. As Carla removes her bulky hearing aid, the film's audio drops off into near-muteness, giving us a sense of what it is like to be in her position. This, like many other details employed by the director, builds strong character sympathy. Winner of Best Screenplay and Best Actress at the Academy Awards, France 2002 and Best Director and Best Actress at Newport Film Festival 2002.

Director: Jacques Audiard
Born in Paris, France in
1952. He has worked as
a successful screenwriter,
scriptwriter, scripting a
dozen films since the early
30s. Filmography includes:
Regarde Les Homes
Tember (1994), Un Héros
Très Discret (1996) and
Norme Français (1998).



Director: Jacques Audiard * Executive Producer: Bernard Marescot * Producers: Phillippe Carcassonne, Jean-Louis Livi * Screenplay: Jacques Audiard, Tonino Benacquista * Editor: Juliette Welfing * Cinematographer: Matthieu Vadepied * Sound: Marc-Antoine Beldent * Music: Alexandre Desplat * Production Designer: Michel Barthelemy * Cast: Vincent Cassel, Emmanuelle Devos, Olivier Gourmet, Olivier Perrier, Olivia Bonamy, Bernard Alane, Céline Samie, and Pierre Diot * Production Company: SediffCiné B – Sedif, 16 rue de la Curé, 75016 Paris, France * Tel:33-1-5574-6060 * Fax: 33-1-4288-5600 * World Sales: Pathe International, 10 rue Lincoln, 75008 Paris, France * Tel:33-1-4076-9165 * Fax: 33-1-4076-9123 * Email: sales@patheinternational.com



Country: France

Director: Nicolas Philibert

2002, 104 mins



(ETRE ET AVOIR)

Nicolas Philibert goes into a one-room schoolhouse in Ardeche, northern France, where 13 students, ranging from kindergarten through the primary levels, learn under the conscientious guidance of Georges Lopez. Lopez makes sure that education is a wonderful process, bringing knowledge off the printed page and into sports, nature and technology, which matches the breadth of the children's world – their farming community has tractors, fireplaces and computers. As he talks about the origins of his family and his love for his job and his pupils, the teacher himself is as fascinating as his students, who are riveting.

While Philibert avoids interfering in the action, each of the kids has an identifying trait. JoJo gets his hands dirty, Alizé tries to use the copying machine, Julien prefers "pal" to "friend" and Létitia can't walk fast enough despite the rain. And when Lopez tells his charges of his imminent retirement, the distress of both teacher and pupils is poignant.

Winner of the Best Documentary Award at both the Valladolid International Film Festival and the European Film Awards, and the French Prix Louis Delluc.

Director/Cinematographer/Editor: Nicolas Philibert • Producer: Gilles Sandoz • Cast: Georges Lopez • Production Company: Maia Films, 9 rue Rene Boulanger 75010 Paris, France • Tel: +33 | 53 72 84 00 • Fax: +33 | 53 72 84 01 • Email: maiafilms@maiafilms.com • Distribution: Mercure Distribution, 27 rue de la Butte aux Cailles, 75013 Paris, France • Tel: +33.1.44.16.88.44 • Fax: +33.1.45.65.07.47 • Email: infos@mercure-distribution.fr

He studied philosophy and his first film was His Master's Voice (1978). He made several documentaries in the '80s on sports personalities before making Land Of The Deaf (1992), a documentary which was acclaimed for recognising the beauty and richness of sign language. Other films include Louvre City (1990) and Every Little

Director: Nicolas

Born in Nancy in 1951.

Philibert



Country: France/Germany, et al

Director: Jacques Perrin

2001, 81 mins



Thing (1996).

WINGED MIGRATION (PEUPLE MIGRATEUR)

Winged Migration offers not only a bird's eye view of the world, but an airborne view of the birds. Dozens of species of birds were hatched and habituated to the film crew, so that camera-close-ups could be achieved. Thanks to the latest technology, the cameras defied gravity, moving among the birds and sharing moments of real intimacy with these animals. The film follows several species of birds as they wheel about the icebergs in the Arctic, soar among the skyscrapers of Manhattan, and fly around the Eiffel Tower. It even joins flocks of birds that fly together, ever alert to the slightest change in direction. Winged Migration was the second most expensive French film of 2001, with crews going to places like the Great Wall, the Amazon, Nepal, Kenya and India but every cent paid off, given the marvellous visuals. Viewers get to share the wanderlust of migratory birds that experience adventure and a certain sense of community in their seasonal travels.

Nominated for best feature documentary Oscar. Nominated for three Cesars, winning for best editing.

Director: Jacques Perrin • Producer: Jacques Perrin, Christophe Barratier • Cinematographer: Olli Barbé, Thierry Machado, Dominique Gentil, Philippe Garguil, Laurent Charbonnier, Michel Benjamin, Sylvie Carcedo-Dreujou, Luc Drion, Laurent Fleutot, Fabrice Moindrot, Ernst Sasse, Michel Terrasse, Thierry Thomas • Editor: Marie-Joséphe Yoyotte • Screenplay: Jacques Perrin, Stéphane Durand, Francis Roux • Cast: Jacques Perrin • Production Company: Galatee Films, 92 rue Jouffroy d'Abbans, 75017 Paris, France • Tel: +33-1 4429 2140 • Fax: +33-1 44292590 • Email: galatee@club-internet.fr • Distribution: President Films, a division of France Televisions Distribution, Immeuble Le Barjac, I boulevard Victor, 75015, Paris, France • Tel: +33-1 44250101 • Fax: +33-1 44250195

Director: Jacques Perrin
Born in 1931 in Paris. He
started out as an actor
playing romantic leads.
After working with CostaGavras in Z (1969), he
started producing films.
Winged Migration is his
first directorial outing, and
is the first part of a
planned trilogy.





Country: Belgium/France

Director: Jean-Pierre Dardenne, Luc Dardenne

2002, 103 mins



THE SON (LE FILS)

Olivier teaches carpentry to troubled teens. He refuses to take on 16-year-old Francis as an apprentice, then starts to stalk the boy obsessively. The reason for this creepy interest is revealed, but it only serves to magnify the mystery of Olivier's relationship with the fatherless boy, who is looking for a parent-figure. The film explores Olivier's intense, troubled relationship with his ex-wife, and starts revealing segments of the painful history that all three share.

This deliberate, muted film bristles with the constant threat of violence – since the carpentry workshop is full of tools that could be used as deadly weapons. The intensity of the film is ratcheted up by its spare style. Background music is absent. Olivier, whose motives are as obscure to his ex-wife as to the viewer, is photographed from the most oblique angles, while Francis is a younger image of Olivier. Allegorical hints abound in this tale of the need for forgiveness in the face of unbearable hurt. Gourmet won the Best Actor award at Cannes, and the Dardenne brothers bagged a special mention from the ecumenical jury.

Director/Screenplay: Jean-Pierre—Dardenne, Luc Dardenne • Producer: Jean-Pierre Dardenne, Luc Dardenne, Denis Freyd • Cinematographer: Alain Marcoen • Editor: Marie-Hélène Dozo • Cast: Olivier Gourmet, Morgan Marinne, Isabella Soupart • Production Company: Les Films du Fleuve, 13, quai de Gaulle, 4020 Liège, Belgium • Tel: +32.4.342.49.39 • Fax: +32.4.342.66.98 • Email: desk@lesfilmsdufleuve.be • Distribution: Celluloid Dreams, 2 rue Turgot, 75009 Paris, France • Tel: +33-1-49 70 03 70 • Fax: +33-1-49 70 03 71 • Email: info@celluloid-dreams.com

Director: Jean-Pierre Dardenne Pierre Dardenne was in Belgium in 1951.



(1996) and Rosetta

(1999).





Country: Belgium/France

Director: Dorothee van den Berghe

2002, 94 mins



A GIRL (MEISJE)

A psychological portrait of three women in Belgium. Urbanite Laura, 37, leads a life of fleeting romances but feels her biological clock ticking away and yearns to become a mother. Martha, 56, is a traditional village matron who suppressed her sexual impulses for the sake of her family. When Martha's blooming, nubile 20-year-old daughter, Muriel, leaves her rural home to live with Laura, both are forced to square up to their long-suppressed instincts as Laura drops her young boyfriend, Oscar, only for Muriel to start a relationship with him. Meanwhile, Martha, free at last from being viewed as "the mother of...," starts to rediscover herself as a woman.

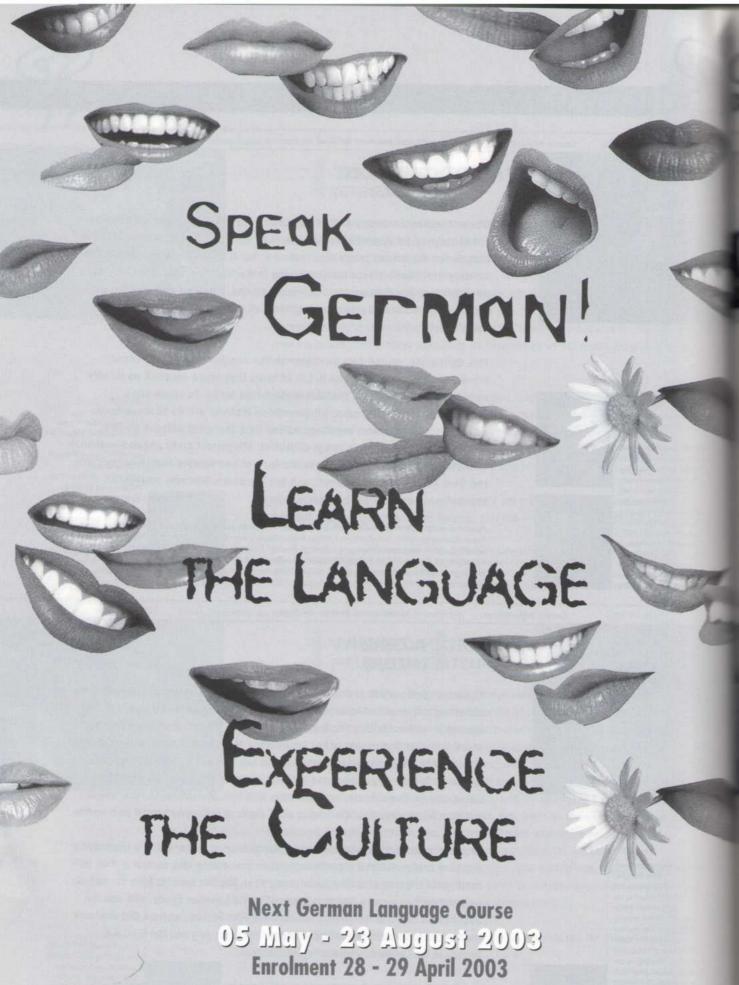
Each age and situation requires a new interpretation of love and a new relationship with their bodies. A Girl is a confident take on how women take control of their own destinies in the face of stifling social constraints. The film benefits from the muted, nuanced performance by first-time actress Charlotte Vanden Eynde, who won the Best Actress award at the Amiens International Film Festival, where A Girl also took the Special Jury Award. The film also bagged the Youth Jury and the C.I.C.A.E. Awards at the Locarno International Film Festival.

den Berghe Som in 1968. She spent her childhood in an Amsterdam hipby ne, before moving Belgium. She studied sculpting at the Royal Academy of Visual Arts and directing at the ute Saint Lukas both in Antwerp, and started oking short films such as 8XL Minuit. She directed and wrote two e plays for television -Keer uw boot om en bid and Hinterland. A Girl is her first feature.

Derothee van



Director: Dorothee van den Berghe • Producer: Jan Declercq, Dominique Janne, Alexander Vandeputte • Cinematographer: Jan Vancaillie • Editor: Menno Boerema • Screenplay: Peter van Kraaij, Dorothee van den Berghe • Cast: Charlotte Vanden Eynde, Els Dottermans, Frieda Pittors • Production Company: Motel Films Hoogte Kadijk 32 1018 BM Amsterdam, The Netherlands • Tel: +31 (0)20 6386095 • Fax: +31 (0)20 6200785 • Email: info@motelfilms.nl • Distribution: Media Luna Entertainment GmbH & Co. KG, Hochstadenstrasse 1-3, 50674 Cologne, Germany • Tel: +49-2 21-1 39 22 22 • Fax: +49-2 21-1 39 22 24 • Email: info@medialuna-entertainment.de





SINGAPORE

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GERMAN FOCUS

Country: Germany/Switzerland/USA

Director: Hartmut Bitomsky

2001, 110 mins





Director: Hartmut Bitomsky in 1942 in northern Germany. Started his career as a freelance iter and broducer. In 1970, his first film, The on Of Every Day, was co-directed with documentary-maker Horun Farocki, His films molude German Pictures #83), Highways Of The Third Reich (1985), Cinema And Death 988), Cinema And Wind and Photography (1991), Playback (1995) and Imaginary Architecture (1993). He serves as Dean of the School of Film/Video, California Institute of the Arts.



This documentary pays a thorough homage to America's foremost Cold War weapon, from creation to scrap-yard, to post-scrap art. The B-52 bomber was designed over one weekend in 1948 in a hotel. It has since been responsible for carpet-bombing in Vietnam and the Gulf War. Besides documenting the awesome figures associated with the plane ("If you out there have enough money to buy 6,000 Chevrolets, that'll about do it") for the monster with a 60m wingspan, the film also looks at some of the 100 crashes B-52s have suffered. There is the accident over Spain, where the irradiated topsoil, that had to be removed, has been replaced "so that the people in the area could resume their farming and normal activities." And a crash in Goldsboro, North Carolina in 1961 where investigators still check the water because there was "a small piece of a nuclear weapon they were unable to recover." There are interviews with airmen who have flown in the planes, others who got out before their B-52 crashed, and even a chat with a painter who believes the bomber has been instrumental in promoting peace. One Vietnamese man recounts the members of his family who were killed in bombing runs over Hanoi. This is also the story of an aircraft that has globalised bombing.

Director/Screenplay: Hartmut Bitomsky • Producer: Hartmut Bitomsky, Albert Schwinges • Cinematographer: Hugo Kroiss, Volker Langhoff • Editor: Theo Bromin • Cast: Maureen Selwood, Jon Wagner • Production Company/World Sales: Cofilm Bitomsky & Schwinges, 24445 Wayman Street, Newhall, California 91321, USA • Tel: 661-259-9060 • Fax: 661-291-1008 • Email: bitomsky@calarts.edu

Country: Germany

Director: Ulrich Kohler

2002, 84 mins



BUNGALOW

Paul, an army recruit, decides that he doesn't want to return to barracks. He deserts and goes to his parents' empty bungalow in the small southern town of Marburg-Lahn. His older brother Max turns up with his Danish girlfriend, a B-movie actress. "I'm an extraterrestrial who doesn't understand anything – I have hardly any lines." "So how are people in the future?" "More or less like today. Sad." The brothers fall into childhood patterns of behaviour, with Max taking charge of Paul, who becomes fractious. Nor can the youngster resist the allure of his big brother's girlfriend. So he hangs around the house, even though he knows that the army will be coming for him. The awkward, pause-strewn dialogue in this film also echoes the difficult time of Paul's development, when childhood is over but adulthood hasn't quite arrived. Ulrich Kohler also sketches the stifling atmosphere of his hometown in high summer, where a mysterious bombing campaign is being carried out.

Won the Silver Alexander at the Thessaloniki International Film Festival, the Flying Ox prize at the Schwerin Art of Film Festival, and a Hessian Film Award for feature film.

in 1969 in Marburg-Lahn. He studied art in Frace and philosophy in Hamburg. In 1998, he graduated from the Hochschule fur bildende Kunst, where he made short films. In 1999, he made the short, Rakete. Bungalow is his first feature.

Director: Ulrich Kohler



Director: Ulrich Kohler • Producer: Peter Stockhaus, Tobias Buchner • Cinematographer: Patrick Orth • Editor: Gergana Voigt • Screenplay: Ulrich Kohler, Henrike Goetz • Production Company: Peter Stockhaus Filmproduktion GmbH, Friedensallee 7, 22765 Hamburg, Germany • Tel: +49-40 3910 963 • Fax: +49-40 3910 9650 • Email: info@peterstockhausfilm.de • Distribution: mdc int GmbH, Schillerstrasse 7a, 10625 Berlin, Germany • Tel: +030 264 97900 • Fax: +030 264 97910 • Email: info@mdc-int.de



GERMAN FOCUS

Country: Germany

Director: Heiner Stadler

2002, 76 mins



EAT, SLEEP, NO WOMEN (ESSEN, SCHLAFEN, KEINE FRAUEN)

(Asian Premiere)

On Sunday, October 7, 2001, bombs started falling on Afghanistan. But "America Strikes Back" had a knock-on effect. In Rawalpindi, a billboard painter worried about his upcoming wedding. Two gold miners in the Amazon rejoiced as the war held promise of better times in their neck of the woods. Meanwhile, an Egyptian musician wondered if he should cancel a concert in Washington. The war also upset the domestic bliss of a busker in Paris, and inspires an American, who is working in China, to sit down and write a letter to his wife in Ohio.

Heiner Stadler's whimsical film shows the subtle connections that link the world, observes it with a deadpan humour. He cites details like the chapter and page number from which a quotation is taken, but does not furnish us with the book title. And while he wanders about uncovering the cost of the war in small, private lives all over the globe, he does not neglect to chart the progress of the Afghan invasion, and whether George Bush makes good on his promise not to use a US\$2 million missile to hit a camel's ass.

Born in Pilsting, Lower
Bavaria, on November 28,
1948. He worked as
news reporter, studied
journalism in Munich, and
later film at the Film
School (HFF). After
teaching film history and
media education from
1974 to 1977, he became
a freelance cameraman,
director and producer for
films and television. Eat.

Sleep, No Women is his

13th film.

Director: Heiner Stadler



Director/Screenplay: Heiner Stadler • Producer: Silvia Koller, Alexander Weiseman • Cinematographer: Heiner Stadler, Yusef Hu • Editor: Micki Joanni • Music: Roman Bunka • Production Company/World Sales: Heiner Stadler Filmproduktion, Agnesstrasse 66, 80797 Munich, Germany • Tel: +4989 12392202 • Fax: +4989 12392262

Country: Germany

Director: Matthias Keilich

2002, 90 mins



NEITHER FISH, NOR FOWL (NICHT FISCH, NICHT FLEISCH)

Michael was adopted as a baby, and taken to Germany from Korea. When his adoptive parents divorce, the unsettled young man goes to Berlin to stay with his best friend. In the big city, he meets Jin Hi, a pretty Korean girl. But joining her in taekwando class and going out with the Korean gang for karaoke emphasises Michael's lack of belonging. Though he looks Korean, he doesn't speak the language and knows nothing about the culture. In his eagerness to find acceptance in his new community, Michael starts alienating his German friends. And while his relationship with Jin Hi grows nicely, her father would rather his daughter find a nice, "real" Korean boy.

Matthias Keilich's graduation feature is a sensitive examination of a young person's need for a sense of belonging, and is a well-observed study of the gap between cultures. It was nominated for the First Steps Award at German Film and Television Academy, and the Max Ophüls Award at the Max Ophüls Festival.

Director: Matthias Keilich
Keilich
Born in 1965 in the Black
Forest, Germany. He
worked as a paramedic
before studying directing
and scriptwriting at the
German Film and
Television Academy from
1993 to 2000. Neither
Fish Nor Fowl is his
graduation feature.



Director/Screenplay: Matthias Keilich • Producer: Markus Böhm, Felix Zackor • Cinematographer: Henning Stirner • Editor: Gergana Voigt • Cast: Ill-Young Kim, Ju Youn Kim, Lisa Kreuzer, Christian Steyer • Production Company: Dreamtool Ent GmbH, Stefan Reiser, Felix Zackor, Bavariafilmplatz 7, D-82031 Geiselgasteig, Germany • Tel: +49 89 649 81 424 • Fax: +49 89 649 81 324 • Distribution: Cristina Marx, German Film & Television Academy, Berlin, Potsdamer Strasse 2, D-10785, Berlin, Germany • Tel: +49 30 25759 152 • Fax: +49 30 25759 162 • Email: C.marx@dffb.de



Director: Christian Petzold Born in 1960 in Hilden, North Rhine-Westphalia. West Germany. He attended the Free University in Berlin from 1982-1989, studying German and Theater es. He also studied at the German Film & vision Academy (dffb) from 1988-1994, graduating with the film otinnen (1994). Other films include Abzuege (1994), Cuba Libre (1995), Die Beischlafdiebin (1998) and The State I Am In (2000)



SOMETHING TO REMIND ME (TOTER MANN)

Thomas, a middle-aged parole-officer, helps Leyla when she drops her things at the pool. They run into each other a few more times, then he asks her out. They go on a date, but just when they seem to connect, Leyla stands him up, then flees the city, with his laptop. Leyla moves to a rural area and takes a job in a factory cafeteria, where she meets an ex-convict called Blum, who has been undergoing psychiatric treatment. Leyla's interest in Blum seems to be romantic, but he is reluctant. Meanwhile, a love-sick Thomas searches for Leyla, and his missing laptop, which contains confidential information about his work.

The first half of the movie plays like an examination of the hardships of post-modern adult relationships, before shifting seamlessly to a tightly-constructed thriller. Winner of the Golden FIPA at the Biarritz International Festival of Audiovisual Programming in France. It also took several awards in Germany, including the Teleplay Award at the Baden-Baden Days of Teleplay, and German Television Awards for acting and directing.

Director/Screenplay: Christian Petzold • Producer: Bettina Reitz, Christian Rohde • Cinematographer: Hans Fromm • Editor: Bettina Böhler, Caroline von Senden • Cast: Nina Hoss, Andre Hennicke, Sven Pippig, Kathrin Angerer, Heinrich Schmieder, Franziska Trogner, Henning Peker, Michael Gerber • Production Company: TeamWorx Produktion fur Kino und Fernsehen, Mommsenstrasse 73, 10629 Berlin, Germany • Tel: 49-30-885-659-61 • Fax: 49-30-885-659-67 • Email: stella.dietl@teamworx.de • World Sales: ZDF Enterprises, Lise-Meitner-Strasse 9, 55129 Mainz, Germany • Tel: 49-61-3199-1280 • Fax: 49-61-3199-1259 • Email: burcksen.f@zdf.de

Country: Germany/UK

Director: Michael Kloft, Kevin Brownlow

2002, 58 mins



Director: Michael Kloft Michael Kloft is a director at Spiegel TV in Hamburg. He is a specialist in documentaries on the Second World War.

Director: Kevin Brownlow Born in 1938 in Crowborough, Sussex. He began collecting silent movies at 11 and is an authority on the silent film era. His films include It Happened Here (1966), DW Griffith: Father Of Film (1993) and Lon Chaney: A Thousand Faces (2000).



THE TRAMP AND THE DICTATOR (Asian Premiere)

Kenneth Branagh narrates this comprehensive documentary, which compares the lives of Charlie Chaplin and Adolf Hilter, finding many ironies. They were born within four days of each other in April, 1889. Both suffered harsh childhoods and both aspired to the life of an artist. While Chaplin went on to realise his dream of acting, Hitler was refused entry into the Vienna Academy. When Chaplin was becoming the Little Tramp, Hitler was living as one. Both men rose to prominence, and were recognised by the small moustache. When Chaplin was mistaken as a Jew and attacked by the Nazis, he decided to make his first talking movie.

This film incorporates some 16mm colour footage of the making of The Great Dictator, shot by Syd Chaplin, Charlie's elder brother, which was found by his daughter in a suitcase in a basement. Syd's footage also has some extracts from the original ending, which Chaplin re-shot after the fall of France. The film made more than Chaplin's movies, but led to his eventual ban from the US. But could one of its fans have been the Dictator himself? A member of Hitler's inner circle says that he is "certain" that the Fuhrer saw the film.

Director: Michael Kloft, Kevin Brownlow • Producer: Patrick Stanbury • Editor: Christopher Bird • Screenplay: Kevin Brownlow, Christopher Bird • Cast: Kenneth Branagh, Sydney Chaplin • Production Company: Photoplay Productions, I Golden Square, London W I R 3AB, United Kingdom • Tel: +207 722 25 00 • Fax: +207 722 66 62 • Email: photoplay@compuserve.com • Distribution: Spiegel TV, Brandstwiete I 9, 20457 Hamburg, Germany • Tel: +40 30 108 02 • Fax: +40 30 108 02 • Fa



Country: Germany/Slovakia

Director: Stanislaw Mucha

2002, 80 mins



Director: Stanislaw Mucha

Born in Nowy Targ, Poland, in 1970. He began his career with Krakov's Old Theatre. In 1995, he went to Berlin to study Film Directing at the "Konrad Wolf' Academy of Film and Television. After finishing his course in 2000, he made two documentaries, Back Home To The Reich With Bubi (2000) and Polish Passion (1996/1997). Absolut Warhola is his third documentary.



ABSOLUT WARHOLA

This semi-comic documentary visits the town of Medzilaborce and the neighbouring village of Miková. Few people outside the "Ruthenian Bermuda Triangle" between Slovakia, Poland and the Ukraine would know anything about the town and village, but it is where American pop artist Andy Warhol's family came from. The extended family is still there, including aunts and cousins, and Europe's only Pop Art Museum is located in the vicinity. The curator of the Warhola Museum explains the collection was selected based on "relevance" to the community – cows, butterflies, Lenin, and Ingrid Bergman as a nun. Warhol's relatives are proud of their faraway cousin, but he is just that – a vague relative made good in a distant country, whose achievement they can't quite understand and which hardly affects them in their corner of the wide world. One cousin recalls how the artist once sent them some pieces, which didn't inspire them. So they rolled some into paper cones, and threw the rest into the water when the house got flooded.

Leipzig documentary festival: Winner of The Don Quixote Award, Best Cinematography and the PLANET Audience Award. It also took the Audience Award at the Mannheim international film festival.

Director/Screenplay/Editor: Stanislaw Mucha • Producer: Dieter Reifarth • Cinematographer: Susanne Schüle • Production Company: Strandfilm GmbH, Gartenstrasse 86, 60596 Frankfurt, Germany • Tel: +49-69-96 31 72 20 • Fax: +49-69-63 50 56 • Email: reifarth@strandfilm.com • Distribution: Media Luna Entertainment GmbH & Co. KG, Hochstadenstrasse 1-3, 50674 Cologne, Germany • Tel: +49-2 21-1 39 22 22 • Fax: +49-2 21-1 39 22 24 • Email: info@medialuna-entertainment.de

Country: Vietnam/Germany

Director: Dietmar Ratsch

2000, 90 mins



Director: Dietmar Ratsch

Making films from the age of six. Dietmar Ratsch plunged into the TV industry straight after school, working for various TV stations for five years before entering the Filmakadamie Baden-Wurttemberg. In 1999, together with fellow student and producer Arek Gielnik, Ratsch approached Thomas Billhardt with the idea of documenting his return to Vietnam to contrast the Vietnamese then and now. Iced Lemonade For Hong Li is Ratsch's graduation film.



ICED LEMONADE FOR HONG LI (EISLIMONADE FÜR HONG LI)

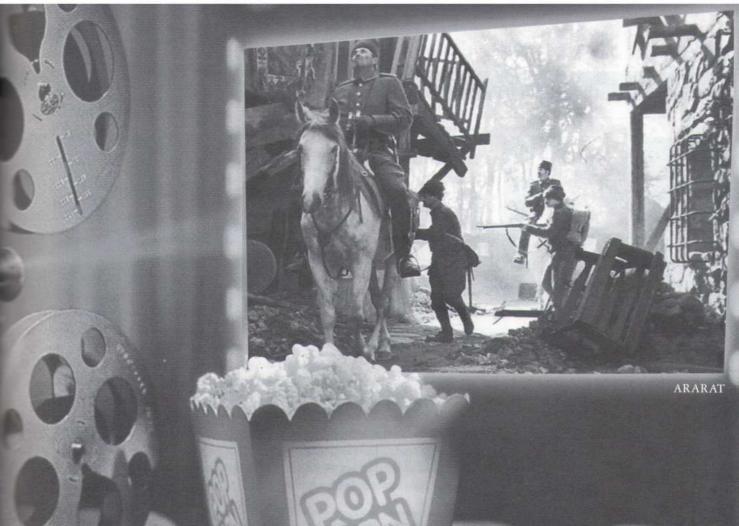
"I would like to see Hong Li again, a soul I have stolen..." - Thomas Billhardt

Thirty years ago, war photographer Thomas Billhardt portrayed the lives of witnesses to the Vietnam War. In Iced Lemonade For Hong Li, he returns to follow up on their stories. Billhardt's photos and scenes serve to identify the visible differences between young and old in present day Vietnam. Searching for past acquaintances and making new ones in the process, he spends a great deal of time in the open air exhibition on Hoan Kiem Lake in the heart of Hanoi. With the help of local newsman and ex-colleague Nguyen Van Nhiem, Billhardt manages to track down a young female soldier whom he photographed in 1969 on the streets of Hanoi.

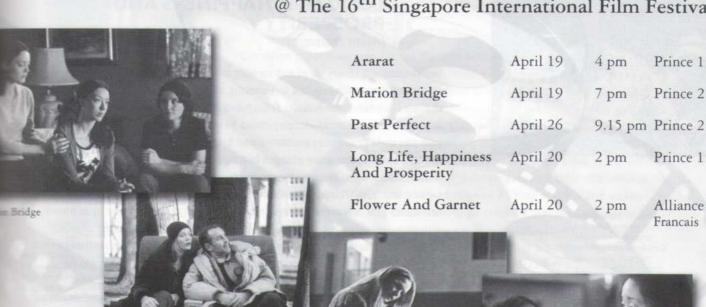
Dietmar Ratsch adds Iced Lemonade For Hong Li to his long list of accomplishments. In visual terms, it is hard to beat Billhardt, whose enthusiasm is inspiring and contagious. Ratsch's aesthetic picks up on the photographic eye of Billhardt which gives this film a brilliant unity. – Wine County Film Festival 2001

Winner of the Documentary Film Prize at Wine County Film Festival 2001.

Director/Cinematographer: Dietmar Ratsch • Producer: Arek Gielnik • Cast: Thomas Billhardt • Production Company: INDIFILM GmbH, Königsallee 43, 71638 Ludwigsburg • Tel: 49-741-6480820 • Fax: 49-741-6480821 • Email: info@indifilm.de • World Sales: Buena Vista International Pictures AS, Kvalavägsveien 156, 4262 Avaldsnes, Norway



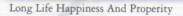
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Flower And Garnet





CANADIAN IMAGES

Country: Canada

Director: Atom Egoyan

2002, 116 mins



ARARAT

A multi-layered reflection on the Turkish massacre of Armenians in 1915. The lives of two Canadian families become connected through the making of a movie about the massacre. A young man of Armenian descent tries to bring in cans of undeveloped film into Canada, which he says is necessary for a film about the massacre. He is stopped and interviewed by a customs officer on his last day on the job. The custom's officer's son is in a relationship with an actor who is playing a Turkish commander in the movie. The young man's father was killed 15 years earlier while trying to assassinate a Turkish official. His mother lectures on artist Arshile Gorky, whose mother was killed in the massacre.

The politics behind the massacre itself are as complicated as the relationships of the people involved in the film about the event. Adolf Hitler, while planning genocide, asked: "Who remembers the extermination of the Armenians?" And since the Turks still refuse to acknowledge the massacre at all, the film shows the difficulty of remembering in the midst of so much denial. We see horrific scenes of murder, but these are just recreations for the camera. Nominated for nine Genie awards in Canada.

Director/Screenplay: Atom Egoyan • Producer: Atom Egoyan, Robert Lantos • Cinematographer: Paul Sarossy • Editor: Susan Shipton • Cast: David Alpay, Charles Aznavour, Christopher Plummer, Eric Bogosian, Brent Carver, Bruce Greenwood, Elias Koteas, Arsinee Khanjian • Production Company: Serendipity Point Films, 9 Price St. Toronto, Ontario, Canada M4W IZI • Tel: +1-416 967 7072 • Fax: +1-416 960 8656 • Distribution: Alliance Atlantis Entertainment Group, 121 Bloor St East, Suite 1500, Toronto ON M4W3M5, Canada • Tel: +1-416 967 1174 • Fax: +1-416 960 0971 • Email: charlotte.mickie@allianceatlantis.com

Born in 1960 in Cairo, Egypt to Armenian parents who were both painters. Raised in Western Canada, Egoyan studied International Relations at the University of Toronto, where he made some short films. His films include The Adjuster (1991), Calendar (1993), Exotica (1994) and The Sweet Hereafter (1997), all of which feature his wife, Arsinee Khanjian.

Director: Atom Egoyan



Country: Canada

Director: Mina Shum

2002, 90 mins



LONG LIFE, HAPPINESS AND PROSPERITY

(Asian Premiere)

Twelve-year-old Mindy Ho is fed up with the financial worries faced by her single mother, which has led to romantic stasis. She turns to a book of Taoist charms from the local Fortune Telling and Appliance Repair Shop to fix their lives. A little traditional wizardry could help Mindy locate her missing turtle, cure her mother's money problems and bring a bit of love into the family. But the tyro spell-caster soon plunges her neighbourhood into confusion with her misdirected magic. An ageing security guard loses his job and, with it his dignity and faith. The local butcher, who is struggling with generational rifts on two fronts gets a winning lottery ticket. And Mindy's mother has to contend with close attention from an unexpected, and not totally welcome source. Mina Shum returns to the Canadian Chinese community she looked at in Double Happiness, and makes an O'Henry-style fable with three closelyconnected stories. Described as "a touching look at the poignant and amusing conflicts between cultural tradition and modern existence." Shum's third feature won a Special Mention for Best Canadian Screenplay at the Vancouver International Film Festival.

Director: Mina Shum Born in Hong Kong, and grew up in Vancoucer. Canada, where her family migrated. She studied theatre at the University of British Columbia, and earned a diploma in film production. Her first feature, Double Happiness (1994), garnered a Special Jury Citation as Best Canadian Feature Film at the Toronto International Film Festival. Her second film was Drive, She Said (1997). Long Life, Happiness And Prosperity is her third feature.



Director: Mina Shum • Producer: Scott Garvie, Christina Jennings, Raymond Massey • Cinematographer: Peter Wunstorf • Editor: Alison Grace • Screenplay: Mina Shum, Dennis Foon • Cast: Sandra Oh, Valerie Tian, Chang Tseng • Production Company: Shaftesbury Films Inc, 264 B Adelaide Street East Toronto, Quebec Canada M5A 1N1 • Tel: +1-416 363-1411 • Fax: +1-416 363-1428 • Email: mailbox@shaftesbury.org • Distribution: Oasis International, 6 Pardee Ave, Suite 106, Toronto, Ontario, Canada, M6K 3H5 • Tel: +1-416 588-6821 • Fax: +1-416 588-7276 • Email: peter@oasispictures.com



CANADIAN IMAGES

Country: Canada

Director: Wiebke von Carolsfeld

2002, 90 mins



MARION BRIDGE

(Asian Premiere)

Agnes, a recovered alcoholic, returns to the remote Nova Scotia village where she and her sisters grew up when she hears that her mother, also an alcoholic, is dying. Agnes, who left for Toronto, is regarded with some suspicion by her sisters Theresa and Louise. Their father, who has moved in with another woman, doesn't seem to care. In the midst of the expected bickering, the stress of their mother's deteriorating condition and the familiarity of a nosy neighbour and the local drunks, Agnes takes to parking in front of a souvenir shop and watching a shopgirl. Soon, old secrets that have kept the girls and their mother together – and which have torn them apart – resurface. But while there are shocking skeletons in the cupboard, this drama is also infused with warmth and humour.

Marion Bridge was written by actor/playwright Daniel MacIvor (Past Perfect), based on his award-winning play. It was among 14 films nominated for the Tiger Awards at the Rotterdam Film Festival. This sensitive, well-acted film won the Best First Feature Award at the 2002 Toronto International Film Festival, as well as the Outstanding Writer Award at the 2002 Atlantic Film Festival.

Director: Wiebke Von Carolsfeld • Producer: Jennifer Kawaja, Bill Niven, Julia Sereny • Cinematographer: Stefan Ivanov • Editor: Dean Soltys • Screenplay: Daniel MacIvor • Cast: Molly Parker, Rebecca Jenkins, Stacy Smith, Marguerite McNeil, Ellen Page • Production Company: Sienna Films, 110 Spadina Avenue, Suite 800, Toronto, Ontario, M5V 2K4, Canada • Tel: +1-416 703 1126 • Fax: +1-416 703 8825 • Email: sienna@siennafilms.com • World Sales: F for Film, 16 rue de l'ancienne forge, 27120 Fontaine sous Jouy, France • Tel: 33-608-438-943

Carolsfeld
Born and raised in
Germany, and studied at
the University of Cologne.
Moved to Canada and
wris in Toronto. She has
mode some short films,
but worked mainly as an
editor, on films like Tim
Southam's The Bay Of
See And Sorrows, Jeremy
Modewa's The Five Senses

and After The Harvest,

and Eisenstein by Renny

her first feature.

Bortlett. Marion Bridge is

Director: Wiebke von



Country: Canada

Director: Daniel MacIvor

2002, 82 mins



PAST PERFECT

(Asian Premiere)

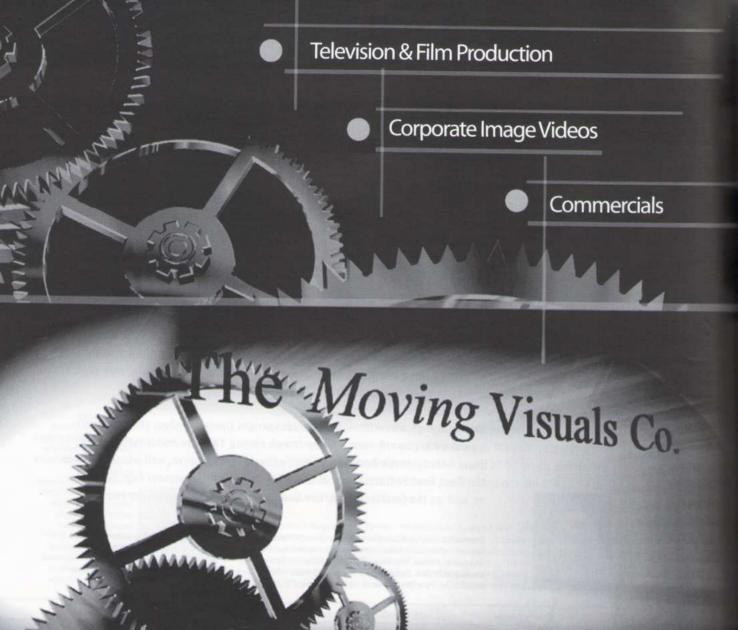
Canadian theatre veteran Daniel MacIvor acts, writes and directs in his debut film, a finely-drawn picture of a middle-aged romance, which looks at two days, two years apart. On a flight from Vancouver to Halifax, linguistics lecturer Cecil and gardening expert Charlotte spend the night sitting next to each other. Both have just escaped unsatisfactory relationships. A frosty start thaws as they talk about family, music, and James Joyce's Finnegan's Wake, and an attraction soon becomes palpable. Two years later, the couple is married. They argue over the colour of a bookcase, and their relationship is on a knife-edge because of a recent tragedy. As they quibble and quarrel, and cut each other off, one senses the huge emotion that is powering such hostility. Very little happens in this low-key film, which concentrates on dialogue, a natural device, since MacIvor is known for his monologues. But viewers who listen in carefully on the couple's conversation will be rewarded with intelligent humour, pathos, and richly detailed characters. Watch out for the short appearance by Maury Chaykin as a smarmy radio programme host.

Director: Daniel MacIvor

Born in Sydney, Cape Breton, Canada, in 1962. He studied at Dalhousie University in Halifax and George Brown College in Toronto, and launched a career in theatre. He is best known for his work on stage, as actor, playwright and director, but he has worked in films as well. He directed the short films Permission (1997) and Until I Hear From You (1998). Past Perfect is his debut feature.



Director/Screenplay: Daniel MacIvor * Producer: Camelia Frieberg * Cinematographer: Rudolf Blahacek * Editor: Allison Etchier, Michael Munn * Cast: Rebecca Jenkins, Daniel MacIvor, Marie Brassard, Maury Chaykin * Production Company: imX communications, 1190 Barrington Street, 4th Floor, Halifax NS B3H 2R4, Canada * Tel: +1-902 442-4000 * Fax: +1-902 442-4427 * Email: imx@imx.ca * Distribution: imX communications, 1190 Barrington Street, 4th Ffloor, Halifax NS B3H 2R4, Canada * Tel: +1-902 442-4000 * Fax: +1-902 442-4427 * Email: imx@imx.ca



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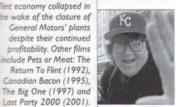
Country: USA

Director: Michael Moore

2002, 120 mins



Director: Michael Moore Born in 1954 in Flint, Michigan. In 1972, when 8-year-olds were granted the right to vote, he ran for a seat on the Flint school board, becoming one of the youngest people in the United States to win an election for public office. His first film was Roger and Me (1989), about how the First economy collapsed in me wake of the closure of General Motors' blants despite their continued profitability. Other films include Pets or Meat: The Return To Flint (1992),



BOWLING FOR COLUMBINE

(Asian Premiere)

Michael Moore: "Why not use Gandhi's way? He didn't have guns, and he beat the British Empire."

Brother of one of the Oklahoma City bombers: "I'm not... familiar with that."

Starting at the Columbine High School shootings in 1999, this comic documentary took about three years to make and investigates why the United States has a gun-murder rate that is so much higher than in other countries. Japan has a more voracious appetite for violent movies and computer games, Canada has a similar ratio of guns to citizens, but neither country's citizens shoot each other as much as Americans. Moore roams around America researching the question. He opens a bank account, and is given a rifle as a free gift. He talks to conservatives, who blame the counter-culture of Marilyn Manson. His life-time membership card with the National Rifle Association earns him a bizarre interview with arms stalwart, Charlton Heston, who blames the country's "mixed ethnicity." Won the 55th Anniversary Prize at Cannes and an Oscar for Best Documentary.

Sponsored by The Moving Visuals Co.

Director/Screenplay: Michael Moore • Producer: Charles Bishop, Michael Moore, James Czarnecki, Michael Donovan, Kathleen Glynn • Cinematographer: Brian Danitz, Michael McDonough • Editor: Kurt Engfehr • Cast: Michael Moore, Charlton Heston, Marilyn Manson, Matt Stone, Dick Clark, Chris Rock, George W Bush, Bill Clinton • Production Company: Alliance Atlantis Communications, 121 Bloor St East, Suite 1500, Toronto, Ontario M4W3M5, Canada • Tel: 1-416 967 1174 • Fax: 1-416 960 0971 • Email: charlotte.mickie@allianceatlantis.com • World Sales: Alliance Atlantis, 121 Bloor Street East, #1500 Toronto, Canada M4W3M5 • Tel: 1-416-967-1174 • Fax: 1-416-967-5527 • Email: info@allianceatlantis.com

Country: USA

Director: Kirby Dick, Amy Ziering Kofman

2002, 84 mins





Director: Kirby Dick Kirby Dick went to Cal Arts, then studied film at the American Film Institute and has made films like Men Who Are Men (1981); Private Practices: The Story Of A Sex Surrogate (1986) and Sick: The Life And Death Of Bob Flanagan, Supermasochist (1997).

Director: Amy Ziering Kofman Amy Ziering Kofman did her doctorate under Derrida at Yale University in the '80s. This marks her directing debut.





Five years in the making, this documentary keeps true to Jacques Derrida's thought and life. But it also questions the concept of biography itself and explores the nature and limitation of the camera in capturing truth. Kirby Dick and Amy Ziering Kofman follow the French philosopher around his home, and to lectures and seminars in South Africa and New York. They question the man who founded deconstructionism, quizzing him about love, among other things. In answering, "Jackie," as he is known to his family, playfully runs intellectual rings around them, but without being condescending. Of course, the 71-year-old charmer warns the filmmakers that he distrusts biography (he was born, he thought, he died are the only things one can say accurately about a philosopher, Derrida claims). And he informs them he acts differently once the camera is on. But when we see Derrida watching footage of himself being interviewed, that's an approximation of Derrida's thought.

"Have you read all the books in here?"

"No, only four of them. But I read those very, very carefully".

Director: Kirby Dick, Amy Ziering Kofman • Producer: Amy Ziering Kofman. • Cinematographer: Kirsten Johnson • Editor: Kirby Dick, Matt Clarke • Cast: Jacques Derrida • Production Company: Jane Doe Films • Tel: +310.889.9389 • Email: info@derridathemovie.com • Distribution: Jane Doe Films • Tel: +310.889.9389 • Email: info@derridathemovie.com



Country: USA

Director: Travis Wilkerson

2002, 53 mins



Director: Travis
Wilkerson

AN INJURY TO ONE

(Asian Premiere)

"The title comes from an old labour slogan: "An Injury to One is an Injury to All." In the case of Butte, Montana, the old slogan proves to be almost literally true." – director Travis Wilkerson

This documentary looks at a little-known but significant episode in American labour history – the murder of activist Frank Little in Butte. The town was practically owned by the Anaconda Copper Mining Company and, in 1917, low wages, dangerous conditions and reports of Anaconda's war profiteering led to strikes. Little was an Industrial Workers of the World organiser who came into town denouncing the capitalist system. When he called President Woodrow Wilson a "lying tyrant," and exhorted workers to "abolish the wage-system and establish a socialist commonwealth," the establishment fought back. A group of vigilantes abducted Little, dragged him behind their car and hung him from a railway trestle. No one was arrested. The film visits present-day Butte. The decaying industrial town is host to the largest body of contaminated water in the US, courtesy of Anaconda, which abandoned the town decades ago. An Injury To One struck the Gold Prize at the Big Muddy Film Festival and made its director the new darling of the experimental film festival circuit.

Director: Travis Wilkerson • Production Company: Up Front Films, 1911 Geddes Ave.Ann Arbor, MI 48104, USA • Tel: +734 669-0929 • Fax: +734 668-4682 • Email: upfrontfilms@earthlink.net • Distribution: Extreme Low Frequency, 1911 Geddes Ave.Ann Arbor, MI 48104, USA • Tel: +734 669-0929 • Fax: +734 668-4682 • Email: upfrontfilms@earthlink.net

languages and literature before turning to the cinema. His films and videos include Accelerated Development: In The Idiom Of Santiago Alvarez (1999) and the ongoing series, National Archive.

California Institute of the

Born in Denver, Colorado,

in 1969. He moved to Butte, Montana, as a boy.

He studied foreign

He completed his graduate studies at the

Arts in 2002

Country: USA

Director: Joey Garfield

2002, 73 mins



BREATH CONTROL: THE HISTORY OF THE HUMAN BEAT BOX

(Asian Premiere)

"This is real hip-hop; no turntables, no band, no type of mechanical devices. Just the mic in my hand." - Rahzel the Godfather of Noyze.

Human beat boxing is the art of making sounds with your mouth that replicate noises usually made by machines. This documentary presents the history of Vocal Percussion, which is perhaps best known as an element in hip-hop. However, this film shows how the art form draws from sources as diverse as African chants, Tibetan throat singing and the throat singing of the herdsmen of Tuva, who can carry two musical lines simultaneously, and harmonise with a waterfall. Footage of concerts and interviews are combined with music videos, cartoons and even scientific diagrams to make sure that this documentary never gets too dry. Beat boxers old and new also talk about their art, and occasionally break into demonstrations, which include impersonating a jungle full of animals to imitating various levels of a computer game stuffed with special effects. This vibrant, informative and funky film riffed its way to the Festival Choice Award at the New York Underground Film Festival.

Director: Joey Garfield Joey Garfield produced the short, A Brief History Of Hip-Hop, for the first annual Source Awards and has written and directed promos for Comedy Central and MTV. As a writer, Joey contributed several articles to Grand Royal, the Beastie Boys' magazine, and appeared as the Octobus Monster in their music video Intergalactic. He shoots for the independent record label Def Jux and recently completed an enhanced CD for EL-P's Fantastic Damage.



Director/Cinematographer: Joey Garfield • Producer: Zachary Mortensen, Jacob Craycroft, Joey Garfield • Editor: Jacob Craycroft • Cast: Doug E Fresh, Biz Markie, Rahzel, Click the Supah Latin • Production Company: Filet 'O' Fresh, 368 Broadway, Suite 514 New York Clty 10013, USA • Tel: +212 566 4570 • Fax: +212 566 4573 • Email: zach@cantinapictures.net



Country: USA

Director: Gail Dolgin, Vicente Franco

2002, 80 mins



DAUGHTER FROM DANANG

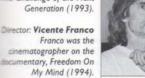
(Asian Premiere)

In 1975, towards the end of the Vietnam War, Operation Babylift took orphaned Amerasian children out of Vietnam to be adopted by Americans, so the children would escape an anti-American backlash. Seven-year-old Mai Thi Hiep actually had a mother who gave her child up, and wouldn't see her again for 22 years. Renamed Heidi, the girl was adopted and ended up in Pulaski, Tennessee, "101 percent Americanised." When her relationship with the adoptive mother deteriorates, "Heidi Bub" leaves her husband and two children and heads for Danang, where she was born. She hopes to find her birth mother and some unconditional love.

Director: Gail Dolgin
Gail Dolgin and Vicente
Franco have collaborated
filmmaking for over 12
rears. Their work includes
the documentary, Cuba Va:
Congression (1993)



Miraculously, she finds her long-lost mother, along with other relatives. However, the culture gap is more of a chasm. Despite efforts by both Heidi and her overly doting mother to find a common ground, their time together consists more of embarrassed silences than affectionate bonding. This wrenching documentary walked off with the Sundance Grand Jury Prize, and has been nominated for an Oscar, along with Bowling For Columbine, Winged Migration, Prisoner Of Paradise and Spellbound.



Director: Gail Dolgin, Vicente Franco • Producer: Gail Dolgin • Cinematographer: Vicente Franco • Editor: Kim Roberts • Production Company: Interfaze Educational, 2600 10th Street, Suite 411, Berkeley, CA 94710, USA • Tel: +1-510-548-3699 • Fax: +1-510-548-3866 • Email: daughter_danang@igc.org • Distribution: Balcony Releasing, Connie White, 103 Hardy Pond Rd, Waltham, MA 02451, USA • Tel: 1-781-209-2030 • Email: connie@beaconcinema.com

Country: USA

Director: Stephanie Black

2001, 86 mins



LIFE AND DEBT

(Asian Premiere)

"The aim of the film was to clarify, simplify and make visible an essentially invisible subject matter – the impact of economic policies on the day-to-day lives of people whom these policies are ostensibly supposed to benefit but actually don't." – director Stephanie Black

Life And Debt is an indictment of globalisation, looking at the effect of the International Monetary Fund (IMF) on the economy of Jamaica. The IMF lends money which potentially helps local businesses, but the film contends that it is a poisoned apple. Former Jamaican Prime Minister, Michael Manley, points out that the IMF charges twice the world rate for interest and forbids the country from charging its own lenders less. Now, with US\$7 billion of debt, the island in the sun is drying up under the strict rules imposed by the World Bank and the IMF, which have forced Jamaica not to resist imports of milk, potatoes and other agricultural products, which are dumped there below cost by the US. This has resulted in a blighted agricultural sector, devalued currency and an impoverished population. "You ask, whose interest is the IMF serving? Ask – who set it up?" Michael Manley.

Director: Stephanie Black Stephanie Black has been

producing and directing -action documentary segments for Children's Television Workshop for Sesame Street for more than a decade. Black's nentaries include H 2 Worker (1898) and Making Of Chant Down Babylon (1999). She has served as Adjunct essor of Documentary Film at the School of Isual Arts (1991-1994) and presently teaches entary workshops at Y/FVA in New York



Director/Producer: Stephanie Black • Cinematographer: Malik Sayeed, Kyle Kibbe, Richard Lannaman, Alex Neomniaschy • Editor: John Mullen • Screenplay: Jamaica Kincaid • Cast: Belinda Becker, Jamaica Kincaid • Production Company: Tuff Gong Pictures • Tel: 1-212-925-6528 • Fax: 1-212-925-6528 • Email: stephanieblack@mindspring.com • World Sales: Jane Balfour Services, Flat 2, 122 Elgin Crescent, London W11 2JN, UK • Tel: 44-20-7727-1528 • Fax: 44-20-7221-9007 • Email: info@jbslondon.fsnet.co.uk



Country: USA

Director: Joel Katz

2002, 57 mins



STRANGE FRUIT

"Southern trees bear a strange fruit/Blood on the leaves and blood at the root." — Strange Fruit, by Abel Meeropol.

This documentary traces the history of one of the world's most famous protest songs, Strange Fruit, by Abel Meeropol. Meeropol, a Jewish schoolteacher and union activist who lived in the Bronx, was so disturbed by a photo of a lynching that he wrote a poem. He later put it to music. The history of this anthem also involves an alliance between Jews and black people in America in the civil rights struggle. Billie Holiday popularised it, but had to struggle to get it recorded after her label refused to touch the song.

Katz's film traces the lynching era up until the mid-'30s when the song was written. It presents the overlapping events and personalities involved and affected by the song. Meeropol never copyrighted the song, so failed to get due recognition for his contribution. The Russian Jewish communist also adopted the two sons of "atom bomb spies" Julius and Ethel Rosenberg, who were executed in 1953, and the boys explain the atmosphere of artistic and political awareness inside the Meeropol household.

Director/Producer/Screenplay/Editor: Joel Katz • Cinematographer: John Miglietta, Thomas Torres • Production Company: Oniera Films, 78 Ratterman Road, Woodstock, NY 12498, USA • Tel: 1-845-679-7739 • Fax: 1-845-679-7739 • Email: jkatz@igc.org • World Sales: CameraPlanet Pictures, 253 5th Avenue, New York, NY 10016, USA • Tel: +1-212-779-0500 • Email: johanna.samuel@cameraplanet.com

Director: Joel Katz Born in 1958, and is a New Jersey City University professor. He edited Playing On The Edge (2001) and Fooling With Words (1999).



Country: USA

Director: Menno Meyjes

2002, 106 mins



MAX

In a world reeling from World War I and shock of the new, everyone's mind is on the future. It is a time of high-octane debate and dreams of drastic change, a time when the line between politics, art and personal beliefs have been blurred beyond reckoning.

A promising artist, Max Rothman (John Cusack), returns from the Great War without an arm or a career. Looking to the future undaunted, he opens a cutting-edge gallery selling the works of artists like Max Ernst, Paul Klee and George Grosz. Life is sweet with his beautiful ballet dancer wife, perfect children, wealthy parents, and a talented and passionate mistress (Leelee Sobieski). Then at a launch party for a new show, he meets another man interested in the future. A fellow war veteran and aspiring artist, a man with no family, no home and no friends, and who is about to transfer his creative talents and raw beliefs to politics. His name: Adolf Hitler...

Director: Menno Meyjes Menno Meyjes makes his directorial debut with Max, based on his daring and original script. Best known as a screenwriter, having garnered an Academy Award nomination for his screenplay adaptation of The Colour Purple, directed by Stephen Spielberg, Meyjes went on to work with Spielberg again on scribts for Indiana Jones And The Last Crusade and Empire Of The Sun. His other credits include The Siege, directed by Ed Zwick.



Director/Screenplay: Menno Meyjes • Producer: Andras Hamori • Cinematographer: Lajos Koltai • Production Designer: Ben Van Os • Cast: John Cusack, Noah Taylor, Leelee Sobieski, Molly Parker • Distributed by: Lions Gate Films



Country: Argentina

Director: Pablo Trapero

2002, 105 mins



EL BONAERENSE

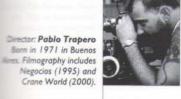
Zapa is a locksmith who lives quietly in his small village. But when a job for his seedy boss goes wrong, he is forced to become a policeman in Buenos Aires to avoid jail. Alone in the big city, part of a force that is underresourced, under-staffed, under-paid, under-trained and over-stretched, Zapa is surrounded by the colours and bustle of the city, and sees the endemic corruption and sloppy practices of his bosses. The easy-going, well-meaning chap adapts to this hostile environment, and learns the corrupt ropes of the police force, where everyone seems to be on the take. In the process of working his way up the ranks, Zapa once again finds himself involved in shady business, but this time he is in uniform. Winner of the FIPRESCI Award at the Chicago International Film Festival, "for the uncompromising and raw depiction of the journey of a man lost in a society without values."

"Zapa's silences - and his decisions - lie at the heart of the film. El Bonaerense is the story of a man searching desperately for a way out." director Pablo Trapero

Director/Producer: Pablo Trapero • Cinematographer: Guillermo Nieto • Editor: Nicolás Golbart • Screenplay: Pablo

Trapero, Dodi Shoeuer, Ricardo Ragendorfer, Daniel Valenzuela, Nicolas Gueilburt • Cast: Jorge Roman, Dario Levy,

Mimi Arduh • Production Company: Instituto Nacional de Cine y Artes Audiovisuales • World Sales: TVOR •



Country: Argentina

Director: Diego Lerman

Tel: +33 | 42 333400 • Fax: +33 | 42 333499 • Email: papetvor@dial.oleane.com

2002. 90 mins



SUDDENLY (TAN DE REPENTE)

Mao and Lenin are two butch teenaged girls who come on to Marcia, a plump, lonely lingerie shop-girl, pull a knife on her and take her to the ocean in a hijacked taxi. But once they get to the provincial town of Rosario, they meet Lenin's Aunt Grace, and the elderly woman's friends and lodgers. Diego Lerman's film then changes tempo, becoming a low-key study of three young women who are more capable of tenderness and romance than they initially seem. And as Aunt Grace and company work some changes in their lives, the characters find that dreams can come true. The cast, which was recruited from the Buenos Aires' theatre scene, won the Best Actress award at Havana and a special mention at Locarno for their ensemble play. Lerman's debut feature also took the FIPRESCI critics' award at the Viennale, for "a plot-twisting riot-grrrl road movie announcing the strength of an Argentinian New-New-Wave."

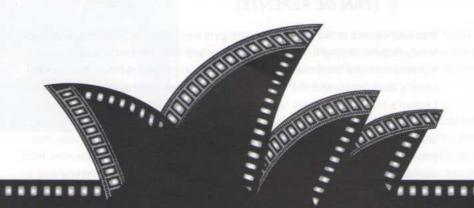
Based on the book, La Prueba by Cesar Aira, this unpredictable road movie, which delights in upsetting realist assumptions, also bagged Lerman the Don Ouixote award at Locarno.

Born in Buenos Aires. He studied design of image and sound at Buenos Aires University, and drama at the Sportivo Teatral. He has been involved with independent theatre as an actor and assistant director, and has made five short films, including La Prueba (1999).



Director: Diego Lerman • Producer: Lita Stantic, Diego Lerman • Cinematographer: Luciano Zito, Diego del Piano • Editor: Benjamin Avila, Alberto Ponce • Screenplay: Diego Lerman, Maria Meira from the novel, La Prueba, by Cesar Aira • Cast: Tatiana Saphir, Carla Crespo, Veronica Hassan, Beatriz Thibaudin • Production Company: Lita Stantic Producciones, Avenida Santa Fe 3205, Piso 2, Officiana 31, 1425 Buenos Aires, Argentina • Tel: +5411 48237245 • Fax: +5411 48210316. Email: Istantic@elsitio.net • Distribution: Flach Pyramide International, 5 rue du Chevalier de Saint George 75008 Paris, France • Tel: +01.42 960220 • Fax: +01.40 200551

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Country: Australia

Director: Craig Lahiff

2002, 90 mins



Director: Craig Lahiff Craig Lahiff graduated a physics degree and went into the computer industry, before film took hold. He quit his job and did a MA in Film at Flinders University, and worked on films like Breaker Morant and nday Too Far Away, From the '80s, he has written. directed and broduced feature films, including Fever (1988), Ebb Tide (1994) and Heaven's Burning (1997) with Russell Crowe



BLACK AND WHITE

Based on a real event in Australia, this trial eventually undermined the right-wing government in the country. In 1958, Mary Hattam, a nine-year-old white girl, is found brutally raped and murdered in Adelaide. A young, illiterate Aboriginal man named Max Stuart is found guilty of the rape and murder, based mainly on the "evidence" of a long and grammatical confession that he claims was beaten out of him by the police. Irish immigrant David O'Sullivan (Robert Carlyle), a young and inexperienced city lawyer, and his partner, Helen Devaney (Kerry Fox), defend Stuart (David Ngoombujarra) in a legal aid case. They remain convinced that their client was framed, and refuse to take the guilty verdict lying down, even though the country's premier, Thomas Playford, is determined to see Stuart hang. O'Sullivan and Devaney bring the case all the way up to the Privy Council in England. Young newspaper owner, Rupert Murdoch, leads a campaign against the miscarriage of justice, but fairness is not a ready commodity for a black man accused of a nasty crime against a white victim. An interview with Stuart himself rounds off this restrained, thought-provoking film.

Director: Craig Lahiff • Producer: Helen Leake, Nik Powell • Cinematographer: Geoffrey Simpson • Editor: Lee Smith • Screenplay: Louis Nowra • Cast: Robert Carlyle, David Ngoombujarra, Kerry Fox, Charles Dance • Production Company: B&W Productions, Suite 2, 1 Payneham Rd. College Park, SA 5069 Australia • Tel: +61 8 8363 0133 • Fax: +61 8 8363 0233 • Email: hleake@ozemail.com.au • World Sales: A.B. Svensk Filmindustri, 16989 Stockholm, Sweden • Tel: +46 (0)8 680 35 00 • Fax: +46 (0)8 710 44 60

Country: Australia

Director: Chris Hilton

2002, 79 mins



Director: Chris Hilton Born in Australia and grew up in Central Java, Papua New Guinea and Thailand. He studied at the University of Sydney, and earned a diploma in film production from the University of Technology, Sydney. He has been aking documentary films since 1986. His films include Dealing With The Demon, and Advertising Missionaries for ABC. Canal+, and France 3. Shadowplay is his first outing as a director after a five-year break, when he was producing.



SHADOW PLAY: INDONESIA'S YEAR OF LIVING DANGEROUSLY

"In terms of the numbers killed, the anti-communist massacres in Indonesia rank as one of the worst mass murders of the 20th Century... the Indonesian coup is certainly one of the most significant events of the 20th Century, far more significant than many other events that have received much more publicity." – CIA Directorate of Intelligence, 1968.

This documentary uses recently declassified documents, and interviews officials, journalists and survivors of prison and torture to get a picture of the anti-communist purges in Indonesia between 1965 and 1966. More than 500,000 people were killed as Indonesia's first president was swept from power. With the Vietnam War escalating in 1965, the anti-Communist West became obsessed with deposing President Sukarno and "saving" South-east Asia from the Red peril. Interviews with journalists reveal the secret propaganda and media war carried out by the Indonesian army, with help from the governments of the United States, Britain and Australia. The film follows the story of American-educated Ibnoe Santoro, who was swept up in the carnage in 1965, and of Dr Sumyarsi, a survivor of ex-President Suharto's regime, who spent 11 years as a political prisoner.

Director/Screenplay: Chris Hilton • Producer: Chris Hilton, Sylvie Le Clezio • Cinematographer: Simon Smith • Editor: Karin Steininger • Cast: Edward Masters, Hugh Tovar, Pramoedya Ananta Toer, Abdurrahman Wahid • Production Company: Hilton Cordell Productions/Vagabond Films — Hilton Cordell Productions, PO Box 7176, Bondi, NSW, 2026, Australia • Tel: 61-2-9365-4346 • Fax: +61 2 93654542 • Email: hcp@hiltoncordell.com • World Sales: RDF International, 49 Princes Place, London W11 4QA, UK • Tel: 44-20-7908-1202 • Fax: 44-20-7908-1300 • Email: mail@rdfmedia.com



Country: Australia

Director: Rolf de Heer

2002, 98 mins



Director: Rolf de Heer Born in 1951 in Heemskerk, The Netherlands. He moved to Australia when he was eight. His first film. Tale Of A Tiger (1984), was a children's feature. Encounter At Raven's Gate (1987) was a mystery thriller, and followed by Dingo (1991). In 1993, he made Bad Boy Bubby, which won prizes internationally. Other films by de Heer include Epsilon (1995), The Quiet Room 1996), Dance Me To My Song (1998) and The Old Man Who Read Love Stories (2000).



THETRACKER

(Asian Premiere)

The characters in this examination of Australian race relations are not given names, but designations, which represent their type. The Tracker is an Aborigine who leads three white men into the Outback sometime in 1922, in pursuit of an Aboriginal man who is suspected of murdering a white woman. The Fanatic is the odious racist who leads the group, comprising The Follower, a young recruit, and The Veteran (veteran stunt man, Grant Page), as an older draftee who would rather be back at the ranch. As the expedition degenerates into bickering and a massacre, power and loyalties shift. De Heer's examination of race relations offers some innovative style, incorporating the music of Aboriginal folk-rock singer, Archie Roach, as a commentary on racism, and cutting to the art of Peter Coad to signify violence.

David Gulpilil has won acting awards from the Australian Film Institute and the Film Critics Circle of Australia for his dignified, enigmatic portrayal of The Tracker. De Heer also won a special jury prize at the Valladolid Film Festival.

Director/Screenplay: Rolf de Heer • Producer: Julie Ryan, Rolf de Heer • Cinematographer: Ian Jones • Editor: Tanzo Nehme • Cast: David Gulpilil, Noel Wilton, Gary Sweet, Damon Gameau, Grant Page • Production Company: Vertige Productions Pty Ltd, 3 Butler Drive, Henden SA 5014, Australia • Tel: +61-8-8348-9382 • Fax: +61-8-8348-9347 • Email: jryan@vertigo.info • World Sales: Intra Movies Srl, via Eustachio Manfredi, 15 Rome 00197, Italy • Tel: 39-0680-77137 • Fax: 39-0680-76156 • Email: sales@intramovies.com

Country: Austria

Director: Andre Heller, Othmar Schmiderer

2002, 90 mins



Director: Andre Heller Born in 1947 in Vienna, Austria. He is a multimedia artist, actor, poet, and composer. Blind Spot. Hitler's Secretary marks his directorial debut.

Director: Othmar Schmiderer Born in Salzburg, Austria, in 1954. In 1988, he released the documentary, Josef Hauser-Klang und Raum. His films include Collision (1993), Klangsaule (1995) and Under The Spell (1995).





BLIND SPOT. HITLER'S SECRETARY

"I can't wear shorts because my knees are so white. I'm not the athletic sort." -Adolph Hitler

As one of the secretaries to Adolph Hitler from 1942 onwards, Traudl Junge was with the Fuhrer everywhere – on trains, in the field headquarters called Wolf's Lair in East Prussia, and finally to the bunker under Berlin. After 56 years of silence, Junge talked with the filmmakers in her Munich apartment in 2001. In this simple interview, filmed by a static camera, she provides odd, domestic details of the dictator, who never kept flowers in his room, because he didn't like being surrounded by dead things. Hitler also spoke with "a gentle Austrian intonation" with courteous manners. However, though she typed out his final will and testament in the last days, she can't shed any light on the whys and wherefores of the war. "I thought I was at the source of information but in fact I was in a blind spot," Junge didn't know anything about the final solution to the Jewish problem, and never saw the devastation of the war because they traveled in a special train with the blinds down. What is touching and shocking, however, is the belated guilt that Junge felt, for not resisting the evil, and because "I actually liked him." She also admitted that there is no excuse for not knowing.

Director: Andre Heller, Othmar Schmiderer • Producer: Danny Krausz, Kurt Stocker • Cinematographer: Othmar Schmiderer • Editor: Daniel Pohacker • Cast: Traudl Junge • Production Company: Dor Film, Uli Ladenbauer Bergsteiggasse 36, A-1170, Vienna, Austria • Tel: +43 | 4271011 • Fax: +43 | 427 | 1050 • Distribution: Menemsha Films, 1157 South Beverly Drive, 2nd Floor, CA 90035, USA • Tel: +310 712 3720 • Fax: +310 277 6602

Country: Austria

Director: B Albert, M Glawogger, M Sturninger, U Seidl

2002, 85 mins





Director: Michael Glawogger Graz in 1959, and Megacities (1998).



Som in Vienna in 1952. He made Dog Days (2001).









STATE OF THE NATION (ZUR LAGE: ÖSTERREICH IN SECHS KAPITELN)

Four Austrian filmmakers travel through their country over 23 days, interviewing citizens of all economic levels in the wake of the election that saw far-right politician Jorg Haider become president. They present their findings in six episodes of varying lengths. Michael Glawogger hitchhikes and records the drivers' views on politics, while Barbara Albert speaks with five single mothers. Other chapters present a man who cuts himself off from life's complications by a rigorously ordered life. But even when the Austrians are "typical" families interviewed by a smiling TV presenter, the opinions expressed are often disturbing because of the almost casual racism, especially when it involves Turks and other foreigners. And while only one interviewee was nostalgic about the old Hapsburg empire, their willingness to "force" people to conform is slightly alarming. One family doesn't even see any contradiction in embracing such views even though their grandmother suffered in a concentration camp for marrying a foreigner. Of course, on a personal level, all these Austrians are very pleasant...

"It is a protest film. But the protest is directed at ourselves" - director Ulrich Seidl

Director/Screenplay: Barbara Albert, Michael Glawogger, Ulrich Seidl, Michael Sturminger • Producer: Erich Lackner, Klaus Pridnig • Cinematographer: Michael Glawogger, Ulrich Seidl, Eva Testor • Editor: Karina Ressler • Production Company: Lotus Film, A-1150 Vienna, Johnstrasse 83 • Tel: +43 1 786 3387 • Fax: +43 1 786 3387-11 • Email: office@lotus-film.co.at • Distribution: distribution A • Email: www.polyfilm.at

Country: Austria/Germany

Director: Prinzgau/Podgorschek

2001, 59 mins



SNEAKING IN – DONALD RICHIE'S LIFE IN FILM

Donald Richie is a central figure in the introduction of Japan to the West. This documentary interviews the man who wrote the definitive guide to the evolution of Japanese film art and industry, and over 30 books on the beauty and complexity of Japanese culture. Richie recalls how he first arrived in Tokyo, beginning a decades-long relationship with the country despite a few breaks in the US to study and to work at MOMA (Museum of Modern Art).

He recalls his first meeting with a director in a floppy hat, and an actor in a Hawaiian shirt – Akira Kurosawa and Toshiro Mifune making Drunken Angel. Richie also talks about his admiration for Ozu. Filmmakers Susumu Hani and Toshio Matsumoto also talk about Richie's films, which used nudity in an upbeat way. Excerpts from these films show just how experimental they were, and excerpts are read from books like The Inland Sea and A Lateral View, which explain why the only outsider who was accepted by the film community as one of their own, feels he can never really be Japanese.

Director: Prinzgaul Podgorschek Astrian artists Wolfgang Brigitte Podgorschek, aka Prinzgaul Mogorschek, work in the eas of art, architecture and film. Their films include die pedianten (1990), INOTEN (1992) spin (1995) and Luigi (1999)



Director: Prinzgau/Podgorschek • Producer: Stockhau/Johannes Rosenberger • Cinematographer: Jorg Burger, Prinzgau/Podgorschek • Editor: Thomas Korschil • Screenplay: Prinzgau/Podgorschek, Thomas Korschil • Cast: Donald Richie • Production Company: Peter Stockhaus Filmproduktion GmbH, Friedensallee 7, 22765 Hamburg, Germany • Tel: +49-40 3910 963 • Fax: +49-40 3910 9650 • Email: info@peterstockhausfilm.de • Distribution: Navigator Film, Schottenfeldgasse, 14 A-1070, Vienna, Austria • Tel: +43 1 524 9777 • Fax: +43 1 524 9777-20 • Email: office@navigatorfilm.at



Country: Brazil

Director: Fernando Meirelles

2002, 130 mins



CITY OF GOD (CIDADE DE DEUS)

Hailed by reviewers as "an intoxicating shot of cinematic adrenaline," City Of God attracted more viewers in Brazil than Spielberg's Minority Report and Lucas' Star Wars. City Of God is a Rio housing development, which has degenerated into a violent slum. Rocket and his pal, Lil Ze, grow up in the neighbourhood in the '60s. By the '70s, home has become a war-zone patrolled by gangs. Rocket, who is inept at crime, discovers photography, while Lil Ze has taken a path of murder, rape and drug-dealing to lead his own gang. When Rocket's photo of an armed gang leader makes it to the front page, he ends up specialising in photographing the gangs and their bosses, and the devastating war among the rival groups.

Fernando Meirelles tried to avoid graphic violence in his third feature, and won a Special Citation at Toronto. He also won the Best Director prize at the Marrakech International Film Festival, and was the toast of the Havana Film Festival, where it swept nine awards, including the FIPRESCI prize "for approaching the explosive theme of social exclusion, using an ambitious, complex and involving style of narration, without moralising or condoning violence."

Director: Fernando Meirelles • Producer: Andrea Barata Ribeiro, Mauricio Andrade Ramos • Cinematographer: Cesar Charlone • Editor: Daniel Rezende • Screenplay: Braulio Mantovanii • Cast: Alexandre Rodrigues, Leandro Firmino da Hora, Seu Jorge, Phelipe Haagensen, Matheus Nachtergaele, Renato de Souza • Production Company: Globo Filmes • Distribution: Wild Bunch, Vincent Maraval, 47, rue Dumontd'Urville, 75116 Paris, France • Tel: +33 | 7176 | 1120 • Fax: +33 | 7176 | 1124 • Email: vmaraval@studiocanal.com

Director: Fernando
Meirelles
Born in Sao Paolo in
1955. While studying
architecture at the
University of Sao Paolo, he
formed an independent
film company, Olhar
Electronico. His films
include The Nutty Boy 2
(1998), Maids (2001) and
Palace II (2002).



Country: Czech

Director: Petr Zelenka

2002, 88 mins



YEAR OF THE DEVIL (ROK DÁBLA)

This film is one of the most popular motion pictures ever released in the Czech Republic. A Dutch filmmaker wants to make a film about Czech folk star, Jaromir Nohavica, and his guitarist friend, Karel Plihal. But when Plihal takes a year-long vow of silence, Nohavica asks folk-rock group, Czechomor, to tour with him, partly in the hope that they can cure his alcoholism. They are being courted by Killing Joke frontman, Jaz Coleman, to perform with a Prague orchestra, but hope that Nohavica can make them famous. But when everyone starts seeing ghosts and guardian angels, you know it will be a crazy ride.

This zany film took the FIPRESCI Award at the Cottbus Film Fest for "its original and playful way to mix documentary and fiction styles into an ironic story about the sense of being an artist." It also grabbed a clutch of Czech Lions – the main national film award in the Czech Republic.

Director: Petr Zelenka Born in 1967 in Prague. He studied at the Prague film school FAMU and worked as scriptwriter and assistant director. After writing scripts for films like Everything You Always Wanted To Know About Sex But Were Afraid To Experience (1988), he started directing. His films include The Button-Pushers (1997) and Powers (2000). Zelenka is also the rhythm guitarist of the group, Zbytky Charismatu



Director/Screenplay: Petr Zelenka * Producer: Cestmír Kopecky, Pavel Strnad * Cinematographer: Miro Gábor * Editor: David Charap * Cast: Jaromir Nohavica, Karel Plihal, Jan Prent, Jaz Coleman * Production Company: NEGATIV film productions, Pavel Strnad, Ostrovni 30, Praha 1, 110 00, Czech Republic * Tel: +420 2 249 337 55 * Fax: +420 2 249 334 72 * Email: office@negativ.cz * Distribution: Cinepol International, John Riley Kremencova 15, Praha 1, 110 00, Czech Republic * Tel: 420 224 934 980 * Fax: +420 224 934 981 * Email: john.riley@cinepol.com



Director: Susanne Bier Im in 1960 in Denmark. She has made some Swedish features, including Freud flytter nmefra (Freud Leaving Home, 1990), Det bli'r i Smillen (Family Matters. 1993), and Pensionat Oskar (Like It Never Was Before, 1995), which took the Critics' Award in Montreal. The thriller Sekten (Credo, 1997) was followed by the romantic comedy hit, Den eneste ene (The One And Only, 1999), and Hånden på hjertet (Once In A Lifetime, 2000). Open Hearts is her seventh feature film.



OPEN HEARTS (DOGME)

The lives of two couples get thrown together when Marie hits Joachim with her car. Joachim ends up paralysed from the neck down in hospital, becoming bitter and frustrated. His fiancée, Cecille, who had enjoyed a loving, playful relationship with him and had envisaged a blissful future together, tries to be supportive and loving, but her efforts are repeatedly rebuffed. Niels, a doctor and Marie's husband, tries to comfort Cecille, egged on by his guilt-ridden wife. Feelings develop between the two, but Niels has three children... The emotional tension as the four intertwined lives become unbearably complicated is set off by the minimalist Dogme style of filmmaking. The honest story of loss is well-served by the absence of cinematic trickery, and cinematographer Morten Søborg makes good use of natural light and hand-held cameras.

Winner of the Baltic Film Prize for a Nordic Feature Film at Lübeck Nordic Film Days. Open Hearts also won a handful of Robert Awards – the highest honour in Danish filmmaking – including best film, best supporting actor and actress and the audience award.

Director: Susanne Bier * Producer: Janas Frederiksen, Vibeke Windeløv * Cinematographer: Morten Søborg * Editor: Pernille Bech Christensen, Thomas Krag * Screenplay: Susanne Bier, Anders Thomas Jensen * Cast: Nikolaj Lie Kaas, Mads Mikkelsen, Sonja Richter * Production Company: Zentropa Avedore Tvaervej 10, 2650 Hvidovre, Denmark * Tel: (+45) 36 86 87 88 * Fax: (+45) 36 86 87 89 * Email: zentropa@filmbyen.com * Distribution: Trust Film Sales, Filmbyen Avedore Tvaervej 10, DK2650 Hvidovre, Denmark * Tel: 45 36 86 87 88 * Fax: 45 36 77 44 48 * Email: trust@trust-film.dk

Country: Denmark

Director: Åke Sandgren

2001, 90 mins



Director: Ake Sandgren Born 1955 in Umeå, eden. He has directed two TV features and worked as an assistant director on eight feature films. In 1984 he directed Cykelsymfonien (The Bicycle Symphony) which received the Golden Bear in Berlin for Best Short Film. His feature film debut, the award-winning Miraklet i Valby (Miracle In Valby, 1989), was followed The Sling Shot (1993), and Big Men, Little Men (1995), and the Danish feature Dykkerne (Beyond, 2000). Truly Human is his fifth feature.



TRULY HUMAN (DOGME)

Lisa is a scowling seven-year-old whose parents are so wrapped up in their complex lives that they have no time for her. The neglected child talks to an imaginary friend, who lives behind the wallpaper, and perceives her in greenishtinted black-and-white. When the house is demolished, a young man emerges from the rubble, with no identity, and one desire: "I want to become a human being." He starts getting a life together, and ends up at a refugee centre with the identity "Ahmed." He meets Lisa's parents, who are trying to come to terms with the chaos caused by their self-absorption. He slips into a warm relationship with them, not knowing that he is the child they aborted years before his younger sister was born. But while some people warm to the odd, impressionable young man, many are suspicious of his naivete and rapport with children, projecting the worst of themselves into this blank slate. In the face of cruelty and manipulation, the innocent starts to question his desire to become "a member of society." A film that means something at different levels, Truly Human argues that children today are as unwanted and badly treated as refugees. Nikolaj Lie Kaas won the Danish filmmaking "Robert" prize for best actor, and the film took the Young Audience Award at Rouen.

Director/Screenplay: Åke Sandgren • Producer: Ib Tardini • Cinematographer: Dirk Brüel • Editor: Kasper Leick • Cast: Nikolaj Lie Kaas, Peter Mygind, Susan Olsen, Clara Nepper Winther • Production Company: Zentropa Entertainments Filmbyen 22, 2650 Hvidovre, Denmark • Tel: (+45) 36 86 87 88 • Fax: (+45) 36 86 87 89 • Email: receptionen@filmbyen.com • Distribution: Trust Film Sales, Filmbyen Avedore Tvaervej 10, DK2650 Hvidovre, Denmark • Tel: 45 36 86 87 88 • Fax: 45 36 77 44 48 • Email: trust@trust-film.dk



Country: Finland

Director: Aku Louhimies

2002, 119 mins



Director: Aku Louhimies Aku Louhimies studied cinema at the Finnish University of Arts and, later, in the United States Credits before Lovers And Leavers (2002) go to a series of comedies and dramas for TV, such as Kotikatu (1995) and Academy Of The Hearts (1998), and also documentaries, such as Ensi Tiistaina Brahms (1998). The 24th Mostra showed his fiction feature, Restless (2000).



LOVERS AND LEAVERS (KUUTAMOLLA)

Coffee addict and film buff, liris dreams of romance of the kind she sees in old movies but her efforts at dating, guided by her nymphomaniac friend, Anna, are a disaster. When her bohemian mother visits Helsinki and moves into her flat, liris seeks sanctuary with a friend, Laura, who introduces her to Marko, a film director who can quote from Taxi Driver and speak like Yoda. They move in together, but find that a monumental romance of silver screen quality has trouble surviving the nitty-gritty of real life. And liris finds herself becoming emotionally dependent on her boyfriend. But liris isn't the only one chasing a phantom of one grand, lifelong love. Laura also has dreams of love, and when a lost lover turns up, she grasps at a Hollywood ending. By trying to drag fantasies into the real world, liris and Laura learn what it is like to be both moonstruck and star-crossed.

This is an anti-Hollywood romantic comedy, which makes its point and entertains us. Minna Haapkyla won a Best Actress Silver Dolphin at the Tróia International Film Festival in Portugal, where the film was also nominated for a Golden Dolphin.

Director: Aku Louhimies • Producer: To Ilkka YL Matila, Marko Roar, Jarkko Hentula • Cinematographer: Heikki Faerm • Editor: Samu Heikkilae • Screenplay: Katja Kallio, Aku Louhimies • Cast: Minna Haapkyla, Peter Franzén, Laura Malmivaara • Production Company: MRP Matila Rohr Productions Oy, Tallberginkatu 1A/141 FIN-00180 Helsinki, Finland • Tel: 358-9-540-7820 • Fax: 358-9-540-78210 • Email: mrp@matilarohr.com • World Sales: The Finnish Film Foundation, Kanavakatu 12, FIN-00160 Helsinki, Finland • Tel: 358-9-6220-300 • Fax: 358-9-6220-3060 • Email: ses@ses.fi

Country: Finland

Director: Aki Kaurismaki

2002, 97 mins



Director: Aki Kaurismaki Born in Orimattila, Finland, in 1957. After studying film he wrote, produced and directed Saimaailmia (1981). Kaurismaki has made his reputation by adaptations of literary classics such as Crime And Punishment (1983), Macbeth (1987) and Hamlet Goes Business (1987) and experimental comedies, Leningrad Cowboys Go America (1989) and Leningrad Cowboys Meet Moses (1993). Aki is younger brother to filmmaker Mika Kaurismaki.



THE MAN WITHOUT A PAST (MIES VAILLA MENNEISYYTTÄ)

A man arrives in Helsinki, where he is mugged and so badly beaten that the hospital pronounces him dead. But he sits up, rips off his bandages and walks into the world as an amnesiac. Instead of trying to find his past and identity, he gropes his way to a future. With help from a Salvation Army volunteer, he calls himself M, builds a life in an empty container at the shipyards, facing setbacks with the same stoicism as he did his injuries. But even in this marginal existence on society's fringes, the man with no name finds kindness and a touch of romance. Fans of Kaurismaki's Drifting Clouds (1996) will enjoy the director's quirky, offbeat take on the tough economic times in his country, which is styled like a '30s monster movie, but with sweetness and an affirmation of humanity in place of horror.

This comic, melancholy, meditative, liberating and philosophical misadventure film was the winner of the Grand Prix at Cannes, the Ecumenical Jury Prize and Best actress for Kati Outinen, besides the unofficial "Palm Dog" for Best Canine Performance (by Kaurismaki's dog Tahti).

Director/Producer/Screenplay: Aki Kaurismaki • Cinematographer: Timo Salminen • Editor: Timo Linnasalo • Cast: Markku Peltola, Kati Outinen • Production Company: Sputnik Oy, Museokatu 13A, 00100 Helsinki, Finland • Tel: +358-9 6877100 • Fax: +358-9 68771010 • Email: sputnik@sputnik.fi • Distribution: Bavaria Film International, Bavariafilmplatz 8, 82031 Geiselsteig, Germany • Tel: +416 4800453 • Fax: +416 4800501 • Email: bavaria.international@bavaria-film.de



Country: Iceland

Director: Fridrik Thor Fridriksson

2002, 91 mins



FALCONS (FALKAR)

In his first English-language feature, Fridrik Thor Fridriksson creates another film in the subtle, remote mood of Cold Fever. Keith Carradine plays Simon, an American ex-convict who has had enough of battering from the world. He removes himself to his ancestral home, Iceland, with a plan "to forget" – that is, to remove himself from the world altogether. Talking incessantly into a tape recorder, he muses about fate and his particular problems. Then he meets Dúa, an eccentric girl and free spirit who empathises strongly with others, often without regard for her own well-being. She reminds Simon of his own humanity. More to the point, Simon believes she might be his daughter. He postpones his suicide to rescue Dúa when she has a close scrape with the law. Together they escape to Hamburg, smuggling with them an Icelandic falcon – once the most-prized export of the Vikings. The idea is to sell it to wealthy Arabs, but getting the plan to work is just another hiccup in their wild odyssey together.

Falcons earned the Kodak Nordic Vision Award for Best Cinematography.

Director: Fridrik Thor Fridriksson • Producer: Mike Downey, Fridrik Thor Fridriksson Anna Maria Karlsdottir,
Peter Rommel, Sam Taylor • Cinematographer: Harald Paalgard • Editor: Sigvaldi J Kárason • Screenplay: Fridrik
Thor Fridriksson, Einar Kárason • Cast: Keith Carradine, Margrét Vilhjálmsdóttir, Ingvar Eggert Sigursson, Rafi
Guessous • Production Company: Icelandic Film Corporation, Hverfisgata 46, IS-101 Reykjavík, Iceland •
Tel: +354 551 2260 • Fax: +354 552 5154 • Email: icecorp@icecorp.is • Distribution: Bavaria Film International,
Bavariafilmplatz 8, 82031 Geiselsteig, Germany • Tel: +416 4800453 • Fax: +416 4800501 •
Email: bavaria.international@bavaria-film.de

Born in Reykjavik, Iceland in 1954. In 1987, he founded the Icelandic Film Corporation, which has become Iceland's faremost production company. Fridriksson's second feature, Children Of Nature (1991), was nominated for an Oscar as Best Foreign Language Film. He directed Cold

Fever (1994), which was screened at the SIFF.

Director: Fridrik Thor



Country: Iceland/France/Norway

Director: Baltasar Kormákur

2002, 90 mins



THE SEA (HAFID)

"Just wait til all the monsters crawl out from their hiding places."

The Sea is set in a fishing village on the east coast of Iceland, whose fortunes have been on the wane for a decade or so, due to changes in fishing policies. Thordur is the boss of his little village, on account of owning the fishery that supports the place. Ageing Thordur feels it is time to hand over the reins to his younger son, Agust, who is happily settled in Paris with a French girl. Older son Haraldur, who manages the fishery, has got other plans. Thordur, whose business is slowly crumbling because of modernisation, gathers the whole family for a feast, to set his affairs in order. But after a lifetime of suppression, the patriarch's children are not keen on playing Happy Families. Shot on location in Neskaupstadur, a magnificent fiord surrounded by picturesque mountains, with small houses and run-down factories.

Nominated for the Nordic Council's Film Prize for writer, producer and director.

Another nomination for the Golden Seashell at the San Sebastián
International Film Festival.

Director/Producer: Baltasar Kormákur • Cinematographer: Jean-Louis Vialard • Editor: Valdís Óskarsdóttir • Screenplay: Baltasar Kormákur, Olafur Haukur Simonarson • Cast: Gunnar Eyjólfsson, Hilmir Snær Gunason, Helene de Fougerolles, Sven Nordin, Kristbjörg Kjeld • Production Company: Blueeyes Productions, Hverfisgata 18, 15 Reykjavik, Iceland • Tel: +354 5 I 17060 • Fax: +354 5 I 17061 • Email: blueeyes@blueeyes.is • Distribution: Flach-Pyramide International 5 rue du Chevalier de Saint George 75008 Paris, France • Tel: +33-1-4296-0220 • Fax: 33-1-4020-0551 • Email: elagesse@flach-pyramide.com

Director: Baltasar Kormákur Born in 1966 in Reykjavik, Iceland. Kormákur graduated from The Drama Academy of Iceland and was an actor and theatre director before moving into films. His first film, 101 Reykjavík (2000), was a hit. The Sea is his second feature.





Country: Mauritania

Director: Abderrahmane Sissako

2002, 95 mins



WAITING FOR HAPPINESS (HEREMAKONO)

Abderrahmane Sissako's film is more a lyrical travelogue than a story, being the portrait of a transit city on the West African coast struggling against foreign influences. Seventeen-year-old Abdallah (Mohamed Mahmoud Ould Mohamed) returns to Nouhadhibou, his village in the Mauritanian desert, to visit his mother before heading off to Europe. He can't speak the local Hassanya language, but he's not the only one experiencing a cultural gap – the place itself is coming to terms with exotic imports like television and karaoke, courtesy of a Chinese immigrant. In the village, a young girl learns complex Koranic songs, from a traditional singer while an old man and an orphan try to bring electric light to town. Little happens in this primitive, sleepy town, but the beautiful images are striking. And in the gentle relationships that the villagers enjoy with each other, the film nudges the viewer to figure out whether we, or they, have a richer life.

Winner of the FIPRESCI Award at Cannes, for "its exquisite poetic depiction of the emotional and humorous complications that can arise in the midst of a simple life." It also won the Youth Jury Emile Cantillon Award at the Namur International Festival of French-Speaking Film.

Director/Screenplay: Abderrahmane Sissako • Producer: Guillaume de Seille • Cinematographer: Jacques Besse • Editor: Nadia Ben Rachid • Cast: Khatra Ould Abder Kader, Maata Ould Mohamed Abeid, Mohamed Mahmoud Ould Mohamed, Nana Diakité • Production Company: Duo Films, 42 bis, rue de Lourmel, 75015 Paris, France • Tel: +33 1 45796098 • Fax: +33 1 45794768 • Email: duofilms@club-internet.fr • Distribution: Celluloid Dreams 2, rue Turgot 75009 Paris, France • Tel: +33-1-49 70 03 70 • Fax: +33-1-49 70 03 71 • Email: info@celluloid-dreams.com

Director: Abderrahmane Sissako

Born in 1961 in
Mauritania, grew up in
Mali, and studied in
Moscow at the VGIK film
institute from 1983 to
1989. His films include
Rostov-Luanda (1997)
and Life On Earth (1998),
and often deal with the
experience of exile, and
the relationship between
African and Western



Country: Mexico

Director: Carlos Reygadas

2002, 122 mins



JAPON

This film has been described as a cross between a landscape film and an existential drama about death, sex, love and religion. A depressed middle-aged painter leaves Mexico City for a small village in the desolate countryside, to do himself in. He stays with an old woman in her rickety home overlooking a canyon, and develops a strange relationship with the devout old widow. In the vast of the wilderness, he oscillates between cruelty and lyricism. As his desire and instincts for life reawaken, so does his sexuality. When tragedy visits him and his landlady, rebirth and hope arrive again.

This deliberate, elegiac film captures rural Mexico, with all its power, machismo, tradition and cruelty. Carlos Reygadas' debut feature was the runner-up for the Camera d'Or at Cannes. It took the Grand Prix and the Prize of the Ecumenical Jury prizes at Bratislava International Film Festival and the New Director's Award in Edinburgh. Reygadas earned the Coral prize for Best First Work at Havana, the Best Director award at Thessaloniki International Film Festival, the Audience Choice Award from the Stockholm Film Festival and a Critics Award (Honorable Mention) at Sao Paolo.

Director: Carlos Reygadas Born in Mexico City in 1971. He studied international law and armed conflict in Mexico City and London, and started making short films in 1998. Japon is his first feature.



Director/Producer/Screenplay: Carlos Reygadas • Cast: Alejandro Ferretis, Magdalena Flores, Yolanda Villa, Martin Serrano • Distribution: The Coproduction Office, 24 rue Lamartine, 75009, Paris, France • Tel: 33-1-5602-6000 • Fax: 33-1-5602-6001 • Email: festivals@thecopro.de



Country: New Zealand

Director: Annie Goldson, Peter Wells

2001, 70 mins



GEORGIE GIRL (Asian Premiere)

In politics, race is touchy, sex is a no-no, and a having past spells the end. But not in the case of New Zealand MP, Georgina Beyer, a Maori voted into New Zealand's Parliament in 1999 by a mostly white rural constituency. Born George Beyer, the farm boy's journey to politics went through the streets and nightclubs of Wellington and Auckland. He became a woman, and a prostitute, a cabaret diva and finally the world's first transsexual to hold a national office.

This documentary interviews Beyer, her friends and constituents, New Zealand PM Helen Clark, and some acquaintances from her transvestite days. It features footage of a striptease by Beyer, who performed in cabaret, drama, theatre and television for over a decade. It intercuts footage of her past activities and her current duties as a politician (such as judging sheep races and attending the Ratana Church to discuss Government policy), while Beyer narrates her extraordinary life story. Winner of th Audience Award for Best Documentary at the Sydney Film Festival. Georgie Girl also took the Excellence in Documentary Award at the Frameline International Film Festival in San Francisco.

Director: Annie Goldson, Peter Wells • Producer: Annie Goldson • Cinematographer: Craig Wright • Editor: Eric de Beus • Cast: Georgina Beyer • Distribution: Women Make Movies, 462 Broadway Suite 500WS New York, NY 10013, USA • Tel: +212-925-0606 • Fax: +212-925-2052 • Email: msanchez@wmm.com

Director: Annie Goldson Born in Manchester in 1955. Her films include Counterterror: The North Of Ireland (1990), Death Row Notebooks (1993), Seeing Red (1995) and Punitive Damage (1999).



Director: Peter Wells Born in 1950 in Auckland, New Zealand. He is best known as a novelist, but has made a series of critically-acclaimed short films. His first feature was Desperate Remedies (1993), which was co-directed with Stewart Main.

Country: Norway

Director: Even Benestad

2002, 77 mins



ALL ABOUT MY FATHER (ALT OM MIN FAR)

Even Benestad's documentary features his father, Esben Benestad, who is a doctor, as well as one of Norway's most famous transvestites. As Esther Pirelli, the elder Benestad is an actress, and a therapist specialising in children with sexual identity problems. At age 10, Even discovered that his dad was an occasional transvestite. Over the next 18 years, "Esther" has had an increasing role in the life of the family. It hasn't gone down without a few hiccups. Even's mother left her husband after catching him in her clothes, and even his second wife, a sex therapist, is getting fed up as she sees more of Esther than Esben. Even's sister is also uptight about the issue, but this film differs from other documentaries in that its maker is part of the family, and its issues go beyond gender, and into questions about parenthood, lifestyle choices, and family members' right to accept one's choices or not. And the person in the centre of the action continues his quest to understand himself. He transforms himself, and shares some thoughts, including a recurring childhood dream about being on the Titanic, and left to drown because he wasn't a woman. Won a Teddy award at the Berlin International Film Festival for Best Documentary Film.

Director: Even Benestad Born in Norway in 1974. Studied directing and cinematography at the Film & TV Academy in Oslo and started his career as a director in 1997. He has made five short films, and a series of documentaries for a Norwegian television broadcaster. All About My Father is his first feature.



Director: Even Benestad * Producer: Bjørn Eivind Aarskog, Ola K Hunnes * Cinematographer: Bjørn Eivind Aarskog, Øyvind Garau, Steffan Strandberg, Even Benestad • Editor: Erik Andersson, Bernt Syvertsen • Screenplay: Even Benestad, August B Hanssen . Cast: Esben Benestad, Even Benestad, Elsa Almas, Elisabeth Benestad . Production Company: Exposed Film Productions, Møllergaten 28, 0179 Oslo, Norway • Tel: 0047-22-20 77 00 • Fax: 0047-22-20 77 01 • Email: bjorn.eivind@exposed.no • Distribution: Trust Film Sales, Avedøre Tværvej 10, DK-2650 Hvidovre Tel: +45 36 86 87 88 • Fax: +45 36 77 44 48 • Email: trust@trust-film.dk



Country: Russia

Director: Alexandr Sokurov

2002, 96 mins



Director: Alexandr

Born in Russia in 1951. He studied History and film directing at the Moscow Film School VGIK. His graduation film, The Lonely Voice Of Man (1987), was neither officially accepted by the school, nor allowed to be screened, but won a Bronze Leopard at Locarno. Sokurov's prizewinning feature films and documentaries include Painful Indifference (1987), Days Of Eclipse (1988), Elegy Of Russia (documentary, 1992), Mother And Son (1996), Moloch (1999) and Taurus (2001).



RUSSIAN ARK (RUSSKIJ KOVCHEG)

A contemporary filmmaker goes through time in The Hermitage Museum in St Petersburg, the repository of Russian art and history. No one seems to see the modern man (who always remains behind the camera, except a witty 19th-century French diplomat. The two wander through 33 galleries of the art museum, meeting historical personages on the way (including Peter the Great and Catherine II), listening in on flirtations and political matters, and observing state functions.

Alexandr Sokurov has always been interested in capturing "the flow of time" on film and, in Russian Ark, he manages to bring us on a tour through Russia's history from Peter the Great to the Bolshevik Revolution. This passage of years takes place in what the director calls "a single breath" – the entire film is shot in a single take on high-definition video. The entire film also had to be shot in one day, as the museum had to be closed while it was being made. Amazingly, this record, 96-minute take involved 900 extras and three orchestras playing live. The first two attempts at shooting were spoiled because of technical problems, but the third was completed. Winner of the Visions Award at the Toronto Film Festival.

Director: Alexandr Sokurov • Producer: Andrei Deryabin, Jens Meuer, Karsten Stöter • Cinematographer: Tilman Büttner • Editor: Stefan Ciupek, Sergei Ivanov, Betina Kuntzsch • Screenplay: Anatoli Nikiforov, Boris Khaimsky, Alexandr Sokurov • Cast: Sergey Dreiden, Maria Kuznetsova, Leonid Mozgovoy • Production Company: Egoli Tossell Film AG, Burgstrasse 27 10178 Berlin, Germany • Tel: +49-30-2 46 56 50 • Fax: +49-30-24 65 65 24 • Email: contact@egolitossell.com • Distribution: Celluloid Dreams, 2 rue Turgot, 75009 Paris, France • Tel: +33-1-49 70 03 70 • Fax: +33-1-49 70 03 71 • Email: info@celluloid-dreams.com

Country: Russia

Director: Alexei Muradov

2002, 75 mins



THE KITE (ZMEJ)

Described as a "most reserved and uncommunicative film done in the spirit of Petersberg realism," The Kite gives us a downbeat picture of life in post-Communist Russia. Beginning with an alcoholic drinking and smoking the night away, this carefully drawn tale focuses on a couple who are constantly bickering over expenses. Their crippled son requires an operation, and the prison warden father will do anything for his son, including execute prisoners in the jail where he works. In contrast with his care-worn parents, the young boy is a sunny, happy character who is fascinated by the kite he is making with his father. And while Dad writes desperate letters asking to keep his thankless job for a few more years, the boy just wants go fly their kite.

Based on a newspaper story, The Kite won the Stalker Prize at the Russian Human Rights Festival, Grand Prix at the Russian Film Festival Kinotavr in Sochi for best debut, and actor, as well as the FIPRESCI prize. Also bagged a Special Prize for direction at Cottbus Film Festival of Young East European Cinema.

Director: Alexei Muradov.
Born in 1963 in Moscow, and studied at the Moscow State Institute of Culture. He worked in television and other media, and directed documentaries. The Kite is his first feature.



Director: Alexei Muradov • Producer: Pyotr Chernyayev, Yevgeniya Tirdatova, Robert Filatov, Alexei Muradov • Cinematographer: Robert Filatov • Editor: Robert Filatov, Alexei Muradov • Screenplay: Alexei Muradov, Yuri Solodov • Cast: Nadezhda Ozerova, Mikhail Paznikov, Yan Solokin, Viktor Solovyov • Production Company/World Sales: Kinoglaz, Rolshie Kamenchiki St. 17-1-26, 11572 Moscow, Russia • Tel: +095 2050658 • Fax: +095 433 0509 • Email: kinoglaz@aha.ru, muradov_@mail.ru



Country: France/Russia/Germany

Director: Pavel Lounguine

2002, 128 mins



TYCOON (OLIGARKH)

Pavel Lounguine sets out to "chart the macro-political and economic changes in Russian society over the past 15 years" since the fall of Communism. As the Soviet Union breaks up, Plato and his friends abandon academic careers for the rough and tumble of free enterprise. Realising barter is the way ahead, he creates a "brooms for cars" trade. He shows a talent for the semi-legal deals which fool the authorities and thrives in the shady world of mafia chieftains from Uzbekistan, ex-army officers turned criminal masterminds and crooked bureaucrats. It brings him big houses, good food and beautiful women. But when he becomes the richest man in the country, wielding as much clout as the Government, the establishment strikes back. A picture of Russia from Gorbachev to Yeltsin, and of the Faustian characters tossed up by continuous economic upheaval.

"Each of his victories is actually the reflection of a failure: this is the tragedy of this super-talented individual who embodies all that is most creative in the new Russia and, at the same time, all that is worst for the country which he privatises for his own profit." - director Pavel Lounguine

Director: Pavel Lounguine • Producer: Catherine Dussart, Vladimir Grigoriev • Cinematographer: Alexey Fedorov, Oleg Dobronravov • Editor: Sophie Brunet • Screenplay: Pavel Lounguine, Yuli Dubov, A Borodianski • Cast: Vladimir Mashkov, Andrei Krasko, Maria Miranova • Production Company: CDP, 25 rue Gambetta, 92100 Boulogne, France • Tel: +33-1-46050259 • Distribution: Flach-Pyramide International 5 rue du Chevalier de Saint George 75008 Paris. France • Tel: +33-1-4296-0220 • Fax: +33-1-4020-0551 • Email: elagesse@flach-pyramide.com

Lounguine Born in Moscow in 1949. His father, Semyon, was a scriptwriter. He studied linguistics at Moscow University and directing and screenwriting at Moscow Film School, His films include Taxi Blues (1990), Luna Park (1992). Life In Red (1996) and The Wedding (2000).

Director: Pavel



Country: Spain

Director: Pedro Almodovar

2002, 112 mins



Director Pedro Almodovar

Born in 1951 in Calzada

de Calatrava, Ciudad Real, Castilla-La Mancha, Spain.

He arrived in Madrid in 1968, acquired a Super 8

camera and made short

films. He also acted in avant-garde theatre groups, and performed in drag in a punk-rock band.

TALK TO HER (HABLE CON ELLA)

Three years after All About My Mother, Pedro Almodovar returns with a change of focus and pace, but the same deft touch. Talk To Her won BAFTAs for Best Film (not in the English Language) and Best Original Script. This stately comedy-cum-drama has two men at its centre, and revisits the gender-bending theme of All About My Mother. Marco is a travel writer who is interested in Spain's pre-eminent woman bull-fighter, Lydia. When she is gored in the ring, he sits by her hospital bed, keeping vigil over her comatose body. He meets male nurse Benigno, who has been tending braindead ballerina Alicia with equal devotion for four years. However, as he gets to know Benigno better, Marco is startled to learn that he has no real ties to Alicia, except that she became his patient after falling unconscious. Marco's relationship with Lydia takes on a similar pattern - he gets to know her very well after tending her.

Talk To Her, which derives its title from Benigno's advice on what to do during the endless bedside vigil, won a Czech Lion for Best Foreign Language Film, and has been nominated for two Oscars. It is probably one of the most tender, transgressive films ever made.

His first feature, Pepi, Luci, Bom And The Other Girls (1980) was followed by films including Labyrinth Of Passion (1982). Women On The Verge Of A Nervous Breakdown (1988), High Heels (1991) and Live Flesh (1997). Talk To Her is his 14th feature.



Director/Screenplay: Pedro Almodovar • Producer: Agustin Almodovar• Cinematographer: Javier Aguirresarobe• Editor: José Salcedo Cast: Dario Grandinetti, Javier Camara, Rosario Flores, Leonor Watling, Geraldine Chaplin, Mariola Fuentes



Country: Sweden

Director: Lukas Moodysson

2002, 105 mins



LILYA 4-EVER

Lukas Moodysson, whose previous efforts were Show Me Love and Together, follows these up with a portrait of sexual exploitation in Russia. Lilya is a pretty teen, who looks forward to going to America with Mum and Mum's boyfriend. But the adults leave without her, and the rebellious teen lands in a cold, dirty flat, betrayed by her aunt and her schoolmates. Her only friend is Volodya, a young boy who likes glue and basketball, but he cannot save her from the abuse that seems to be a natural consequence of her poor community. Lilya does what she can to survive. Then she meets a handsome young man with a posh car, who doesn't treat her like dirt. He promises her a new life in Sweden, and a job that is "something to do with vegetables." Volodya points out that vegetables don't grow in winter, but Lilya is too desperate to be rational.

This film comes at a time when Russia is finally formulating laws against sex slavery. Winner of five Guldbagge ("Golden Beetle") awards from the Swedish Film Institute for best film, actress, cinematography, direction and screenplay.

Director/Screenplay: Lukas Moodysson • Producer: Lars Jonsson • Cinematographer: Ulf Brantas • Editor: Michal Leszczylowski, Oleg Morgunov, Bernhard Winkler • Cast: Oksana Akinshina, Artyom Bogucharsky, Lyubov Agapova, Liliya Shinkaryova • Production Company: Memfis Film Upplandsgatan 35, 11328 Stockholm, Sweden • Tel: +46-8-3355 76 • Fax: +46-8-30 99 34 • Email: memfis@memfis.se • Distribution: Trust Film Sales, Filmbyen Avedre Tvaervej 10, DK2650 Hvidovre, Denmark • Tel: 45 36 86 87 88 • Fax: 45 36 77 44 48 • Email: annakarin@trust-film.dk

Moodysson
Born in Malmo, Sweden in
1969. At 17, he published
a book of poems. At the
age of 29, he made his
first feature, Show Me
Love, which was hailed by
Ingmar Bergman as a
masterpiece. He followed
this up with Together in
2000. Lilya 4-Ever is his
third feature.

Director: Lukas



Country: Switzerland

Director: Stefan Haupt

2001, 97 mins



UTOPIA BLUES

Rafael is a carefree boy standing on the edge of adulthood. He lives in Zurich with his mother, who thinks he is studying hard for his final exams, but in reality, he has a much more ambitious agenda. He is quite serious about his music group, Utopia Blues Band, making it to international renown. And why shouldn't world conquest via music be possible? After all, Rafael firmly believes that "life is a game" where everything can happen. And while he's at it, Rafael might as well achieve another ambition: "total freedom." But his motto and dreams are put under serious strain when life becomes bitterly earnest. As the demands of society press in, the maturing lad learns that even total freedom has limits.

Utopia Blues takes this young hero to the verge of his dream and to the edge of insanity. In the end, we don't know if Rafael needs a different world around him, or medication. Director Stefan Haupt's debut feature won the Screenplay, Best Young Actor and Interfilm Award at the Max Ophüls Festival, as well as Swiss Film Prizes for Best Actor and Feature.

Director: Stefan Haupt
Born in Zürich in 1961.
He studied acting at the
academy Zürich,
graduating with a degree
in theatre studies. Since
1989 he has been
working as a director and
freelance film producer.
His films include Andras—
Kein Mann Fallt Vom
Himmel (1992) and I'm
Just A Simple Person
(1998). Utopia Blues is
Haupt's first feature.



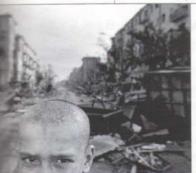
Director/Screenplay: Stefan Haupt * Producer: Rudolf Santschi * Cinematographer: Stephane Kuthy * Editor: Stefan Kälin * Cast: Michael Finger, Babett Arens, Tino Ulrich, Ettore Cella, Bruno Cathomas, Jaap Achterberg * Production Company: Triluna Film AG, Neugasse 6, CH-8005 Zürich, Switzerland * Tel: +41 | 273 00 53 * Fax: +41 | 273 01 06 * Email: info@trilunafilm.ch * Distribution: Triluna Film AG, Neugasse 6, CH-8005 Zürich, Switzerland * Tel: +41 | 273 00 53 * Fax: +41 | 273 01 06 * Email: info@trilunafilm.ch



Country: Switzerland

Director: Christian Frei

2001, 96 mins



Director: Christian Frei

Born in Schönenwerd. Switzerland, in 1959, He

studied visual media at

the Department of Journalism and

WARPHOTOGRAPHER

"Every minute I was there, I wanted to flee. I did not want to see this. Would I cut and run, or would I deal with the responsibility of being there with camera?" -James Nachtwey.

When James Nachtwey started his career as a freelance magazine photographer, his first foreign assignment was to cover civil strife in Northern Ireland in 1981. He spent the next two decades documenting the poverty, famine and suffering in wartorn countries. This film incorporates some of his work in places like Nicaragua, Rwanda and South Africa, but it is more a portrait of the photojournalist in action, sometimes in the midst of the action. Much of the film was shot using a tiny video camera attached to Nachtwey's camera, affording us an approximate view of the photographer, though with a sight of his finger clicking away. The man who has seen so much death and destruction is neither cynical nor outgoing, but something of a philosopher. This engrossing documentary has won the City of Osaka Prize 2002, the Jameson Audience Award at the South African International Documentary Festival, and was nominated for an Oscar and a Swiss Film Prize.

Sponsored by The Moving Visuals Co.

Director/Producer/Editor: Christian Frei • Cinematographer: Peter Indergand, James Nachtwey, Hanna Abu Saada • Cast: James Nachtwey, Christiane Amanpour, Hans-Hermann Klare • Production Company: Christian Frei Filmproduktion, Josefstrasse 176, CH-8005 Zürich, Switzerland • Tel: +41 | 481 70 66 • Fax: +41 | 482 35 | 10 • Email: christianfrei@gmx.ch • Distribution: Films Transit International Inc, 402 est, rue Notre-Dame, #100, CA-Montréal QC H2Y 1C8, Canada • Tel: +1 514 844 33 58 • Fax: +1 514/844 72 98 • Email: info@filmstransit.com

Communication at the University of Fribourg. He has worked as an independent director and producer since 1984. His first feature length documentary Ricardo, Miriam y Fidel (1997) was followed by Kluge Kopfe (1998) and Bollywood im Albenrausch (2000).



Country: Italy

Director: Aurelio Grimaldi

2002, 86 mins



A WORLD OF LOVE (UN MONDO D'AMORE)

A look at the early life of filmmaker Pier Paolo Pasolini, shot in black and white. In 1949, when the 27-year-old Pasolini was happily ensconced in the countryside as a poet, journalist, literature teacher and secretary of the town's communist party, he was involved in an episode with some young boys. When he is branded a pervert by the local press, who never asked him his side of the story, young Pasolini's world crumbles. His father, a war hero and a highly-placed colonel in the Fascist army, plunges into depression. Pasolini catches a train for the capital with his mother, and discovers a people brimming with life and ideas. But he can't get a job for 18 months, and his mother has to work as a maid for a rich Jewish family. He finally gets in touch with the medium that will define his reputation when he goes to Rome's Cinecitta movie studio, and lands a job as an extra in a film.

"I tried... to describe the dark and painful side of Pasolini... A portrait of an artist as a young, sensitive and fragile man." - director Aurelio Grimaldi

Director: Aurelio Grimaldi Born in 1957 in Modica. Italy, Grimaldi began publishing stories, novels and essays in 1987. One of them, Mery per sempre (Mary Forever), caught the interest of director Marco Risi, and Grimaldi adapted it into a film script. He wrote more film scripts, and in 1992, directed his first film, La Discesa di Aclà a Floristella, which was shown at the Venice Film Festival. He directed two films adapted from his own novels, La Ribelle (1993) and Le Buttane (1994), which competed in Locarno and Cannes respectively



Director: Aurelio Grimaldi • Producer: Leonardo Giuliano, Caterina Nardi • Cinematographer: Massimo Intoppa Editor: Giuseppe Pagano • Screenplay: Anna Maria Coglitore • Aurelio Grimaldi • Cast: Arturo Paglia, Mariolina De Fano, Guia lela, Fernando Pannullo • Production Company: Impresa Publici Esercizi, via S Francesco di Sales 14, 00165 Rome, Italy • Tel: +39 06 6889 1430 • Fax: +39 06 6889 1430 • Email: impresa.esercizi@libero.it • Distribution: Pasquino Distribuzione Stazione Marittima, via S Francesco di Sales 14, 00165 Rome, Italy Tel: +39 06 6889 1430 • Fax: +39 06 6819 3115



YOUTH IN FILM

Country: Canada

Director: Keith Behrman

2002, 103 mins



Director: Keith Behrman Born in 1963 in Saskatchewan, Canada, and has made some award-winning short films, such as Ernest (2000). Flower And Garnet is his debut-feature.



FLOWER AND GARNET

(Asian Premiere)

Sixteen-year-old Flower is the mainstay in a family overcome with grief. Her father has still not got over the loss of his wife, who died giving birth to a son, Garnet, eight years earlier. The pain and resentment in the family takes its toll around Garnet's eighth birthday, when their hard-drinking father gives him a BB gun, and Flower, chafing at her adult role, rebels, gets pregnant, and moves out. Behrman's first feature is an understated, controlled story, told as much by nuance as by dialogue, which is kept to a minimum. But the small cast turns in great performances. Winner of the Best Canadian Film award at the 3rd annual Vancouver Film Critics Circle.

Director/Screenplay: Keith Behrman • Producer: Trish Dolman • Cinematographer: Steve Cosens • Editor: Michael John Bateman • Cast: Callum Keith Rennie, Jane McGregor, Colin Roberts • Production Company: Screen Siren • Tel: +604 687-7591 • Fax: +604 687-4937 • Email: info@screensiren.ca • Distribution: Alliance Atlantis Communications Inc, 121 Bloor St. E., Suite 1500 Toronto, Ontario, Canada M4W 3M5 • Tel: +416 967-1174 • Fax: +416 967-5527 • Email: info@allianceatlantis.com

Country: Indonesia

Director: Nan Achnas

2002, 75 mins



THE FLAG (BENDERA)

Budi (played by Hafidz Khoir), and his cousin, Rosa (played by Nuansa Jawadwipa), are given the responsibility of raising the national flag in school. As part of their duties, they must wash and iron the flag over the weekend to have it crisp and clean for Monday's routine flag-raising ceremony. Their adventure begins when a neighbour accidentally takes away the bucket they have left the flag to soak in. While enjoyable as a lighthearted children's tale, director Nan Achnas makes subtle political statements in undertones that run throughout the movie, one of which is the metaphor of the flag being constantly washed.

Production details: See Page 28

Country: Japan

Director: Nakamura Takashi

2001, 136 mins



A TREE OF PALME (PALUMU NO KI)

At the base of a huge tree, Fow, an ancient botanist, lives in a hut with a malfunctioning wooden robot named Palme. A wounded warrior arrives and gets Palme to deliver a capsule to Tamas, a world deep underground. Like the Pinocchio myth dragged screaming into a mythical, surreal future, A Tree Of Palme explores the meaning of humanity. On his perilous journey, Palme encounters people a lot less mechanical but a lot more soulless than himself. Alarmed by the transience of existence the faithful robot weathers a succession of trials and battles to fulfil his quest.

Production details: See Page 32

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MIDNIGHT MADNESS

Country: USA

Director: Lloyd Kaufman

2002 108 mins



Director: Lloyd Kaufman Lloyd Kaufman was born in New York. He formed Troma Studios with his friend, Michael Herz, in 1974, and he serves as president of the independent film company. After reading an article, "Horror Movies are dead,", he decided to make a horror film, which became The Toxic Avenger (1985).



ALL THE LOVE YOU CANNES (Asian Premiere)

"The person who goes to the Troma movie knows that he or she may love the Troma movie or, he or she may hate the Troma movie; but the movie goer knows that he or she will never forget the Troma movie." - Lloyd Kaufman

Kaufman and the Troma team - who gave us Surf Nazis Must Die - went to the Cannes Festival in 2001, as always, since 1971. They documented their efforts to sell the international rights to - Citizen Toxie: The Toxic Avenger part IV. This gritty, hilarious documentary shows how they do the Riviera on a shoestring (Tip: steal food on the airplane getting there, so you cut down on food bills). With no publicity budget, they pull crazy stunts like bloody celluloid re-enactments, invading a pier where a press conference has been slated, and dressing up as Sgt Kabukiman NYPD. Kaufman rails at how the Festival is now so commercialised, it turns off indie filmmakers on a budget. Despite the hostile environment, which includes harassment from a pet Warner Bros dog, they try to spread the Toxie love around.

Tromatic, and true.

Director: Lloyd Kaufman, Gabriel Friedman • Producer: Lloyd Kaufman, Michael Herz, Sean McGrath, Gabriel Friedman • Cinematographer: Lloyd Kaufman • Editor: Sean McGrath • Screenplay: Lloyd Kaufman, Sean McGrath, Gabriel Friedman • Cast: Lloyd Kaufman, Quentin Tarantino, Doug Sakmann, Claude Chabrol, Roger Ebert • Production Company/World Sales: Troma Entertainment 733 Ninth Ave, New York, NY 10019, USA • Tel: +1 212 757-4555 ext. 30 • Fax: +1 212 399-9885 • Email: jlees@troma.com

Country: Portugal

Director: Solveig Nordlund

2001, 80 mins



Director: Solveig Nordlund Born in 1945 in Stockholm, Sweden, She languages in Stockholm University, and cinema in editor and director's assistant to Manuel de Oliveira and Alberto Seixas Santos, She became a Portuguese citizen and spends her and Sweden, working in films, theatre and television. Her films include See You Tomorrow, Mario (1994) and The Ticket Inspector (1999).





LOW FLYING AIRCRAFT (APARELHO VOADOR A BAIXA ALTITUDE) (Asian Premiere)

This science fiction fantasy is based on JG Ballard's short story, and takes place in a future where many people are sterile, and all pregnancies are screened for mutants. Judith Foster and her husband Richard have conceived several times, but each time they have been forced to abort mutant foetuses. Pregnant once again, Judith suspects the elaborate screening process may cause mutation, and persuades Richard to go to an abandoned sea resort, populated by outcasts, where there is no one to enforce the law. She comes under the care of sympathetic Doctor Gould, making Richard jealous. Richard is also suspicious of Gould's habit of flying a small aircraft. As the foetus grows, it kicks so strongly Judith thinks it wants to harm her. She starts to think it might be a monster mutation, and begins hoping it will die. Filmed in an abandoned tourist area at the Troia peninsula, near Lisbon, the film has great visuals.

"My intention is to show that having a child is an adventure at any time and that life is a miracle in whatever form." - Solveig Nordlund

Director: Solveig Nordlund • Producer: François d'Artemare, Maria João Mayer, Solveig Nordlund • Cinematographer: Acácio de Almeida • Editor: Snezana Lalic • Screenplay: Solveig Nordlund, Colin Tucker, Jeanne Waltz • Cast: Margarida Marinho, Miguel Guilherme, Rui Morrison, Rita So • Production Company: Filmes do Tejo, Avenida da Liberdade, 85-3, 1250 140, Lisboa Portugal *Tel: +351-213-234-400/01 * Fax: +351-213-471-087 * Email: filmesdotejo@ filmesdotejo.pt • World Sales: Filmes do Tejo, Avenida da Liberdade, 85-3, 1250 140 Lisboa Portugal • Tel: +351-213-234-408 • Fax: +351-213-471-087 • Email: magda@ filmesdotejo.pt



MIDNIGHT MADNESS

Country: USA

Director: John Moritsugu

2002, 80 mins



Director: John Moritsugu

Born in Honolulu, Hawaii and attended college at Brown University. His senior thesis film, Der Elvis (1987), became a hit

on the international film festival circuit and was chosen by the Village Voice as one of the "best

50 films of the '80s." His

Hippy Porn (1991), Mod Fuck Explosion (1994) and Fame Whore (2000).

work includes My Degeneration (1989),

SCUMROCK

(Asian Premiere)

"As a minority, I know where the bitches are coming from."

Jon Moritsugu's new Hi8 video satirises the lives of struggling artists in San Francisco. It centres on a nervous filmmaker, Miles Morgan, who is trying to make a pretentious movie, but has not a single idea to put in it other than to make pussy willows, "characters," in his film. Meanwhile, riot grrrl Roxxy is trying to get the members of her punk rock band in shape for a comeback. She hassles them mercilessly, but feels hurt when she gets a critical review. Both are nearing 30 and feel that time is catching up with them, but they still struggle against apathy. Unfortunately, when you're surrounded by musicians who can't play, and actors who can't act, apathy will win hands down. Not forgetting the art director with the hideous English accent. Moritsugu appears as a filmmaker who gets challenged about his treatment

Winner of the Best Feature Prize the Chicago Underground Film Festival.



Director/Screenplay: Jon Moritsugu • Producer: Andrea Sperling, Jon Moritsugu • Cinematographer: Amy Davis • Editor: Fred Tollhouse • Cast: Danny Plotnick, Valerie Soe, Craig Baldwin • Production Company: Apathy
Productions, Jon Moritsugu, PO Box 210535, San Francisco CA 94121-0535, USA • Tel: +1 415 386 0731 • Fax: +1 415 386 0731 • Email: mgolonka@mindspring.com • Distribution: Apathy Productions, Jon Moritsugu, PO Box 210535, San Francisco CA 94121-0535, USA • Tel: +1 415 386 0731 • Fax: +1 415 386 0731 • Email: mgolonka@mindspring.com

Country: New Zealand

Director: Harry Sinclair

2002, 88 mins



TOY LOVE

An outrageous comedy about infidelity from the writer-director who gave us Topless Women Talk About Their Lives (1997) and The Price Of Milk (2001). Ben and his girlfriend Emily haven't had sex for ages. Not with each other, anyway, as Ben is too busy cheating on Emily to give her much attention. When he meets Chlo, who is unpredictable and even more dissolute than he is, the philanderer falls in love. However, after dumping Emily when she confesses to sleeping with her mechanic, he learns that Chlo is wary of meaningful relationships. She won't have anything to do with someone who isn't already taken. So Ben begins his quest to get hitched again.

"We wanted to make a really entertaining comedy that was also a satirical look at male behaviour. I was inspired by the way people rush around making fools of themselves in old French farces and screwball romantic comedies.

"These characters have a horror of real feelings and avoid them at all costs. I wanted to create characters that thought only about themselves..." - director Harry Sinclair

Director/Screenplay: Harry Sinclair • Producer: Juliette Veber • Cinematographer: Grant McKinnon • Editor: Margot Francis • Cast: Dean O'Gorman, Kate Elliott, Marissa Stott • Production Company: John Swimmer Productions • Tel: 64-4-382-7680 • Fax: 64-4-384-9719 • Email: Kathleen@nzfilm.co.nz • Distribution: New Zealand Film Commission, PO Box 11-546, Wellington, New Zealand • Tel: +64 4 382 7685 • Fax: 64 4 384 9719 • Email: kathleen@nzfilm.co.nz

Director: Harry Sinclair Born in 1959 in Auckland. After launching a career as an actor at Theatre Corporate, Auckland, Sinclair travelled to Paris for a year and enrolled to study drama at the Ecole Philippe Gaulier in 1984. On his return to New Zealand, Sinclair cofounded the Front Lawn Theatre multi-media group with Don McGlashan. Sinclair's debut feature was Topless Women Talk About Their Lives (1997). This was followed by The Price Of Milk (2001). Toy Love is his third feature.





Country: Australia

Director: Luigi Acquisto

2002, 55 mins

EAST TIMOR – BIRTH OF A NATION EPISODE I: ROSA'S STORY

East Timor – Birth Of A Nation looks at how a country is born, literally from the ashes, and how the East Timorese people are now working to build a future. This first episode follows the life of a young widow, Rosa, and her three youngest children in a shack she built herself in East Timor's capital. After saving for 18 months, she finally has the money to travel to two distant orphanages where, in desperation, she sent her three older children. Narrated by Cate Blanchett, Rosa's Story won the SBS Award for the Promotion of Cultural Diversity through film. It was also awarded for Outstanding Achievements in Documentary Filmmaking at the Real: Life on Film Documentary Festival 2002, Australia.

Director: Luigi Acquisto • Executive Producer: Franco di Chiera • Producer: Luigi Acquisto, Steela Zammataro • World Sales: Film Australia Limited. PO Box 46. Lindfield NSW Australia 2070 • Tel: 61-2-9413-8705 • Fax: 61-2-9416-9401 • Email: sales@filmaust.com.au

Country: Australia

Director: Luigi Acquisto, Andrew Sully

2002, 55 mins

EAST TIMOR – BIRTH OF A NATION EPISODE II: LU OLO'S STORY

Francisco "Lu Olo" Guterres survived over 20 years of armed resistance against Indonesia, rising to the rank of commander in the Fretilin army. Following East Timor's independence, he has become the President of Fretilin – the party that led the East Timorese struggle during the occupation. Now, Lu Olo faces new hurdles as he makes the transition from guerrilla fighter to politician during the lead up to East Timor's first national democratic election. Narrated by Cate Blanchett, Lu Olo's Story is the second episode of the two-part series, East Timor – Birth Of A Nation.

Director: Luigi Acquisto, Andrew Sully • Executive Producer: Franco di Chiera • Producer: Luigi Acquisto, Steela Zammataro • World Sales: Film Australia Limited, PO Box 46, Lindfield NSW Australia 2070 • Tel: 61-2-9413-8705 • Fax: 61-2-9416-9401 • EMail: sales@filmaust.com.au

Country: Australia

Director: Mathew Kelley, Peter Du Cane

2002, 26 mins



EXPLOSIVE DEVICES

Once the most wanted terrorists in the Philippines and holding the record as the longest, continuously-incarcerated female political prisoner in the land, Doris Nuval now runs a small educational television station and is one of the most respected TV executives in her country. Explosive Devices relates the life story of a woman who battled corruption despite the privileged life she was born into (her father was a friend and adviser to former president Ferdinand Marcos). She reflects on her double life as tourism official and terrorist, and her subsequent transformation from public enemy number one to public broadcaster. Part of the Fearless series of documentaries on Asian women.

Directors: Mathew Kelley, Peter Du Cane • Executive Producer: Franco di Chiera • Producers: Samantha Kelley, Peter Du Cane • World Sales: Film Australia Limited, PO Box 46, Lindfield NSW Australia 2070 • Tel: 61-2-9413-8705 • Fax: 61-2-9416-9401 • Email: sales@filmaust.com.au

Country: Australia

Director: Mathew Kelley, Peter Du Cane

2002, 26 mins



THE PRICE OF FREEDOM

In 1994, a young poet from rural Bangladesh plunged the country into a wave of general strikes and mass protest. Her crime: to write her thoughts about how religious fundamentalism has consigned women into a secondary role in modern society. For her outspokenness, the nation's religious leaders issued a fatwa against her, literally putting a price on her head. Forced into exile, Taslima Nasrin lives in Europe, continuing to write poems and articles that are an unambiguous cry against the oppression of women by religion. Part of the Fearless series of documentaries on Asian women.

Directors: Mathew Kelley, Peter Du Cane • Executive Producer: Franco di Chiera • Producers: Samantha Kelley, Peter Du Cane • World Sales: Film Australia Limited, PO Box 46, Lindfield NSW Australia 2070 • Tel: 61-2-9413-8705 • Fax: 61-2-9416-9401 • Email: sales@filmaust.com.au



Country: Australia

Director: Leigh Craven

2002 6 mins



GHOSTLAND

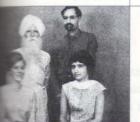
Animation about coming home to Tasmania, where a young man finds a land of ghosts.

Director/Writer/Animator: Leigh Craven • Email: leighcraven@yahoo.com.au

Country: Australia

Director: Safina Uberoi

2001, 52 mins



MY MOTHER INDIA

A daughter's homage to her mother's journey from Australia to India, My Mother India tells the story of a mixed marriage set against the tumultuous backdrop of modern Indian history. With an Indian father who collects kitsch calendars and an Australian mother who hangs her underwear out to dry in front of the horrified Indian neighbours, director Safina Uberoi tells a powerful tale of love and hate, exile and belonging, loss of identity and a return of faith within her own family. Winner of the Special Jury Prize, Hawaii 2001; Best Video Production, Melbourne 2001; Odyssey Award for Best Documentary at the Real: Life on Film Festival 2002.

Director: Safina Uberoi • Producer: Penny McDonald • Production Company: Chili Films • World Sales: TM Publicity • Tel: 61-2-9362-8566 • Email: samj@tmpublicity.com

Country: Australia

Director: Danielle Townsend

2002, 8 mins



COUGH

Daniel is a curious young man with a vivid imagination. On a beautiful day, he hears the sound of a desperate, choking cough coming from a window. Wanting to help, Daniel follows the cough into a block of flats. Will he get into trouble or become a hero?

Director: Danielle Townsend • Fax: 61-2-9358-2662 • Email: dannit@bigpond.net.au • Producer: Glenda McKechnie

Country: China

Director: Zhong Hua

2001, 90 mins



THIS WINTER

In the barracks of the Beijing Armed Police, four young men aged between 20 and 25 years are about to retire from military service where they have served as film projectionists. But before they can move on with the rest of their lives, each has a final personal mission to complete before they can leave in peace. Director Zhong Hua draws on his personal experience as a projectionist in the military. Awarded Best Film at Marseille 2002.

Director/Cinematographer: Zhong Hua • Executive Producers: Cecilia Yang, Chen Huiliang • Producer: Chu Heng • World Sales: Spring Departure Film Workshop, Xichengqu Changqiao Dingfujie No. 3, Qing Wang Fu, Beijing 100009, China • Fax: 86-10-6518-6550 • Email: cissy_spring@hotmail.com



Country: France

Director: Jerome Bouyer

2002, 52 mins



THE LIVING AMONG THE DEAD (VIVANTS CHEZ LES MORTS)

(International Premiere)

Manila, the Philippines. In the crypts of the Makati cemetary, in the shadow of the skyscrapers of the teeming business quarter, there live some 500 persons, exiles of development, outcasts of success, squatters of misery, surviving in the calm fields of the dead, in the limbo of the great metropolis of the living. When, for two days and nights, the city's population invades the cemetary for All Saints' Day, they have no choice but to leave their vaults and wander in the streets of the deserted megalopolis.

Director/Screenwriter: Jerome Bouyer • Producer: Matthieu Belghiti • Cinematographer: Jean-Philippe Bouyer • Production Company: Little Bear • World Sales: France Televisions Distribution, I Boulevard Victor 75015 Paris, France • Email: ftdinternational@francetv.com

Country: Greece/UK

Director: Theo Papadoulakis

2001, 15 mins



LARGO

Mickey, sensitive to his mother's sad, frustrated tears, realises how powerless she is to make a difference for herself. Inspired by his comic hero, The Shadow, he endeavours to make that difference for her. He'll make his mother smile again. This period drama, set in Yorkshire post-World War II, was awarded Best Short Film for the Yorkshire Film Awards. – Leeds International Film Festival 2001

Director: Theo Papadoulakis • World Sales: School of Art, Architecture and Design, Film and Moving Image Department, Leeds Metropolitan University, 2 Queens Square, Leeds LS2 8AF, UK • Tel: 44-113-283-2600 ext 4326 • Fax: 44-113-283-1901 • Email: t.babadoulakis@lmu.ac.uk

Country: Hong Kong

Director: Louis Tan

2002, 96 mins



DAREYA!

Unscripted and raw, Dare Ya! is an honest and explicit documentary on Hong Kong's most controversial band to date. Fan and filmmaker Louis Tan goes on the road with LMF (Lazy Motherf***ers), providing rare insight into the individuals who have become the new "voice" of Hong Kong Youth with their relevant, tell-it-all lyrics that touch on life and politics in Asia's "World City."

Director/Cinematographer: Louis Tan • Producer: Cecilia Yip • Production Company/World Sales: Wild Play Production • Website: www.dareya.com

Country: Israel/Netherlands

Director: Nissim Mossek, Alan Rosenthal

2002, 112 mins

ADOLPH EICHMANN – THE SECRET MEMOIRS

He was responsible for the murder of over five million Jews, but 40 years after his execution, Adolph Eichmann remains an enigma. This film charts his rise to power in the SS from an unsuccessful traveling oil salesman to the mastermind behind the Eichmann system that led directly to the gas chambers. Using newly-discovered materials from the German Stasi files, rarely seen footage and excerpts from Eichmann's personal diaries, The Secret Memoirs gives the public, chilling insight into his motives and inner thoughts. Eichmann's environment and the tragedy of the "Final Solution" as seen by the insiders – the murderers themselves.

Director: Nissim Mossek, Alan Rosenthal • World Sales: Ruth Diskin Films Ltd, 8 Tverya Street, Jerusalem 94543, Israel • Tel: 972-2-6222-086 • Fax: 972-2-625-6047 • Email: ruthdis@netvision.net.il



Country: New Zealand

Director: Alister Barry

2002, 104 mins



For nearly 40 years, New Zealand was a country of full employment. Now, over 100,000 are jobless. From the maker's of Someone Else's Country, this powerful feature documentary traces the origins, the history and the politics of a deliberate government policy to create permanent high levels of unemployment in New Zealand.

Director: Alister Barry • World Sales: Community Media Trust, PO Box 3563, Wellington, New Zealand • TellFax: 64-4-472-5259 • Email: communitymedia@paradise.net.nz

Country: UK

Director: Andrew Kotting, Mark Lythgoe

2002, 37 mins

O sy

MAPPING PERCEPTION

A scientific love poem dedicated to director Andrew Kotting's daughter, Eden, born with a rare genetic disorder. This experimental documentary attempts to explore and understand the Joubert Syndrome. The film is part of a Proboscis project which also entails an installation, a website and a publication.

Directors: Andrew Kotting, Mark Lythgoe • Producer: Giles Lane • World Sales: Proboscis, 2 Ormonde Mansions, 100A Southampton Row, London WC1B 4BJ, UK • Tel: 44-207-209-4042 • Fax: 44-703-115-1738 • Email: giles@proboscis.org.uk

Country: USA

Director: Chris Hume

2002, 8 mins



THE LONG RED LIGHT

An animation about a man and his dog, stuck at a red light. For five billion years...

Directors: Chris Hume • Email; chrishume@attbi.com

Country: Hungary

Director: Toth Pal

1999, 8 mins



ANOTHERDAY

This computer-animated film has a wooden puppet's day, starting from the time its trousers and "wake up" and start to fill the parts of the puppet into themselves. The clothes go to the closet, where they have to choose which intestines, etc., they wish to wear that day. This surreal short won the Best Short Film prize at the 5th Kecskemet Animation Festival.

Director: Toth Pál • Production Company/World Sales: Paja Film, Hungary • Tel/Fax: 36-62-493-658 • Email: toth_pal@hu.inter.net



Director: Mehrdad Farid

2002, 29 mins

AFGHAN CHILDREN

A stirring documentary that examines the plight of the millions of Afghan children refugees in Iran and the inspiring struggles of a young female student who fought to educate them.

Director: Mehrdad Farid • Production Company: PendarFilm • Email: pendarfilm@yahoo.com • Distribution: DreamLab, 14, Chemin des Chichourliers, 06110 Le Cannet, France • Phone: +33(0)493387561 %æ Fax: +33(0)493684112 %æ Email: nasine@online .fr

Country: Iran

Country: Iran

Director: Maani Petgar

2002, 102 mins



FILM LOVERS: UNEXPOSED/EXPOSED (International Premiere)

A two-part series on women in the Iranian film industry. The first part focuses on writer/director Tahmineh Milani and leading actress Niki Karimi (Iran's first, post-revolutionary film star now turned documentary filmmaker) making the film, Two Women, a controversial, popular hit. Part Two focuses on The May Lady, by Rakhshan Bani Etemad, the first woman filmmaker in Iran after the revolution.

Director: Maani Petgar • World Sales: Iranian Independents, PO Box 15875-4769, Tehran, Iran • Tel: 98-913-219-8693 • Fax: 98-21-227-1157 • Email: atebbai@intelirnet.net

Country: Iran

Director: Pirooz Kalantari

2002, 45 mins



THAT IS LIFE

An insight into the minds of modern Iranian youth, brought up in post-revolutionary Iran. Five university students in Tehran talk about their primary concerns: money, individuality, relationships, traditions, political tensions and the sad memoirs of student rebels of 1999.

Director: Pirooz Kalantari • World Sales: Iranian Independents, PO Box 15875-4769, Tehran, Iran • Tel: 98-913-219-8693 • Fax: 98-21-227-1157 • Email: atebbai@intelirnet.net

Country: Japan

Director: Hideto Nakata

2000, 12 mins



AUTO MOMMY

Tired of looking after their own child, a couple leaves the parenting to Auto Mommy – a mailorder robot who babysits in an isolated room monitored by the parents.

Director: Hideto Nakata • World Sales: Akiko Suzuki • Tel: 81-44-951-2047 • Email: akakak81@yahoo.co.jp



Country: Korea

Director: Saeron Seong

2001, 14 mins



THE TAMPON MANUAL

A highly irregular commercial video manual for the imaginary brand, Tampon Lomma, that comes with step-by-step instructions on the uses and misuses of the tampon. It includes a hilarious music video.

Director: Saeron Song • Email: rororon@empal.com

Country: Korea

Director: Choi Jinsung

2002, 29 mins



THE WORLD CUP OF THEIR OWN

As Koreans get caught up in the football frenzy of the World Cup 2002, one young Korean filmmaker takes to the streets to document all the people who aren't celebrating. A child labourer employed to make the tournament's soccer balls is going blind. Physically handicapped football fans have no access to the stadiums and are left to protest in vain. Workers on a hunger strike protesting the lowering of the minimum wage in the midst of the football fanfare are left to starve, ignored by the local media, as are reports of two young girls, accidentally run over by a US military tank.

Director: Choi Jinsung • Email: thefreak@hanmail.net

Country: Netherlands

Director: Karel Doing

2002, 47 mins



A JOURNEY TO TARAKAN

In 1942, Ed Huis in't Veld was executed by the Japanese occupation army during one of the first battles in the former Dutch-Indies. Sixty-three years later his nephew, filmmaker Karel Doing, searches for his remains, keeping an audio diary and a diary on Super 8. Retracing his uncle's journey, Doing stops at the harbours, the mail ships used (Amsterdam, Genova, Port-Said, Colombo) en-route to the Dutch-Indies, and journeys through the cities and jungles of Indonesia until he reaches his destination – the tiny, oil-rich island of Terakan. His uncle's letters, his own diaries and archive footage combine to produce a fascinating documentary of Doing's unique search into the past.

Director: Karel Doing • Production Company/World Sales: Filmmuseum, Vondelpark, P.O.box 747823, Netherlands • Tel: 3120 5891421 • Fax: 3120 6833401 • Email: mhuizinga@filmmuseum.nl

Country: Netherlands

Director: Leonard Retel Helmrich

2001, 94 mins



THE EYE OF THE DAY

In the wake of political and economical crises, Rumidja and Ibu Sum return to their Javanese village to help with the rice harvest and to try to meet their basic needs. Rumidja's son, Bakti, struggles with an identity crisis – he is Christian, like his mother, but he longs to be Muslim like the rest of his family, and to fit in with the rest of the community. In the capital city, there is turmoil. President Suharto has been forced to step down. But with mass unemployment and a starving population, his political party, Golkar, is gaining ground by handing out food to the poor. The battle between the yellow party Golkar and Megawati's red party PDI climaxes in a hilarious elections ceremony in the village.

Director: Leonard Retel Helmrich • World Sales: Senet Sales & Distribution, Grondster 1, 5052 wp Goirle, The Netherlands • Tel: 31-2057-07572 • Fax: 31-2057-07570 • Email: a.naus@hollandfilm.nl



Country: Indonesia/Germany/Japan/Switzerland

Director: Tintin Wulia

2000, 3 mins



ARE YOU CLOSE ENOUGH?

One Sunday afternoon in the busy Ginza, a monk walks his quiet spiritual journey. With such small steps, how long will he take to reach his destination? Or is he already there...

Director: Tintin Wulia • Website: http://closeenough.wulia.com.

Country: Indonesia/Australia

Director: Tintin Wulia, Ariel Valent

2002, 7 mins



SLAMBANGRICKETYCHUCK

A rhythmical documentary about the front doors of Melbourne, Australia, and the people who live behind them done in a four-part symphony with 24 players and two conductors. You'll never slam your door the same way again.

Director: Tintin Wulia, Ariel Valent • Website: http://slambang.wulia.com.

Country: Indonesia

Director: Lono Abdul Hamid

2002. 16 mins



THE SUMMER WIND

A man tries to change his own fate by changing his sexual identity, but the people around him cannot accept it.

Director: Lono Abdul Hamid • Email: achnas@dnet.net.id

Country: Indonesia/Japan

Director: Tintin Wulia

2000 3 mins



VIOLENCE AGAINST FRUITS

Relax and enjoy the disembowelment of this exotic fruit, Diospyros Kaki. Inspired by the May 1998 Jakarta riots.

Director: Tintin Wulia* Website: http://violence.wulia.com

Country: Indonesia

Director: Garin Nugroho

2002, 18 mins



ICON – LOCAL versus GLOBAL (Asian Premiere)

While West Papua (Irian Jaya) is part of Indonesia, no director has made a feature there, not until Garin's Nugroho's Bird Man's Tale. This documentary seeks to understand this Indonesian province, its attempt to claim its independence in 1999 and the mysterious death of Theys Hiyo Eluay, the independence leader, in 2001.

Director: Garin Nugroho • World Sales: Set Film Workshop, Jln Bacang III No. 5, Gandaria Mayestik, Jakarta Selatan 12130, Indonesia • Tel: 62-21-725-1095 • Fax: 62-21-722-9638 • Email: set@indo.net.id



Country: Malaysia

Director: Amir Muhammad

2002, 35 mins



4 SHORTS

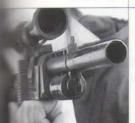
A collection of four shorts: Friday reveals the thoughts of worshippers before and after prayer. Mona is a campy tribute to Mona Fandey, Malaysia's most notorious murderer and witch doctor. Checkpoint details the difficulties of travel in a post-Osama world; while shot in Kuala Lumpur's Chinatown, Pangyau presents a scandalous chop suey of race, language, sexuality and the question of pork.

Director: Amir Muhammad • Fax: 603-2095-3869 • Email: kancah@pc.jaring.my

Country: Malaysia

Director: Liew Chen Loong

2003



BREAKTHROUGH

Triad gang leader Fei (starring James Lee) is on a mission: to blow up Kuala Lumpur, throw the country into economic turmoil and then emerge as hero when he single-handedly revives the Malaysian economy.

Director: Liew Chen Loong • Tel: 603-16-273 1751 • Email: doghouse73@yahoo.com

Country: Malaysia

Director: James Lee

2002, 25 mins



EMU KWAN'S TRAGIC BREAKFAST

Emu Kwan and her lover(s)' relationships are explored in this fully improvised short film that takes a refreshing look at an Asian woman's sexuality at the breakfast table the morning after. Whatever the consequences, it will be a memorable and tragic breakfast. The film is an extension of the experimental video, Le Affair, exhibited at an art exhibition in the National Art Gallery, Kuala Lumpur.

Director/Screenplay: James Lee • Email :doghouse73@yahoo.com

Country: Malaysia

Director: Ho Yuhang

2002, 82 mins



MIN

(International Premiere)

Min, a Chinese teacher in her 20s, was adopted as an infant by a Malay family. Curious about her real parents, she embarks upon an investigation that quickly unfolds into a journey both physical and emotional.

Director: Ho Yuhang • Production Company/World Sales: Ten On Ten Pictures (M) Sdn Bhd, 83B Lorong Mamanda 1, Ampang Point, 68000, Selangor, Malaysia • Tel: 603-4251-6115 • Fax: 603-4251-3115 • Email: tenonten@po.jaring.my

Country: Malaysia

Director: Yasmin Ahmad

90 mins



MY FAILING EYESIGHT (RABUN)

(International Premiere)

Tired of the city life, Pak Atan and Mak Inom jump at the chance to move into the country when Mak Inom inherits her father's house. But the eccentric and openly affectionate couple soon finds out that life in the country is not all roses and fresh air...

Director: Tintin Wulia • Website: http://closeenough.wulia.com.

Country: Malaysia

Director: Desmond Ng

2002. 56 mins

TETANGGA

(International Premiere)

A woman travels to the city to help care for her newborn granddaughter and is met by a man. As they journey together, their lives as well as those of the people they encounter are captured like photographic snapshots revealing secrets past and present.

Director: Desmond Ng • Production Company/World Sales: Ten On Ten Pictures (M) Sdn Bhd, 83B Lorong Mamanda 1, Ampang Point, 68000, Selangor, Malaysia • Tel: 603-4251-6115 • Fax: 603-4251-3115 • Email: tenonten@po.jaring.my





Country: Philippines

Director: Ayuz Brothers

2002, 5 mins

A BOY AND HIS DOG

A short on a boy and his dog.

Director: Jun Sabayton, Ernest Concepcion • Email: klasico@hotmail.com

Country: Philippines

Director: Anna CM Ganzon, Janis KP Piopongco

2001, 16 mins



ALAB

A documentary on the involvement of the Filipino youth during the Second Edsa Revolution in the Philippines, Alab gives an account that young people played in the campaign against the corrupt governance of ex-President, Joseph Estrada.

Director: Anna Cristina M Ganzon, Janis Kate P Piopongco • Director's contact: tinaganzon@hotmail.com

Country: Philippines

Director: Rox Lee

2002, 5 mins



BRUCE

A spoof on the late, great master of kung fu.

Directors: Rox Lee • Contact: Cinema Regla, 5 Mascardo Street, La Paz Village, Makati City, Philippines

Country: Philippines

Director: Rica Arevalo

2001, 15 mins



CHILDREN OF THE STREETS (BATANG MAYNILA)

Tolits and Dado become friends while searching for Maria, Tolit's baby sister kidnapped by a local syndicate. Amidst deception and poverty, both boys attempt to face each ordeal and survive in a chaotic city. All the children in this film are actual street children currently residing in shelters.

Director: Rica Arevalo • Email: ricaarevalo@yahoo.com

Country: Philippines

Director: Bulan, Bahaghari

2002, 10 mins



RAIL ROAD (RILES)

An experimental documentary on the lives of the people living beside the railway in Luzon. It tackles two opposing views on how to use the railway.

Directors: Bulan, Bahaghari • Contact: Rafael Luna • Email: raffyluna@yahoo.com

Country: Philippines

Director: AM Sugatan Jr

2000, 3 mins



THE MOST BORING SHOW ON EARTH EVEN YOU WOULDN'T WATCHIT! SHOW

A socio-political, tongue in cheek commentary on the Filipino people and society... from the gutter.

Director: AM Sugatan Jr • Email: ogmanlIII@yahoo.com



FESTIVAL FRINGE

Country: Philippines

Director: Ayuz Brothers

2002, 6 mins



TWICE DETACHED

A mood piece cut to music.

Director: Jun Sabayton, Ernest ConcepcioN • Email: klasico@hotmail.com

Country: Singapore

Director: Eva Tang

2002, 11 mins



WHILE YOU SLEEP

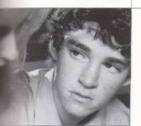
When her mother falls into a deep sleep, high-school teenager Ayako awakes to her reality...

Director: Eva Tang • Email: whileyousleep@yahoo.co.uk

Country: Singapore

Director: Leonard Yip

2002, 21 mins



L'ENVIE (THE DESIRE)

Two boys lust after their French teacher until they meet a girl who gives them a lesson better than French...

Director/Screenplay: Leonard Yip . Email: Lmsyip@pacific.net.sg

Country: Taiwan

Director: Tsai Ming-Liang

2002, 23 mins



THE SKYWALK IS GONE

Wandering aimlessly around Taipei Main Station, Shiang-Chyi's curiosity is peaked when a woman with a large suitcase suddenly dashes recklessly across the street.

Director/Screenplay: Tsai Ming-Liang • Producer: Frederic Papon, Liang Hung-Chih, Vincent Wang • Cinematographer: Liao Peng-Jung • Editor: Chen Sheng-Chang • Sound: Du Tuu-Chih, Kuo Li-Chi • Music: Wang Fu-Ling, Chen Dieh-Yi • Cast: Lee Kang-Sheng, Chen shang-Chyi, Lu Yi-Ching • Production Company/World Sales: Homegreen Films Co. 6th Fl. No.420 Yung Chen Rd, Yung Ho Taipei, Taiwan • Tel: 886-2-2920-8422 • Fax: 886-2-2920-8421 • Email: hgfilms@ispeed.com

Country: Korea

Director: Kyounghoon Kang

2002. 21 mins



SUMMER IN 1945

Hwa-Young, a Japanese Language major in the middle of writing her thesis, has a "woman's problem." She's missed her menstrual period for several months. The doctor cannot find anything physically, or mentally wrong with her, even though she begins to hallucinate and see strange things around her.

Director: Kyounghoon Kang • Email: n1895@orgio.net

Country: Poland

Director: Marcin Wrona

2001, 20 mins



MAGNET MAN

Based on the filmmaker's own father, who was a hypnotist, a healer and an exorcist. He helps everybody but himself, and his young son has ambivalent feelings towards him. Voted the best student film at the Tribeca Film Festival.

Director/Editor/Screenplay: Marcin Wrona * Producer; Maja Wlodarczyk * Cinematographer: Pawel Flis * Cast: Zdzislaw Wardejn, Ewa Kasprzyk * Production Company/World Sales: Wydział Radia I Telewizji im. Krzysztofa Kiesłowskiego * Address: ul. Bytkowska 1A, 40-955 Katowice, Poland * Tel: 48-22-839-2910 * Fax: 48-22-839-2213 * Email: magnetman@o2.pl



FESTIVAL FRINGE



Country: Thailand

Director: Thunska Pansittivorakul

2000, 4 mins

...FOR SHIEW PING 28/12/27

A reflection on broken promises.

Director: Thunska Pansittivoraku * Email: thunska I 3@hotmail.com

Country: Thailand

Director: Tavepong Pratoomwong

2002, 12 mins



A LITTLE DAD

What if your father were as tall as you when you were ten?

Director: Tavepong Pratoomwong • Email: pong50@hotmail.com

Country: Thailand

Director: Anon Chatno

2002, 10 mins



KARADIG

A man with no limits.

Director: Anon Chatno• Email: thaifilm@ji-net.com

Country: Thailand

Director: Songyos Sugmakanan

2002, 11 mins



MY ELEPHANT (DORE DEK CHORE CHANG)

Once upon a time, a boy meets an elephant. And then the elephant meets the teacher...

Director: Songyos Sugmakanan • Email: directedbyyong@hotmail.com

Country: Thailand

Director: Nitiwat Chavanitsiri

2002, 13 mins



THE OLD WOMAN AND HER STORIES

An old woman with stories to tell is hoping you will listen...

Director: Nitiwat Chavanitsiri * Email: thaifilm@ji-net.com

Country: Thailand

Director: Wasan Reawklang

2002, 10 mins



THETREE

A tree, living in fear of destruction, does everything it can to avoid death.

Director: Wasan Reawklang • Email: thaifilm@ji-net.com



FESTIVAL FRINGE

Country: Thailand Director: Thunska Pansittivorakul

2002, 79 mins

VOODOO GIRLS

(International Premiere)

A home-video documentary about the lives of three girls from a personal point of view. Director Thunska Pansittivorakul pieces together a jigsaw of his own memory as he completes this film, seeing in the completed picture a curse of fate that has made him laugh in order to forget the pain of love.

 ${\it Director: Thunska Pansittivorakul * Email: thunska I 3@hotmail.com * Website: www.voodoogirls.i8.com}$

Country: Thailand

Director: Aditya Assarat

2002, 25 mins

WAITING

Koon journeys across the country in search of something he recalls from a single childhood memory.

Director: Aditya Assaratn • Email: thaifilm@ji-net.com



ACKNOWLEDGEMENTS

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REQUIEM TO PASOLINI (World Premiere)

Drawings by Sergei Paradjanov in 1975, in the Strizhavka prison camp in the Ukraine, where he was informed about his favourite film director's death.



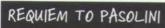


















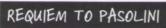
















With thanks to Kora Tsereteli for curating this exhibition.

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