

17TH SINGAPORE INTERNATIONAL FILM FESTIVAL



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ASIA PACIFIC BREWERIES FOUNDATION

proudly presents

The 17th Singapore International Film Festival 15 April - 1 May, 2004



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PRESENTER'S MESSAGE

Asia Pacific Breweries Foundation is delighted to be the presenting sponsor of the 17th Singapore International Film Festival, and shares in its excitement to grow the Festival in stature and attendance.

Our relationship with the Singapore International Film Festival dates back to 1997 when the Foundation sponsored the Asian Film Appreciation workshop for three consecutive years to introduce Asian Film history to young audiences.

Asia Pacific Breweries Foundation recognises that the Singapore International Film Festival is an important boost to our local film industry. For the past 16 years, the Festival has relentlessly brought in critically acclaimed work from around the globe into the Singapore cinemas. Not only had the Festival enriched our local audiences, it had successfully convened mainstream film lovers from around the world to experience the works of our home-grown and Asian talents. The concerted efforts to put up a more wholesome programme each time have earned the Festival its well-deserved reputation as the best South-east Asian film programme.

At home, the Singapore International Film Festival makes a perfect platform to nurture local talent. We saw the show-pieces of our talents such as Eric Khoo, Jack Neo, Kelvin Tong, CheeK, Royston Tan and Jonathan Foo maturing over time. Some of their works have also been successfully distributed overseas and showcased at film festivals to much critical acclaim. Their successes in turn, have helped to mark Singapore's presence on the world map.

Each year, the Festival attracts a vibrant and influential audience from the community and the region in all its diversity – film lovers, local and international filmmakers, programmers, distributors, celebrities, media artists and other cultural trendsetters. The fusion of activities creates positive vibes to both the local film industry and the community, just as the Asia Pacific Breweries Foundation has hoped it would infuse into the local film scene. We are confident that the 17th Singapore International Film Festival would just be as eventful, if not, more so.

With that, I wish the Singapore International Film Festival another year of success and its audience pleasant viewing at the cinemas!

KOH POH TIONG

*Chief Executive Officer, Asia Pacific Breweries Limited
Chairman, Executive Committee, Asia Pacific Breweries Foundation*



FOUNDER'S MESSAGE



It is gratifying to see the good number of Singapore-made films making their debut at this year's 17th Singapore International Film Festival. There are five films in all, three features and two shorts, as well as a very strong showing of 80 entries in the Singapore Short Film competition. These films are of varying budgets, and made by committed local filmmakers, who have dug deeply not only into their souls, but also their own wallets. Their dedication to the craft bodes well for the future of the film industry in Singapore.

The Asian emphasis in our film festival remains strong, and we open with the acclaimed Korean film, *Spring, Summer, Fall, Winter... and Spring*, directed by Kim Ki-duk, with its rich spectrum of emotions and experiences poetically depicted in powerful cinematic form. We close with Tsai Ming-liang's elegant *Goodbye Dragon Inn*, a FIPRESCI Award-winning film.

Our international selection is diverse, as always, and a very large number of the 300 films this year being award winners in major international festivals and awards. Many won multiple awards. Through our retrospectives, we also pay tribute to renowned filmmakers such as Paolo Virzi, Werner Herzog and Laurice Guillen.

For the Festival this year, we are grateful to the Asia Pacific Breweries Foundation with their very generous support as the presenter of the Festival. We hope that this will be a mutually beneficial relationship that will continue for years to come. Together with other sponsors, they have helped us to continue with our tradition of bringing to you the best the world has to offer in independent cinema.

I hope you will enjoy the selection.

GEOFFREY MALONE

*Festival Founder
Chairman, Organising Committee*



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OPENING FILM

Country: Korea/Germany

Director: Kim Ki-Duk

2003, 108 mins



Director: Kim Ki-Duk
Kim Ki-Duk was born in Bonghwa, eventually moving to Seoul with his family. The filmmaker is self-trained and largely educated himself outside the traditional education system, he experimented with the medium and sees his films as a sequential and connected as an entire body of work. He debuted in 1996 with *The Crocodile* and his films, *The Isle* (1999), *Address Unknown* (2001) and *Bad Guy* (2002), have variously travelled the international festival circuit in competition.



Director: Royston Tan
Royston Tan continues to be one of Singapore's most promising young filmmakers. His first feature length film, *I S*, was critically lauded and *Cut* continues in the tradition of challenging social norms.

SPRING, SUMMER, FALL, WINTER... AND SPRING (BOM YEOREUM GAEUL GYEOL GEURIGO BOM)

Two monks – an older man and his young protégée – share a hermitage floating on a pond in a mountainous landscape. Like others, they too are subject to the power of the seasons and the cycle of creation, sustenance and eventual degeneration. Under the watchful eyes of the old monk, the younger apprentice experiences the loss of innocence, the inevitability of death as well as the intensity of love. Kim's film is poetically separated into a series of seasonal vignettes, each season itself acting as a metaphor for the stages of life one goes through.

It begins with the little boy under the watchful eye of the old monk in spring. Summer spells the onset of blind-sighted lust, a craving for touch and a desire for possession, which eats into the heart of the young man. By fall and winter, a matured and thoroughly weathered man returns to his former teacher's abode, a frozen landscape which nevertheless betrays beneath its surface, death, suffering and the possibility of life. Spring, Summer... works at the level of poetry, each fragment a haiku with an incisive image that must be interpreted by cutting to the marrow of life. The *raison d'être* for Kim Ki-Duk's films find their most cogent expression in this film with its remarkable synthesis of the most universal and mundane aspects of existence.

The film won multiple awards at the Locarno International Film Festival, including the NETPAC and Youth Jury Award. It also won the Audience Award at San Sebastián Film Festival.

Director: Kim Ki-Duk • **Producer:** Lee Seung-Jae • **Co-Producers:** Kim So-Hee, Karl Baumgartner, Raimond Goebel • **Screenplay:** Kim Ki-Duk • **Director of Photography:** Back Dong-Hyun • **Art Director:** Oh Sang-Man • **Costumes:** Kim Min-Hee • **Make-up:** Kim Min-Hee • **Music:** Bark Jee-Woong • **Editor:** Kim Ki-Duk • **Line Producer:** Bae Jeon-Min • **Cast:** Oh Young-Su, Kim Ki-Duk, Kim Young-Min, Seo Jae-Kyung, Ha Yeo-Jin, Kim Jong-Ho, Kim Jung-Young, Ji Dea-Han, Choi Min, Park Ji-A, Song Min-Young • **World Sales:** Cineclick Asia, 3F, Incline Bldg., 891-37 Daechi-dong, Gangnam-gu, Seoul, Korea • **Tel:** 822-538-0211 (ext 211) • **Fax:** 822-538-0479 • **Email:** cineinfo@cineclickasia.com • **Website:** www.cineclickasia.com

OPENING SHORT: CUT (WORLD PREMIERE)

A snazzy, satirical and incisive mini-musical, directed by Royston Tan, in which a cinephile has a chance encounter in a supermarket with a film censor.

Director, Producer, Screenwriter: Royston Tan • **Cinematographer:** Lim Ching Leong • **Editor:** Azlar • **Cast:** Jonathan Lim, Neo Sulen Leong • **World Sales:** Royston Tan, Block 511, #05-324, Serangoon North Avenue 4, Singapore 550331



CLOSING FILM

Country: Taiwan

Director: Tsai Ming-liang

2003, 82 mins



GOODBYE DRAGON INN (BU SAN)

Malaysian filmmaker Tsai Ming-liang's *Goodbye Dragon Inn* is an astoundingly intimate and unabashed portrait of (the death of?) cinema and perhaps the most elegiac work yet in an oeuvre of ennui-ridden, wistfully humorous Taipei tales.

The film's very opening credits meld with those of a wuxia pian (sword-fighting) classic, King Hu's 1968 epic *Dragon Inn*. Filmmakers like King Hu were practically pioneering the genre and were promoted ardently by Shaw Brothers in Hong Kong during the '60s and '70s. In that sense, Tsai's film begins as a paean to the old classics. But the blow proves to be doubly intense, with both those films and the ornate theatres that housed them dying a quiet death. *Dragon Inn* is playing in one such place, the now sodden, echoing Fu-Ho Grand theatre with its clingingly optimistic sign at the box office declaring: "Temporary Closing."

Its blue-hued vertiginous interior is barely animated by the crackling ricochet of the film and a few stock-still patrons. Tsai's vignettes are brilliantly candid, from the snacks-chomping irritants to the lone cruiser whose gaze shifts from stony cold to avid hunger for fleeting intimacy. Tien Miao and Jun Shi, the actors from *Dragon Inn*, wander out of the cinema and muse only momentarily on their nostalgia. Meanwhile, Fu-Ho is run by two other lone souls. One is the box-office girl with a gammy leg who also multi-tasks as the theatre's cleaner, wandering every inch of its innards, from the vestibule to its cold back-lots. The other is Tsai's alter ego, Lee Kang Sheng, here, a solitary projectionist who performs his last task with a kind of understated rectitude before checking his future's fortunes on a kitschy token-for-a-reading palmistry machine.

Goodbye Dragon Inn is devoid of camera movement, its long static shots instead conveyed from wondrously elliptical angles, as if from the perspective of hovering spirits. Indeed, one of the most significant lines in the film is to rhetorically state that the theatre is haunted. The consequent absence of contact and the sad funeral song is so palpable it leaves its lingering cruisers in a state of suspended animation during their long urinal sessions, or the hesitant brushes in the dilapidated basement. Beginning and ending with possibly the last screening of King Hu's film in the waning cinema theatre, Tsai's film is entirely evocative and even caustically droll.

The film won the FIPRESCI Award at the Venice International Film Festival 2003.

In-competition.



Director: Tsai Ming-liang

Born in Malaysia but moved to Taiwan soon after. Graduating in 1981 from Chinese Culture University, with a focus on dramatic art, Tsai wrote plays before moving to films. He discovered Lee Kang-sheng in a videogame hall and the two have worked together extensively for over a decade. Tsai's output includes his debut, *Rebels Of The Neon God* (1993), which won an award at the Tokyo International Film Festival, *The Hole* (1998), which won the FIPRESCI Award at Cannes and 2001's *What Time Is It There?* He is currently working on his next project, *A Wayward Wind*.

Director: Tsai Ming-Liang • Producer: Liang Hung Chih • Cinematographer: Liao Pen Jung • Screenwriter: Tsai Ming Liang • Editor: Chen Sheng Chang • Cast: Chen Shiang Chyi, Mitamura Kiyonobu, Miao Tian, Shih Chun, Lee Kang Sheng • World Sales: Homegreen Films, 27 Shuang He Street, Yong Ho City, Taipei District, Taiwan • Tel: 886-2-2920-8422 • Fax: 886-2-2920-8421 • Email: hgfilms@ispeed.com.tw



SILVER SCREEN AWARDS

Country: China

Director: Zhu Wen

2004, 100 mins



SOUTH OF THE CLOUDS (YU DE NAN FANG)

Middle-aged factory-worker Xu Daqin has always dreamt of journeying to Yunnan, a province near Tibet. Though he'd had an opportunity to go there when he was younger, an affair with a young girl, forced marriage and familial responsibilities keep him tied to the northern region. Living a life of perpetual drudgery with no respite in end, Xu eventually manages to get away and travel to Yunnan. Unwittingly, he ends up in a complicated affair with a prostitute and is taken into police custody. The unfortunate situation gives him a new window into the province and his imaginings of it.

As the filmmaker points out, South Of The Clouds is, in some respects, a story of his parents' generation, both in terms of the stoicism with which they underwent political turmoil and the moments of sexual promiscuity which were so poignantly kept under wraps. In another sense however, Zhu Wen also reads it as a story of the inability to make a desired choice at the appropriate time and the fact that every choice made entails the compromise of another. Zhu predominantly employs long shots, which lend added humour to the sense of misplaced opportunities and deadpan dialogue. The film's meditative, doggedly slow pacing mirrors its landscape of choice aptly, while the narrative flow is ironic for Xu Daqin's unfolding experiences on his journey.

Director: Zhu Wen
Bio: Born in 1967 in Quanzhou City, Fujian Province. He graduated with a degree in engineering but left the field to devote himself to literature. Since 1994 he has worked as a freelance writer. He has published four anthologies or short stories, a collection of poetry and a novel. He has co-written films by Zhang Min and Zhang Yuan. He made his directorial debut in 2001 with *Seafood* (in competition, Singapore International Film Festival 2002). *South Of The Clouds* is his second feature-length film.



Director: Zhu Wen • Producer: Geng Ling • Screenwriter: Zhu Wen • Cinematographer: Wang Min • Editor: Kong Jin Lei • Production Design: Tu Xiuran • Music: Zuoxiao Zuzhou • Cast: Li Xue Jian, Jin Zi, Xu Da Qin, Xu Hong • World Sales: China Film Assist. B705 International Apartment 28 Xibahe Xili Chaoyang District, Beijing, China 100028 • Tel: +86-106447-6660 • Fax: +86-106447-6447 • Email: lling@chinafilmassist.com

Country: Hong Kong

Director: Chang Wai Hung

2003, 90 mins



AND ALSO THE ECLIPSE

And Also The Eclipse, as the title itself suggests, is like a line plucked out of a poem and filmmaker Chang Wai Hung's film is perhaps the finishing moment in what many deem to be a trilogy, preceded by *After The Crescent* and *Among The Stars*. All three films contain a poetic motif that seems to contrast the mutual influence of the stars and planets, with the influence individuals bear upon each other. As Chang states, "My three films are... about a certain state of mind, when people reach a certain point in their emotional lives where they don't want to take the next step. Should they resign themselves to fate or wait for something to happen?"

Central to these inter-weaving tales about individuals and their encounters, is a running theme through different phases in life, characterised by a teenage girl in the first film, who later seems to re-appear in her 20s in the second film and older still by the final piece. With its recurrences of characters who may be entirely new and previously unseen, but who resemble and resonate those previously encountered, Chang's film is an elegiac examination of loneliness, the isolation individualism creates and the relationship to that which surrounds us, as much as what lies in the deepest parts of ourselves.

Director: Chang Wai Hung
Born in Hong Kong in 1963. He has been writing on film since 1983 as a journalist/critic. He started his career as a screenwriter in 1985 when he joined Jackie Chan's Golden Way Film Production company. He wrote and directed his first feature, *After The Crescent* (1997), following it with *Among The Stars* (2000). And *Also The Eclipse* (2003) completes his Luna Trilogy.



Director and Script: Chang Wai Hung • Cinematographer: Charlie Lam • Art Director: Lo Ka Wai • Editor: Chan Wing Chiu • Music: Veronica Lee, Chang Wai Hung, A Company of Les Enfants du Paradis • Cast: Chan Shan Shan, Josie Ho, Jimmy Lam, Ivy Ho, Wilson Yip • World Sales: InD Blue/Jonathan Hung Ping-man. 10/F, Foo Tak Building, 367 Hennessy Road, Wan Chai, Hong Kong • Tel: 852-25-727-202 • Fax: 852-25-727-022 • Email: indblue@indblue.com



SILVER SCREEN AWARDS



Country: India/France

Director: Manish Jha

2003, 89 mins

MATRUBHOOMI: A NATION WITHOUT WOMEN

One of India's most promising young filmmakers, Manish Jha's debut full-length feature film, in one sense, continues from where he left off with *A Very Very Silent Film*, tackling the subjugation and degradation of women in a society that purports to honour and worship them. In this case, Jha tackles the difficult and inevitably controversial territory of female infanticide. The title itself rings ironically, "matrubhoomi" suggesting that well-known poetic truism of "earth as mother," while the narrative takes an allegorical shape to consider what social conditions might be like if, through female infanticide, the population of women in India is severely decimated. This is precisely the not-too-unreal setting within which a wealthy widower and reputable caste member Ramcharan contemplates finding wives for his five sons.

Village priest Jagannath chances upon Kalki and informs Ramcharan of the girl. Alluding to the Hindu epic of Mahabharata, Kalki is bartered off and married to all five sons. The ensuing degradation and chattel-like conditions in which she lives marks the slow descent into a claustrophobic world. The film's allegorical approach allows for a transcendental quality to the story telling. Kalki is named after the last avatar or incarnation of lord Vishnu, who is meant to emerge at the completion of the present, misery-stricken time cycle known as the kali yuga.

Director: **Manish Jha**
Born in 1978 in Bihar, India, Manish Jha studied English at Delhi University and then worked as an assistant director on various television series. His first short film, *A Very Very Silent Film*, was awarded the Prix du Jury at the Cannes Film Festival in 2002 making him the youngest filmmaker to receive the accolade. *Matrubhoomi* marks his debut feature film.



Director, Screenplay: Manish Jha • Producers: Patrick Sobelman, Nicolas Blanc, Punkej Kharabanda • Cinematography: Venu Gopal • Editor: Shrish Kunder, Ashmith Kunder • Production Designer: Wasiq Khan • Sound: Resul Pookutty • Music: Salim Sulaiman • Cast: Tulip Joshi, Sudhir Pandey, Piyush Mishra, Pankaj Jha, Deepak Kumar • Production Company: Ex Nihilo/SMG Production, 73-76 Mahada Commercial Complex, New Link Road, Oshiwara, Mumbai 400102 • Tel: 91-22-5692-0201 • Fax: 91-22-5692-0210 • Email: punkej@starmgt.com



Country: Iran

Director: Mani Haghighi

2003, 83 mins

ABADAN (WORLD PREMIERE)

Abadan, the debut feature of filmmaker Mani Haghighi, marks an exciting break with those ostensibly "Iranian" themes revolving around children, older people, reflections on morality and rural landscapes. While that might have marked the success of Iranian cinema in the '90s, Haghighi notes it is a period of crisis and he is appreciative of the avenues this has opened up. An aged man called Amir Moghadam has longed to travel to the southern city of Abadan all his life. Sick of his geriatric life, he ups and leaves, armed with only a manila envelope, which he wishes to return to an old friend Jamal on his way to Abadan. His daughter Marjan rushes to her ex-husband Aman in a fit of panic, hoping he will track the old man down.

Haghighi's film is pleurably filled with acerbic wit, ironic moments and deliberately played emotional melodrama that quickly descends into ribald exchanges around love, fidelity and wanting life to be something other than the dull, drudgery it so often can be. The shaky hand-held DV camera and quick-fire jump cuts pummel along to Christophe Rezai's original musical contribution, lending the film an additional layer of immediacy and intensity.

Director: **Mani Haghighi**
Born in 1969, Mani Haghighi studied philosophy for 12 years before becoming a filmmaker. He is the director of *Water* (2000), a short film based on a story by Jorge Luis Borges, and *To Stay* (2001), a documentary about the lives of 12 Iranian painters during the Iraqi missile attacks on Tehran in the final days of the Iran-Iraq war. *Abadan* (2003) is his first feature film.



Director, Screenwriter: Mani Haghighi • Producer: Mehdi Safavi, Ahmad Ali Mousavi • Cinematographer: Mahmoud Kalari • Editor: Mastane Mohajer, Ehsan Amani, Shahrokh Foroutanian • Cast: Jamshid Mashayekhi, Dariush Asadzadeh, Fatemeh Motamed Arya, Hedeyeh Tehrani • World Sales: Mani Haghighi, Dark Precursor Productions, 60 Raz Alley, Dejamjoo St. Kamranieh, Tehran, Iran • Tel: +98-2122-90754 • Email: mani_haghighi@hotmail.com



SILVER SCREEN AWARDS



Country: Iran Director: Samira Makhmalbaf 2003, 97 mins

AT FIVE IN THE AFTERNOON (PANJ É ASR)

Samira Makhmalbaf's third film, *At Five In The Afternoon*, has been considered perhaps the most pessimistic of her oeuvre for its depiction of the implicit, psychologically imbedded effects of authoritarianism upon a people, particularly in the aftermath of the war in Afghanistan. Liberated from the Taliban, women are free to attend school and emerge from behind their burqas without fear of punishment. Makhmalbaf returns to her favourite motif of the school as a space for mental freedom from the shackles of oppression. In this atmosphere, Noqreh is a picture of stubborn determination. Her transition from a world of veiling and non-accessibility to education and participation is depicted as both literal and metaphorical. Everyday, she leaves home in her burqa and dull, black slip-on shoes, carrying an unwieldy book of religious maxims, but changes into white high-heels and emerges from under her veil to attend the local school where young women passionately debate on freedom and the possibility of a woman governing over the new Afghanistan.

The film won the Jury Prize as well as the prize of the Ecumenical Jury at the Cannes Film Festival 2003.

Director: Samira Makhmalbaf
Twenty-three-year-old Samira Makhmalbaf had her acting debut in her father Mohsen Makhmalbaf's film *The Cyclist*. She directed her first feature film, *The Apple* (1998), which was awarded numerous prizes at international festivals. In 2000, she made *Blackboards* (official competition - Cannes), which went on to win the Special Jury Prize at that festival. She was one of 11 directors to contribute a short film to I l'09'01.



Director, Sriptwriter (based on a story written by Mohsen Makhmalbaf): Samira Makhmalbaf • **Director's Assistant :** Marzieh Meshkini, Akbar Meshkini, Kaveh Moeenfar • **Director of Photography:** Ebrahim Ghafoori • **Sound-recording:** Behrooz Shahamat, Farokh Fadaee • **Sound editor:** Behrooz Shahamat, Hosein Mahdavi • **Music:** Mohamadreza Darvishi • **Editor:** Mahsen Makhmalbaf • **Assistant Film Editor:** Mastaneh Mahajer • **Cast:** Agheleh Rezaee, Abdolghani Yusef-zay, Marzieh Amiri, Razi Mohebi, Gholamjan Gardel, Halimeh Abdolrahman, Bibigol Asef, Jerom Kazagh, Mina Anis • **World Sales:** Wild Bunch, 99 Rue de la Verrerie - 75004 Paris, France • **Tel:** +331-5301-5020 • **Fax:** +331-5301-5049 • **Website:** www.wildbunch.biz



Country: Japan Director: Ryuichi Hiroki 2003, 95 mins

VIBRATOR

Contrary to what its provocative title might suggest, Ryuichi Hiroki's film continues to explore the themes of lonesome female protagonists facing uncertain futures that he touched upon with his contribution to the Japanese Love Cinema series with *Tokyo Trash Baby* (2000). Based on the novel by Akasaka Mari, *Vibrator's* protagonist Rei is a tender creature whose mind is composed of multiple voices interrupting and influencing her interaction with the world. In this subterranean world, even the vibration of her mobile phone barely pulls her out of her reverie, until, shopping for wine at a store, she sees the alluring bleach-blonde haired Okabe stride in and feels a chord drawing her out of her shell.

The film cleverly employs numerous interpretations of sound and vibrations to create an aural atmosphere that literally resonates, even when conveying silence. Rei's inner universe is a mélange of hesitantly uttered words, inter-titles as if from a silent film, and disembodied voices, while Okabe's cross-country trucker life connects him through short-wave radio to numerous travelers on similar job rounds and his collection of Pat Boone and Happy End songs create a travelling soundtrack. Actress Shinobu Terashima jointly won the Best Actress award at the Tokyo International Film Festival 2003.

Director: Ryuichi Hiroki
Born in 1954. After graduating from university, he became involved mainly with director Genji Nakamura's work, as assistant director. After a directing debut in erotic film in 1982, he went on to receive the Grand Prix in the video section of the Yubari Fantastic Film Festival with *Sadistic City* (1993). His other films include *I Am An S&M Writer* (2000), *Tokyo Trash Baby* (2000) as well as *Labyrinth Of Leg Fetishism* (2002).



Director: Ryuichi Hiroki • **Producers:** Morishige Akira, Aoshima Takeshi • **Executive Producer:** Takahashi Kisei • **Screenplay:** Arai Haruhiko (based on a novel by Akasaka Mari) • **Line Producer:** Mukuju Hirohisa • **Cinematographer:** Suzuki Kazuhiro • **Sound:** Fukada Akira • **Production Design:** Hayashi China • **Cast:** Terashima Shinobu, Ohmori Nao, Taguchi Tomoro, Toda, Takayanagi Eriko, Makise Riho, Sakajo Miki, Murakami Jun, Nomura Yujin • **World Sales:** Gold View Co, Ltd. 3-50-5 Entopia Ogikubo #1201, Asagaya-minami Suginami-ku, Tokyo 166-0004 Japan • **Tel:** +81-3-5347-2501 • **Fax:** +81-3-5347-2505 • **Email:** kiyo@goldview.co.jp • **Website:** www.goldview.co.jp



SILVER SCREEN AWARDS



Country: Kazakhstan/France

Director: Nariman Turebayev

2003, 85 mins

LITTLE MEN (MALEN 'KIE LJUDI)

In modern day Almaty – one of Kazakhstan's most important and yet, economically dismal cities – Bek and Max eke a living by selling trinkets on the street to unassuming passersby. It is hardly the road to economic prosperity and stability, but it suffices and allows the pair to live in their grungy little apartment where the smoother of the two, Max, can wax philosophically about how all the world's women are unhappy and how his proclivity for sexual conquest at least alleviates their misery momentarily. But Max's lessons hardly scratch the surface for the more doe-eyed, shy Bek with his mop of hair and genuine belief in the power of true, transcendental love. Someone quite spectacular does come along to provide further proof for his romantic take on things, but when the company they work for goes bust, the two must consider what the future holds for them.

As most critics have identified, Little Men is a stylish buddy film with a heart at the centre of it. Coupling an uncertain future with its protagonist's endearing machismo antics, or the ponderous musings of the sensitive at heart, lends the film an air of the utterly familiar, albeit this is still coming from refreshing and new territory – geographically and cinematically.

Director: **Nariman Turebayev**
Born in Kazakhstan, in 1970. He studied at the Moscow Institute of Steel and Alloys and then at the Arts Academy in Kazakhstan, from where he graduated. His second short film, *Antimantika*, was screened at the Cannes Festival official selection and also won the Grand Prix at the Angers Festival. Little Men is his first feature film.



Director, Screenplay: Nariman Turebayev • Producer: Abderrahmane Sissako, Limara Gheksembayeva • Cinematography: Boris Troshev • Editor: Andrey Vlaznev • Sound: Olivier Dandre • Sets: Sabit Kurmanbekov • Music: Kazbek Spanov • Cast: Erjan Bekmuratov, Oleg Kerimov, Lyazat Dautova, Mira Abdulina, Serik Nurebekov, Anna Kolesnikova • Production Company: Duo Films 154 Rue Oberkampf, 75011 Paris, France • Tel: 01-4807-5919 • Fax: 01-4807-0867 • Email: duofilms@club-internet.fr

Country: Malaysia

Director: U-Wei bin Haji Saari

2004, 93 mins

SWING MY SWING HIGH, MY DARLING (BUAI LAJU LAJU) (WORLD PREMIERE)

U-Wei bin Haji Saari has been unarguably identified as one of Malaysia's forerunning filmmakers. He identifies himself as a modest story-teller, drawing from the seemingly mundane scenarios of daily life and pushing them to their possible conclusions. This was not least epitomised by his controversy-stirring feature film, *Woman, Wife And Whore...*, which Malaysian audiences saw as a troubling film. Quite clearly, U-Wei continues to demonstrate a fascination for telling the uncomfortable stories; gender and culture (Malay women, Malaysian identity) feature strongly in his films as a study of what avenues exist for a woman to live her own life.

Swing My Swing High does not stray far from this fascination. Drifter Amran arrives at Ibrahim's home where he lives with his significantly younger and beautiful wife Zaiton. Soon, Zaiton and Amran begin an illicit affair with inevitably grave consequences. U-Wei was inspired by *The Postman Always Rings Twice* in his exploration of one woman's need to change her life of stagnation and boredom into something more meaningful.

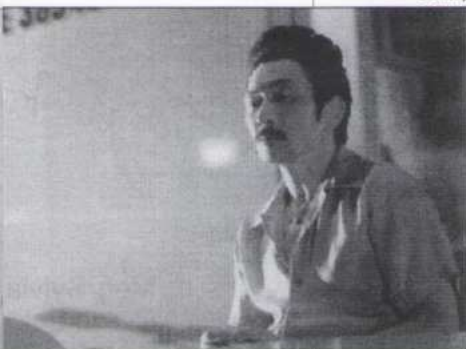
Director: **U-Wei bin Haji Saari**
U-Wei's Woman, Wife And Whore... (1993), received five awards at the 11th Malaysian Film Festival. In 1995, his film, *Kaki Bakar* (The Arsonist), was invited to Un Certain Regard in Cannes Film Festival as well as Berlin, Montreal, Nantes, Fribourg, New York and Pusan. The film was awarded Grand Prix at Brussels Film Festival. His third film, *Jogho* (The Champion, 1998) was also invited to numerous film festivals such as Singapore (1998), Pusan (1998), Cinemanila (1999) and Nantes (2001).



Director, Screenwriter: U-Wei bin Haji Saari • Producer: U-Wei bin Haji Saari, Julia Fraser, Julie Le Brocqy • Director of Photography: Azman Razali • Production Designer: Fazdil Idris • Composer: Embie C Noer • Cast: Eman Manan, Betty Banafe, Khalid Salleh, Liza Zain, Hasnul Rahmat, Baharuddin Hj Omar • World Sales: Lebrocqy Fraser Productions Ltd, 64 Monk's Hill Terrace, Singapore 228547 • Tel: 65-6836 6710 • Fax: 65-6836-6730 • Email: jfraser@lebrocqyfraser.com



SILVER SCREEN AWARDS



Country: Singapore

Director: Djinn

2004, 102 mins

PERTH (WORLD PREMIERE)

Singapore filmmaker Djinn's previous feature film, *Return To Pontianak* (2001), was cited as a re-visitation of the old B-grade horror films and folk tales surrounding the restless spirits of young women who died unpleasant deaths. With *Perth*, the filmmaker's vision has now been honed even further to tell another range of stories that also live quiet, peripheral lives. There is almost a universal truism that taxi drivers make for some of the most intriguing conversationalists and hitchhiking gives the traveler a brief window into the intimate details of a stranger's life. The film pulls the hidden goings-on in Singapore together with the story-telling/observational vantage point of the figure of a taxi driver to craft another telling addition to a small but growing pool of Singaporean films.

Harry Lee is a semi-retired 51-year-old security guard in Singapore who dreams of migrating to Perth. There is increasingly nothing left for him as well as his peers in the staid urbanised island and needing more money for his goal, he begins to work as a driver ferrying hostesses to clients. Haunted by memories that this additional work evokes, he unwittingly becomes entangled in the underbelly of Singapore's otherwise sanitised exterior. Director Djinn indicates that the film also functions as an homage to *Taxi Driver*.

Director, Screenwriter: Djinn • Producer: Duncan Jepson, Damon Chua, Juan Foo • Cinematographer: Goh Meng Hing • Editor: Bin Li • Cast: Lim Kay Tong, Liu Qiu Lian, Sunny Pang, Panneerchelvam • World Sales: Working Man Films Pte Ltd, 251 South Bridge Road, Suite #07-01, Singapore 058800 • Tel: 65-6227-7756 • Fax: 65-6227-5779 • E-mail: juanfoo@yahoo.com, working_djinn@yahoo.com

Director: **Djinn**
Born in 1969, Djinn splits his time between Los Angeles and Singapore. The filmmaker won the Best Short Film Award at the Singapore International Film Festival 1998 for *By The Dawn's Early Rise* and went on to work as an assistant director with Hong Kong director Yonfan on the film, *Bugis Street*, made in the early '90s. He debuted with his first digital feature film, *Return To Pontianak* (2001), and has since also started a company called Vacant Films to work on future projects. *Perth* is his second feature film.



Country: Sri Lanka

Director: Prasanna Vithanage

2003, 108 mins

AUGUST SUN (IRA MADIYAMA)

The social and political world of Prasanna Vithanage's films has consistently exposed the chauvinism of war conducted for the sake of so-called honour and of religion hiding behind its seeming inviolability. In the Sri Lankan context, he has been drawn to the contradictions rampant in a state of conflict. In addition to the Sinhalese oppression of Tamils, many Tamils push out the Muslim minority from areas like Kalpitiya, with violence taking on a stratified and vicious cyclical form. These concerns emerged in earnest with *Death On A Full Moon Day* (Purahanda Kaluware, 1997) and, in *August Sun* (Ira Madiyama), Vithanage delves deeper into these issues. Eleven-year-old Muslim boy Arafath discovers that rebels in the area are about to force the Muslims to leave within 24 hours. A young woman in Colombo goes in search of her husband, fighting in the war and now missing in action. Meanwhile, soldier Duminda arrives at the sacred city of Anuradhapura and discovers his sister working in the brothels there. Vithanage's vision is incisive and unrelenting, bearing open the pointlessness of state ideology and its use of oppression to maintain status quo. But simultaneously, he draws an intimate portrait of ordinary people struggling to keep their love alive in the midst of conflict.

Director: Prasanna Vithanage • Producer: Soma Edirisinghe • Executive Producer: Asanka Edirisinghe • Screenplay: Priyath Liyanage • Story: Priyath Liyanage, Prasanna Vithanage • Director of Photography: MD Mahindapala • Editor: A Sreekar Prasad • Music Director: Lakshman Joseph de Saram • Production Designer: Kanchana Talpawila • Sound Designer: Lakshminarayan • Make-up: Ebert Wijesinghe • Assistant Director: Daminda D Madawala • Production Manager: Deepal Gunaratne • Cast: Peter D'Almeida, Nimmi Harasgama, Namal Jayasinghe, Nadi Kammallaweera, AA Mansoor, Maheswari Ratnam, Rajeena Begum, HV Thaheera, Gayani Gisanthika • World Sales: Asanka Edirisinghe E.A.P Films and Theatres, No. 12, Savoy Building, Welisawatte, Colombo 06, Sri Lanka • Tel: 00-9411-2552877 • Fax: 00-9411-255-2878 • Email: asanka_eap@sitnet.lk

Director: **Prasanna Vithanage**
Born in 1962. In 1992 he directed his first feature, *Ice On Fire* (Sisila Gini Gani), which won nine awards in Sri Lanka. His other features, *Dark Night Of The Soul* (Anantha Rathriya, 1996), *Walls Within* (Pawuru Walalu 1997) and *Death On A Full Moon Day* (Purahanda Kaluware, 1997) have also been award-winners at many festivals, including the Grand Prix at Amiens for the latter film.





SILVER SCREEN AWARDS

Country: Turkey

Director: Nuri Bilge Ceylan

2003, 110 mins



UZAK (DISTANT)

Mahmut is an acclimatized émigré in Istanbul whose photographic aspirations à la Tarkovsky have long since been replaced by bourgeois coffee shop conversations on theories of craftsmanship. He guards his isolation listlessly, yet adamantly until the rhythm is interrupted with the arrival of a distant cousin Yusuf who has left behind rural unemployment to ply the lengths of the Bosphorus for a job in the docks. The ties of kinship however fail to extend beyond the nominal. While Mahmut offers Yusuf temporary board, the consequent intrusion grates both men.

It is the kind of inviolable fact that can only be captured by the judicious method Ceylan employs, that is, the long shots and richly suggestive cinematography with which he rewards a patient audience. *Uzak* drew considerable critical attention and its lead actors Muzaffer Özdemir and Emin Toprak (who played the younger cousin and who died recently in a tragic road accident) both shared the Best Actor award at Cannes, as well as the Grand Prize of the Jury. The film also received the Best Turkish Film and Director Award at the Istanbul International Film Festival and the Lino Brocka Award at the Cinemanila International Film Festival.

Director: **Nuri Bilge Ceylan**

Born in Istanbul in 1959.

After graduating from Electrical Engineering at Bosphorus University, he studied filmmaking for two years at Mimar Sinan University in Istanbul.

Following his first feature film *Kasaba* (The Small Town, 1997), *Mayis Sıkıntısı* (Clouds Of May, 2000) premiered in Berlin (in competition).



Director, Producer, Screenplay, Cinematography: Nuri Bilge Ceylan • Sound: Ismail Karada • Art Director: Ebru Ceylan • Editor: Ayhan Ergürel, Nuri Bilge Ceylan • Sound Mix: Erkan Akta • Cast: Muzaffer Özdemir, Mehmet Emin Toprak, Zuhâl Gencer Erkaya, Nazan Kırilmi, Feridun Koç, Fatma Ceylan, Ebru Ceylan • World Sales: Interforum • Tel: +49-911-9296560 • Email: uzak@interforum.net

Country: Vietnam

Director: Le Hoang

2003, 110 mins



BAR GIRLS (GAI NHAY)

Le Hoang's new film marks a change in ideological directions and preoccupations in Vietnamese filmmaking typified by a movement away from the war and post-war narratives to grittier urban reality tales. Its protagonists are young women either from well-to-do homes or poorer rural areas who have turned to prostitution and the livelihood of working the bars as dancers in an effort to survive and support families. Hanh and Hoa are at the forefront as characters whose battles with heroin addiction and eventually, with HIV/AIDS culminate with little redemption towards the end. Vietnam's younger audiences have vouched for the lasting power of the film by identifying with its social themes and pointing out the necessity of its moral tone against social "evils" and the repercussions of extreme lifestyle choices.

Whereas Le Hoang's previous films such as *Little Conscience* (1992), *The Knife* (1995) and *The Long Journey* (1996) remained within a narrative mould that evoked social consciousness and political awareness of the nation's history, this shift comes during a year (2003) that marks the 50th anniversary of Vietnamese cinema. *Bar Girls* already has a sequel in the works and it remains to be seen whether the nation's cinematic direction will continue to take this as-yet unexplored road.

Director: **Le Hoang**

Born in 1956, and graduated from the Hanoi Film Drama University. He worked as a scriptwriter on many films and was awarded a Vietnam Film Festival Script Award in 1993 for *The Little Conscience*. His other award-winning film is *The Journey* (1997) as well as *The Golden Key* (2001).



Director: Le Hoang • Producer: Le Duc Tien-Ngoc Quang • Screenwriter: Nguy Ngu • Cinematographer: Pham Hoang Nam • Editor: Thuy Chung • Cast: Minh Thu, My Duyen • World Sales: Giai Phong Film Studio 212 Ly Chinh Thang St. Dist. 3, Ho Chi Minh City, Vietnam • Tel: 84-8-8439-869 • Fax: 84-8-931-6538 • Email: gpf.pt@hcm.fpt.vn



SILVER SCREEN AWARDS SINGAPORE SHORTS



Country: Singapore

Director: Yee Chang Kang

2004, 14 mins

GOOD TIME

Most people wait a lifetime for something good to happen to them. The lucky few just have to squat in the toilet. Well, shit happens.

Director, Producer, Screenwriter, Editor: Yee Chang Kang • Cinematographer: Eric Ng • Tel: 62912386 • Email: litmus_heart@yahoo.com.sg



Country: Singapore

Director: Gek Li San, Ho Choon Hiong

2004, 27 mins

INNOCENT

Innocent is a personal documentary about a family tragedy following the suicide of one of its members. A journey into the hearts of the people involved and who are left behind to make sense of an unwarranted death.

Director, Cinematographer: Gek Li San, Ho Choon Hiong • Editor: Gek Li San • Tel: 67791726 • Email: gekyhls@pacific.net.sg, starwars@starhub.net.sg



Country: Singapore

Director: Marcus Lim

2003, 2 mins

THE GRADUATE

A fresh graduate embarks on a challenging job hunt.

Director: Marcus Lim • Producer: Darren Chia • Screenwriter: Vernon Chan • Editor: Marcus Lim • Tel: 67831595 • Email: Marcus.lim@eudoramail.com



Country: Singapore

Director: Muslimah Amir Hamzah

2003, 10 mins

YELLOW

Yellow captures the life of a son and his mother who don't seem to relate to each other. One day, when the mother makes a terrible mistake, her son finally breaks more than the silence that exists between them.

Director: Muslimah Amir Hamzah • Producer: Marcia Ong • Screenwriter, Cinematographer, Editor: Marcia Ong • Tel: 94880825 • Email: muse@astoriar.com



Country: Singapore

Director: Students of CHIJ (Toa Payoh)

2003, 16 mins

CONFLICT AND CRISIS

A stop-motion animation film based on CHIJ students' perspective of the conflict and crisis in Iraq in 2003.

Director: Students of CHIJ (Toa Payoh) • Producer: Tan Wil-Kie • Contact: Vanessa Chong, Block 421 Ang Mo Kio Avenue 10, #01-1163, Singapore • Email: wilkie@the-yard.net



Country: Singapore

Director: Tania Sng

2003, 19 mins

THE SLIPPER FRAME

At work, Joachim is the perfect frame-maker - innovative, sensitive and skilled. But at home, her frustrations push her to create the perfect frame for her ailing grandmother's slippers...

Director, Screenwriter, Editor: Tania Sng • Producer: Aquafire Productions • Cinematographer: Adrian Lo • Tel: 6448-7763 • Email: tania@aquafire.tv



FESTIVAL JURY

SILVER SCREEN AWARDS

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 23, 2004.

BEST ASIAN FEATURE FILM CATEGORY

Best Film (Presented by Asia Pacific Breweries Foundation)
Young Cinema Award
Special Jury Prize
Best Director
Best Actor
Best Actress
NETPAC/FIPRESCI AWARD – Critics' Prize

BEST SINGAPORE SHORT FILM CATEGORY

Best Film (Presented by Asia Pacific Breweries Foundation)
Special Jury Prize
Best Director
Special Achievement Awards

MAIN JURY

LAURICE GUILLEN (Philippines)

One of the most important female directors to emerge from the Filipino new wave of the '70s, Laurice Guillen has garnered numerous awards for her work as a film director, actress (film, television, stage) and scriptwriter. Her work as a film director as well as an actress is covered in the first international Laurice Guillen retrospective at this Festival. Laurice Guillen is currently the Chairperson of the Film Development Academy of the Philippines.

ALEX YANG (Taiwan)

After graduating from Taiwan's National University of the Arts as a Dramatic Arts major, Alex wrote and directed Taiwan's first play starring handicapped students, *Candy Sky*. He also worked under director Edward Yang as acting coach for the film *Yi Yi* (A One And A Two) and as writer, assistant director, acting coach, and actor for *A Brighter Summer Day*, which won the Golden Horse award for best screenplay.

HO YUHAN (Malaysia)

Ho Yuhang was trained and has worked as an engineer. He started shooting documentaries and short films after he quit his day job. He is also involved in photography and book design. He wrote and directed the telemovie, *Min*, that has never been aired. It has since gone to a few festivals and won the Special Jury Award at the Festival of Three Continents, France.

LEONARD YIP (Singapore)

Leonard Yip is a writer/director and he has won over 20 awards including two nominations at the Australian Film Institute Awards (Emirates AFI Awards 2002), the Special Jury Prize and the Special Achievement Award at the Singapore International Film Festival. In 2003 his film, *L'Envie* (The Desire), was presented at the 53rd Berlin International Film Festival in Germany. He is currently a

lecturer at the School of Film & Media Studies in Ngee Ann Polytechnic, and in development for his first feature.

NETPAC/FIPRESCI JURY

CLODUALDO DEL MUNDO, JR (Philippines)

Movie scriptwriter, filmmaker and teacher, Clodualdo del Mundo, Jr won his first Filipino Academy of Movie Arts and Sciences (FAMAS) award as a scriptwriter in 1975 with his screen adaptation of Edgardo Reyes' novel, *Sa Mga Kuko Ng Liwanag*, directed by Lino Brocka. Del Mundo has directed documentaries like *People Media* (1978) and *Lupa* (1982), and has written *Writing For Film* (1983), and *Philippine Mass Media: A Book of Readings* (1986). His documentary, *Maid In Singapore*, is a world premiere at the Festival.

RON HOLLOWAY (USA)

Born in 1933 in Peonora, 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).

HAFAEEZ HARUN (Singapore)

Hafeez Harun has a significant role in the large Malay community in Singapore, Johor Bahru, Batam, and the Riau island of Indonesia. He is a well-known DJ on RIA 89.7FM of MediaCorp Radio. Hafeez has also amassed a critical following through his work in the media as an actor and variety show performer. He is also a journalist and writes for *Manja* lifestyle magazine.

RADOVAN HOLUB (Czech Republic)

Born in Pilsen in 1949. It was the velvet revolution in 1989 in the Czech Republic that sparked off Radovan Holub's career as a freelance film journalist. Since then, he has written for important Czech-based print media such as *Hospodarske noviny*, *Reflex*, *Pravo* and *Respekt*. Currently a programmer at the Bratislava International Film Festival (Slovakia), Holub has served as a member of international juries and FIPRESCI juries at international film festivals. He also works for European Film Promotion at the Karlovy Vary Film Festival.

MAX TESSIER (France)

Since 1965, Max Tessier has been a film critic for various newspapers and magazines (*Jeune Cinéma*, *La Revue du Cinéma*, *Le Monde*), and foreign publications such as *Cinemaya* (New Delhi), *Les Voix* (Kyoto/Paris). A specialist in Japanese and Asian cinema, he has published numerous articles in the above-mentioned magazines, and some books on Japanese cinema: *Yasujiro Ozu* (in *Anthologie du Cinéma*, 1971), *Images du cinéma japonais*, and *Le cinéma japonais, une introduction*. Currently the president of Netpac (France), Tessier has been an artistic consultant for several festivals, mainly for the Cannes Festival (1983-2000).

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ASIAN FILMS



Country: Afghanistan/Japan/Ireland

Director: Siddiq Barmak

2003, 82 mins

OSAMA

Barmak's film captures the atmosphere of political repression under the regime during the mid-'90s and the particular struggle of women to survive in such a condition. A 12-year-old girl and her mother witness the demonstrations organised by Afghan women, repressed by the Taliban regime, whose primary slogan is: "We are not political, we are hungry, give us work." The regime's henchmen sweep down on the demonstrators with mass arrests and, soon after, close down the hospital where the girl and her mother work. With no means to obtain food or work as all the male members of the family are dead in consecutive wars, the girl's grandmother decides that with her hair cut and donning a man's shalwar kameez, she will pass as a boy and earn at least a meager living. Persistently terrified and mute with fear, the girl begins her new job as and is later enlisted along with hundreds of other boys to become a Taliban fighter.

Osama is the first feature film in the post-Taliban era in Afghanistan and the cast was entirely non-professional. The film won the AFCAE Award and the Golden Camera - Special Mention Award at the Cannes Film Festival 2003 as well as the Best Actress Award at Cinefan Asian Film Festival and the Audience Award at the Pusan International Film Festival and the Golden Globe award for Best Foreign Film.

Director: Siddiq Barmak

Born in Afghanistan in 1962. He got his Masters in Film Direction from Moscow University in 1987. He has written several screenplays and has made four short films and two documentaries. He has also served as the manager of the Afghan Government Film Organisation for several years. All his works were banned under the Taliban regime and he himself went into exile in Pakistan when the Taliban came to power. When the new government was established, he was once again chosen to manage the Organisation.



Director, Screenplay, Editor: Siddiq Barmak • Cinematography: Ebrahim Ghafari • Music: Mohammad Reza Darwishi • Cast: Marina Golbahari, Khwaja Nader, Zubaida Sahar, Mohamad Arif Herati, Hamida Refah • Production: Barmak Films/NHK/Ile Brocquy Fraser Ltd (Ireland) • World Sales: Becker Films Int/Reiko Bradley, 11 Waltham Street, Antamun NSW 2064, Australia • Tel: 612-294-383377 • Fax: 612-9439-1827 • Email: reiko@beckers.com.au

Country: Bangladesh

Director: Tanvir Mokammel

2003, 140 mins

LALON



The bauls of Bengal, with their mystic songs and inimitable lifestyle, are a very special sect. In their humanist tradition of meditation, the human body is placed at the core. Buddhist Tantricism, Hindu Vaisnavism and Islamic Sufism all share in influencing this subculture.

Lalon Fakir (?-1890), a doyen among the baul fakirs of Bengal, composed over a thousand songs with profound depth and an excellent sense of music. Lalon's secular ideas and enchanting lyrics have a deep influence on the subsequent generations of the different trends of baul fakirs of Bangladesh and India. Though Lalon died just over a hundred years ago, the details of his life are not clearly known or recorded and many aspects of it are still shrouded in mystery. Mokammel's film attempts to capture the social ethos of this period, some of the historical personalities who were prominent in the cultural history of Bengal at the time and who came in touch with Lalon. These figures include Jyotirindranath Tagore, Kangal Harinath and Mir Mosharraf Hossain. In its essence, the film attempts to capture the spirit of the baul fakir through Lalon's music and lyrical artistry.

Director: Tanvir Mokammel

Born in 1955, Mokammel is one of Bangladesh's leading filmmakers. After completing his MA degree in English literature, he debuted with his first feature film, Hooliya (1984), based on a poem by the poet, Nirmalendu Goon. He continued to steadily make both documentaries and feature films, touching on the subject of musician-poet Lalon with Achin Pakhi (The Unknown Bird, 1996). He has also published numerous papers and books dealing with the history of cinema.



Director, Screenwriter: Tanvir Mokammel • Producer: Anjan Chowdhury • Cinematography: Anwar Hossain • Editor: Mahadeb Shi • Cast: Raisul Islam Asad, Shoni Kaiser, Azad Abul Kalam • World Sales: Kino-Eye Films, F-5 House-12, Road-3, Dhanmondi R/A Dhaka - 1205, Bangladesh • Tel: 88-02-861-7078 • Fax: 88-02-861-9913 • Email: tanvmol@bol-online.com



ASIAN FILMS

Country: Cambodia

Director: Rithy Panh

2003, 101 mins



S21 – THE KHMER ROUGE KILLING MACHINE

The Cambodian genocide under Pol Pot's Khmer Rouge regime took place between 1975-1979 and left approximately 1.7 to 2 million Cambodians dead. Panh's documentary returns to the now-hauntingly derelict "genocide museum," previously known as S21, an interrogation centre. One of the survivors is painter Van Nath, whose paintings act as testimonies and detailed "records" of the torture he and others underwent. Perhaps the film's most discomforting and important aspect is that the former guards themselves are also victims of indoctrination of the highest, most oppressive order. The film won numerous awards, including the Francois Chalais Award at Cannes International Film Festival 2003 and the Golden Plaque (Best Documentary) at the Chicago International Film Festival 2003.

Director, Screenwriter: Rithy Panh • Producer: Cati Couteau • Cinematographer: Prum Mesar, Rithy Panh • Editor: Isabelle Roudy, Mari-Christine Rougerie • World Sales: Olivier-Rene Veillon 55 Rue Traversiere 75012 Paris, France • Tel: 33 1-4467-3055 • Fax: 33 1-4307-2963 • Email: sales@mk2.com

Country: Cambodia

Director: Rithy Panh

1989, 59 mins



BOPHANA: A CAMBODIAN TRAGEDY

Panh's documentary shaped in the form of an "enquiry" is based upon the documents and forced confessions recovered during the '80s of a woman, Hout Bophana, and her husband, Ly Sitha, an ex-monk turned Khmer-rouge soldier. These two young intellectuals were imprisoned and executed in 1976 at the S21 detention centre. Their fate – as Panh demonstrates through the revelation of "documented" evidence – is emblematic of the tragedy of the nation itself.

Country: Cambodia

Director: Rithy Panh

1989, 90 mins

SITE 2

France-based Cambodian filmmaker Rithy Panh's dedicated examination of various aspects of the Khmer Rouge regime's atrocities (1975-1979) focuses here on Site 2, one of the refugee camps in Thailand that the Cambodians fled to. Panh situates his study with a personalised account by Yim Om, a mother of a family who were placed in Site 2. Panh's portrait captures the emotions and tribulations of a woman who lives under distressingly nightmarish conditions, without losing her dignity in the process.

Director: **Rithy Panh**
Rithy Panh's first feature film, *Rice People* (1994), was presented in competition at the Cannes Film Festival. It also won the Silver Screen award as well as the best actress award in the Singapore International Film Festival. Made *Site 2* in 1989, his first documentary film on Cambodian refugees, which won the Grand Prix Documentaire at the Amiens International Film Festival among other awards.



With the support of the French Embassy.



ASIAN FILMS



Country: Cambodia/USA

Director: Spencer Nakasako

2003, 63 mins

REFUGEE

Refugee's three "protagonists" are Mike Siv and his friends Paul and Dave who all live in the Tenderloin district in San Francisco and they journey to Battambang in Cambodia to visit family. Mike and his mum escaped from Cambodia when he was a toddler; separated from his younger brother and father, Mike has to reconcile with the fact that his father re-married and has his own family, while younger brother Nang was raised by his aunt. Meanwhile, Paul's older sister lives in a shack in rural Cambodia with her family and, in the flurry of familial gatherings, Mike also decides to re-connect with aunts, uncles and grandparents. The film is their own documentation of the journey and its implications for each of them.

The core of the film, however, is the sincerity, awkwardness and self-consciousness with which the three tackle family re-union and the emotional intensity and connection that is felt immediately, regardless of the time, social context and histories separating them all. Mike Siv is a charged presence, asking difficult questions, easing into family with remarkable aplomb and utilising his skills as a young documentary filmmaker himself, with moving results.

Director, Producer: Spencer Nakasako • Executive Producers: Louella Lee, Glades Perreras • Producer: Jannette Eng • Associate Producer: Scott Tsuchitani • Project Development: Julie Mackaman, Gail Waldron • Project Consultants: Laureen Chew, Kenny Lee. • Additional Photography: Michael Siv, Sopha "Paul" Meas, David Mark, Scott Tsuchitani, Michael Chin • Editors: Aram Collier, Mike Siv • Featuring Michael "Adoe" Siv, Sopha "Paul" Meas, David Mark • World Sales: Spencer Nakasako 439 45th Avenue, San Francisco, CA 94121, USA • Tel: 415-387-9433 • Email: bakanaka@mindspring.com

Director: **Spencer Nakasako**

Nakasako won a national Emmy Award for A.K.A. Don Bonus, the video diary of a Cambodian immigrant teenager. His recent work, Kelly Loves Tony, is a video diary about a Lu Mien teenage couple growing up too fast and too soon in Oakland, California. Refugee continues in the vein of making filmmaking accessible to Asian youth.



Country: China

Director: Wang Xiaoshuai

2003, 120 mins

DRIFTERS

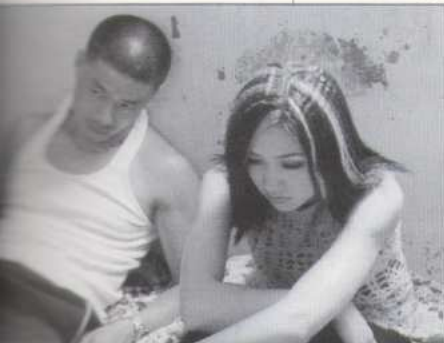
As Chinese cinema theorist Dror Kochan articulates, the concept of a "Sixth Generation" of Chinese filmmakers is an arguable point, if not anything else for the way it simplistically contrasts the epic, historical and countryside-setting narratives of the Fifth Generation filmmakers with the subsequent "urban realism" of China's contemporary filmic concerns. Rather, Wang Xiaoshuai's cinema focuses on a problem paralleled in contemporary Japan, whereby the proverbial bubble has burst and the present generation is quite literally adrift. In China's case, the free-market capitalist economy, the possibilities of migration and the limitations of state ideology have created a kind of emptiness that is difficult to fill.

Drifters finds Wang Xiaoshuai addressing that new generation of people on the margins of society – the migrant, the returnee, fragmented families. Er Di is a celebrity in his town for a rather innocuous and ironic reason: he has been a stowaway who spent some years in the United States and has been repatriated, a failure and jobless. This aimless wandering is only dispelled by the presence of Xiao Nu – a young woman from a travelling Shanghai opera troupe. While a quiet mutual attraction develops between them, they remain directionless together. This lethargy suddenly lifts when Er Di discovers that the son he fathered, while working in a Chinese restaurant abroad, is returning home with his grandfather.

Director, Screenplay: Wang Xiaoshuai • Producer: Peggy Chiao, Zhou Zhihao • Cinematography: Wu Di, Editor: Liao Ching-sung • Sound: Tu Duu-chih • Sets: Zhang Jianlin • Music: Wang Feng • Cast: Duan Long, Shu Yan, Zhao Yiwei, Tang Yang • World Sales: Arv Light Films 1F, No.19, Ln2, Wan-Li St. Taipei 116, Taiwan • Tel: 886-2-2230-7639 • Fax: 886-2-2230-7454

Director: **Wang Xiaoshuai**

Born in Shanghai, in 1966. A graduate of the Beijing Film Academy, he is considered by many to be the most talented of China's contemporary filmmakers. His first feature film, The Days (1993), won the Golden Alexander at the 1994 Thessaloniki Film Festival. His subsequent films have been screened and won awards at international film festivals such as Rotterdam and Berlin.



The Asia-Europe Foundation (ASEF) is proud to be part of the 17th Singapore International Film Festival to present its new website for cinema professionals from Europe and Asia

<http://sea-images.asef.org>



Since its European launch on 30 January 2004 during the Göteborg International Film Festival, <http://sea-images.asef.org>, aims to provide:

A unique pool of information on Asian film industry and its independent sector;

Classified data on the numerous and diverse European film industry;

Useful information for independent film makers from Europe and Asia (calls for entries, festivals, schools and training centers, articles, etc)

A special website presentation will be organized on 16 April 2004 in presence of Internet content providers Juan Foo and Yuni Hadi (for Asia) and Gal Gyora Glupczynski (for Europe).

The technical equipment will be sponsored by Transmarco (www.transmarco.com.sg), IBM (www.ibm.com.sg) and Samsung (www.samsung.com.sg).

The presentation will be followed by "All Tomorrow's Parties" by Yu Lik Wai (China/Korea/France; 2003), a film screening specially sponsored by ASEF.

[event by invitation only]

With <http://sea-images.asef.org>, learn more about cinema events in Asia and Europe and get more information on ASEF and its role for cinema (with the series of Asia-Europe Film Development Plan Meetings and the ASEF Cultural Grants.)





ASIAN FILMS

Country: China/France/Korea

Director: Yu Lik Wai

2003, 95 mins



ALL TOMORROW'S PARTIES

Yu's *Love Will Tear Us Apart* (1999) and Jia Zhang-Ke's *Unknown Pleasures* (2003), both referencing post-punk band Joy Division in their titles, capture a distinctive mood of ennui and ambiguity that the Fifth Generation articulated in political and historical terms. History and politics is entirely present in Jia and Yu's films, but here, their characters are at the end of the tether and find little comfort in empty political promises. This is China in the distant 21st century, a strange luminescent dystopia in which the Gui Dao sect has overtaken any formal state authority in Asia and sends its errant citizens to Camp Prosperity to be re-educated. Zhuai and his younger brother Mian are imprisoned in the "re-education" centre where they meet Xuelan and her little boy. The explicitly critical element of the film (for which the Chinese government condemned the film and filmmaker) is the alignment of a "sect" (a Falun Gong reference) with state ideology and authoritarianism. The suggestion that marginal, esoteric elements of society – what we now conveniently label "terrorism" – is not much different from state-sponsored rule is powerful and obviously problematic for some. Film screening sponsored by Asia Europe Foundation (ASEF) as part of its cinema programme and the presentation of its new website (<http://sea-images.asef.org>).

Director: Yu Lik Wai
Born in Hong Kong in 1996 and graduated from Belgium's INSAS and works both in Hong Kong and Mainland China. His first feature, *Love Will Tear Us Apart*, was screened in Cannes in 1999. He also works as a cinematographer and has done so on Jia Zhang-Ke's feature films. *All Tomorrow's Parties* is his second feature film.



Director, Screenplay: Yu Lik Wai • **Producers:** Hengameh Panahi, Li Kit Ming • **Associate Producers:** Chow Keung, Jia Zhang Ke, Moon Yong Sun, Patrick Siaretta • **Director of Photography:** Lai Yiu Fai • **Editor:** Chow Keung • **Sound:** Ken Wong • **Costumes:** Fu Jing Ping • **Make-up:** Wang Song Ying • **Production Design:** Zhao Xiao Yu • **Original Score:** Yoshishiro Hanno • **Cast:** Cho Yong Won, Diao Yi Nan, Zhao Wei Wei, Na Ren • **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 • **Email:** info@celluloid-dreams.com

Country: Hong Kong

Director: Vincent Chui

2003, 93 mins



FEAR OF INTIMACY

The sense of disconnection seen in Vincent Chui's debut, *Leaving in Sorrow* (SIFF 2003), continues in his new work, about a news photojournalist (played by Tony Leung Ka Fai), who becomes a scandal sheet paparazzi. The film winds its way through a series of disconnected encounters beginning with Leung's uneasy and distant relationship with Po, a woman he clearly loves. His failure to emotionally demonstrate that intensity leads to the demise of the relationship though the memory clearly lingers through his own photographs of Po, ever-present in his collage of images.

Director: Vincent Chui
Started his career at Hong Kong TVB, and has been active in independent film production since 1990. In 1997, he co-founded Ying E Chi, a local independent film collective. He produced *In The Dumps* (1997), *Cross Harbour Tunnel* (1999) and *Ge Ge* (2001); and directed *Long Distance* (co-direction, 1995), *Betrayal* (1997), *As Time Goes By* (documentary, co-direction, 1997) and *Leaving In Sorrow* (2001), which was critically acclaimed in film festival circuit worldwide. *Fear Of Intimacy* is his first 35mm full-length feature.



Through his work as a paparazzi however, the disparate threads of his life begin to connect in earnest. His present and quite superficial relationship fails, meanwhile he finds a resonance with his assistant Michelle which he can only pursue after a series of disturbing situations. This begins with the death of a wealthy woman, which leads Michelle and Fai on the trail to ascertain the cause behind it. Tony Leung Ka Fai and Michelle Saram give an understated performance in the potential empathy they share but cannot fully pursue until the right time.

Director: Vincent Chui • **Cinematographer:** Charlie Lam • **Screenwriter:** Anna Lai • **Editor:** Stanley Tam • **Cast:** Tony Leung Ka Fai, Michelle Alicia Saram, Lim Mei Ching, Cheung Wing Hong • **World Sales:** Focus Films Limited 18/F, Futura Plaza 111-113 How Ming Street, Kwun Tong, Hong Kong • **Tel:** 882-312-03388 • **Fax:** 882-234-33243 • **Email:** enquiry@focusfilms.cc



ASIAN FILMS

Country: Hong Kong

Director: Evans Chan

2003, 90 mins



SORCERESS OF THE NEW PIANO – THE ARTISTRY OF MARGARET LENG TAN (WORLD PREMIERE)

Strumming the strings of the piano like a harp and performing Beethoven and the Beatles on a pair of toy pianos are among the surprising scenes in Evans Chan's documentary, *Sorceress Of The New Piano*, which celebrates the trans-cultural career of Singapore-born, New York-based pianist Margaret Leng Tan, praised by The New Yorker as "diva of the avant-garde pianism."

The film traces Tan's quest for a new pianistic language, as she performs ground-breaking work by American masters Henry Cowell, George Crumb, and her longtime mentor John Cage. Critics Edward Rothstein (The New York Times), Mark Swed (Los Angeles Times) and Joshua Kosman (San Francisco Chronicle) share their thoughts on Tan's artistry and musical lineage. Incorporating vintage footage of Merce Cunningham's dance, Jasper Johns's art and a Marcel Duchamp film, *Sorceress* also highlights Tan's latest transformation as the world's first professional toy pianist, turning a humble toy into an instrument worthy of the international concert stage. A decade in the making, Chan's documentary surveys an important chapter of 20th century avant-garde music through the sonic odyssey of a unique artist who illuminates the confluence of East and West, Asia and America.

Director: **Evans Chan**
Chan grew up in Macau and Hong Kong before moving to New York in 1984. A critic, dramatist and director of two narrative features – *To Liv(e)* (1991), and *Crossings* (1994), his documentary series tackling the Hong Kong and Macau handovers to China received critical acclaim. He has also made *The Map Of Sex And Love* (2001, SIFF 2002), and *Bauhinia*, a film set in post-911 New York City.



Director, Editor: Evans Chan • Executive Producers: Russell Freedman, Willy Tsao • Director of Photography: Gabrielle Weiss • Sound Mixer: Rafael de la Uz • Assistant Director: Zhao Quan Zhou • World Sales: Sarah Cheung, Hong Kong Arts Centre, Film and Video Department, Rm 708, 2 Harbour Road Wan Chai, Hong Kong • Tel: 852/2824 5307 • Fax: 852/2827 1655 • Email: scheung@hkac.org.hk • Evans Chan, 280 Riverside Drive, Suite 10K, New York, NY 10025, USA • Tel: 212 222 7350 • Fax: 212 865 6983 • Website: www.evanschan.com • Email: Evanschan@aol.com

Country: India

Director: Rakesh Sharma

2003, 148 mins



FINAL SOLUTION

Set in Gujarat between February 2002 and July 2003, *Final Solution* powerfully and uncompromisingly documents the aftermath of the violence that followed the death of Hindus on the Sabarmati Express at Godhra on February 27, 2002. The right-wing propaganda machinery exploited the incident for electoral gains. The retaliatory action thereafter led to the death of 2,500 Muslims, many of whom were brutally raped and subsequently murdered. Over 200,000 families were driven out of their homes and the traumatic events left the status of Hindu-Muslim relations in the state of Gujarat in jeopardy.

The film is also critical viewing for the manner in which it cleanly and powerfully deconstructs the reification of any religion, be it Islam or Hinduism in this context. Sharma had little to offer his interviewees by way of a rationale for why they should respond to his question. He simply told them that the film's existence could act to prevent such inter-communal violence elsewhere. But this is clearly reason enough. Sharma and other filmmakers in India such as Anand Patwardhan (*War And Peace*) were driven to show their films under their own independently established film festival, Vikalp (which means "alternative"), due to agitated responses they received from official festival organisers in India. This is a telling sign that India's independent filmmakers are confronting critical issues at a time when the political necessity to do so is fully evident.

Director: **Rakesh Sharma**
Made Aftershocks: The Rough Guide To Democracy (2002-03) which won the Best Documentary Film Award at Fribourg and several other awards in international festivals. *Final Solution* won the NETPAC Award (Special Jury Award) and the Wolfgang Staudte Award at Berlin (2004). It is the first time that the latter award has been given to an Indian filmmaker, and to a documentary film.



Director, Editor, Cinematographer, Producer: Rakesh Sharma • Production Company/World Sales: Rakesh Sharma 401/26 POPCP, Versova Mumbai 400061, India • Tel: 91-98203-43103 • Email: actindia@vsnl.com



Country: India

Director: B Suresha

2003, 120 mins

THE MEANING (ARTHA)

B Suresha's critique of global capitalism and the liberalisation of the economy becomes the predominant theme in Artha. Seenappa is an auto-rickshaw driver with an outstanding payment on his loan. Rani, a local prostitute directs Seenappa to one of her customers – an agent who organises bank loans. The resulting growing admiration for modernity and culturally "foreign" practices grates against everything Seenappa's son Srikanth values and understands as quintessentially "Indian" and affects their relationship.

This frustration with the invasive influence of globalisation and "westernisation" culminates in the shape of what begins as a peaceful march before escalating into what the popular press labels as "communal riots." Artha unfolds from the perspective of Seenappa but director Suresha uses the Kannada Vachanas (philosophised poetry) of Basavanna and Allama Prabhu (12th Century poets) throughout the film to bridge time lapses as well provide narrative continuity to the tale. While a seeming parable on the clash of tradition and modernity, Artha reaches closer to the contradictions that beset the distinction between the two terms in the first place.

Director: B Suresha
Worked as a journalist, columnist and critic before venturing into the technical and artistic aspects of cinema and theatre. He assisted renowned filmmakers such as Girish Kasaravalli and GV Iyer and scripted about 20 feature films as well as numerous plays. His debut film was Tapor (2002), which focused on street children. Artha is his second feature film.



Director, Screenplay: B Suresha • **Producers:** Shyalaja Nag, SV Shivakumar • **Cinematography:** S Ramachandra Aithal • **Editors:** Sathya Bharadwaj, Narahalli Gnanesh • **Music:** Hamsalekha • **Cast:** Rangayana, Kiran Barkur, Megha Nadiger, Arundhati Jatkur, Walter D'Souza, Shyalaja Nag, Nagendra Sha, Renukamma Muragodu, Kari Subbu, Vijaya Sarathy • **World Sales:** Media House Advertising and Marketing Agency, 1162, 22nd Cross, 23rd Main, Banashankari 2nd Stage, Bangalore 560 070, India • **Tel:** +91-080-671-3782 • **Fax:** +91-080-671-6016 • **Website:** www.mediahouseadvt.com/artha • **Email:** mediahouseadvertising@rediffmail.com



Country: India

Director: Goutam Ghose

2003, 129 mins

IN THE FOREST AGAIN (ABAR ARANNYE)

Those who remember Satyajit Ray's 1969 film, Days And Nights In The Forest (Aranyer Din Ratri), will be struck by the deliberate sense of déjà vu and partial nostalgia that is evoked in Goutam Ghose's In The Forest Again. Ghose's film is not so much a sequel, as it is a re-consideration of similar thematic concerns, a generation or two later.

Aseem and Aparna (from Ray's film) are now married and another has become an established writer. The lingering sensation of the passage of time is characterised most strongly by the fact that Hari now suffers from terminal cancer and another member of the old group, Shekar, has passed away. Combining the reflections of that generation with their younger counterparts, the journey becomes both self-explorative, as they witness and move away from the urban decay, decrepit buildings, railway stations and squalor into the sense of timelessness that the forests of Northern Bengal seem to take on. Ghose inter-cuts and juxtaposes his narrative with black and white scenes from the original Ray film. In more than one way then, the film becomes both a reflection and remembering of Ray's film (a subtle tribute). Meanwhile, the lush environment allows for comfortable ruminations on poetry, music and life.

Director: Goutam Ghose
Born in Calcutta in 1950 and graduated from Calcutta University. He took an active part in theatre, worked as a photo-journalist and began making documentaries in 1973. His first feature film in Telugu, Maa Bhumi, was made in 1979, and his first Bengali feature, Dakhal, in 1982. He followed this with Paar (1984) in Hindi. Since then he has made many award-winning films in both Hindi and Bengali.



Director, Screenplay, Cinematography: Goutam Ghose • **Producer:** Sumita Bhattacharya, Ramesh Gandhi • **Editor:** Moloy Banerjee • **Cast:** Soumitra Chatterjee, Sharmila Tagore, Tabu, Suvendu Chatterjee, Champa, Shashwata Chatterjee, Bidipta Chakravarty, Rupa Ganguly, Kaberi Basu, Samit Bhanja • **Production:** Rainbow T Sarkar Combine 79 Lenin Sarani, Room No. 410 4th Floor, Commercial Point, Kolkata 700 013, India • **Tel:** 91-33-2216-6178 • **Fax:** 91-33-2226-2118 • **Email:** kalyandg@hotmail.com



ASIAN FILMS

Country: Indonesia

Director: Nia diNata

2003, 129 mins



ARISAN! (INTERNATIONAL PREMIERE)

While diNata's debut feature film, *Ca-bau-kan* (shown in SIFF 2003), broke fresh territory in Indonesian filmmaking and social mores by tackling Indonesian-Chinese relations during the colonial era, with *Arisan!* she once again ventures into territory that requires more nuance and depth: the gay community within the context of cosmopolitan middle-class Jakarta. Dinata's satirical comedy revolves around the lives of thirty-something friends, whose surface appearance of success belies subtle and pronounced psychoses, from desperation for motherhood to self-destructive tendencies and inabilities to come out of the proverbial closet.

Sakti, Meimei and Andien, among others, get together under the ritual gathering of an *arisan*, in which friends pitch in money to be won at the end of the month in a lottery and meet to bond, share stories and show off their status. Supported by a brilliant ensemble cast, Dinata's film incisively and wittily tackles sexuality, friendship, pursuit of material status and love in cosmopolitan Indonesia. Online forums for the lesbian and gay community in Jakarta and elsewhere have acknowledged the film as revolutionary for the simple yet critical fact that it is one of the first Indonesian films to tackle the issue of desire, sexuality and sexual identity in a non-stereotypical fashion.

Director: Nia diNata
Born in 1970, Nia diNata attained a degree in Mass Communication in Boston. She studied filmmaking at Tisch School of Art in New York. She produced and directed various commercials and TV programmes. Her debut film, *Ca-bau-kan*, earned her the Best New Promising Director Award at the 47th Film Festival in Seoul. *Arisan!* is her second feature film.

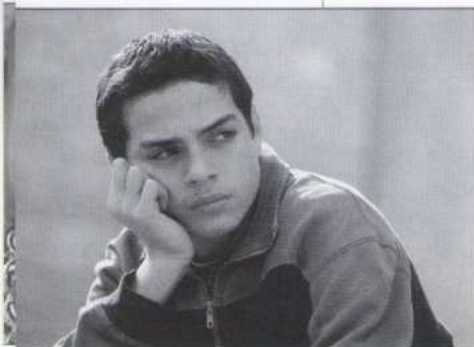


Director: Nia diNata • **Producers:** Afi Shamara • **Screenplay:** Nia diNata, Joko Anwar • **Director of Photography:** Yudi Datau • **Production Designer:** Ary Juwono • **Music:** Andi Rianto • **Editor:** Dewi S Alibasah • **Production Company:** Kalyana Shira Film JL Kemang Timur V No. A6, Jakarta Selatan 12760 Indonesia • **Tel:** 62-21-7182718 • **Fax:** 62-21-719-2080 • **Email:** kalyana@kalyanashira.com

Country: Iran

Director: Abolfazl Jalili

2003, 100 mins



ABJAD

Set in the town of Isfahan just prior to the 1979 Islamic revolution and the Iran-Iraq war, Iranian director Abolfazl Jalili's film *Abjad* is a meditation on the freedom to interpret life outside of the bounds of dogma. Though Jalili's choice of historical period is deeply significant, *Abjad*'s young protagonist – the doggedly determined and captivating Emkan performs allotted duties to the best extent he can, with a job as a *mokaber* in the mosque, leading prayers and assembly duties in the rote-learning school he attends. Outside of the classroom, he is another kind of natural "leader," instigating petty sabotage and games with his gang of friends.

As he begins to discover the boundaries of his world stretching beyond its prescribed limits, the demarcated lines become more staunchly drawn. Emkan's interests move passionately towards drawing, painting, calligraphy and eventually poetry and protest. It culminates most appropriately in love, with an equally astute, revolutionary Jewish girl, Maassoum, who lives in his neighbourhood. This culmination comes to an ambiguous conclusion as the revolution takes hold and Maassoum's family and others forcibly leave their homes.

Director: Abolfazl Jalili
Born in 1957 in Saveh, in the centre of Iran. His parents settled down in Tehran where he pursued formal studies, while maintaining a keen interest in painting and photography. In 1973 he directed eight short films as part of an association of amateurs – the Free Cinema Group. In 1979, the Iranian State Television hired him as a documentary director. His previous films include *Delbaran* and *Det Means Girl*.



Director, Screenplay, Editor: Abolfazl Jalili • **Cinematography:** Seyyed Kamal Moosavy • **Sound:** Mazyar Sheikh, Anne Le Campion, Katia Boutin • **Mixing:** Anne Le Campion • **Set and costumes:** Mohammadtaghy Jalili • **Music:** Jean-Claude Ghrenassia • **Cast:** Mehdi Morady, Mina Molania, Sharare Roohy, Farhad Fard vand, Fariba Khademy, Abdolreza Akbary • **Production Company:** NOVEM Productions, 57, rue Jean-Baptiste Pigalle, 75009 Paris, France • **Tel:** +33 1 48 78 11 50 • **Email:** contact@novemprod.com • **World Sales:** Menemsha Entertainment • **Tel:** +1 310 712 3720 • **Fax:** +1 310 277 6602 • **Email:** neilf@menemshafilms.com



Country: Iran

Director: Yassamin Malek-Nasr

2003, 62 mins



AFGHANISTAN, THE LOST TRUTH (HAGHIGHAT-E GOMSHODEH)

Yassamin Malek-Nasr's film is a rich addition to the dearth of cinematic representations or perspectives of a country that up to recently was shrouded in a series of political clichés and tales of oppressive regimes. This has been a particularly active couple of years for a reflective look at the political state of Afghanistan – both in the context of the troubles during the Taliban rule, as in Siddiq Barmak's award-winning film *Osama*, as well as in the context of the post-Taliban future (Samira Makhmalbaf and others have turned to this question). The bordering nation's filmmakers have shown a keen eye for the question of what future the Afghans will face. Malek-Nasr took the unprecedented step of travelling from Iran to Afghanistan, into the plains of Karakul to meet with women, children and men who variously contemplate this uncertain future, both personal and politically, for the nation.

Malek-Nasr's interviews include conversations with women who want to provide their services in the decrepit medical system, a judge who reflects as a woman on the judicial system and an impassioned interview with Barmak on the destruction of the arts, cinema and historical memory under the regime. Whether the region will stabilise in the years to come or not, filmmakers such as Malek-Nasr add to the wealth of its cinematic explorations.

Director, Producer, Screenwriter: Yassamin Malek-Nasr • Cinematographer: Ali-Reza Taghikhani • Editor: Saeed Shahsavari • World Sales: Iranian Independents, PO Box 15875-4769, Tehran, Iran • Tel: +98-912-319-8693 • Fax: +98-21-2271157 • Email: attebbai@intelirnet.net

Director: **Yassamin Malek-Nasr**
Born in 1955 in Tehran.
She graduated in filmmaking from the University of Southern California (USC) and then attained a post-graduate degree in Drama from Towson State University. She made her first short film, *Jazz Ballet*, in America. Back home she acted in Dariush Mehrjui's *Sara* (1993), which brought her the Best Supporting Actress Award at the Fajr Film Festival in Tehran. Her debut film was *The Common Plight* (1995).



Country: Iran

Director: Jafar Panahi

2003, 97 mins



CRIMSON GOLD (TALAYE SORGH)

Panahi returns to his collaboration with Iranian Abbas Kiarostami (as scriptwriter) in a characteristically understated film exploring the outer reaches of cosmopolitan and wealthy Iranian society and the dehumanising effect of war as well as opulence. The film begins at the end when a man (Hussein) kills a jewellery storeowner and commits suicide after an attempted robbery goes wrong. The film weaves its way back to provide a narrative of events that contextualises Hussein's building sense of desperation. Hussein is a large, quiet and inconspicuous man whose life is squarely divided between doing pizza deliveries at night and speculating on robbery with small-time crook and purse snatcher, Ali.

The film avoids stating the obvious, employing allegorical devices to suggest the immense impenetrability of high society. Nor does it refrain from providing a muted but telling commentary on the subtle state of siege under which conservative forces dictate social control. By focusing on a seemingly mundane incident that marks the contradictions of wealth and urbanity, Panahi humanises what is usually treated as both unfortunate and forgettable. *Crimson Gold* won the 'Un Certain Regard Jury Award' at the Cannes Film Festival 2003, as well as the Golden Hugo Award for Best Film at the Chicago International Film Festival 2003.

Director, Editor, Producer: Jafar Panahi • Screenplay: Abbas Kiarostami • Director of Photography: Hossain Jafarian • Sound Engineer: Dana Forzanehpour • Cast: Hussein Emadeddin, Kamyar Sheisi, Azita Rayeji, Pourang Nakhael, Shahram Vaziri • 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

Director: **Jafar Panahi**
Born in 1960, in Mianeh, Iran. Panahi made short films for television after graduating from Tehran's College of Cinema and Television and went on to become assistant director to such filmmakers as Kambozia Partovi and Abbas Kiarostami, his mentor and inspiration in filmmaking. Panahi won the Caméra d'Or for the best film début with *The White Balloon* (1995) and won the Golden Lion for *The Circle* (2000) at the Venice International Film Festival.





ASIAN FILMS

Country: Iran

Director: Babak Payami

2003, 95 mins



SILENCE BETWEEN TWO THOUGHTS (SOKOOTE BEINE DO FEKR)

A prison guard and executioner for the fundamentalist regime's figurehead Haji is assigned to execute a young woman of a crime that remains unidentified. The ideological bind is further enforced when it is noted that the execution of a virgin will lead her to heaven. Instead, the Haji gets the guard to marry the woman, logically decreeing that upon consummation of the marriage, the executioner will now be able to carry out the act. Inadvertently, the guard finds himself at odds with many members of the local community who believe the Haji's extremism hardly garners sympathetic support. Moreover, the now-married couple suddenly find themselves unable to acquiesce to the Haji's edicts. In the suggestion of "silence," Payami also emphasises that moment's hesitation before the articulation of dogma, which sets doubt upon the utterance. Much of the action happens off-camera, again alluding to the things that do not occupy centre-stage, and are not explicitly articulated but which crucially influence events.

Payami's efforts to bring the film to a wider audience was not helped by the fact that the prints were confiscated and he had to reconstruct the film based on computer files. What viewers see is 35mm converted to digital format. But the very fact that the film is available for viewing makes it a modest miracle. Winner of the FIPRESCI Prize at the Tromsø International Film Festival, Norway.

Director: **Babak Payami**

Born in Tehran in 1966.

He left Iran at six and

migrated to Canada. After

doing Cinema Studies at

the University of Toronto,

he made several short

films and documentaries.

He made his feature film

debut with *One More Day*

in 2000. His second

feature, *Secret Ballot*

(2001), won the Best

Director award at Venice.



Director, Producer, Screenwriter: Babak Payami • Camera: Farzad Jodat • Editor: Jafar Panahi, Babak Karimi • Production Design: Babak Payami, Farzad Jodat • Cast: Maryam Moghaddam, Kamal Naroui • Production Company/World Sales: Richard Lormand/Payam Films

Country: Iraq

Director: Amer Alwan

2003, 76 mins



ZAMAN, THE MAN WHO LIVES IN THE REEDS

France-based Iraqi filmmaker Amer Alwan returned to Iraq just months before the coalition marched in to liberate the country from its dictator and find oddly elusive weapons of mass destruction. While the digital medium provided greater convenience and cost-efficiency in making the film, Alwan's twin brother and co-producer Sattar Alwan pointed out that the Americans defined celluloid as a "chemical agent," preventing its use.

Zaman lives with his wife Najma and the young orphaned boy they have adopted after he loses his parents during the first Gulf War. A doctor informs Zaman that Najma is ill, requiring either an operation in the city or medicines only available in pharmacies there. Zaman then sets off down the Tigris River for Baghdad. Soon, looming portraits of Saddam Hussein animate the Baghdad landscape in contrast to the marked silence and absence of propagandist images by the Tigris. The film attacks the American presence and economic sanctions, as well as the decrepitude of the Iraqis under the Ba'athist rule. The film was made months before what has become a protracted and unjustifiable struggle and is the first film to emerge out of Iraq in over a decade.

Director: **Amer Alwan**

Born in 1957 in Babylonía,

Iraq. After completing his

diploma in the field of

audiovisual and dramatic

arts, he began working in

Iraqi television. Alwan left

Iraq for France, and did

post-graduate work in film

in Paris. He trained in

documentary filmmaking.



Director: Amer Alwan • Producer: Sattar Alwan, Didier Couedic, Marc-André Brunet • Screenplay: Hamid Shakir • Director of Photography: Thomasz Chichawa • Sound: Jean-Pierre Fenie • Music: François Rabbath • Editor: Roger Ikhlef • Cast: Sami Kaftan, Shada Salim • Production Company/World Sales: Les Filis Du Village, 24-26 Rue Des Prairies, 75020 Paris, France • Tel: 01-4462-8877 • Fax: 01-4462-9242



ASIAN FILMS



Country: Israel

Director: Ra'anana Alexandrowicz

2003, 87 mins

JAMES' JOURNEY TO JERUSALEM (MASSA'OT JAMES BE'ERETZ HAKODESH)

Ra'anana Alexandrowicz's debut film looks at the deconstruction of the Israeli landscape and all that it means, depending on who defines the terms. The film works as a parable in which James is sent as a soon-to-be-pastor from the imaginary village of Entshongweni (possibly in South Africa) on a pilgrimage to the Holy Land, Jerusalem. However, James is mistaken for an illegal migrant and promptly sent to jail. His prayers are answered in the form of Mr Shimi who bails him out, only to employ him into a shady operation he runs.

Alexandrowicz's film satirises the modern, capital-driven state as much as our concept of myth and reality. This is perhaps most poignantly captured in the image of the Intifada that James witnesses on television, his Jerusalem reduced to the same media-edited images that inform our knowledge of geographical and political realities. However, the film never loses its sense of irony, nor humour even till the completion of James' journey. The film won the Most Promising Asian Director award at the 34th New Delhi Film Festival, as well as Best Feature Film – Golden Palm Award at the Mostra De Valencia 14th Film Festival and the FIPRESCI Award at the Norway Film Festival.

Director: **Ra'anana Alexandrowicz**
Born in 1969 in Jerusalem. He studied at the Sam Spiegel Film and Television School and has made documentaries and music videos. He made the critically lauded documentary, *The Inner Tour* (2000), which showed the perspectives of Palestinians taken on a three-day tour of Israel. *James' Journey To Jerusalem* is his striking first fiction feature, completed after he received the Ministry of Culture's film scholarship in 2002.



Director: Ra'anana Alexandrowicz • Producer: Amir Harel • Script: Ra'anana Alexandrowicz, Sammi Duenias • Cinematography: Shark (Sharon) De-Mayo • Editor: Ron Goldman • Musical Score: Ehud Banay with Gil Smetana and Noam Halevi • Production Design: Amir Dov Pick • Costume Design: Maya Barsky • Sound Engineer: David Lis • Sound Design: Ronen Nagel • Casting: Orit Azoulay • Cast: Siyabonga Melongisi Shibe, Arie Elias, Salim Daw, Sandra Schonwald, Hugh Masebenza, Florence Bloch, Ya'acov Ronen Morad • World Sales: Lama Films 17th Bar Ilan, Tel Aviv, Israel • Tel: 972-3-685-0430 • Fax: 972-3-686-9797 • Email: Lama@barak.net.il, Hadar@lamafilms.com

Country: Israel/France

Director: Amos Gitai

2003, 120 mins

ALILA



Director: **Amos Gitai**
Born Amos Weinraub in 1950. He studied architecture, first at the Technion Institute in Haifa, and then at the University of California-Berkeley in the United States. Gitai's studies were disrupted by the 1973 Yom Kippur War, an event that profoundly shaped his life and work. He began documenting the political landscape with super 8 and 16mm films before moving on to feature filmmaking. *Alila* is his seventh feature film and he continues to be a prolific documentary filmmaker.



In *Alila*, the focus is towards the microcosmic and metaphorical – a working class neighbourhood in the dusty streets on the boundary between Tel Aviv and Jaffa. This setting is the ground for an Altman-esque ensemble piece examining numerous families, lovers, couples and pensioners as well as Israel's other ethnically visible minorities and outcasts: migrant workers (in this case, predominantly Chinese). The old tenement building's inhabitants, Aviram and his dog as well as old Schwartz and his Filipino caretaker have generally led a quiet life. But grating changes begin to take place as the couple living nearby begin to build an apartment extension in the yard without a permit and a new tenant, Hezi, rents out a room to make passionate and arguably discreet love to his mistress Gabi. Meanwhile, the construction is undertaken by Ezra who has a whole host of complications: he has hired Chinese workers illegally, his son Eyal has deserted from the army and his ex-wife Mali only reminds him continually of his ineptitudes.

Gitai employs long takes and significant camera movements, which shift outside the apartment building windows, as if revealing the literal and figurative architecture of the space and its inhabitants. The contest for territory creates many sardonic, visceral but humorous moments, all the while counter-acted by a steady stream of radio reports on the ongoing violence of Israeli-Palestine encounters.

Director: Amos Gitai • Producers: Amos Gitai, Michael Topuach • Co-Producers: Michel Proppe, Alain Mamou-Mani • Screenplay: Amos Gitai, Marie-Jose Sanselme • Photography: Renato Berta • Cast: Yael Abecassis, Uri Klauzner, Hanna Laslo, Ronit Elkabetz, Liron Levo • 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



ASIAN FILMS



Country: Japan

Director: Kobayashi Masahiro

2003, 103 mins

AMAZING STORY (ONNA RIHATSUSHI NO KOI)

Kenji arrives by train at a small town in Hokkaido in search of a woman (Harumi) he has been watching from a distance. He then re-furbishes an abandoned home and abducts Harumi to his little haven. Though initially terrified, she reciprocates the passion after hearing his tale of obsessive longing, almost falling more intensely in love with her captor than vice versa.

Despite the film's seemingly tragic denouement, Kobayashi appears to be more intent on exploring the reversals that exist beneath surface expressions of emotions. Transformations occur from Kenji's sudden loss of control in a relationship he forcibly creates, to Harumi who abandons her demure, muted and accepting wife persona with an explosion of sexual energy. Kobayashi's lonely wintry Hokkaido is accentuated further by long takes, a static camera and slow pans across Kenji's new home. The sense of visual detachment from the couple's lovemaking – whether on the living room floor, mattress or bathtub – seems to work as a form of foreboding of the relationship's inevitable demise in this muted and unusual tale. Winner of the Special Mention Award at the Locarno International Film Festival 2003.

Director: **Kobayashi Masahiro**

Born in Tokyo in 1954. After various careers as a folk singer and postal worker, Masahiro went to Paris to meet Francois Truffaut. Unable to meet him, he returned to Japan. Later he wrote scripts for TV, but never gave up his dream of directing movies and began to produce movies by gathering the funds and the staff himself. *Amazing Story* is his fifth feature film. He continues to express his own film world without changing his low-budget, small-cast production style.



Director, Screenplay: Kobayashi Masahiro • Executive Producer: Nakazawa Toshiaki • Producer: Kobayashi Masahiro, Kaneko Naoki, Hatano Yukari • Cinematography: Takama Kenji • Editor: Hiruta Tomoko • Lighting: Uwabo Masamichi • Music: Sakuma Junpei • Production Design: Iizuka • Sound: Seya Mitsuru • Cast: Kitamura Kazuki, Oginome Keiko, Sato Jiro, Nakazawa Yutaka, Hayashi Yasufumi, Takenaka Naoto • World Sales: Sedic International/ Monkey Town, Hara Bld. 4F, 3-13-1, Hiroo, Shibuya-ku Tokyo 150-0012, Japan • Tel: 81-3-5766-8929 • Fax: 81-3-5766-8939 • Email: sedic@pop01.odn.ne.jp

Country: Japan

Director: Kiyoshi Kurosawa

2002, 115 mins

BRIGHT FUTURE (DIRECTOR'S CUT) (AKARUI MIRAI)

Pensive twenty-something Yuji Nimura splits his time between playing games at the local video arcade and working a dead-end job at a local laundry store. He finds empathy and respite in his friendship with workmate Mamoru, who devotes his attention to taking care of a beautiful, but highly poisonous breed of jellyfish. Their boss Fujiwara takes pity on the seemingly no-hope lives of the two young men and attempts to befriend them, a plan which unfortunately runs awry and eventually lands Mamoru in prison. Through a series of events, Yuji becomes the new caretaker of Mamoru's peculiar pet jellyfish but it slips through the floorboards.

Kurosawa's filmic universe has recognisably presented its viewers with something akin to purgatory – a cinema verité style of filmmaking that captures washed out interiors, shadowy crevices that seem to breathe and emit a mood of their own. A firm believer in the juxtaposition and interaction between a person and his/her environment, Kurosawa never relegates atmosphere to the realm of synthetic touches or aesthetic flourishes. It might seem like a decidedly brooding, nihilistic future, but Kurosawa is quick to point out the title is not ironic. Despite the odds, the possibility of envisioning a hopeful future is palpably present in the film.

Director: **Kiyoshi Kurosawa**
Following the screening of *Cure* at the Tokyo International Film Festival, License To Live (1998) was invited for the Berlin Film Festival and Charisma at the Directors Fortnight section of Cannes. *Barren Illusions* (1999) was screened at the Venice Film Festival and other film festivals. In that same year, *Pulse* (Kairo) won the International Critics Award in the Un Certain Regard section at Cannes. In 2003, *Bright Future* was selected into the official competition at the Cannes International Film Festival.



Director, Screenplay, Editor: Kiyoshi Kurosawa • Producer: Takashi Asai • Cinematography: Takahide Shibanushi • Art Director: Yasuaki Harada • Sound: Hiromichi Kohri • Music: Pacific 231 • Costumes: Michiko Kitamura • Cast: Joe Odagiri, Tadanobu Asano, Tatsuya Fuji • International Sales: Celluloid Dreams, Attn: Gordon Spragg, 2, Rue Turgot 75009, Paris, France • Tel: +33-1-4970-8320 • Fax: +33-1-4970-0371 • Website: www.celluloid-dreams.com • Email: gordon@celluloid-dreams.com



Country: Japan

Director: Li Ying

2003, 134 mins



DREAM CUISINE (AJI)

Sato Hatsue is the only Japanese woman ever to be recognised by the government of Shandong Province in China as the official master of Shandong cuisine (involving no sugar, lard nor MSG). Shandong is also said to be the original source of Chinese cuisine. The culinary artist grew up in China leading up to World War II and brought her knowledge of the traditional cuisine back to Japan in 1948, keeping the art alive up to the present. However, traditional cuisine came under attack during the Cultural Revolution from 1966-1976 and virtually all of the famous restaurants that sustained traditional cuisine were destroyed.

In 1969, Sato Hatsue and her husband Koroku established the Jinan House in Tokyo, introducing Japanese society to Shandong cuisine. On a more intimate level, the film captures Sato Hatsue's own relationship with China and the ironic position she holds in connection to a profound aspect of its culinary culture. The "myth of return" is an omnipresent theme with many nationals who leave their country of origin seeking settlement elsewhere, but in this case the desire for return is given a refreshing and unexpected treatment with a Japanese woman who has a strong tie to her homeland of Shandong Province, China.

Director: Li Ying
Born in 1963, Li Ying began directing documentary films for China Central Television (CCTV) in 1984. He moved to Japan in 1989. In 1993, he co-founded Dragon Films Inc to produce TV programmes and feature films. His first documentary film, 2H (1998), won the NETPAC Prize at the Berlin Film Festival as well as the FIPRESCI Award at the Hong Kong Film Festival 2000. This is his fifth documentary film.



Director: Li Ying • **Producers:** Zhang Yi, Tateishi Atsushi • **Executive Producers:** Isobe Nobuo, Okazaki Tai • **Cinematography:** Hotta Yasuhiro • **Editors:** Li Ying, Miyachika Shigenori • **Lighting:** Banno Isao, Zhang Qikai • **Video Engineer:** Sato Yoshihiko • **Assistant Director:** Nakamura Takayuki • **Sound:** Utsumi Hiroyoshi • **Featuring:** Sato Hatsue, Sato Koroku, Liu Guangwei • **World Sales:** Dragon Films Inc. 25th Kyutei Bldg. #805, 3-13-22 Sendagaya, Shibuya-ku, Tokyo 151-0051, Japan • **Tel:** +81-3-3405-7888 • **Fax:** +81-3-3405-7887 • **Website:** www.dragonfilmsinc.com • **Email:** info@dragonfilmsinc.com

Country: Japan

Director: Takashi Miike

2003, 129 mins



GOZU (GOKUDO KYOFU DAIGEKIJO)

Minami is a hesitant yakuza and loyal minion to Ozaki in an outfit run by a lecherous, ineffectual boss. At a meeting, Ozaki begins to show signs of the abnormal, hilariously claiming that the cutesy Chihuahua outside the office window is a "secretly trained yakuza killer dog." In a brazen and almost facetious show of loyalty, he bashes the creature to death. The head honcho, sensing the final screw has come loose, sends Minami to finish Ozaki off. Wrecked with guilt and conflicted by the realisation that Ozaki once saved his life, Minami is a veritable mess on the road.

As if that was not weird and inexplicable enough, the supposedly dull city of Nagoya is populated with a cross-dressing coffee shop owner, an American sake seller who recites her lines from a script, and an inn run by an almost catatonic, submissive man and his profusely lactating, domineering sister (yes, lactating breasts return). The frequency of the Freudian slips is no mere witticism. We have positively slipped through the proverbial rabbit-hole into Minami's subconscious world and it comes undone with Miike's eye for dizzying detail - everything from Minami's fears of having sex with women to his devotion to Ozaki and the mentor's radical re-birth.

Director: Takashi Miike
Born 1960, Miike made his directorial debut in 1995 with Shinjuku Kuroshakai and has since directed numerous films including Audition (1999), Dead Or Alive (1999), Visitor Q (2001) and Ichi The Killer (2001) with a prolific output numbering at least a few films a year. He was the only Japanese director nominated by Time magazine as one of the top 10 non-Hollywood directors along with Kiarostami and John Woo.



Director: Takashi Miike • **Producer:** Saka Misako, Maeda Shigeji, Mukai Tatsuya • **Screenwriter:** Sato Sakichi • **Director of Photography:** Kaz Tanaka • **Editor:** Shimamura Yasuji • **Music:** Endo Koji • **Production Designer:** Ishige Akira • **Sound:** Tsurumaki Hitoshi • **Sound Effects:** Shibasaki Kenji, Ito Mizuki • **Assistant Director:** Tanno Masahito • **Cast:** Sone Hideki, Aikawa Sho, Yoshino Kimika, Hino Shohei, Tamita Keiko, Sone Harumi, Kawachi Tarnio, Kimura Susumu, Hazama Kanpei, Kato Masaya, Ozawa Hitoshi • **World Sales:** The Klockwork Co Ltd, 4F MF Bldg. 1-6-10 Ebisu Minami, Shibuya, Tokyo, Japan 150-0022 • **Tel:** 813-5720-7791 • **Fax:** 813-5720-7792 • **Email:** kana@klockwork.com



ASIAN FILMS

ASIAN FILMS



Country: Japan

Director: Naoyuki Yoshinaga, Kazuto Nakaza

2002, 85 mins

PARASITE DOLLS

Tokyo in AD 2034 is a veritable dystopia in which technological advances have enabled the creation of "Boomers" – entities that utterly resemble their human counterparts, but have been created for the sole purpose of doing those laborious jobs bourgeois humans refuse to undertake. Unsurprisingly, a subculture of Boomers in terrorism and prostitution has flourished under the hands of miscreant humans. However, the out-of-control Boomers pose less of a threat than the puppet-masters behind the scenes.

Paradise Dolls comes from the creators of Patlabor (Naoyuki Yoshinaga) and Bubblegum Crisis: Tokyo 2040 (Kazuto Nakazawa) and carries all the familiar anim  elements – technologically chaotic future, corporate overlords controlling the works and a disaffected society desperate for cheap thrills. Perhaps what makes the timing for this thriller so apt is its fit with the present political climate of the early 21st century. Like present-day migrant labourers employed to do those menial jobs and exploited along the way, the Boomers are a familiar metaphor. Even more disturbingly resonant is the special unit Branch, created to weed out terrorists and prostitutes disturbing the seeming peace.

Director: **Naoyuki Yoshinaga**

Naoyuki Yoshinaga is the director of Patlabor: The Mobile Police (TV).

Director: **Kazuto Nakazawa**

Kazuto Nakazawa is the character designer on El Hazard – The Magnificent World (OAV), El Hazard: The Wanderers (TV), and Animation Supervisor on Bubblegum Crisis: Tokyo 2040 ED (TV).

Director: Naoyuki Yoshinaga, Kazuto Nakazawa • Producer: Masafumi Fukui • Screenplay: Toru Miura, Chiaki Kanaka • Art Director: Naoyuki Onda • Sound: Toshiaki Kameyama • Music: Kazushi Miyakoda • Cast: Ikazuhiko Inoue, Akemi Okamura, Kikuko Inoue • International Sales: Nisshoimai Corporation 2-3-2, Daiba, Minato-ku, Tokyo 135-8655, Japan • Tel: 81-3-5520-2300 • Fax: 81-3-5520-2292 • Email: mizushima.kozo@nisshoimai.com

Country: Japan

Director: Takahashi Yoichiro

2003, 86 mins

VITAMIN F: SE-CHAN and NAGISA HOTEL (INTERNATIONAL PREMIERE)

Vitamin F is a unique work visualising the award-winning novel by Shigematsu Kiyochi, adapted into six episodes by various screenwriters and predominantly under the banner of Takahashi's direction. Se-Chan tells the tale of Yusuke who works at a toyshop and lives with his wife Kazumi and their daughter Kanako. One day, Kanako begins to tell her parents about a new kid in school who is being bullied by her classmates. With a school dance performance fast approaching, apparently, Se-Chan is being ostracised from practice sessions and changes. However, Kanako's parents come to realise Se-Chan is a fictional projection for their own daughter who is the object of derision and taunting. Stars Yakusho Koji as the father, who has acted in Imamura's Eel, Kurosawa's Charisma and Aoyama's Eureka, among other films.

In Nagisa Hotel, on a family trip, Tatsuya puts up at Nagisa Hotel where he had stayed 10 years earlier with an old girlfriend. Nagisa Hotel is unique, as it is a "future post" where letters can be delivered to addressees after 10 years. Tatsuya and his wife Kumiko are starting to go through a rough patch in their marriage and then, Tatsuya receives a letter written in French. With a skillful interplay between past, present and future possibilities, the film was shot using an extreme telephoto lens in outdoor sequences to sketch the stretch of time and space.

Director: Yoichiro Takahashi • Producer: Yoshinori Komiyama • Screenwriter: Haruhiko Arai (Se-Chan), Ryo Iwamatsu (At Nagisa Hotel) • Cinematographer: Yoshio Arai (Se-Chan), Go Matsumoto (At Nagisa Hotel) • Editor: Kiyoko Mizushima • Cast: (Se-Chan) Koji Yakusho, Aiko Morishita, Sayaka Taniguchi, Ken Mitsuishi, Yoriko Doguchi, Kenji Mizuhashi, Ayako Fujitani (At Nagisa Hotel) • World Sales: NHK Japan Broadcasting Corporation, 2-2-1 Jinnan, Shibuya-ku, Tokyo 150-8001 Japan • Tel: 81-3-5455-5873 • Fax: 81-2-3481-1453 • Email: koike.f-ge@nhk.or.jp

Director: **Yoichiro Takahashi**

Born in Tokyo in 1963. In 1986, after graduating from university, he joined the Japanese television channel NHK where he worked on a series of documentaries before moving on to the drama section. His television works include Yoko (1992) and Boryoku Kyoshi (Violent Teacher, 1996). Fishes In August (1997) was his first feature film and was followed by Sunday's Dream (2000).





Country: Japan

Director: Hideo Nakata

2003, 98 mins

LAST SCENE

Quite unlike his usual penchant for suburban horrors (Ringu, Dark Water), Nakata's new film – made in the same year as Dark Water – is a woeful and nostalgic glimpse into the dying golden age of filmmaking. The great but volatile '60s movie star Mihara Ken attempts to pull out of the shadow of his non-existent career by playing a role almost 37 years later. Though the role allotted to him is a bit part – he's playing a dying cancer patient – his passion for the craft and his memory of the era re-invokes the passion for cinema among the crew. The film is not without its humorously self-referential moments. The film begins, for all intents and purposes, within the framework of the horror genre. It is only the hint of melodrama (a couple arguing about their aborted child, the mother showing signs of schizophrenia) and the too-meticulous interiors that causes a moment's hesitation as to whether Nakata is playing with his audience's expectations.

Last Scene quickly and quite acerbically exposes the death of the old studios and their remarkable output of classics. In a sense, the film mourns both the fallout of that occurrence (stars who drank themselves to oblivion) and the pallid culture of TV movies and soap operas that have replaced it. Nakata's campy representation of contemporary studio culture rings strongly and the film's air of nostalgia is tempered with the poignance of Mihara's return.

Director: Hideo Nakata • Producer: Sungkyu Cho, Taka Ichise • Screenwriter: Yoshihiro Nakamura, Ken-Ichi Suzuki • Cinematographer: Yonezo Maeda • Editor: Nobuyuki Takahashi • Music: Gary Ashiya • Cast: Johnny Yoshinaga, Hidetoshi Nishijima, Mayumi Wakamura • World Sales: Mirovision Inc, 1-151 Shinmunro Ga, Chongro Gu, Seoul 110-062, Korea • Fax: 82-2737-1184 • Email: jamie@mirovision.com

Director: **Hideo Nakata**

Born in 1961. After producing horror series for TV, he made his directorial debut with *Don't Look Up*, a movie based on his own experiences as an assistant director. This critically acclaimed film won the *Michinaku International Mystery Film Award for Best New Director* in 1997. The box office successes of *Ring* (1998) and *Ring 2* (1999) baited him into limelight as one of the most sought-after directors in Japan. Nakata has been invited to Berlin's *Panorama* section two years in a row, for *Dark Water* (2002) and *Last Scene* (2003).



Country: Kazakhstan/Japan

Director: Amir Karakulov

2003, 80 mins

DON'T CRY (JYLAMA)



Set in the bright and serene winter landscape of Sat-Jol, a tiny village resting in the mountain pass between Kazakhstan and China, Amir Karakulov's intimate portrait of three individuals dwells somewhere between an ethnographical journey and fictional narrative. An old woman, Bakira, lives in Sat-Jol with her granddaughter, Bibinur, and a distant relative, Maira, who has been raised in China and is an opera singer by profession. Due to health complications, Maira has been advised not to sing for a year. Without the preoccupation of her passion and pastime, Maira returns to Kazakhstan to run errands for Bakira and play surrogate mother to Bibinur. The relative tranquility of this life is shaken when Bibinur's seemingly mild cough is found to be a serious lung disease.

Karakulov's film, shot entirely on digital video, maintains a keen balance between the harshness and beauty of Kazakhstan's frozen tundra landscape. His shots of Bakira's weathered face, or the poignant interaction between Maira and Bibinur never seem overly curious, acting merely as witness to an unraveling series of events. With three films to his credit, Karakulov chooses to venture into new territory in this meditative and sparse film.

Director: Amir Karakulov • Screenplay: Amir Karakulov, Raushan Bayguzhayeva, Yelena Gordeeva • Cinematographer: Murat Nugmanov • Editor: Amir Karakulov • Sound: Andrey Vlaznev • Production Designer: Sabit Kurmanbekov • Cast: Maira Mukhamedkyzy, Bakira Shakhinbayeva, Bibinur Aldabergenova • Production: World Sales: MCR Agency, Zheltoksan Street 137, Apt. 24, Almaty, Kazakhstan • Tel: 3272 50 11 32 • Fax: 32 72 58 11 43 • Email: dgordeev@darcy.kz

Director: **Amir Karakulov**

Born in 1965 in Kazakhstan. Karakulov studied at the university in his home country and worked as a journalist before proceeding to the Moscow Film Academy. He won the FIPRESCI award at the Moscow Film Festival for his debut film, *Woman Between Two Brothers* (1991), and the Tiger Award for *Posledni Kanikuli* (The Last Holiday) in 1997.





ASIAN FILMS

Country: Korea

Dir: KS Park, KD Yeo, CW Park, SR Yim, JP Park; JE Jeong

2003, 110 mins



KS Park



JP Park



JE Jeong



SR Yim



CW Park



KD Yeo

IF YOU WERE ME (YEO SEOT GAE UI SI SEON)

If You Were Me is the outcome of a project funded by the Human Rights Commission of Korea which decided to ask six directors – many of the emerging names of Korean cinema as well as established filmmakers – to make short films on the open-ended, widely interpretable theme of human rights. Yim Soon-rye's *The Weight Of Her* takes the direct approach, focusing on that most omnipresent of modern-day maladies: girls struggling to lose weight. Park Jin-pyo's *Tongue Tie* hits even harder, examining the lengths to which parents go in order to get their children to speak proper English, enunciating the "r" sound appropriately. Others in the series include up and coming filmmaker Jeong Jae-un's narrative about a sex offender and his interaction with a resident of an apartment complex in *The Man's Affairs* as well as Yeo Kyun-dong's camera providing an eye into one physically-handicapped man's attempt to accomplish too many errands within a short time in *Crossing*. Park Kwang-su takes a considerably more abstract approach in *Face Value* in which a parking lot attendant and a male customer fail to see eye-to-eye. The collection ends with the surprising and poignant *N.E.P.A.L.* by Park Chan-wook, a title that also serves as an acronym for Never-Ending Peace And Love.

Face Value: Director: Park Kwang-su, Cinematography: Kim Byung-seo, *Crossing*: Director: Yeo Kyun-dong, Cinematography: Kim Jae-hong, *N.E.P.A.L.*: Director: Park Chan-wook, Cinematography: Kim Byung-il, *The Weight of Her*: Director: Yim Soon-rye, Cinematography: Kim Tae-han, *Tongue Tie*: Director: Park Jin-pyo, Cinematography: Kim Dong-eun, *The Man's Affairs*: Director: Jeong Jae-eun, Cinematography: Kim Byung-seo. Production Company: National Human Rights Commission of Korea, 8th Fl., Keungsegi Bldg. 16 Euljiro 1-ga, Jung-gu, Seoul 100-842, Korea. Tel: 82-2-2125-9770, Fax: 82-2-2125-9779. E-mail: etimor@humanrights.go.kr

Country: Korea

Director: Kim Hak-soon

2003, 98 mins



REWIND (VIDEOREUL BONEUN NAMJA)

Kim Hak-soon's modestly "small" film based on the novel of the same name is about the everyday tribulations of thirty-something Koreans trying to deal with life after the fascination of living it has worn off. A man gives up his law career and marriage to open up a video store. Despite the break from potentially oppressive convention, his life is still filled with days of monotony and vague melancholy. This is until he begins to receive anonymous and poetic love letters inserted into the videotapes, left behind in the drop-box. When the letters begin to produce more than a passing curiosity in the man, his internal speculations about who it could be is captured in a series of little vignettes that seem like a dream-sequence. Each woman who has passed through his store reads out excerpts from the latest letter he has received, as if each woman could potentially be the author. Solitude is also given a mature treatment here, as the director notes, the film is about ordinary middle class people who must cope with sorrow as one of the most "innocent of human emotions." *Rewind* also falls within an encouraging context, as it was funded by a government-initiated project designed to encourage young Koreans to excel in their chosen fields. The film won First Place in the feature film production fund competition of the Korean Film Commission.

Director: Kim Hak-soon

Kim Hak-soon studied fine arts, painting, sculpture and graphic design and went on to continue his education at NYU (Cinema Studies) and Temple University before doing further training at the American Film Institute. He has directed various short films. *Rewind* is his debut feature film.



Director, Producer: Kim Hak-soon • Executive Producer: Lee Suk-Ki • Screenplay: Kim Hak-soon, Lim Young-Tae, based on the book by Lim Young-Tae • Photography: Paeng Eui-Duck • Editor: Lee Eun-Soo • Music: Chung Hoon-young • Cast: Chang Hyun-Sung, Pang Eun-Jin • Contact: Kim Hak-soon (BK Cinema)/Volcanic Pictures Sogang University, Graduate School of Media Communications, 1 Shinsu-Dong, Mapo-Gu, Seoul, 121-742, Korea • Tel: 822-705-8897 • Fax: 822-705-8067 • Email: filmshs@sogang.ac.kr



ASIAN FILMS



Country: Korea

Dir: Park Kyung-hee

2003, 98 mins

A SMILE (MISO)

Park Kyung-hee joins a burgeoning community of young Korean women who are breaking into an otherwise traditionally male-dominated industry with her studied debut film. So-jung is a freelance photographer with ambitious plans and a caring partner. The equilibrium of this world is thrown into disarray when she discovers she is afflicted with retinitis pigmentosa, a rare eye disease which causes tunnel vision and eventual blindness. As her world literally begins to fade and fragment in front of her, So-jung turns away from the relationship and the incomplete care of her family towards a deeper exploration of identity, self and inner perception – which in itself becomes a profound meditation on Buddhism.

The film is structured in a series of exquisite and understated vignettes, with each one tackling her relationship to the external world – partner, family, work – while her internal world operates as the continuous link between disparate parts. Another refreshing and welcome surprise is the manner in which filmmaker Park tackles the crisis embodied in her protagonist. So-jung senses a tangible build-up of absurdity as her passion for the composition of images draws gradually to an end. But this sudden loss in emotional equilibrium is tackled with grace and maturity.

Director: **Park Kyung-hee**

Born in Seoul, South Korea. Park Kyung-hee attended the Korean Academy of Fine Arts and was assistant director on Yim Soon-rye's *Three Friends* (1996). *A Smile* is her first feature film.



Director, Screenplay: Park Kyung-hee • Executive Producer: Kim Suk-ku • Producer: Yim Soon-rye • Cinematographer: Yim Jae-soo • Editor: Yoo Yu-kyung • Sound: Kim Byung-chul • Cast: Chu Sang-mee, Song Il-gon, Cho Sung-ha • World Sales: Microvision Inc, 1-151 Shinmunro 2-ga, Chongro-gu, Seoul 110-062 South Korea • Tel: 82-2-737-1185 • Fax: 82-2-737-1184 • Email: jaime@microvision.com

Country: Korea/UK

Director: Daniel Gordon

2003, 81 mins

THE GAME OF THEIR LIVES



Director: **Daniel Gordon**

Director/producer/writer Daniel Gordon has worked for Sky Sports and Chrysalis. In January 2001, he founded VeryMuchSo Productions, an independent production company dedicated to innovative, entertaining and stimulating programming. Gordon has written two books on Sheffield Wednesday and produced programming for BBC, Channel 4 and Sky Sports. In December 2001, he was nominated for a BAFTA for producing and directing Channel 4's *Cricket Academy*.



A mere 13 years after the Korean War, North Korea took advantage of the political anger expressed across Asia, Africa and Oceania for the lack of representation in the tournament and defeated a rather unprepared Australian side to qualify for the 1966 World Cup. Compensating for their lack in height and physical bulk, North Korea's special brand of extremely team-oriented, quick-witted and fast-paced football won over a legion of fans in the north-east town of Middlesbrough who played host to their unusual guests and embraced them as they would their home team. North Korea sent Italy packing and raced up 3-0 against Portugal before Eusebio – man of the tournament – took Portugal to victory. Gordon and producer Nick Bonner waited patiently for nearly four years to gain permission to film in Pyongyang and track down the remaining seven players of that legendary team which momentarily took the World Cup 1966 by storm. The documentary works inter-textually, juxtaposing 1966 footage of the team's growing popularity and acceptance among its new found English fans, with contemporary images of mass spectacles and parades displaying the nation's peculiar brand of socialism. There is an alluring suggestion that group-think and party or leader adoration in such a jubilant, inspired and focused context is utterly believable and even necessary. The film won Best Sports Documentary at the Royal Television Society Awards 2003.

Director: Daniel Gordon • Producer: Daniel Gordon, Nick Bonner • Writer: Daniel Gordon • Directors of Photography: Nick Bennet, Darry Kibblewhite • Editor: Justine Wright • Sound: James Baker • Production Management: Fiona O'Doherty, Alison Ollivent • World Sales: E Pictures 1824 San Jacinto St. Los Angeles, CA 90026, USA • Tel: 1-323-669-7367 • Fax: 1-323-417-5052 • Email: pyi@ep-korea.com



ASIAN FILMS

ASIAN FILMS



Country: Malaysia

Dir: James Lee

2004, 118 mins

THE BEAUTIFUL WASHING MACHINE (WORLD PREMIERE)

James Lee's new feature film displays a remarkable development in the filmmaker's exploration of a uniquely conceived universe in which isolation and urban ennui predominate. While *Snipers* (2001) was a kind of South-east Asian gang flick set in recession-hit Kuala Lumpur, where ineffectual men come to rely on the symbolic power of a weapon. The *Beautiful Washing Machine* pushes this pervasive sense of anomie even further. Teoh's girlfriend has recently left him, taking the washing machine with her, as well as the reified presence of a domesticated woman who will mother her man. The void this creates is all-encompassing but never translates emotionally. Instead, Teoh almost apathetically seeks out another washing machine, shops like an automaton in a mammoth-sized (and largely empty) supermarket and lingers with household objects as if they might work as a substitute. Then there is Mr Wong, a widower who cooks for his children, Ah Dee and Yuen, when they pay the odd visit. Here again, a sense of distance characterises their interactions – particularly Yuen, who plays out a martyr-like role when her place as the "caring daughter" (itself a fiction) seems threatened. Lee's film is peculiarly hard to categorise, locating itself as a searing critique of consumerist society and the commodification of women but operating equally well as a surreal sci-fi tale.

Director, Screenwriter: James Lee • Producer: Loma Tee • Cinematographer: Teoh Gay Hien • Editor: Grace Tan • Cast: Loh Bok Lai, Patrick Teoh, Amy Len, Berg Lee • World Sales/Production Company: Doghouse 73 Pictures 17 Jalan 22/51, Taman Lin Seng, 46300, PJ, Selangor Malaysia • Tel: 603-787-69578 • Email: doghouse73@yahoo.com



Director: **James Lee**
James Lee Thim Heng (1973, Ipoh, Malaysia) is a graphic designer and filmmaker. With his production company Doghouse 73, he makes independent and experimental films. These include *Ah-Yu's Story* (1999), *Man From Thailand* (1999), *Think Positive!* (1999), *Survivor* (1999), *Sunflowers* (2000), *Beautiful Man* (2001, all shorts), *Snipers* (2001), *Ah Beng Returns* (2001), *Emu Kwan's Tragic Breakfast* (2002, short), *Teatime With John* (2003, short), *Room To Let* (2003) and *Goodbye* (2003, short).

Country: Malaysia

Director: Adman Salleh

2003, 120 mins

PALOH

Set in 1945, *Paloh* is an attempt to understand where the roots of racial hate stemmed from. The film puts the figure of 60,000 as the number of Chinese killed in the Sook Ching operation where the Japanese weeded out their opponents and brutally massacred them. The story is set around the town of Paloh, in the state of Johor, which has a police station manned by Malays in the employ of the Japanese army. The communist movement had been growing in tandem with rising Chinese hatred for the Japanese. Unfortunately, this has begun to be transferred to the Malays, who are working for the Japanese. Interestingly, the love interest of the protagonist, Ahmad (Nam Ron), is a Chinese girl, Siew Lan (Janet Khoo). Early on in the film, we see them groping passionately in a love motel. This is the reason Ahmad saves Siew Lan from being raped by his Japanese officer. Besides the work of U-Wei bin Haji Saari, Adman Salleh's previous film, *Amok*, was one of the interesting Malaysian films of the '90s. *Paloh's* vision is a pluralistic one. As one character notes, whether it's the British or the Japanese, Chinese communists or the Malays, it has always been the interest of one group that the other two kill themselves off. And it's not a case of whether racial hatred is a reality or not but it's whether you can choose to believe otherwise. *Paloh* tells us that that choice has always been taken away from us.

Director: Adman Salleh • Producer: Raja Rozaimie Dalniah (Film Negara Malaysia) • Cinematography: Teoh Gay Hien • Editor: Ani Mayuni • Music: Ayub Ibrahim • Production Design: Fadzil Idris • Cast: Namron, Janet Khoo, Girban Agi, Ellie Suriaty Omar, Zack Taipam • World Sales: World Evolution Brain (M) Sdn Bhd, Suite 2-4-22, Jalan 34/26, Taman Sri Rampai, Setapak, 53300 Kuala Lumpur, Malaysia • Tel: 603-4149-2212 • Fax: 603-4149-4212 • Email: web02@pd.jaring.my



Director: **Adman Salleh**
Adman Salleh has directed many short films for various TV stations, such as RIM (TV1, TV2), TV3 and Astro. He participated in several art exhibitions throughout Malaysia from 1970 to 1998. He has many documentary films and dramas, which carry the patriotic and social themes under his credit.





Country: Nepal

Dir: Nabin Subba

2002, 108 mins

A BEAUTIFUL FLOWER (NUMAFUNG)

While Bollywood dominates the market in providing a commercialised and kitschy image of the generic South Asian arranged marriage scenario, the actual practice remains notoriously hidden under a veil of assumptions, stereotypes and exotic pronouncements. Director Nabin Subba was raised in Kathmandu and Hong Kong, though he is of Limbu ethnicity, a people who settled in the south of Mount Kanchanjunga in Nepal and whose marriage customs, ritual life and history are distinct from their Nepali counterparts. Numafung's parents decide to arrange her marriage and as is the custom, request a payment of 20,000 rupees and some gold from the groom's family. Though soon-to-be-husband Ojahang and his family do not initially have the amount, they fulfill the request and the marriage takes place, against Numafung's wishes. Gradually, she settles into the relationship and when her family wishes to take her home for her pregnancy, Ojahang and her in-laws refuse. Returning later to their home for a ritual ceremony, Ojahang faints and despite being cured by the local healer, he lapses and eventually dies. With more than 70 ethnic communities in Nepal whose histories are absent in the commercial, Bollywood-inspired cinema of the country, Subba's film is a refreshing and honest piece of story-telling.

Director: **Nabin Subba**
Born in Nepal. Trained as a journalist and made several documentaries for Nepal Tourism Ministry and World Wildlife Fund. He made the critically successful *Tarewa* (1995) and the film based on the Sherpa community, *Khangri* (1996). *A Beautiful Flower* took over two years to make, using a cast of non-professional actors.



Director, Screenplay: Nabin Subba • Producer: Chhabil Limbu • Cinematography: Raju Thapa • Editor: Sameera Jain, Ningwahangma Limbu • Music: Nhyoo Bajracharya • Cast: Anupama Subba, Prem Subba, Alok Nembang, Ramesh Singhak, CD Limbu, Nirmala Dewan, Bimala Subba, Ram Maya Tumrok, Raj Thapa, Shtkha Tamang • World Sales: Menchhyayem Pictures 2 Himal Marg, Ghattekulo, Kathmandu, POBox 5215, Kathmandu, Nepal • Tel: 977-1-477-0716 • Fax: 977-1-422-2895 • Email: menchhya@mail.com.np



Country: Palestine

Director: Rashid Masharawi

2002, 81 mins

TICKET TO JERUSALEM

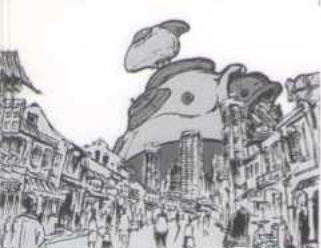
Jabr attempts to make ends meet with his wife in the Palestinian refugee camp near Ramallah, just north of Jerusalem. A kind and gentle man in his 40s, Jabr runs a mobile cinema throughout the disputed territory, bringing film to adults and children despite political turmoil. However, it becomes harder with time to obtain permits and get through check-points. Momentarily discouraged, he is optimistically told by a woman school teacher whose elderly mother lives in Jerusalem, to organise a screening in Jerusalem's old city (where Palestinians are forbidden to enter). While the viability of such a screening is put to the test and Jabr becomes concerned about the older woman in Jerusalem, his relationship with his wife Sana is also put to the test.

Masharawi's film skillfully avoids sentimentalising the cathartic experience cinema can provide, instead melding documentary and fictional narrative styles to produce a tale that is vibrant in its depiction of a war-torn region. The screenings are surreal occurrences in refugee camps and for precisely that reason they provide a hint of normality (cinema-going being an activity we take all too easily for granted) in the most abnormal of circumstances.

Director: **Rashid Masharawi**
Born in 1962 in Gaza, Rashid Masharawi has become a major figure in Palestinian cinema. He has directed numerous documentaries and short films, (the most recent, *Season Of Love*). He has directed two full-length features, *Curfew* (1993) and *Haifa* (1995), the latter which has received awards in five international festivals and was selected at the Cannes Film Festival for official competition.



Director, Screenwriter: Rashid Masharawi • World Sales: Silkroad Production 8 Rue Myrha 75018 Paris, France • Tel: 331-5341-4161 • Fax: 331-5341-4163 • Email: sf@silkroadproduction.com



ASIAN FILMS

ASIAN FILMS



Country: Philippines

Dir: Jeffrey Jeturian

2004, 128 mins

BRIDAL SHOWER (INTERNATIONAL PREMIERE)

Jeturian's new film takes the comic yet endearingly handled road in a film that revolves around the lives of three women wrestling relationship dilemmas in contemporary Filipino society. Tates, Katie and Sonia each face a not-unheard-of set of problems: Tates wants to move on from the casual one-night stands that so far characterise her life and tries to shift things by offering to pay for the annulment of her boyfriend's previous marriage. Sonia is torn between two men (and polygamy versus monogamy) and pregnancy looms in the distance, while Katie struggles with society's stereotypes about women's bodies. Bridal Shower is full of wry humour and a skillful subtlety that makes it more than a women's comedy film.

The film particularly appeals by virtue of its familiar cast of Filipino actresses (Dina Bonnevie, Cherry Pie Picache and Francine Prieto) who manage to deliver their roles with substance, without losing sight of the potential for amusing scenarios and kitschy innuendoes. Jeturian places the erotic lives of his female leads at the centre of the film and elevates the film into an intriguing exploration of gender as well as sexuality.

Director: **Jeffrey Jeturian**

Jeffrey Jeturian holds a communication arts degree from the University of the Philippines. He started as a production assistant for Marilou Diaz Abaya's *Alyas Baby Tsina* (1984) before embarking on a career as a script supervisor, production designer, television director and, finally, as film director. His first two films, *Sana Pag-ibig Na* (1998) and *Pila Balde* (1999), are both critically acclaimed. *Tuhog* (Larger Than Life, 2001) featured in SIFF 2002.



Director: Jeffrey Jeturian • Producer: Robbie Tan • Screenwriter: Chris Martinez • Cinematographer: Nap Jamir, Katrina Holigore • Editor: Tara Illenberger • Cast: Dina Bonnevie, Cherry Pie Picache, Francine Prieto, Christian Vasquez, Rodel Velayo, Juancho Valentino, Douglas Robinson • World Sales: Igantius Films Canada 1055 A Forestwood Drive Unit 109, Mississauga, Ontario, Canada L5C 2T8 • Tel: 905-272-8123 • Email: flapuz@ica.net



Country: Philippines

Director: Clodualdo Del Mundo Jr

2004, 47 mins

MAID IN SINGAPORE (WORLD PREMIERE)

It may be a leaden truism to raise the issue of human rights in relation to migrant workers. But the political climate has meant that the legal rights of migrant workers, refugees and asylum seekers bear more significance in the 21st century context than ever before. Award-winning screenwriter Clodualdo Del Mundo Jr takes on a familiar issue within an omnipresent community in Singapore: namely, Filipina domestic workers and their motivations and lives as "maids" for their employees in the country.

The documentary gives a much-needed human face to the generic and quite disparaging notion of "maids" (already implying inequality in status) and follows the various women as they gather on their one day off – a right that many domestic workers still do not rightfully enjoy – through beauty contests, social gatherings and church meetings. Additionally, the filmmaker interviews many of the women who outline their reasons for applying to become domestic workers. While it isn't the apparent objective of the film, it nevertheless hints at the inadequate recompense coupled with a profound sense of confusion regarding their role within the families they work for.

Director: **Clodualdo del Mundo Jr**

Movie scriptwriter, filmmaker, teacher, Clodualdo del Mundo Jr won his first Filipino Academy of Movie Arts and Sciences award as a scriptwriter in 1975 with his adaptation of Edgardo Reyes' novel, *Sa Mga Kuko Ng Liwanag*, directed by Lino Brocka. A series of notable screenplays followed, including *Mike de Leon's Bayaning Third World*. Del Mundo has directed documentary films like *People Media*, (1978) and *Lupa* (1982), and has written *Writing For Film* (1983) and *Philippine Mass Media: A Book Of Readings* (1986).



Director, Producer, Screenwriter, Cinematographer: Clodualdo Del Mundo Jr • Editor: Karlo David • Production Company: Clodualdo Del Mundo Jr, De La Salle University, Taft Avenue, Manila, Philippines • Tel: 632-5244611 (loc 322) • Email: delmundoc@dlsu.edu.ph



Country: Philippines

Dir: Khavn Dela Cruz

2003, 80 mins



HEADLESS (PUGOT) (INTERNATIONAL PREMIERE)

Poet and filmmaker Khavn Dela Cruz's manifesto for a "Filmless Philippines" articulates a vision for the future of filmmaking that firmly places the DV medium at its centre, largely due to the affordability, guerilla-style approach and flexibility that the medium provides. Additionally, Cruz sees experiments with the medium as a welcome antidote for the overwhelming (or underwhelming) presence of mainstream plot-driven movies that dominate the industry in the Philippines. The manifesto and its edicts are largely behind this project.

As Dela Cruz summarises: "What drives a man to cut off his own penis? At the crack of dawn, a man with a bloodied crotch walks the apathetic streets of Manila. Scenes from his love affair flash in his mind, slowly blurring, until he loses consciousness and falls on the sidewalk. Shot with no rehearsal in a total of six hours, this piece of improvisation is a deconstruction of the Pugot or headless man folklore. Multi-award winning filmmaker Lav Diaz and theatre actress Banaue Miclat take part in translating the fragmented chronicle of the archetypal love story as things go from sweet to sour."

Director: **Khavn Dela Cruz**

Khavn Dela Cruz is the festival director of the first Philippine digital film festival entitled MOV: The Digital Moviefest (2002). He also formed FILMLESS FILMS, a digital film production company. An award-winning independent filmmaker and music-video director, Khavn has consistently won the Gawad-CCP in the Cultural Center of the Philippines Film Festival (1999-2002). His latest digital short, Greaseman, bagged the grand prize in 2001. He has also completed Patintero Under The Moon (2002).



Director, Producer: Khavn Dela Cruz • Screenwriter: Lav Diaz, Banaue Miclat • Cinematographer: Bahaghari, Khavn Dela Cruz, Lav Diaz • Editor: Gatla Gunawin • World Sales: Khavn, 23-F Kamias Road, Quezon City Metro Manila Philippines 1102 • Tel: 632-921-8437 • Fax: 632-8132-516 • Email: oracafe@rocketmail.com

Country: Philippines

Director: Chito Rono

2002, 80 mins



THE SEVENTIES (DEKADA '70)

Having already tackled Filipino novelist Lualhati Bautista's Bata, Bata, Paano Ka Ginawa? (Lea's Story) in the visual medium, Chito Rono once again returns to the novelist's writing for Dekada '70 – Bautista's examination of one family's struggles during the Martial Law years in the Philippines under Marcos. Bautista wrote the screenplay culled from her own classic novel, which tells the story of Amanda and her husband, who must deal with raising their five sons in a period of growing social unrest and oppression in the Philippines. While the initial years of Martial Law are interpreted with brash confidence as a necessity by Amanda's husband Julian, with each passing year, the narrative catalogues growing protests, sudden arrests, disappearances and incidents of torture that begin to tear at the seams of the household as well as the nation. Award-winning filmmaker Chito Rono works with Bautista to transform a first-person narrated novel into a third-person historical re-telling of one protagonist's struggle with her family through a decidedly oppressive and insidious time in Filipino history. The film garnered several awards in the Philippines, including the Best Actress award as well as the NETPAC – Special Mention award at Cinemania International Film Festival 2003.

Director: **Chito Rono**

Chito Rono made his feature film debut with Private Show (1986), which quickly established him as one of the most promising directors in the Philippines. He won the Best Director Award from the Manila-based Critics Group for his film Itanon Mo Sa Buwan (1988). Other notable films include Bakit Kay tagal ng Sandali (A Moment Too Long, 1990), Eskapa and La Vida Rosa.



Director: Chito Rono • Executive Producers: Malou N Santos, Charo Santos • Producer: Tess V Fuentes • Screenplay: Lualhati Bautista • Director of Photography: Neil Daza • Film Editor: Jess Navarro • Musical Director: Nanong Buencamino • Sound Engineers: Albert, Micahel S Idioma, Alex Tomboc • Production Designer: Manny B Morfe, PDGP • Cast: Vilma Santos, Christopher De Leon, Piolo Pascual, Carlos Agassi, Marvin Agustin, Danilo Barrios, John Sace, Jhong Hilario, Dimples Romana, Orestes Ojeda • World Sales: Star Cinema ABS-CBN Film Productions Inc. 31F ABS-CBN Broadcast Centre, Sgt.E.A. Esguerra Avenue Diliman, Quezon City 1103 Philippines • Tel: 632-415-2272 • 3903 • Fax: 632-414-7819



Country: Philippines

Dir: Amable "Tikoy" Aguiluz

2003, 105 mins



Director: Amable "Tikoy" Aguiluz

Tikoy Aguiluz is the president of several film-based companies and he studied in both the Philippines and the NYU and began his foray into films in 1976. His first full-length feature film, *Boatman* (1984), won critical acclaim internationally. Other films include *Bagong Bayani* (1995) on the Flor Contemplacion case, and the multi-award winning *Segurista* (Dead Sure, 1996). In addition to his prolific, critical output of films, he is also the chief creative force behind the annual Cinemanila International Film Festival.



WEBDIVA (INTERNATIONAL PREMIERE)

Filipino maverick filmmaker Tikoy Aguiluz's film with the various working titles of pinay-sex.com to xxx.com is a kind of mini-revolution in the present climate of Filipino filmmaking. With his background in producing documentaries, Aguiluz has always managed to skillfully meld the dramatic element of perceived "reality" and strictly fictional narrative, something most aptly captured in his *Bagong Bayani* (1995) which was built around the legal case and eventual death of Filipina domestic worker Flor Contemplacion in Singapore. *Webdiva*, however, breaks new ground in other aspects. It is likely the first Filipino film to tackle the omnipresent but undercover topic of cyber sex. Aguiluz's research has apparently indicated that Filipinos are one of the most enthusiastic purveyors and consumers of virtual erotica. Joanna, an 18-year-old Filipino-American struggles with life and finds an outlet, albeit short-lived, in the world of cybersex and her eventual search for love in the most seemingly improbable of spaces: the virtual realm, in the industry that sells sex. Aguiluz contextualises the story further by considering the impact of SARS on Asia and how the fear of touch, contact and intimacy was heightened during the epidemic. Perhaps the most promising aspect of *Webdiva* is Aguiluz's decision to turn to the cost-efficient and creatively freeing medium of digital video to make the film.

Director: Tikoy Aguiluz • Producer: Eric Cuatoco • Screenplay: Sarge Laquesta, Yasmin Katrina Colles • Director of Photography: Yadi Sugandi • Editor: Mirana Medina • Music: Thoersi Argeswara • Production Designer: Hector Petilla • Cast: Juliana Palermo, Angelu de Leon, Gary Estrada, Carlo Maceda, PJ Abellana • World Sales: MovPix International Inc, 41 Begonia St, Paranaque City, Metro Manila, Philippines • Tel: 632-8429672 • Fax: 632-770-4015 • E-mail: tikoy_aguiluz@yahoo.com; cinemanila@hotmail.com



Country: Singapore

Dir: Sam Loh

2004, 95 mins

OUTSIDERS (WORLD PREMIERE)

Singaporean Sam Loh's debut feature film, *Outsiders*, is a character study of misfits in society, people on the fringe. The plot revolves around a serial killer on the loose and the results of his actions on the other characters in the film. In a densely crowded city, the façade of bright lights and decadence enshrouds the underlying loneliness and unpredictability of human nature. The easy identification of moral righteousness or amorality is left undefined in the film and the every character's internal psyche comes under scrutiny through the process of the investigation. The story unveils the darker side of humanity. Within the film, the non-communicative nature of the characters is reflected in the sparse dialogue and the use of jump-cuts mirrors the fragmented lives of these people. Inspired by ground-breaking films like *Man Bites Dog* and *Henry, Portrait Of A Serial Killer*, Loh's debut is constructed through an ensemble cast of characters. Though Loh chooses the whodunit genre as his jump-off point, the thematic focus aptly belies the film's central ambiguity and inconclusive finale.

Director: Sam Loh
Sam Loh has 10 years of directing experience, working at Caldecott Productions in Singapore. He graduated from NYU's intensive filmmaking workshop and has worked on television dramas, variety programmes and commercials as well as corporate videos. He is currently working on a short digital film for competition. *Outsiders* is his debut feature film.



Director, Screenwriter: Sam Loh • Producer: Sam Loh, Tan Chih Chong • Cinematographer: Daniel Low • Editor: Tay Hui Cheng • Cast: Keagan Kang, Steph Song, Corinne Adrienne Tan, Janice Koh, Pat Toh, Garrett Hoo, Rachel S, Cheryl Chin • World Sales/Production Company: Sitting in Pictures Pte Ltd, 43A Temple Street Singapore 058588 • Tel: 6220-8281 • Fax: 6226-2082 • Email: mail@sittinginpictures.com



Country: Singapore

Director: Toh Hai Leong

2004, 60 mins

ZOMBIE DOGS (WORLD PREMIERE)

The cinema verité "mockumentary," *Zombie Dogs*, is candid in its critical appraisal of Singapore as a nation of monotonous economic producers, who fail rather more dismally with regards to desire and sexual intimacy. The film operates on several levels. On one hand it is about the making of a snuff movie and Toh Hai Leong is seen conducting interviews and casting sessions for his digital video film. On the other hand, *Zombie Dogs* simply lays bare Toh's lifestyle – one that consists of sparse meals (instant noodles), hawking at Sungei Road and living in a cluttered flat with his elder brother.

If the film can be summed up from a broader vantage point, it is an acerbic, rather dizzying portrait of the monotony of daily existence, so banal it is deadening. The protagonist, Lim Poh Huat (Zombie Dog), is the "everyman," the average Singaporean who goes through the motions and whose life contains very little by way of real, engaged living.

Toh Hai Leong
Toh Hai Leong is a Singapore-based freelance film critic who writes for independent film publications such as *Screen International* and *World Paper*. He has covered the Hong Kong International Film Festival since 1985 and specialises in the cinemas of Hong Kong, Taiwan, China, Korea and Japan.



Director: Toh Hai Leong • Producers: Eric Khoo, Tan Fong Cheng, Chew Tze Chuan • Screenwriter: Hardly Annie Gore • Cinematographer: Jimmy Tai • Editor: Chew Tze Chuan • Cast: Lim Poh Huat • Production Company: Hardly Annie Gore 45 Mosque Street, #02-04 Singapore 059523



ASIAN FILMS

Country: Taiwan

Dir: Lee Kang-Sheng

2003, 82 mins

THE MISSING (BU JIAN)

Long-time Tsai Ming-Liang lead actor Lee Kang-Sheng's debut film was originally intended as the counterpart to Tsai's *Bu San*. The poeticism is further accentuated by the fact that coupling the two film titles in Chinese, "bu jian bu san," creates a common phrase used among friends or loved ones: "don't leave until we see each other." During the course of one day, two pairs of people are lost and separated. One, a grandmother who takes her three-year-old grandson to the park and returns from a quick trip to the washroom, only to realise he has disappeared. Meanwhile, a teenage boy lives with his grandfather who buys him sesame sweets and fritters as a daily ritual. Soon the grandfather also goes missing. When he finally realises his grandfather has disappeared, a quiet worry sets in. The two (grandmother and grandson) are bound by their unarticulated isolation and distress and eventually cross paths by the end of the troubling day. Lee's economic narrative and sparse composition capture the urban languor deftly. A SARS-like virus seems to be plaguing the city and television excerpts provide instructional advice on new masks and hygiene. It only exacerbates the sense of loneliness so palpable in the film though Lee's conclusion is brilliantly poignant. Lee won the prestigious New Currents Award (sharing it with Iranian Alireza Amini) at the 8th Pusan International Film Festival, 2003.

Director, Screenwriter: Lee Kang-Sheng • Executive Producer: Tsai Ming-Liang • Producer: Liang Hung-Chih • Cinematography: Liao Pen-Jung • Editor: Chen Sheng-Chang • Art Director: Lu Li-Chin • Sound Designer: Du Tuu-Chih • Cast: Lu Yi-Ching, Miao Tien, Chang Chea • World Sales: Home Green Films, 27 Shuang He Street Yong Ho City, Taipei District, Taiwan • Tel: 331-4654-3361 • Email: cervolan@hotmail.com

Country: Taiwan

Director: Alex Yang

2003, 96 mins

TAIPEI 21

Ah Hong and Hsiao Jean have been together for seven years and on the event of Ah Hong's 27th birthday, Jean secretly puts in a down payment for an apartment. Ah Hong finds out and is troubled by it, frustrated at the financial impracticality of such a move. The rift it causes is detailed over seven days as Jean begins to consider whether a relationship even as long as theirs needs to end in order for radical change to take place. Yang's film is an interesting addition to the self-reflective Taipei-centred tales of ennui. The filmmaker identifies that with a new government that has brought very little change, an economy that is still floundering with a steady rise in unemployment and the onset of panic (and related financial troubles) since the SARS epidemic, a cloud is hanging over the nation. In one sense, *Taipei 21* reflects this sense of pessimism. From another perspective however, it is evident that Yang is still at heart, a storyteller. Scouring the streets of Taipei for ideal shooting locations with his cinematographer, the filmmaker spotted a well-dressed, white-collar couple at a decrepit little noodle stand, eating in silence. It was their apparent sense of alienation that sparked off the narrative idea for *Taipei 21*. He identifies that since life is clearly about more than work, consumption, rest and more work, sorting out the complexities of love still deserves to be articulated cinematically.

Director, Screenwriter: Alex Yang • Producer: Huang Lin-Shyang, Chu Shun-ching • Cinematographer: Lin Min-kuo, Sung Wen-shun • Editor: Chen Hsiao-Dong • Cast: Lin Meng-Chin, Tsai Hsin-hung • World Sales: Central Motion Picture Corporation 6F 116 Han Chung St, Taipei, Taiwan • Tel: 886-2-2312-2077 • Fax: 886-2-2331-9241 • E-mail: cmcpcmovie@fastmail.fm; tcjao@yahoo.com.tw

Director: **Lee Kang-Sheng**

Born in 1968 in Taipei. He was discovered in the streets of Taipei by Tsai Ming-Liang to act in his TV drama, *The Kid*. He also acted in Tsai's first feature film, *Rebels Of The Neon God*, and has been in every subsequent Tsai Ming-Liang film. *The Missing* is his debut feature film as a writer/director after 12 years of acting. He is now eagerly preparing for his second film, *Help Me*.



Director: **Alex Yang**

Born in 1965. After graduating from Taiwan's National University of the Arts as a Dramatic Arts major, Yang wrote and directed Taiwan's first play starring handicapped students, *Candy Sky*. He also worked under director Edward Yang as an acting coach for the film, *Yi Yi* (*A One And A Two*), and as both writer, assistant director, acting coach, and actor for *A Brighter Summer Day*, for which he won the Golden Horse award for best screenplay.





ASIAN FILMS



Country: Thailand

Dir: Thanakorn Pongsuwan

2003, 109 mins

FAKE

Contemporary Bangkok's social scene is the setting for Pongsuwan's debut film with its cast of slightly misguided but engaging young men who search for different ways to grapple with the messy business of love. Bae (played by musician Paopol Thephasdin) is nursing a broken heart after his girlfriend dumps him. His flatmate Poe is your typical self-styled Casanova who decides to change tactics (no more one-night stands) and pursues the mysterious Na. Soong – the final addition to the film's trio – settles for fantasies of the ideal woman and the possibility of real love. Pongsuwan gives the film a lovely satirical bite by making Na the sole focus of their collective emotions. Incisively shot and written specifically for each of the actors undertaking the roles, the film teases and draws its viewers in.

As a debut effort, Pongsuwan's film is stylistically confident and shot with distinct palettes to distinguish each of the character's lives as they search misguidedly for the right woman to fulfill their incomplete lives. As part of a larger scene of young Thai filmmakers that includes Kongdej Jaturanrassamee, Kiat Sansanandana as well as Mingmongkul Sonakul (I-San Special), among others, Pongsuwan is off to a promising start.

Director: **Thanakorn Pongsuwan**

Thanakorn Pongsuwan started his career at the age of 18 as a reporter and worked as an assistant director for many filmmakers, including Oxide Pang and Leo Kittkorn, before moving into filmmaking on his own. Fake marks his feature film debut.



Director: Thanakorn Pongsuwan • Producer: Prachya Pinkaew, Sukanya Vongstapat, Siwaporn Pongsuwan • Screenwriter: Thanakorn Pongsuwan, Siwaporn Pongsuwan, Ahn Joon B • Cinematographer: Dacha Srimanta • Editor: Thanakorn Pongsuwan, Max Tersch, Lee Chatametikool • Cast: Ray Macdonald, Puttipong Sriwat, Paopon Thephasdin, Pachrapa Chaichua • World Sales: Golden Network Unit 2205, Futura Plaza, 111-113 How Ming Street, Kwun Tong, Hong Kong • Tel: 852-2751-1886 • Fax: 852-2750-4862 • Email: goldnet@netvigator.com

Country: Thailand

Director: Kongdej Jaturanrassamee, Kiat Sansanandana

2003, 115 mins

SAYEW



Writers-directors Jaturanrassamee and Sansanandana's Sayew (which means sexual thrill or titillation) has been described as a coming-of-age story capturing the poignant, hilarious and pained tribulations of adolescent and androgynous Tao. Sayew's protagonist is firstly confused by her sexual preferences (they swing more towards girls than boys). What irks her further is her failed attempt to be a writer-in-demand for an underground porn magazine. As a release for her frustrations, she engages her fantasy world to create her kinky stories. The catch is that Tao is still a virgin and her fantasy life proves to be somewhat disconnected from the actuality of experience. The film is pointedly set during a critical juncture in Thai history from 1991-1992. Following the military coup in 1991, there was a kind of ecstatic hope for a democratically governed nation to emerge during the elections in 1992. This climate of impending freedom is always tempered within the film's narrative with snatches of television reports that detail police crackdowns and warnings to not protest. Meanwhile, the film chugs along, humorously titling each "chapter" around sex-oriented themes (everything from "Sex Advice with Dr Porn" to "Masturbation"). On one level, the film's exploration of a small-time porno magazine and an adolescent trying to find her way into adulthood is a neat metaphor for the nation's own hesitant steps towards freedom of expression and democracy.

Director: **Kongdej Jaturanrassamee**

Born in 1972. He has co-directed a short film called Failed with Kiat Sansanandana and got the special mention award from the Thai Film Foundation in 1999. Apart from Sayew, he is working on his next movie, Midnight My Love.



Director: **Kiat Sansanandana**

Born in 1975. Between 1999 and 2001, he wrote scripts for film companies such as Avant Film and Film Surf. He co-directed Sayew (2003) and is the co-writer for Sperm (2004).



Director, Screenwriter: Kongdej Jaturanrassamee, Kiat Sansanandana • Producer: Prachya Pinkaew, Sukanya Vongstapat, Siwaporn Pongsuwan • Cinematographer: Sayomphu Mukdeeprom • Editor: Lee Chatametikool • Cast: Pimpaporn Leenutapong, Anon Saisaengjan, Nantawat Arsirapojanakul • World Sales: Golden Network Unit 2205, Futura Plaza, 111-113 How Ming Street, Kwun Tong, Hong Kong • Tel: 852-2751-1886 • Fax: 852-2750-4862 • Email: goldnet@netvigator.com



LAURICE GUILLEN RETROSPECTIVE



LAURICE GUILLEN

Laurice Guillen is one of the most important female directors to emerge from the Filipino New Wave of the '70s. Yet, while this is an acknowledged fact by Filipino film critics, Guillen's remarkable output – both as a filmmaker and as a versatile actress – has not received the kind of attention it rightly deserves. The international premiere of this retrospective, featuring some of Guillen's most astounding films, attempts to redress the balance.

This is most powerfully epitomised by the film, *Midnight Passion* (Init Sa Magdamag, 1983). Writer Mel Tobias notes, "Despite its international exposure, Init is a neglected film that needs to be seen again and again for deeper appreciation." Peque Gallaga's *Scorpio Nights* (1985), inspired by Nagisa Oshima's *In The Realm Of The Senses*, showed decadence, sexual transgression and infidelity in the face of the nation's bleak period with the assassination of Ninoy Aquino and the iron hand of Marcos' rule.

But Guillen created its predecessor with *Midnight Passion*. This was a film that didn't just tackle sexual transgression as sin and infidelity. In that respect, Guillen managed to go outside the dichotomy of subservient femininity versus dominant feminism to offer a uniquely female perspective on desire. This is something she began with *Salome* (1982), which was an exploration of subjectivity in narrative and exposed how a woman's perspective is frequently marginalised.

The film also aptly captures the dilemma of the Filipina – something Marilou Diaz-Abaya tackles in her 1982 film, *Moral* (in which Guillen acted). She points to that very same contradiction/binary wherein the Filipina is both the maternal martyr who must run the domestic space and, yet, who is, "obsessed with the idea of proving herself to be a super woman. She is obsessed with the idea of having everything" (Diaz-Abaya). *Moral* with its focus on female solidarity in the face of difficult and socially stigmatised choices (out-of-wedlock pregnancy, drug addiction and prostitution) once again allowed a woman in a predominantly male dominated industry to give a specific rendering of gender and identity.

If eroticism and sadomasochistic reverberations were ignited in *Midnight Passion*, Guillen's *The Dolzura Cortez*

Story (Dahil Mahal Kita, 1993) broke new ground in another direction. It was not only one of the first films to tackle AIDS as a reality by giving it a real human face, but also a rare revelation for its protagonist's confession that the absence of sexual intimacy as a diseased outsider created a profound ache. This connection of alienation to desire startlingly brings out the humane aspects of the AIDS tragedy. Like her other films, *Dolzura Cortez* was a strong woman who never allowed herself to be viewed as a victim.

Her six-year absence in the mid-'90s from filmmaking allowed Guillen to concentrate on issues of religion and faith more intensively, something that is reflected in *The Most Important Wealth* (Tanging Yaman, 2001). If Filipino cinema has frequently located itself within the melodrama and erotica genres to tackle issues pertaining to the nation, then Guillen has wrestled with both genres and has utilised their boundaries pertinently to put across her filmic discourse.

Her early films were made during a dramatic political context, during Marcos' dominant presence in the Philippines. *The Most Important Wealth* reflects a different Guillen. While political and material insecurity continue to burden the nation, her religious grounding find their full expression in the film, which now looks at the growing reality of the Filipino diaspora – Filipino Americans and their counterparts back home, urban Filipinos and provincial roots. In the midst of so much fragmentation in the family, Guillen postulates faith as the glue that binds and provides solace. In a filmmaking and acting career that spans over two decades, Guillen has traversed a long and richly variegated road; one that this retrospective pays tribute to. – **Vinita Ramani**

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Marilou Diaz-Abaya - *A Time to Live, A Time to Work*. Interview by Aruna Vasudev. *Cinemaya*, Spring 1996 (April-June).

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(<http://wlt4.home.mindspring.com/fafr/articles/filipino.htm>)



LAURICE GUILLEN RETROSPECTIVE



Country: Philippines

Director: Laurice Guillen

1981, 105 mins

SALOME

Laurice Guillen's 1981 film has often been compared to the enigmatic 1950 Kurosawa classic, *Rashomon*. Guillen's narrative in *Salome* shares the similar mood of ambiguity created by a diversity of perspectives, allowing the audience to partake in deconstructing the tale, even as it evades any final definitive statement. Gina Alajar plays Salome, the beautiful and quite tragic protagonist whose relationship with her devoted husband Karyo carries within it a well-kept secret. But it is this which eventually leads to the disintegration of their bond. Guillen also incorporates folklore and traditional legends into the narrative. Set in the beautiful province of Camarines Norte, the film is exquisitely shot, making the unfolding tale doubly intense.

Country: Philippines

Director: Laurice Guillen

1983

MIDNIGHT PASSION (INIT SA MAGDAMAG)

Cited by film critic Noel Vera as one of the most challenging Filipino films to tackle the issue of desire, sexuality and individual choice, along with *Scorpio Nights* by Peque Gallaga (1985), *Midnight Passion* precludes dramatic change in Filipino society (Aquino's assassination in 1984, Marcos rule and economic misery), perhaps catapulting the social frustrations into the realm of the sexual and sensual and exploring the outcomes therein.

The film's core concerns a woman who adapts and shifts her personality to suit the tastes of the man she is with, while exploring the growth of her own sexuality in the process. Guillen pushes the boundaries of how sex can be defined – wrestling with its sensual and profane sides. Despite the controversy it created, discerning critics recognised it as a testimony to a woman's right to explore her own sexual identity as she sees fit.

The print of this film was kindly made available by the Japan Foundation Asia Center.



LAURICE GUILLEN RETROSPECTIVE

Country: Philippines

Director: Laurice Guillen

1993, 113 mins

THE DOLZURA CORTEZ STORY (DAHIL MAHAL KITA)

Merely a decade after AIDS became a more widely recognised epidemic in America and began claiming lives at a disturbing rate during the '80s, Guillen addressed the issue in the Philippines by drawing from Ceres P Doyo's award-winning series in the Philippine Daily Inquirer, chronicling the life of AIDS patient Dolzura Cortez. She was the first Filipina to courageously emerge from anonymity and make her health a matter of public knowledge. The film chronicles Cortez's story as well as the social implications of giving a human face to a rare and still quite inexplicable disease. The film also stars the great Filipina actress Vilma Santos.

The print of this film was kindly made available by the Fukuoka City Public Library.

Country: Philippines

Director: Mike de Leon

1984, 96 mins

SISTER STELLA L



One of the most esteemed filmmakers in the Philippines, Mike de Leon's film is primarily based on the life of revolutionary, activist and nun Coni Ledesma. While the political left in the Philippines recognise her as the inspiration for Sister Stella L, she herself modestly pointed out that many nuns no doubt provided the source for de Leon's protagonist. The film details the transformation a nun undergoes through her work as a counselor for unwed mothers. Her friend and namesake introduces and awakens her to political action, eventually prompting Sister Stella L to engage in direct action for the rights of oppressed workers struggling for better wages and work conditions in a cooking oil company. Guillen and Vilma Santos play key roles.

The print of this film was kindly made available by Regal Films.



LAURICE GUILLEN RETROSPECTIVE



Country: Philippines

Director: Laurice Guillen

2000, 110 mins

THE MOST IMPORTANT WEALTH (TANGING YAMAN) (INTERNATIONAL PREMIERE)

With the death of the strong-willed paterfamilias, three siblings are held together albeit loosely and reluctantly by their mother, the ageing and graceful matriarch (played by Gloria Romero), whose love for her grown children and grandchildren is not without a profound spiritual and religious depth. When the question arises of how to manage and split the vast tract of land left behind by the now deceased father, family resentment and seemingly insurmountable rifts separating the siblings emerge anew.

Guillen's new film, after a six-year self-imposed exile from the industry, delves not only into religious altruism and familial ties, but also into the familiar issue of geographical distance and the resultant shift in identity. Whether it is rural and urban differences or Filipinos in the diaspora versus their homebound relatives, Guillen's film optimistically posits that blood runs deeper than superficial differences in lifestyle.

The print of this film was kindly made available by Star Cinema ABS-CBN Film Productions Inc.



Country: Philippines

Director: Marilou Diaz-Abaya

2003

MORAL

Filipina filmmaker Marilou Diaz-Abaya first made *Moral* in 1983 as a tribute to female friendship and solidarity. Twenty years later, the filmmaker re-visits *Moral* with new actresses breathing new life into a potential reinterpretation of the original. Laurice Guillen returns to play the central and emblematic role of the mother of one of the protagonists, holding the emotional centre in the film as she did 20 years ago. Bringing together both veterans of the scene such as Guillen, with established actresses (Dina Bonnevie and Cherry Pie Picache, who both star in *The Most Important Wealth*), as well as rising young stars in the Filipino film industry (Jericho Rosales, Marvin Agustin, Jodi Sta. Maria, Dimples Romana among others), *Moral* continues to explore inter-generational relationships in contemporary Philippines in an affecting and efficacious manner.

The print of this film was kindly made available by the Cultural Center of the Philippines.

SINE KALYE – FILIPINO STREET CINEMA

The rock 'n' roll generation has always been the energy behind the Filipino short film movement of the '80s. During the digital revolution of the '90s, it was still rock 'n' roll that energised the filmmakers. This synergy has created a group of filmmakers who are also indie musicians. Watch and listen as they perform and screen their works simultaneously.

Featuring:

- Hectorman by AM Sugatan Jr (1 minute)

A satirical commentary on the serious issue of pedophilia.

- House Under The Crescent Moon by Gutierrez Mangansakan II (9 min)
- Juan Orasan by Geraldine Borja-Flores (9 min)

"Juan dela Cruz is an office worker who doesn't like going to work. He hates the bundy clock in their office because he feels it is controlling his life. One day, he decides to confront his enemy."

- Juan Toga by Roxlee, Ray Gilbraltar, Albert Banzon (4 min)

A newly graduate decides to do something about his graduation attire.

- Liyab by Sockie Fernandez (11 min)
- A Mango Day by Mark Villena (34 min)

Perception and awareness. Reflection and conversation. A journey through the sense and everything in-between.



Juan Orasan by Geraldine Borja-Flores



A Mango Day by Mark Villena



Juan Toga by Roxlee, Ray Gilbraltar, Albert Banzon



Hectorman by AM Sugatan Jr



SPECIAL PROGRAMME

FOCUS ON PHILIPPINES



Artist: Roxlee

ROXLEE'S PLANET

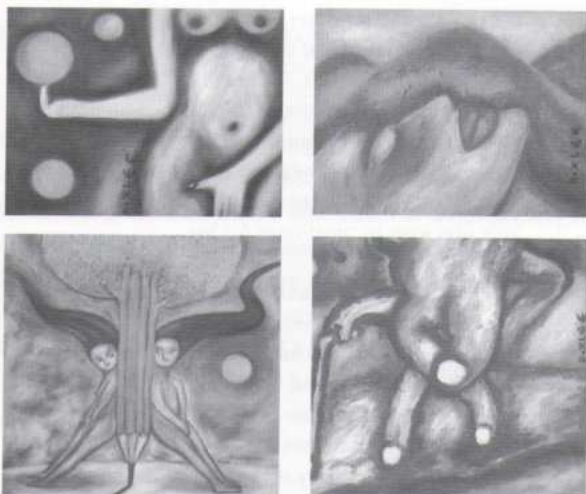
Exhibition of oil paintings by Philippines' leading animator (WORLD PREMIERE)

Roque Federizon Lee, well known as Roxlee, is an independent animation director in the Philippines. He is also a comic artist, drawing such strips as Cesar Asar and Santingwar.

Born August 16, 1950 in Naga City, Philippines, Roxlee attended high school at Ateneo de Naga and studied architecture at the National University of the Philippines. He started as a cartoonist and began making animation and short films in 1983. He made around six Super 8 short films, six 16mm short films, one 35mm short film, and a 35mm feature film entitled Cesar Asar, based on his popular comic strip. He is one of the founder members of Animagination, a grouping of Filipino animators.

Hailed as an icon of the Philippine underground cinema, he has won countless awards from the Cultural Center of the Philippines' annual Gawad CCP for Independent Film and Video. In the 1990 Quezon City Super 8 Film Festival, Roxlee's works were described as "raw, they will make you view life anew." His cynical humour and his constant attack on conventional ideas made him different from among the growing crop of independent filmmakers. In the late '80s, he was given a retrospective in Hamburg and Berlin. His films were screened at festivals in Hong Kong, Singapore and Yamagata. Roxlee also works in the medium of oil on canvas and is currently finishing a book entitled Planet Of The Noses, a collection of his cartoons and short stories. Additionally, he is making a digital full-length film entitled Romeo Must Rock which dwells on Pinoy rock bands.

This exhibition is a world premiere and it is the first time he is exhibiting his oil paintings. The exhibition is held at Pictura Gallery (Raffles City Shopping Centre) from April 8 to May 1, 2004.



Pictura is a distributor of fine quality art productions and original prints in Singapore since 1992. It is also the first and only gallery in Singapore to bring in original posters, movie posters, rock concert Posters, theatre posters and antique posters and organised exhibitions on them. Pictura offers one of the widest collections of quality prints and poster prints in Singapore to cater to the varied tastes and preferences of individual collectors and corporations. Pictura is a member of the British Fine Art Trade Guild since 1995.



THE EROTIC CINEMA OF LI HAN-HSIANG AND CHU YUAN

"I use love to kill ... (it) can do more damage than hate..."

- *Ainu to Lady Chun when she confesses she has never loved her seducer at all.*

"I think I may have fallen in love with you."

- *Lady Chun confesses to defiant Ainu while she is being tortured.*

"One last kiss before I die, Ainu?"

- *Lady Chun to her love-slave, Ai Nu, before she bleeds to death, from Chu Yuan's Intimate Confessions Of A Chinese Courtesan (1972).*

The legendary directors, Li Han-Hsiang and Chu Yuan, made chamber period works in the Golden '70s in Shaw Brothers' Movie Town, helmed by the two famous brothers, Run Run and Runme. Those of us who lived through the '70s would also remember this period as having a slew of Hong Kong-made erotica.

Films such as *Illicit Desire* (by Li Han-Hsiang) were routinely advertised in cinema trailers but the films were never shown intact. From this period, the festival has assembled several landmark erotic works and they will be shown for the first time in Singapore, on film, and uncut.

The Chinese Courtesan movies is a gentler but more fatalistic vision of producer Runme Shaw, who started the series with Chu Yuan's first pugilistic/chamber masterpiece, *Intimate Confessions Of A Chinese Courtesan* (1972).

At its heart is the lesbian story of an older woman, Lady Chun, who loves her younger charge, Ai Nu (played with cold distant sexual charisma by Lily Ho, one of Shaw's beauty legends). This was Hong Kong's first film with lesbianism as its theme. Chu Yuan pulls out all the stops in this film and the melding of the martial arts and erotic film is near perfect. As the madam of a brothel, Lady Chun hates men yet she kidnaps young girls who work as prostitutes for her.

When Ai Nu (literally translated as love slave) is introduced to the brothel, Lady Chun is attracted by her defiance, and sees herself in her. Ai Nu is subsequently deflowered by four rich old men in various exotic acts. None of this is shown explicitly and the camera freeze-frames the action before it begins. What is shown explicitly is the idea of violent love. Lady Chun licks the blood off Ainu's freshly-whipped back and Ainu later repays that by cutting off her arm. The love is violent because it is never reciprocated. In the same way that Ainu is raped by the rich men, she carries on a lesbian affair with Lady Chun in the hope

that she can one day exact her revenge, for being forced into prostitution.

Giving the support role is veteran actor Yueh Hwa, who plays the naive investigator who is always outwitted by Ainu's wily feminine charms. In many ways, while the film seems to portray a man's world of pleasure, the dramatic intensity comes from the women's world of passion, which the male characters can't seem to penetrate.

The film has been so compelling and mesmerising that Chu Yuan actually remade the film in 1984, this time in Cantonese, titled *Lust For Love Of A Chinese Courtesan*. The director is in his element (remember that Chu Yuan's famous *House Of 72 Tenants* in 1973 was the Hong Kong film industry's return to a predominantly Cantonese-dialect cinema) with the fragile and beautiful Taiwan-born Hu Kuan Chen who plays Ai Nu.

Candice Yu On On (the former Mrs Chow Yuen-Fatt) plays Lady Chun and is believably vulnerable and lonely. The eroticism in the remake is more highly charged. For instance, the seduction of Ai Nu by her crafty charge, Lady Chun, in the bathing pool has a more intense sense of domination and eroticism from the older woman, who ironically will be subsumed by Ai Nu. The music score and lilting Cantonese song give the pervading mood of utter desolation, loneliness and also impending death.

The vast output of sex films - modern or period - dating from the '60s/'70s till even now, many of them badly made and forgettable, did however contribute to an Asian worldview of sex from themes of voyeurism, foot fetishism, to even female homosexuality especially in the Courtesan and Golden Lotus series. In today's amoral world, they do seem mild and a little touchingly quaint especially the ancient obsession with the bound small feet and its "fragrant" smell!

In *The Golden Lotus* (1974), the more well-known and illustrious Li Han-Hsiang adapted from the famous Sung dynasty's explicit novel, *Ching P'ing Mei*, of sexual manners and practices. Li used the two female leads, Hu Chin and Tien Ni, as the famous over-sexed vixen, Pan Jinlian (Lotus Pan) and Ping Er respectively, the latter, an equally sexually diabolic counterfoil to Jinlian. The film runs through the gamut of sexual desire but ultimately is a reminder that unbridled passion is self-destructive.

But earlier in 1955, the controversial Chinese-born Li Xiang Lan (or Yoshiko Yamaguchi) played Pan and, in 1963, the re-titled *Amorous Lotus Pan* was played by the lovely Diana Chang.



SHAW IN BLUE

Later on, even Li himself, re-made it with the French Lieutenant-like version of Golden Lotus: Love And Desire (in 1991) with his lead actor, Pal Sin, answering the modern phone while being made-up! This was officially his third try at Golden Lotus, with an independent film company, peppered with such ridiculously exploitative scenes that it was almost forgettable!

Li's second remake was again at Shaw, this time replacing his favourite sexy Hu Chin with the evergreen beauty, Wang Ping, a goody-two-shoe veteran who plays the infamous Pan Jinlian with the harlot's most sensual charms. It was the pretty Wang Ping's last role before she quit the filmic jiang-hu world to get married.

The early '80s New Wave director, Clara (Farewell, China) Law, re-interpreted the Golden Lotus classic with her usual feminist disdain, in the socio-sexual-politico allegory, Reincarnation Of The Golden Lotus (1989). This modern version with Law's liberal doses of feminist sensibility has the willowy sensual Taiwan-born Wong Jo-yin (Joey Wang) as the lusty and covetous object of men's desire. She is reincarnated from the Sung Dynasty to the Jiang Qing-inspired Cultural Revolution but nonetheless Maoist China (1966-76). She eventually comes to Hong Kong as a refugee and meets several men who are reincarnation of previous lovers, including Xi Meng Chin.

The constant remakes of Golden Lotus bears testament to the fertile literary source of the film. It also suggests how Li's erotic films can be seen within his mastery of the epic and chamber period film. They are extensions of his interest in literary material. Like the Italian master, Pier Paolo Pasolini (retrospected in SIFF 2003), Li also drew from the Decameron. Hence, Li also went on to make the literary Dream Of The Red Chamber.

Li's other classic erotic film is Sinful Confession (1974). With comedian, Michael Hui, in one of his early roles, Sinful Confession has Li at his most self-indulgent. It brims with dark humour. At one point, Li has Hui as the victim of a gang rape. The film also portrays what Hong Kong cinema was like in the '70s - sex films that gave way to comedy. As Hong Kong critic Sek Kei observed: "Only Michael Hui's popular comedies could somehow offset the prevalence of sex and violence in Hong Kong cinema of the '70s." But what these films did in the end was to unveil the erotic tradition in Chinese literature. - **Toh Hai Leong**

Note: The article is dedicated to Ms Vicky Wong Ying Ying and Missy Kim Jeong-Hwa.



LI HAN-HSIANG

During Li Han-Hsiang's career, the prolific director made over 70 feature films. He also played a key role in establishing Hong Kong cinema after the war. He studied at the National Arts Institute in Beijing until he was expelled for political reasons. The filmmaker moved to Hong Kong in 1948 and began working in promotions. Later he worked in films in various capacities until making his directorial debut in 1952. Three years later, Li began directing for Shaw Brothers and specialised in elaborate costume dramas such as Empress Wu. Li moved to mainland China in the early '80s and resumed making such costume dramas such as Empress Dowager. He also published four volumes of his memoirs and died at the age of 70.



CHU YUAN

Born in 1934 in Guangzhou, the son of veteran actor Zhang Huo-you. In his desire to make films, he began his career as a scriptwriter in 1956. He added directing to his resume in 1957. Upon being signed by the Shaw Brothers in 1971, his first project at Shaw's was Duel For Gold. Critical acclaim came with his feature film, Intimate Confessions Of A Chinese Courtesan, and through his role in writing and directing the hugely popular 1973 version of the landmark comedy, The House Of 72 Tenants. But it was with magnificent martial arts movies and superlative swordplay films that he garnered fame, especially in his collaborations with the wu xia genre's most renowned fiction writers.



SHAW IN BLUE

Country: Hong Kong

Director: Li Han-Hsiang

1977, 118 mins



THE DREAM OF THE RED CHAMBER

Based on another classic in Chinese literature by novelist Hsueh Chin-Tsao, Red Chamber is about the powerful Chia clan and its gradual, inevitable fall into degeneration. The cast of characters is dramatic, rich and deeply revelatory of Chinese familial and kinship ties. Princess Ancestress oversees the family and holds her own within the clan and household. The stern paternal figure Chia Cheng's moral didacticism sits in profound contrast to his spoilt and effeminate son, Pao Yu, while his aunt's narcissism and vanity adds more fuel to the already quite simmering atmosphere. With its strong theme of destruction as well as redemption, the novel and Li's brilliant adaptation of it make it another classic of Hong Kong cinema and literature.

Director, Screenwriter: Li Han-Hsiang • Producer: Mona Fong • Cinematographer: Lin Chao • Editor: Chiang Hsing-lung • Cast: Brigitte Lin Ching-hsia, Sylvia Chang, Deborah, Michelle Mei Suet • World Sales: Celestial Pictures Ltd, Shaw Administration Building, Lot 220, Clear Water Bay Road, Kowloon Hong Kong • Tel: 852-2927-1111 • Fax: 852-2243-0099 • Email: DistributionEnquiry@CelestialPictures.com

Country: Hong Kong

Director: Chu Yuan

1972, 86 mins



INTIMATE CONFESSIONS OF A CHINESE COURTESAN (JINPING SHUANGYIN)

A detective gets more than he bargains for in an investigation of a series of murders. As it turns out, all the victims are predominantly rich hustlers connected with a beautiful and seductive, albeit cryptic courtesan, Madam Chung, who reigns over her territory and trains (as well as desires and loves) her protégée Ai Nu, a seemingly submissive student who secretly harbours a plan to take revenge on all those who have wronged her. Madam Chung's homoerotic proclivities inform her choice to hire and train virginal women in the sexual arts. The roster of male victims grows and the ostentatious atmosphere is chillingly muted by suspense. Chu Yuan masterfully couples his expertise in the wu xia pien genre (martial arts) with erotica. Stars the brilliant Lily Ho.

Chu Yuan has more often been credited for his brilliant forays into the wu xia pien genre in Hong Kong cinema but the maverick director was able to utilise the genre to great effect, inserting erotic elements and pushing dramatic boundaries as a result. Intimate Confessions marries the two (wu xia pien and erotica) with wondrous daring.

Director: Chu Yuan • Producer: Runme Shaw • Screenwriter: Chiu Kang-chien • Cinematographer: Wu Cho-hua • Editor: Chiang Hsing-lung, Li Yen-hai • Cast: Lily Ho, Pei Ti, Yueh Hua • World Sales: Celestial Pictures Ltd, Shaw Administration Building, Lot 220, Clear Water Bay Road, Kowloon Hong Kong • Tel: 852-2927-1111 • Fax: 852-2243-0099 • Email: DistributionEnquiry@CelestialPictures.com



SHAW IN BLUE



Country: Hong Kong Director: Li Han-Hsiang 1974, 111 mins

THE GOLDEN LOTUS (JINPING SHUANGYIN)

Drawing in part from the alluring literary classic (taboo or otherwise) Jin Ping Mei which chronicles the sexual exploits of Ximen Qing and his seduction of Pan Jinlian (played by the seductive Hu Chin), The Golden Lotus is also an exposé on the eroticism, greed and the tendencies towards power and submission that characterises human nature. With its ornate sets and its attention to the detail of classical literature of which Li Han-Hsiang was a connoisseur, the film is a landmark achievement in Hong Kong erotic cinema.

Director, Screenwriter: Li Han-Hsiang • Producer: Runme Shaw • Cinematographer: Lin Chao • Editor: Chiang Hsing-lung • Cast: Yeung Kwan, Hu Chin, Tanny Tien Ni, Chen Ping • World Sales: Celestial Pictures Ltd, Shaw Administration Building, Lot 220, Clear Water Bay Road, Kowloon Hong Kong • Tel: 852-2927-1111 • Fax: 852-2243-0099 • Email: DistributionEnquiry@CelestialPictures.com



Country: Hong Kong Director: Chu Yuan 1984, 93 mins

LUST FOR LOVE OF A CHINESE COURTESAN

Chu Yuan's even more daring re-make, or re-exploration of his 1972 classic on the sexual exploits and erotic desires of a courtesan running a brothel are given a slightly new twist here. Actress Hu Kuan Chen (more well known for her morally fastidious roles) plays the surprising part of a lost and uncertain girl forced into prostitution under the control of erotica actress Candice Yu On On. More graphic and titillating in its exploration of lesbian desire, Chu Yuan's inspiration to return to the subject matter of lesbian erotica was partly inspired by Eddie Fong's Japanese-Chinese erotica film An Amorous Woman Of The Tang Dynasty made in the same year.

Director: Chu Yuan • Producer: Mona Fong • Screenwriter: Chin Yu • Cinematographer: Lin Chao • Editor: Shao Feng, Ma Chung Yau, Chao Cho Wen • Cast: Candice Yu On On, Hu Kuan Chen, Chang Kuo-chu, Tsao Ta-hua, Alex Man • World Sales: Celestial Pictures Ltd, Shaw Administration Building, Lot 220, Clear Water Bay Road, Kowloon Hong Kong • Tel: 852-2927-1111 • Fax: 852-2243-0099 • Email: DistributionEnquiry@CelestialPictures.com



Country: Hong Kong Director: Li Han-Hsiang 1974, 103 mins

SINFUL CONFESSION

One of Li Han Hsiang's most sardonic films, Sinful Confession is less throwaway than it looks. Episodic in structure, the stories emanate from a mahjong session in a gambling house. Comedian actor-director Michael Hui (in one of his early roles) plays the hapless victim in all stories. In the first, Li spoofs both Rear Window and Last Tango In Paris. Hui is a film critic and newspaper columnist whose voyeurism becomes fodder for his stories. The Last Tango In Paris reference is the butter scene with Marlon Brando. Here, Hui gets raped by aggressive bouncers with the aid of butter. In the second, he is a doctor of rich women who is blackmailed after being seduced. In the third, he is a gambling bookie who cheats and loses everything. In the final play-out, Li himself meets Hui, who is now broke, and cons him out of an expensive meal. Li's final statement is: "There's no free lunch in this world." The statement neatly wraps up Li's thoughts about the inter-relationships between the film, sex and gambling industries.

Director, Screenwriter: Li Han-Hsiang • Producer: Run Run Shaw • Cinematographer: Lin Chao • Editor: Chiang Hsiang-lung • Cast: Michael Hui, Pai Hsiao-man, Hu Chin, Chang Chung • World Sales: Celestial Pictures Ltd, Shaw Administration Building, Lot 220, Clear Water Bay Road, Kowloon Hong Kong • Tel: 852-2927-1111 • Fax: 852-2243-0099 • Email: DistributionEnquiry@CelestialPictures.com



TRIBUTE TO AMIENS FILM FESTIVAL - FOCUS ON AFRICA

CAMEROON FILM INDUSTRY: 40 YEARS OF BEGINNING

Cameroon is a large country of 475,442 sq km, with a population of approximately 15 million people consisting of 200 tribes and over 100 languages. In terms of literacy, 65 per cent of the population have had education.

Cameroonian history is one of the richest of the African continent. First colonised by Germans, it was later colonised by France and England. Today, Cameroon is like Canada, with one part (the largest, around four-fifths of the population) consisting of French-speaking people and, the other, fluent in English. This is why when a Cameroonian film director is writing or shooting his film, he cannot do it in the national language.

The first Cameroonian film ever made was *Point de Vue n° 1* (1966), a short film by Urbain Dia Moukoury. However, three years before, Jean-Paul Ngassa co-directed a film with a French filmmaker, *Adventure In France*, and the year before, in 1965, the same Ngassa co-directed *The Great Bambinette House*.

The first Cameroonian feature was shot in 1974, and the second one in 1975. The former, *Muna Moto*, directed by Dikongue Pipa, was one of the most artistic African films, while the latter, *Pousse Pousse*, directed by Daniel Kamwa, was one of the most popular African films. Both films spoke about forced marriages, an eternal theme of the African cinema.

In nearly 40 years, Cameroon has produced 85 films, among them 20 features. This is a very small output, compared to other African countries such as Burkina Faso, Mali or Senegal. The main reason is the non-existence of public financial support. In Burkina Faso for example, cinema is what football is for Cameroon, the main way to advertise for the country. This was not always the case. In the first 10 years of its existence, the Cameroonian cinematography was one of the most productive in Africa, and 43 films were produced in that period, even if many of them were films for the propaganda of the government. At that time, the Cameroon government created the Film Development Fund, financed by

government subsidies and taxes from cinema activities. Unfortunately, the fund was closed in 1988, due to instructions from the World Bank asking all African governments to stop funding art and culture. Today's trend is for young filmmakers to go digital. This is a new hope, and they have begun to show their films in cinema theatres or big bars. Production is so high that a new festival has been created just to show these films.

The distribution of cinema was very dynamic since the independence of the country in 1960 to 1980, before the arrival of a national TV in Cameroon in 1985. Then things went wrong with the arrival of satellites. Cinema theatres didn't follow the change and didn't renew their matériel. The quality was absolutely poor, hence the spectators deserted the cinemas for television. Cameroon has 10 cities with more than 250,000 people, but today you only have two cinemas, one in Yaoundé, the capital of the country (two million people), and one in Douala, the biggest city of the country (three million people), whereas in 1975, there were 75 cinemas all over the country.

The only thing which has not changed is the kind of films shown. Most of the films shown are from America and India (especially in the north of the country where people are mainly Muslims), and what is called Chinese films (in fact Hong Kong films). In 1997, the association *Ecrans Noirs* (Black Screens) was created, which tried to find a way to distribute African films in Cameroon and abroad. And its success confirmed the interest of Cameroonians for the African cinema. But how can you maintain the interest of the public when you don't have enough films?

The Cameroonian production is poor as in all Africa, despite some differences from one country to another. Only 15 films per year in the whole continent, a continent of at least 400 million inhabitants, and around one film every three years for Cameroon. Forty years after the birth of its cinema, it seems like Cameroon, as Africa, is still in the beginning of its seventh art. - **Bassel bo Kobbio**

With the support of the
French Embassy.





TRIBUTE TO AMIENS FILM FESTIVAL - FOCUS ON AFRICA



Country: Congo

Director: Jose Laplaine

1988, 85 mins

MACADAM TRIBU

Laplaine's comic first feature weaves unemployment, lust and family commitments into a lively picture of a neighbourhood. Mike and Kapa are brothers who hang out in the streets, bars and boxing halls of a large, boisterous African city. Mike is a layabout who likes girls, and has served a jail term for getting too close to someone else's wife. Kapa is interested in boxing, and wants to take on an ex-champion, Kabeya. The boys are also concerned about their widowed mother, Mamma Bavusi, who finds solace in the bar run by Duka's father, Papa Sandu.

Other regulars at the bar include Pop, the spaced-out intellectual, Macho and his two wives, an Italian, Giuseppe, and Petit, a youngster with a dozen trades. Everyone meets to discuss the events in two worlds: that of the street and that of television. One day, Duka gets it into his head to take on Kabeya himself. But Duka is knocked into a coma. The director describes Macadam Tribu as "a film about people who love life above all, even if they are still in search of themselves." Winner of awards at the Amiens International Film Festival, the Mar del Plata International Film Festival and the Namur International Festival of French-Speaking Film in Belgium.

Director: Jose Laplaine
Born in Zaire in 1960. He studied business management in an American university in Rome, where he discovered the theatre and decided to become an actor. He then enrolled in courses in Brussels and Paris (notably with Jack Garfein of the Actor's Studio). In 1985, he began to write scripts and work as an assistant director. His first film, *Macadam Tribu*, was presented at the Directors' Fortnight in Cannes. Other works include the short, *Le Clandestin*, as well as *Paris: XY* (2001) and *Le Jardin de papa* (2004).



Director, Screenplay: Jose Laplaine • **Executive Producer:** Raphael Vion • **Producer:** Bakia Films • **Editor:** Claire Pinheiro • **Director of Photography:** Lionel Cousin • **Cast:** Lydia Ewandé, Hassane Kouyaté, Sidy Camara • **Original Music:** Christian Polloni, Papa Wemba • **Distribution:** Mercure Distribution, 27, rue de la Butte aux Cailles, F-75013 Paris, France • **Tel:** +33-1-44 16 88 44 • **Fax:** +33-1-45 65 07 47 • **Email:** ales@mercureinternational.com



Country: Guinea-Bissau

Director: Flora Gomes

1988, 85 mins

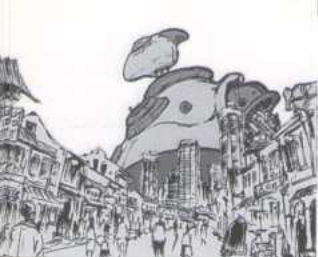
MORTU NEGA

Mortu Nega examines the battles involved in decolonisation, both to win independence and then just to survive when political aims have been secured. Dmingua swaps her ploughshare for a gun in 1973, and joins her husband, Sako, a guerilla leader against the Portuguese. Gomes' portrayal of guerilla war is one of the most accurate on film, capturing its tedium, terror and heroism, the rhythm of fragile silences broken by helicopter fire from above or exploding landmines below. In this war of attrition with the Portuguese, the exhausted militants press forward, directed only by their vision of a free Guinea-Bissau. Four years later, 500 years of Portuguese rule is over, but those who survived the war have to contend with drought and illness. They also see their dreams crumble with the realisation that the new bosses are becoming just like the old bosses, with their exploitation and red tape. As the vision of their independent state gets corrupted, Sako's war wound turns gangrenous. To relieve the drought and the suffering of the people, Dmingua turns to a traditional religious ritual, invoking the deity Djon Cago, on behalf of "the generation of sorrows... of those whom death refused." The majority of actors in the film are amateurs, and the director himself appears briefly with his bicycle as the Sector Chief, who speaks with his former comrade, Sako.

Dir: Flora Gomes
Born in Codique, Guinea-Bissau, in 1949, Flora Gomes entered the Arts Institute in Cuba in 1972, where he studied filmmaking under Santiago Alvarez. He subsequently studied at the Senegal Film Institute. He co-directed two films, *La Reconstitution* (with Sergio Pina) and *Anos no Oito Luta* (with Sana Na N'Hadja). Since then, he has made *The Blue Eyes of Yonta* (1992), *Po di Sangul* (1995) and *Nha Fala* (1996), a musical comedy. In 1998, civil war forced Gomes to flee Guinea-Bissau for neighbouring Senegal.



Director: Flora Gomes • **Screenplay:** Flora Gomes, Manuel Rambault Barcellos • **Executive Producer:** Instituto Nacional de Cinema (Guinea-Bissau) • **Producer:** Cecilia Fonseca • **Editor:** Christiane Lack • **Director of Photography:** Dominique Gentil • **Cast:** Bia Gomes, Tunu Eugenio Almada, Mamadu Uri Baldé, M'Male Nhassé, Sinho Pedro Da Silva • **Distribution:** California Newsreel, 500 Third Street, Suite 505, San Francisco, CA 94107, USA • **Tel:** + 415-284-7800 • **Fax:** + 415-284-7801 • **Email:** contact@newsreel.org



TRIBUTE TO AMIENS FILM FESTIVAL - FOCUS ON AFRICA



Country: Mali

Director: Cheick Oumar Sissoko

1995, 93 mins

GUIMBA

Set in a mythical African nation in pre-colonial times, *Guimba* is a parable about Mali, which overthrew a brutal dictator, Moussa Traore, in 1991. *Guimba* rules his city in the Sahel with an iron fist, as well as lots of magic and spectacle. He has humiliating court rituals, arbitrary displays of wrath, occult powers, and always wears a mask over his face. He betroths his midget son, Janguine, to the desirable Kani as part of his despotic strategy ("Marry a woman desired by all!"). But the boy prefers Kani's mother. So *Guimba* exiles Kani's father, marries Janguine to the mother, and marries Kani himself. But Kani's father joins a band of hunters who have their own magic. This colourful satire on tyranny is told in the style of the West African village storytellers called "griots." *Guimba* won the Grand Prize at FESPACO '95, the most prestigious award in African cinema. It is one of the most dazzling African films ever made, shot in the ancient city of Djenne, and with fantastic costumes that showcase African fabrics and designs.

"*Guimba* is a political film, a fable about power, its atrocities and its absurdities. I was personally influenced by what I experienced not long ago in Mali, but the ravages of power are, unfortunately, universal," says director Cheick Oumar Sissoko.

Director: **Cheick Oumar Sissoko**
Born in 1945 in San, Mali. He studied filmmaking at the Ecole Nationale Louis Lumière in Paris. When he returned to Mali, he worked as filmmaker at the Centre National de Production Cinématographique (CNPC). With other young Malians, he set up a collective production company, Kora Films. He was appointed Minister for the Culture in Mali in 2002.



Director, Screenplay: Cheick Oumar Sissoko • Executive Producer: Sophie Salbot • Producer: Idrissa Ouedraogo • Editor: Kahena Attia, Joëlle Dufour, Clémence Bielov • Director of Photography: Lionel Cousin • Music: Pierre Sauvageot, Michel Risse • Cast: Falaba Issa Traoré, Bala Moussa Keita, Habib Dembele, Lamine Diallo • Distribution: Kino International, 333 W. 39th St, Ste. 503, New York, NY 10018, USA • Tel: + 212 629-6880 • Fax: + 212 714-0871 • Email: contact@kino.com

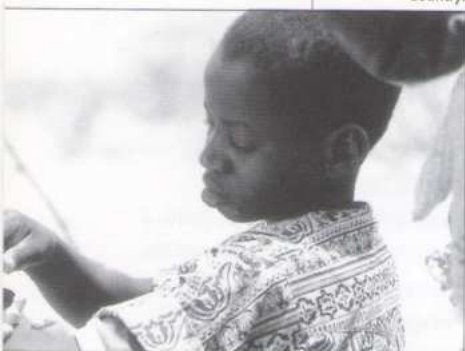
Country: Burkina Faso

Director: Idrissa Ouedraogo

1986, 78 mins

LE CHOIX (THE CHOICE)

Drought and famine rule in Gourga, a village in the Sahel. The villagers have to choose between waiting for the aid lorries to arrive, and moving to other areas where there is water. Salam, a peasant, decides to uproot his family and move deeper inland. With all their belongings in a cart, they head for a town down south, and then even further south. On the way, one of their children is run over by a car. Salam's daughter becomes someone's mistress. When they finally arrive in a green landscape, the family can cultivate crops again, and rediscover the feelings that hunger and thirst had numbed in them all. And then it is time to sort out some of the convoluted relationships that have developed.



Director: **Idrissa Ouedraogo**
Born in 1954 in Banfora, Upper Volta (now Burkina Faso). He studied film in Burkina Faso, Paris and Kiev. After graduating from the film institute of the University of Ouagadougou, Ouedraogo made short films under the auspices of the Burkina Faso government. When efforts like *Les Ecuelles* (1983) and *Issa le Tisserand* (1985) won international awards, Ouedraogo turned to full-length films, making *The Choice* (1986) and *Yaaba* (1989).



Director, Screenplay: Idrissa Ouedraogo • Producer: Mario Giarizzo • Editor: Arnaud Blin • Director of Photography: Jean Monsigny, Sékou Ouedraogo, Issaka Thiombiano • Cast: Aoua Guiraud, Bologo Moussa, Assita Ouedraogo, Fatimata Ouedraogo, Rasmine Ouedraogo • Music: Francis Bebey • Distribution: Films Singuliers 20 rue Michelet, 93100 Montreuil, France • Tel: + 33 1 42 87 02 02 • Fax: + 33 1 42 87 01 89 • Email: singfilms@free.fr



TRIBUTE TO AMIENS FILM FESTIVAL - FOCUS ON AFRICA



Country: Cameroon

Director: Bassek Ba Kobhio

1991, 93 mins

SANGO MALO

Bernard Malo Malo is a fresh graduate from the teacher's college in Yaounde, sent into the equatorial forest to teach in the village of Lebamzip. The enthusiastic young man sees education as a window on the world. Totally dedicated to his students, he teaches them both in and out of the classroom, discussing subjects ranging from politics to sexuality. Emphasising the practical skills needed to build a self-reliant rural community, his influence spreads beyond the kids, to the rest of the village. With his help, the peasants establish a cooperative store and a cocoa marketing cooperative, which undercut the power of the village chief, the store owner and the priest. His efforts do not endear him to the conservative school principal, either. The principal holds to the rigid, Eurocentric curriculum designed to produce docile colonial administrators. A confrontation between the two men seems inevitable.

In his first feature, Bassek Ba Kobhio presents the village as a microcosm of his country: a society destabilised by colonization, followed by mishandled independence. On why his film focuses on education, the director says, "It is education which can form a new people... It is hard to think about changing African society without envisioning an appropriate form of education."

Director, Producer, Screenplay: Bassek Ba Kobhio • Editor: Marie-Jeanne Kanyala • Director of Photography: Joseph Guerin • Cast: Jérôme Bolo, Marcel Mvondo II, Edwige Ntongon è Zock, Jean Minguele, Jimmy Biong, Henriette Fenda • Music: Francis Bebey • Distribution: California Newsreel, 500 Third Street, Suite 505, San Francisco, CA 94107, USA • Tel: + 415-284-7800 • Fax: + 415-284-7801 • Email: contact@newsreel.org

Director: **Bassek Ba Kobhio**

Born in 1957 in Nindje, Cameroon. His first film was a documentary, *Festac 88* (1988). He has made two other full-length features, *Sango Malo* (1991), which explores education in Africa, and *Le Grand Blanc de Lambarene* (1995), which examines the life of Nobel Peace Prize winner, Albert Schweitzer. Ba Kobhio has published three novels and he directs *Ecrans Noirs*, a touring festival in Africa.



Country: Central African Republic/Cameroon/Gabon

Director: Bassek Ba Kobhio, Didier Ouenangare

2003, 93 mins

THE FOREST

After studying in France, Gonaba (Eriq Ebouaney) returns home to work as a school inspector. With liberal attitudes and high-minded ambitions from his foreign stint, he aims to use his education to help his countrymen, who just laugh at him. Ten years later, his career has advanced within the government, but his ideals are in tatters. On a business trip into the countryside, he is appalled to see a village chief ridiculing a pygmy. Hoping to redeem his self-respect and help the Babingas pygmies free themselves from the oppression of the "tall people," Gonaba decides to live in the equatorial forest, and teach them to win the respect they deserve. But the intellectual finds that the pygmies have little use for the liberation he wants to bring, because a man is free as long as the spirit is free. Gonaba learns about the legends and the ways of the forest, and discovers that happiness is the most relative thing in the world.

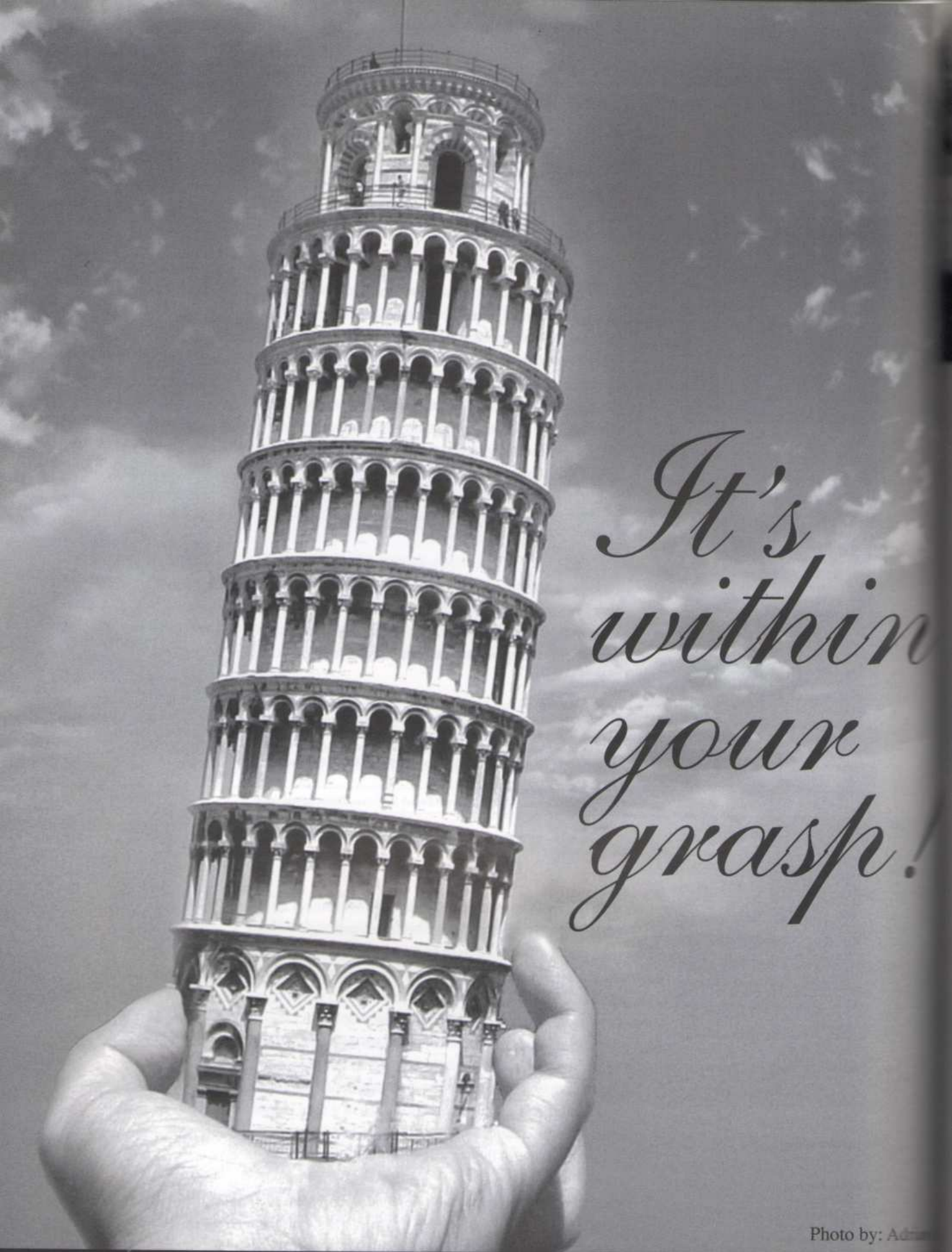
Based on a novel by Etienne Goyemide, *The Forest* offers beautiful views of the forest, a sensitive examination of the existence of black-on-black racism, and a warning that educated arrogance can be as dangerous as ignorance.

Director: Bassek Ba Kobhio, Didier Ouenangare. Screenplay: Didier Ouenangare, Bassek Ba Kobhio, & Marcel Beaulieu. Executive Producer: Bassek Ba Kobhio. Producer: Bassek Ba Kobhio. Editor: Joseph Licide. Director of Photography: Pierre-Olivier Larrieu. Featuring: Eriq Ebouaney, Nadege Beausson-Diagne, Sonia Zembourou, Philippe Maury. Original Music: Manu Dibango. Distribution: Mercure International, 6, Rue de l'Ecole de medecine, 75006 Paris, France. Tel: +33 1 53 10 33 99, Fax: +33 1 53 10 33 98. sales@mercureinternational.com



Director: **Bassek Ba Kobhio**

Dir: **Didier Florent Ouenangare**
Born in 1953 in Bambari, the Central African Republic. He studied in Abidjan before going to France to continue his studies in Rennes and in Paris. He has made many documentary films and a short fiction film, *Why Waste?* *The Forest* is his first full-length feature, and also the first Central African full-length film.



*It's
within
your
grasp!*

Photo by: Adam



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PAOLO VIRZI RETROSPECTIVE



Director: Paolo Virzi

In his essay *A Journey Through Italian Cinema (Senses Of Cinema, January 2003)*, Alberto Pezzotta mourns what he sees as the reification of Italian film history in the international context of film criticism and culture. He critiques Martin Scorsese's documentary, *My Voyage To Italy (Il Mio Viaggio in Italia, 1999)* for its failure to examine Italian cinema within a larger historical context, instead isolating a few canonical auteurs such as Rossellini, Visconti and Fellini among others. It is a justified grievance, particularly in light of the failure to recognise the filmmakers who pioneered what we today recognise as the Italian comedy and the mafia film.

Contemporary Italian filmmaker Paolo Virzi, who has been called the "true heir of Italian comedy" by some critics in that country, expresses a certain debt to this history in his musings on Italian cinema. In a sense, they lie at the heart of his fascination for how mundane reality and imagination intersect, how fiction must necessarily draw from social engagement. Films such as *La Bella Vita (Living It Up, 1994)* and his most recent feature, *Caterina va in Citta (Caterina In The City, 2003)* Virzi employs his classic technique, honed over a decade and just six films. Namely, the combination of placing the script at the centre of a film and fastidiously seeking a cast that can move into the skin of a dialogue to animate it with life.

There is something endearingly human about Virzi's approach, one might even dare to use the word "humanistic" – in that it is the average person's story in the Italian social context that interests Virzi. He openly eschews the stylistic and intellectual rigour of the French New Wave, preferring instead, to pay commendation to his own predecessors. The result is a cinema that is innately Italian, if we were to use cultural idiosyncrasy and familial history as a way of understanding cinema's response to society.

It is in this context that Pezzotta's engaging essay aptly allows us to find a road towards appreciating and understanding the films of Paolo Virzi, whose tutelage under the renowned Italian screenwriter Furio Scarpelli first brought him into contact with the history of Italian cinema and the Italian comedy. Pezzotta cites Pietro Germi's *Un maledetto imbroglio (1959)* as one of the first indicators of the grotesque and the genre of Italian comedy for the way in which it deconstructs what he calls the "homogenisation of the Roman proletariat in a consumerist society" (Pezzotta, 2003). He also points to the films of Antonio Pietrangeli, which captured the social conditions of the '60s with such incisiveness.

Critics elsewhere in Europe have paid greater attention to the likes of Dino Risi and Mario Monicelli as the pillars of Italian comedy. Clearly, this has been at the expense of recognising the debt owed to the likes of Pietrangeli and even Germi. Virzi shows in his films, a preference for synthesis of disparate elements. That is, the social criticism and neo-realism of a Pietrangeli or Germi, within the contemporary Italian setting. As Virzi rightly identifies, he is heir to a tradition that was almost an antidote to national attitudes. The old "masters" (who fail to be represented within the "canon") forced Italian society to look itself in the mirror and become more self-conscious. With the demise of this tradition during the '70s, a kind of vulgarity took over; one which still lingers in what Virzi finds most odious about the contemporary scene. That is, a comedy which is both racist and classist in its stereotypical depictions of Italy's minorities and its working class.

Virzi works against the tide of this baser version of comedy, one in which the laughs come easy and without responsibility. By working with Age and Scarpelli as screenwriters, he has been able to sustain a mood of irony and empathy with his characters and regenerate a genre that risked dying an obscure death within the nation's cinematic history. Virzi's most poignant sentiment (and also, his most political), is that this cheap version of "happiness" being sold to the Italian audience must be denounced and replaced by the profundity that can be found in the comedic, as the likes of Germi and Pietrangeli clearly captured. His oeuvre of the last decade composed of the six films in this retrospective, clearly attempt to do so. – **Vinita Ramani**

References:

Pezzotta, Alberto: *A Journey Through Italian Cinema in Senses of Cinema*, copyright 1999-2004.

(http://www.sensesofcinema.com/contents/03/26/journey_italian.html)

Statements by Paolo Virzi from: *Cinecritica n.26-27 & "Quaderni di venti quattro al secondo,"* edited by *Commune di Reggio Emilia*.

With the support of the
Italian Cultural Institute
and Cinecitta Holding
Roma.





PAOLO VIRZI RETROSPECTIVE



Country: Italy

Director: Paolo Virzi

1994, 95 mins

LIVING IT UP (LA BELLA VITA)

Bruno and Mirella get married in 1989 and live in the little town of Piombino, their life a veritable bed of roses. After a while, Bruno's factory gives him the sack and Mirella, frustrated with the sudden turn in economic circumstances, begins to have an affair with a local television idol, Gerry Fumo. When she realises Bruno is averse to being on the dole and desperate to get back to a working life, her sympathies begin to sway towards her now-estranged husband. Though she tries to resume the relationship, Bruno has decisively moved on. Though they re-connect further down the road, there is little by way of love to keep them together. Mirella returns to her parents' home and begins to work in a kindergarten while Bruno finds a job at the local beach. They begin a tender correspondence.

Director: Paolo Virzi • Producer: Roberto Cimpanelli, Paolo Virzi • Screenplay: Francesco Bruni, Paolo Virzi • Cinematography: Paolo Carnera • Editor: Sergio Montanari • Cast: Claudio Bigagli, Sabrina Ferilli, Massimo Ghini, Giorgio Algranti, Emanuele Barresi, Paolo Tiziana Cruciani, Ugo Bencini, Raffaella Lebboroni, Roberto Marini, Mario Erpichini



Country: Italy

Director: Paolo Virzi

1996, 108 mins

AUGUST VACATION (FERIE D'AGOSTO)

On an island off the coast of Naples, two groups of vacationers with dramatically different lifestyles also happen to be neighbours. While one houses a leftist journalist and his entourage of intellectuals and politically-minded activists, the other houses business families, one who runs an arms manufacturing factory and another, a perfumery. Virzi captures the inevitable collision of minds, intellects and emotions as well as the bizarre attraction despite ideological differences with incisive precision. In his uniquely ironic tone, the filmmaker unravels the flaws and underbelly of Italians from many political classes. As one reviewer remarked, this is the left-leaning Italy of Moretti clashing with the upstarts of the Berlusconi camp.

Director: Paolo Virzi • Producer: Vittorio Cecchi Gori, Rita Cecchi Gori • Screenplay: Francesco Bruni, Paolo Virzi • Cinematography: Paolo Carnera • Editor: Cecilia Zanuso • Cast: Sylvia Orlando, Sabrina Ferilli, Ennio Fantastichini, Laura Morante, Luigi Alberti



Country: Italy

Director: Paolo Virzi

1997, 100 mins

HARDBOILED EGG (OVOSODO)

Working class kid Piero lives in the part of town nicknamed "ovosodo" for its low rent and cheap housing. He lives with his intellectually-challenged brother and his father, who has been recently released from prison. Piero also has to contend with the presence of his irascible stepmother who moves in almost immediately after Piero's mother's funeral, ready to re-arrange the dynamics of the family.

The film has been described as an original and authentic examination of one boy's growth and maturity, as well as a sharp and witty commentary on class, as Piero comes into contact with bourgeois types in the Italian port of Livorno.

Director: Paolo Virzi • Producer: Rita Cecchi Gori, Vittorio Cecchi Gori • Screenplay: Francesco Bruni, Furio Scarpelli, Paolo Virzi • Cinematography: Italo Petriccione • Editor: Jacopo Quadri • Cast: Edoardo Gabbriellini, Malcolm Lunghi, Matteo Campus, Nicoletta Braschi, Claudia Pandolfi, Toto Barbato, Marco Cocci, Regina Orioli



PAOLO VIRZI RETROSPECTIVE



Country: Italy

Director: Paolo Virzi

1994, 104 mins

KISSES AND HUGS (BACI E ABBRACCI)

A group of factory workers find themselves unemployed due to the economic recession in Northern Italy and decide to get into the ostrich farming business instead. Meanwhile, restaurant owner Mario becomes suicidal after his wife leaves him and business starts failing. Renato, a kind of "leader" for the ostrich farmers, is keen to entertain another Mario, a powerful regional councilor who also happens to be dating Renato's sister. But in an endearing and almost comedic Shakespearean twist of events, the wrong Mario is invited for dinner and the resulting mix-up curiously ends up benefiting everyone.

Director: Paolo Virzi • Producer: Alessandro Calosci, Rita Cecchi Gori, Vittorio Cecchi Gori • Screenplay: Francesco Bruni, Paolo Virzi • Cinematography: Alessandro Pesci • Editor: Jacopo Quadri • Cast: Francesco Pannofino, Massimo Gambacciani, Piero Gremigni, Samuele Marzi, Paolo Tiziana Cruciani, Daniela Morozzi, Isabella Cecchi, Emanuele Barresi, Rosanna Mazzi, Emiliano Cappello



Country: Italy

Director: Paolo Virzi

2001, 100 mins

MY NAME IS TANINO

Tanino is a 20-year-old Sicilian who meets Sally, a beautiful American girl on holiday in Sicily. Partly attracted to what she represents (the American dream), and yet, drawn to her as well, Tanino decides to spontaneously journey to America looking for whatever fortune may be available to him. It turns into an exercise in disappointment as he realises America is not what he imagined it to be.

Director: Paolo Virzi • Producer: Vittorio Cecchi Gori, Giovanni Lovatelli • Screenplay: Francesco Bruni, Francesco Piccolo, Paolo Virzi • Cinematography: Arnaldo Catinari • Editor: Jacopo Quadri • Cast: Corrado Fortuna, Frank Crudele, Rachel McAdams, Jessica de Marco, Mary Long, Beau Starr, Lori Hallier, Danielle Bouffard, Barry Flatman



Country: Italy

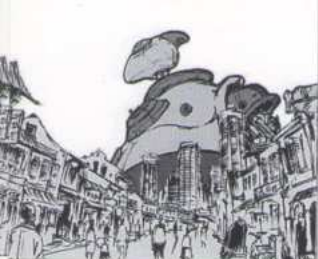
Director: Paolo Virzi

2003, 106 mins

CATERINA IN THE CITY

In his newest film, Virzi provides a sharp analysis of the political spectrum of Rome, which he presents in his preferred form of a tragicomic coming-of-age story. With a great feeling for spaces – from the chic palazzos to bourgeois apartments – and chockful with Italian customary idiosyncrasies, his protagonist is the high school girl, Caterina, through whose eyes viewers see the social and political machinations of the Italian capital. Caterina moves to Rome with her self-sacrificial mother and domineering father (a teacher with literary ambitions) in the hope of pursuing her passion for music. In Rome she encounters a new social reality, from students who are left-leaning, to rich, conservative types. She swings from one social group to the other, attempting to find a middle road that seems non-existent, while her father is unable to realise his ambitions.

Director: Paolo Virzi • Screenplay: Francesco Bruni, Paolo Virzi • Cast: Carolina Iaquaniello, Federica Sbrenna



WERNER HERZOG RETROSPECTIVE

INTRODUCED BY BEAT PRESSER

SIGNS OF LIFE

"I am looking for my own grammar of images, ones in keeping with our times..."

- Werner Herzog

New German Cinema's most feted director was born Werner Stipetic in 1942 in Munich. Growing up in a farm in a remote Bavarian mountain village, he had no access to television or movies. Nevertheless, he says that by age 14, he knew he would be making films. It was at this age that young Herzog started travelling - on foot.

After his parents divorced, he attended high school in Munich. He converted to Catholicism at 16, and made his first phone call at 17. During high school, he worked nights in a steel factory as a welder to get the money to make films. His first short, *Herakles*, was completed in 1962. In 1963, he founded his own production company. A year later, he won the Carl Mayer Prize for a screenplay that would become his first feature, *Signs Of Life*.

Perhaps this tough start has helped shape Herzog's unique working style (sometimes described as "madness on the set"), as well as his interest in studying humans pushed to the brink by circumstances.

In making *Aguirre: The Wrath Of God* (1972), the director handed out seabags to all participants, urging them not to bring any other luggage for their three-month stint in the rainforest. He camped the crew in bamboo shacks in the jungle, and fed them rice, yucca root and fried bananas. On a personal level, Herzog did not boil his drinking water. *Aguirre* was the first of three films in which Herzog examined the destructive legacy of colonialism, the others being *Fitzcarraldo* and *Cobra Verde*.

Aguirre also marked the first time Herzog worked with the mercurial Klaus Kinski, who was as driven and eccentric as his director. Their collaboration would last 15 years, and span five films. Their tempestuous relationship might never have gone beyond the jungle if not for the pictures of Swiss photographer Beat

Presser, who has been into the jungle as well as backstage with Herzog, documenting the director's intense, almost jubilantly physical working style, as well as Kinski's volatile personality.

"It's not easy to explain our relationship. The only thing that counts is what we see on screen," says Herzog. While he admired Kinski's "wonderful intensity" on the screen, this was often achieved at the cost of off-camera squabbles and tantrums. "I had to domesticate the wild beast," said Herzog. Of course, he readily admits that a few days into shooting *Cobra Verde* (1988), he was ready not to domesticate but to kill his lead actor.

Cobra Verde was the last time Herzog and Kinski would make a film together. When the two fought, the screaming and threats could last for hours. But it is debatable just how deeply the antagonism between the two egos went. Kinski savaged Herzog in his autobiography, but in truth, Herzog had composed some of the biggest insults as a special favour to the actor.

Fitzcarraldo (1982) was about a visionary who tries to haul a steamship over a mountain as part of a grand scheme to bring opera to the heart of the jungle. "It's a challenge to the impossible," is how the director describes the piece. In keeping with this spirit, Herzog refused to use a replica boat made of plywood, insisting on the real thing.

In many ways, *Fitzcarraldo* can be regarded as a testament of Herzog's filmmaking. All Herzog's movies are very personal in their tone and worldview; even his documentaries reveal his search for his "ecstatic truth." *Fitzcarraldo*'s obsessive mission to bring high culture into the Amazon parallels the director's visionary nature, his insistence on exploring large philosophical questions in his work, and his urge to force powerful, beautiful images out of overwhelming circumstances.

Like Herzog himself, many of his lead characters are

With the support of the
Goethe Institut Singapore.





WERNER HERZOG RETROSPECTIVE

outsiders, dreamers who try to escape the banality of conventional society in search for something better – which might not exist. Herzog's disregard for conventional approval started early. He studied history, literature and theatre, but never completed the courses. He has said, "posterity can kiss my ass."

Herzog's insistence on using a real, 340-ton boat in Fitzcarraldo is indicative of his documentary sensibility. Indeed, among the director's 40-odd films are documentaries made for television, examining subjects ranging from religion to survival stories to music. However, he freely admits that some scenes in

his non-fiction films are staged. "I've always made it very clear that for the sake of a deeper truth, a stratum of very deep truth in movies you have to be inventive, you have to be imaginative. Otherwise you will end up with what cinema-vérité does – they are the accountants of truth. I'm after something deeper," he explains.

In 1985, Herzog took his creative spirit into opera, staging Ferruccio Busoni's Doctor Faust in Bologna. The following year, he put up Lohengrin at Bayreuth. He has since staged operas in Brazil, France, Japan, Spain and the US. – **Susan Tsang**



WERNER HERZOG

Born Werner Stipetic in 1942 in Munich. His first short, Herakles, was completed in 1962. He has produced, written, and directed more than 40 films, and published more than a dozen books of prose. In 1985, Herzog took his creative spirit into opera, and has staged a dozen operas to date.

Country: Germany

Director: Werner Herzog

1988, 111 mins



COBRA VERDE

Francisco Manoel da Silva (Klaus Kinski) is "the loneliest of the alone." As a goldminer, he is cheated of his wages, so he turns bandit and calls himself Cobra Verde. He makes a name for himself in the Brazilian hinterlands, robbing, killing, and working at low jobs around the countryside when a drought hits. As overseer in a sugar plantation, he gets the owner's daughters pregnant. In a plot to kill him, he is sent as a slave trader to West Africa, where the mad King of Dahomey has killed every white man in his kingdom. But the King gives Cobra Verde his life in exchange for gold and weapons. So the slave trade develops.

Adapted from Bruce Chatwin's novel, Cobra Verde is a flawed film, a picaresque tale told in a meandering, disjointed way. Herzog admitted this, and blamed Kinski's flawed performance. Kinski was obsessed with making a biopic of Paganini, and his behaviour caused the departure of Herzog's longtime cinematographer Thomas Mauch. Within a few days of filming, Herzog wanted to kill his lead actor, who refused to dub his voice onto the English soundtrack. For all its problems, however, Cobra Verde remains a stunning piece of cinema, with Herzog giving us some of his most striking images.

Director, Screenplay: Werner Herzog • Executive Producer: Salvatore Basile • Producer: Lucki Stipetic • Editor: Maximiliane Mainka • Director of Photography: Viktor Ruzicka • Cast: Klaus Kinski, King Ampaw, José Lewgoy, Nana Fedu Abodo, Peter Berling • Original Music: Popol Vuh • Distribution: Werner Herzog Film GMBH, Tuerkenstrasse 91, 80799 Muenchen, Germany • Tel: +49 89 330 40 767 8 Fax: +49 89 330 40 768 • Email: worldsales@wernerherzog.com



WERNER HERZOG RETROSPECTIVE

Country: Germany

Director: Werner Herzog

1982, 157 mins

FITZCARRALDO



Klaus Kinski plays the title character, an obsessive lover of opera who dreams of constructing an opera house in the jungle. To get the money for this venture, he plans to make a fortune in rubber. To get the rubber business going, he needs a ship to transport goods and labour into a cheap tract of land in the middle of the rainforest. But the lower reaches of his particular river are impassable. For the sake of Verdi and Bellini, he sends a metal steamer up an adjacent river, and hauls it across the mountain and Herzog's documentary sensibility inspired him to haul a real metal juggernaut over the mountain.

Kinski turns in a brilliant performance as Fitzcarraldo. His Fitzcarraldo is a prophet of opera, alternately ecstatic and terrified, listening for signs, and having no doubt about his calling, which he received from the voice of Enrico Caruso. Kinski's on-screen power was matched by his off-screen behaviour. Legend has it that the natives were so appalled by him that they wanted to kill him as a favour to Herzog. Kinski and the boat aside, the film offers Claudia Cardinale as a brothel owner and Jean-Claude Dreyfus in drag as Sarah Bernhardt. "It's an odd tale, a bit like Sisyphus. It's a challenge to the impossible," says Herzog.

Director, Screenplay: Werner Herzog • Executive Producer: Walter Saxer • Producer: Werner Herzog, Lucki Stipetic, Willi Segler • Editor: Beate Mainka-Jellinghaus • Director of Photography: Thomas Mauch • Cast: Klaus Kinski, José Lewgoy, Miguel Angel Fuentes, Paul Hittscher, Peter Berling • Original Music: Popol Vuh • Distribution: Werner Herzog Film GMBG, Tuerkenstrasse 91, 80799 Muenchen, Germany • Tel: +49 89 330 40 767 • Fax: +49 89 330 40 768 • Email: worldsales@wernerherzog.com

Country: Germany

Director: Werner Herzog

1972, 93 mins

AGUIRRE, THE WRATH OF GOD



On Christmas Day, 1560, conquistadors descend from the clouds and enter the jungle looking for El Dorado, the legendary city of gold. When they reach an impasse, Pizarro orders 40 men to go ahead for a week in search of a Christian civilisation that could help them. When the leader decides to turn back, Don Lope de Aguirre, the second in command, seizes power by persuading the men that glory and riches lie ahead. As the procession of soldiers, noblemen and their ladies goes down an endless river, two things become apparent – unseen Indians are picking them off, and their ambitious leader, who calls himself the Wrath of God, is insane. Herzog's cast might have thought the same of their director, who brought them to a fever-ridden patch of jungle, and put them and the cameras on rafts.

Herzog confessed: "I did not know the dialogue 10 minutes before we shot a scene." The dialogue is minimal, and so is the plot, but what comes across in this powerful film is the confrontation between mad ambition and implacable nature. Klaus Kinski takes the title role in the first of five films with Herzog, and he slinks about aggressively, ready to take on disease, hostile natives and the river itself – and possibly more dangerous than any of them.

Director, Producer, Screenplay: Werner Herzog • Editor: Beate Mainka-Jellinghaus • Director of Photography: Thomas Mauch • Cast: Klaus Kinski, Daniel Ades, Peter Berling, Alejandro Chavez, Daniel Farfán • Original Music: Popol Vuh • Distribution: Werner Herzog Film GMBH, Tuerkenstrasse 91, 80799 Muenchen, Germany • Tel: +49 89 330 40 767 • Fax: +49 89 330 40 768 • Email: worldsales@wernerherzog.com



WERNER HERZOG RETROSPECTIVE

Country: Germany

Director: Werner Herzog

2000, 65 mins



WINGS OF HOPE

In 1971, a plane with 92 passengers disappeared over the jungles of Peru. A search was called off after 10 days. Two days later, 17-year-old Juliane Koepcke staggered out of the jungle. A quarter of a century later, Herzog returns to the South American jungle with Koepcke, to look at the remains of the plane. She recalls the crash, and they retrace her jungle survival adventure. This is not just a survival tale, but also a look at implacable Nature, which has turned the crash site into jungle, and which turned the survivor into a zombie, walking in a trance.

It is also a tale of two survivors. The director himself was supposed to take the fatal plane on his way to film *Aguirre: The Wrath Of God*. He includes a clip from that film about a madman challenging God and Nature down an endless river, in a hostile, eternal jungle. The documentary also takes in the socio-economic problems in the area, registering the ongoing plight of the poor fishermen who helped Koepcke years ago, and dangerous business practices which can lead to accidents like plane crashes. Finally, the film visits Koepcke's biological museum. Here, the woman who was once given up for dead, walks viewers through stuffed and preserved specimens of extinct species.

Director, Producer: Werner Herzog • Editor: Joe Bini • Director of Photography: Peter Zeitlinger • Featuring: Werner Herzog, Juliane Koepcke • Distribution: Werner Herzog Film GMBH, Tuerkenstrasse 91, 80799 Muenchen, Germany • Tel: +49 89 330 40 767 • Fax: +49 89 330 40 768 • Email: worldsales@wernerherzog.com

Country: Germany

Director: Werner Herzog

1995, 60 mins



GESUALDO: DEATH FOR FIVE VOICES

Herzog is known to love Wagnerian dramatics and the subject of this television documentary is considered by many to foreshadow the work of Wagner. Don Carlo Gesualdo (1560-1613) wrote dark and disturbing madrigals for five voices that have been credited by some commentators as being a distant precursor of Expressionism. From the documentary, we learn that he was probably a nutter, which makes him perfect as the subject of a Herzog film. The director interviews professional musicians about Gesualdo's music, and brings us around Italy tracing historical locales, but it is in examining the composer's bizarre life that really lets the documentary get weird.

Herzog presents us with some of the wilder legends that surround the Renaissance composer, without bothering too much about their authenticity. There is an interview with a woman who claims to be the reincarnation of Gesualdo's dead wife, Maria d'Avalos, whom Gesualdo murdered, along with her lover. A chef trying to describe the food eaten by the composer is interrupted by his wife, who considers Gesualdo the Devil incarnate. And the madrigals themselves are certainly something to marvel at. Some of the composer's madrigals are performed by Il Complesso Barocco, directed by Alan Curtis, and by The Gesualdo Consort of London.

Director: Werner Herzog • Producer: Lucki Stipetic • Editor: Rainer Standke • Director of Photography: Peter Zeitlinger • Featuring: Milva, Alan Curtis • Non-Original Music: Carlo Gesualdo di Venosa • Distribution: Werner Herzog Film GMBH, Tuerkenstrasse 91, 80799 Muenchen, Germany • Tel: +49 89 330 40 767 • Fax: +49 89 330 40 768 • Email: worldsales@wernerherzog.com



WERNER HERZOG RETROSPECTIVE



Country: Germany

Director: Werner Herzog

2003, 80 mins

WHEEL OF TIME

The Dalai Lama stars in this documentary, which looks at Buddhism. No one better than Herzog to make a documentary about the unseen, since the director has always been concerned with big universal themes in his movies, and he captures the spirit of the religion in a pilgrimage and a ritual.

Starting with the Buddha's descent from the Himalayas in search of enlightenment, Herzog focuses on two mass gatherings of Buddhists. Pilgrims and clergy go to Bodh Gaya in India to receive the Kalachakra (Wheel of Time) teaching. Pilgrims carry on to Mt Kailash in Tibet, which the Buddhists consider to be the centre of the universe. The Dalai Lama explains how there is emptiness, and there is ultimate nature, which transforms into physical reality by means of visualising the Kalachakra mandala. The Dalai Lama is due to conduct the rituals of the Kalachakra Initiation in Graz, Austria where monks make a mandala out of sand. This will house many Tibetan Buddhist deities. However, there is consternation when the Dalai Lama falls ill, and may have to give it a miss. The structure of this documentary parallels the Kalachakra teaching, tackling perceived reality, internal reality and ultimate reality.

Director, Producer: Werner Herzog • Editor: Joe Bini • Director of Photography: Peter Zeitlinger • Featuring The Dalai Lama • Distribution: Werner Herzog Film GMBH, Tuerkenstrasse 91, 80799 Muenchen, Germany • Tel: +49 89 330 40 767 • Fax: +49 89 330 40 768 • Email: worldsales@wernerherzog.com

Country: Germany

Director: Werner Herzog

2001, 18 mins

PILGRIMAGE



Beginning with a quote Herzog made up and falsely attributed to Thomas a Kempis, this short documentary is a paeon to faith and spirituality, showing both the religious fervour and profound suffering of pilgrims. It is a subject Herzog has some first-hand experience: in 1974, he performed a pilgrimage of his own, walking from Munich to Paris for the sake of Lotte Eisner, who was ailing.

Made for the BBC, Herzog's collaborator is the British composer John Tavener. Tavener became a member of the Russian Orthodox Church, and his music is influenced by ancient tradition. Seeing music as prayer, the composer also aims to create icons in sound. Herzog looks at pilgrimages to the Virgin of Guadalupe, and to the tomb of Saint Sergei in Zagorsk, Russia, as well as to other places around the world.

Director: Werner Herzog • Executive Producer: Rodney Wilson • Producer: Lucki Stipetic • Editor: Joe Bini • Director of Photography: Jörg Schmidt-Reitwein • Original Music: John Tavener • Distribution: Werner Herzog Film GMBH, Tuerkenstrasse 91, 80799 Muenchen, Germany • Tel: +49 89 330 40 767 • Fax: +49 89 330 40 768 • Email: worldsales@wernerherzog.com



GERMAN FOCUS

Country: Germany

Director: Karsten Laske

2002, 90 mins



DOG HEADS (HUNDSKÖPFE)

The "Dog Heads" are four former army friends who had the rather unpleasant job of ferreting out landmines in farmland. Christoph's wife Sylvia dislikes the fact that he is intent on joining his old border guard friends Stefan, Konrad and Mirko on the job. But something deeper still disturbs Sylvia; the former love of her life Alexander is missing from the pack, because he is supposed to have drowned when trying to swim to West Germany from the East via the Elbe River years ago. The sudden reunion prompts Sylvia to investigate Alexander's death and she uncovers more than she anticipates.

While she is preoccupied with what she slowly begins to uncover, director Karsten Laske contrasts her growing anxiety with scenes of the four friends bonding over copious amounts of beer and reminiscing on the old days. But simultaneously, Sylvia's investigative reach begins to bother Christoph who also decides to do some uncovering of his own. Laske employs the literal scouring of town files, archives as well as the landscape itself as an apt but subtle metaphor for hidden political and social truths in relation to the former East Germany. Originally shot on 16mm, the film sustains a grainy visual quality that lends further nuance to its psychological intensity.

Director: Karsten Laske

Born in 1965 in Brandenburg. He studied acting at the Ernst Busch Academy in Berlin from 1986 to 1990, followed by an engagement at the Mecklenburg State Theater from 1990 to 94. Since then, he has been an actor, writer and director. He wrote the screenplays for the films *Der sanfte Killer*, *Pelikan*, *Mogadishu*, *Apokalypse 1999*, *Der Virtuose* and *Sturmwarnung*, and directed and wrote the screenplays for *Stille Wasser* (1992), *Edgar* (1996), and *Dog Heads* (*Hundsköpfe*, 2002).

Director, Screenplay: Karsten Laske • Producer: Jost Hering • Cinematographer: The Chau Ngo • Editor: Coletine Brandt, Esther Esche, Simon Werner, Cordelia Wege • Cast: Arnd Klawitter, Axel Prah, Marko Brautigam, Esther Esche, Simon Werner, Cordelia Wege • World Sales: Jost Hering Filmproduktion Winterfeldstrasse 31, 10781 Berlin, Germany • Tel: 49-3021-756856 • Fax: 49-30-2175-6858 • Email: josthering@aol.com

Country: Germany

Director: Dito Tsintsadze

2003, 106 mins



GUN-SHY (SCHUSSANGST)

Lukas is a misfit who is doing a year of social service (in lieu of serving the army) via meals-on-wheels for the old and sick. His relatively lonely existence takes a dramatic turn when he meets Isabella. While he falls in love with her, he is also frustrated by her random exit and entrance into his life. Tsintsadze's visual sensibility and thematic drift work in counterpoint to each other. The mise-en-scene has a sparseness and clarity to it that is calming. Yet, the city is a bizarrely depressing place with old folks living out the last of their years in isolated apartments. That everyone is at least well ensconced in relative material comfort only makes the emotional emptiness more jarring. This in itself is a cogent critique of national prosperity translating into social seclusion. It is no mere coincidence that Lukas has a neighbour who blares traditional North Korean music in his apartment, has a statue of Kim Jong-Il and drunkenly tells Lukas about the virtues of a nation which owes its beauty to its wise socialist ethos. But the film's power lies in its gripping narrative trajectory as it shows the choice a pacifist makes that brings violence to the centre of his existence. That this choice is not only prompted, but fed in various parts by his so-called friends, neighbours and community members is a startling suggestion. Tsintsadze's film demands its audience to clarify what it is we intend when we criminalise an individual.

Director: Dito Tsintsadze

Born in 1957 in Tbilisi/Georgia (former USSR). His film, *On The Verge* (1993), was awarded a Silver Leopard at Locarno in 1993. His other films include *White Night* (short, 1984), *The Drawn Circle* (TV, 1988), *Guests* (short, 1990), *Home* (TV, 1992), the Cannes *Un Certain Regard* feature *Last Killers* (2000), *An Erotic Tale* (short, 2002), and his latest feature, *Gun-Shy* (*Schussangst*, 2003), winner of San Sebastian's Golden Shell top prize in 2003.



Director: Dito Tsintsadze • Producer: Christine Ruppert • Screenwriter: Dirk Kurbjuweit, Dito Tsintsadze • Cinematographer: Manuel Mack • Editor: Vessela Martschewski • Cast: Fabian Hinrichs, Johan Leysen, Lena Stolze, Christoph Waltz, Ingeborg Westphal, Lavinia Wilson • World Sales: Solveig Langeland Osumstrasse 17, 70599 Stuttgart, Germany • Tel: 49-711-479-3666 • Fax: 49-711-479-2658 • Email: Solveiglangeland@aol.com



THE BLUES SERIES

In Curtis Hewston's painstakingly detailed account of the blues and its history¹, he pays tribute to William Christopher Handy, the man who is said to be the father of the blues. Handy is the reason behind the United States Congress' declaration that 2003 was the "Year of the Blues," marking the 100th anniversary of Handy's first-ever written account of the blues.

As Hewston tells us, the story goes that Handy wasn't a Delta man or a blues musician himself, he played with brass bands, string quartets and travelling minstrel shows. He heard the striking sound we call the blues probably sometime as early as 1892. But it was in 1903, stuck at Tutwiler Mississippi train station waiting on a late train that he heard a man playing the slide guitar and singing about the railroads and winding routes down South and around Mississippi.

The sound was so unearthly that Handy was compelled to start copyrighting and recording the songs for the sake of posterity. Like his other passionate and fastidious counterpart John Lomax (and later, son Alan Lomax), these collectors and record-keepers of history were the historical spine behind the blues. They make us remember the truth behind Willie Dixon's unarguable declaration that "the blues is the roots, everything else is the fruits."

What reverberates outside of all the attempts to document, transcribe, re-define and remember the blues however is the core of visceral emotion that led to its inception. There is something startling in the raw perfection of translating jagged bits of life into something worth hearing, repeating and remembering. After all, even the Lomax father-son field recorders and Handy came long after what historians point out as the roots of the blues.

Those roots were the oral tradition carried over in the hulls of ships from West Africa, transplanted into the fields and later into the penitentiaries of the South from as far back as the 1860s, if not earlier². This is the music of suffering that begins with field hollers, which then wondrously mutates into African-American spirituals when religion and faith meld with West African indigenous traditions to produce a uniquely idiosyncratic hybrid.

The sound that we admiringly refer to and universally recognise as the Mississippi Delta

blues has its core in abject servitude.

It was paradoxically conceived and birthed in a landscape of excess labour, slavery and eventual death. That excess never leaves the heart of the music, the dark edge that lingers over even the most sly love song. Slammed into penitentiaries, even in these circumstances John and Alan Lomax recorded the enthralling sounds of volatile bluesman Leadbelly who did not serve his full sentence on account of his brilliant musicianship.

Preacher-turned-guitarist Son House served time for killing a man in self-defence and defined a style of playing that literally looked like a bare-handed assault on the guitar, slapping it into life and feeding his wailing words. Bessie Smith's street corner song-and-dance numbers in Chattanooga to earn a meagre living and Sister Rosetta Tharpe's distinctly passionate gospel tunes (and no, she wasn't the prudish quiet type) all make up the kaleidoscopic landscape of a musical tradition that simply sounds right so long after and so far from where they were sung and played.

In this PBS Blues Series, acclaimed filmmaker and executive producer of the series, Martin Scorsese, rightly decided to approach the blues in an angular, almost elliptical way. A straight-up, chronological history of the music would have been a gargantuan task. Especially if it's considered in light of the fact that Handy's contributions and the exhaustive documentations for the Library of Congress that the Lomaxes undertook still do not cover the full breadth of the music. Rather, Scorsese approached other filmmakers with a love for music within their own cinematic landscape and simply asked them to respond to the music in as personal and subjectively honest a way as possible. The result is a seven-part series in tandem with the 100th anniversary of the blues that brings rare archival footage together with contemporary musicians reflecting on how the blues is at the heart of their own music.

The series begins with Scorsese's *Feel Like Going Home - From Mali To Mississippi*, setting the tone for the link between the Mississippi Delta, Chicago and the roots of the blues in West Africa.

Contemporary blues musician Corey Harris



THE BLUES SERIES

journeys to Mali and plays with Ali Farka Touré – possibly one of the most empowering and beautiful scenes in the series. Wim Wenders (Buena Vista Social Club) pays tribute to his favourite blues artists, Blind Willie Johnson, Skip James and JB Lenoir by incorporating his own impressionistic footage created using a hand-cranked silent movie camera in *The Soul Of A Man*.

Mike Figgis's brilliantly detailed and rigorous historical account of the influence of the blues across the Atlantic in the UK is captured in *Red, White And Blues*. Similarly, Marc Levin's *Godfather And Sons* is an important contribution that looks at how the famous Chess label and the city of Chicago fed into the distinct evolution of the blues in that city. While Richard Pearce's *Road To Memphis* hones in on BB King and Bobby Rush, Clint Eastwood's *Piano Blues* strikes a different direction by tracing the influence of the piano in blues music. Charles Burnett – the only African-

American director in the series – takes the road of history with *Warming By The Devil's Fire*, weaving a simple narrative of a boy meeting with his blues guitarist uncle who takes him on a journey through the music and the cities that housed the fathers and mothers of African-American musical culture.

Paying tribute to something as overwhelmingly immense as the blues can only be done with the modesty and intimacy that is reflected in this series and a century down the road, there is a tangible resonance within these films that history will generate a passion for the contemporary blues scene. – **Vinita Ramani**

Footnote:

¹ Hewston, C: *From the writings at The Blue Highway*, at www.thebluehighway.com/intro.html

² Baker, R.M: *A Brief History of the Blues*, at <http://www.thebluehighway.com/history.html>

Country: USA

Director: Martin Scorsese

2003, 81 mins



FEEL LIKE GOING HOME – FROM MALI TO MISSISSIPPI

Martin Scorsese's film is an affecting and efficacious homage to where the blues all began – the Mississippi Delta – and, tracking back further, to Mali in West Africa. Undertaking the literal and allegorical journey is renowned contemporary blues musician Corey Harris, one of the few to embody the acoustic Delta blues style without hesitating to cull inspiration from its African and Caribbean roots. Harris is, in many ways, the emotional centre of the film and though the journey is bigger than him, it is kept focused with the intensely personal warmth he adds throughout. Traveling to the Mississippi Delta, Harris talks to and jams with Sam Carr of the blues band Jelly Roll Kings, as well as Willie King in Alabama. Inter-cut throughout are some brilliant archival recordings of the distinctive guitar-slapping, drunken-sounding Son House and an extensive tribute to Robert Johnson.

There is a shift in the mood with a celebratory and relaxed air in Harris's interviews and spontaneous jam sessions with Habib Koité, Salif Keita and, most especially, Ali Farka Touré, who exemplifies the joy and certainty that Harris simply belongs in Africa as all African-Americans do. Incidentally, much of Harris' new album *Mississippi to Mali* (2003) draws from this journey and is his own reflection on the blues.

Director: Martin Scorsese • Producer: Sam Pollar • Director of Photography: Arthur Jafa • Additional Photography: Lisa Rinzier • Writer: Peter Guralnick • Editor: David Tedeschi • Associate Editor: Leticia Giffone • Line Producers: Mikaela Beardsley, Daphne McWilliams • Associate Producer: Salimah El-Amin • Interviews: Corey Harris, Taj Mahal, Otha Turner, Pat Thomas, Sam Carr, Dick Waterman, Ali Farka Touré, Habib Koité, Salif Keita, Toumani Diabate • Featured Performers: Corey Harris, Taj Mahal, Otha Turner, Ali Farka Touré, Habib Koité, Salif Keita, Willie King, Keb' Mo', Archival Performances: Son House, Muddy Waters, John Lee Hooker, Johnny Shines, Lead Belly

Director: Martin Scorsese

Born in 1942 in New York City. His debut film, *Mean Streets* (1973), was a breakthrough and was eventually followed by the controversial *Taxi Driver* (1976). By 1980, *Raging Bull* firmly established Scorsese's artistic reputation and the film was named the Best Film of the Decade. His other ground-breaking films include *The Last Temptation Of Christ* (1988) and *Goodfellas* (1990), as well as the most recent *Gangs Of New York* (2002). He is the executive producer on *The Blues Series* project.





THE BLUES SERIES

Country: USA

Director: Marc Levin

2003, 99 mins



GODFATHERS AND SONS

Acclaimed documentary filmmaker (Brooklyn Babylon, Whiteboys, Thug Life in DC) Marc Levin's Godfather And Sons is a kind of history tour of Chicago Blues and the central role that the legendary Chess label played in both the city, as well as in the history of the blues. Public Enemy's Chuck D and Marshall Chess (son of Leonard Chess and now heading the Chess legacy) drive through the streets of Chicago re-identifying key landmarks that constitute the story of the blues in the streets of Chicago. Apart from the former Chess building where an enthused Marshall Chess explains, you could finish a record at night and have it pressed and ready to go by the next morning, there are poignant scenes of Maxwell Street: Chicago's enclave of Jewish, African-American immigrants and outsiders and its culturally rich atmosphere. Also includes never-before-seen archival footage of Howlin' Wolf and wondrous touches from Muddy Waters. The film also tries to bridge the gap between hip-hop and the blues, while Chuck D honestly admits that the music did very little for him until he heard the psychedelic (and probably too outlandish for blues purists) 1968 album, Electric Mud, in which Marshall Chess tried to bring Muddy Waters' music into a predominantly white, rock 'n' roll audience.

Director: **Marc Levin**
Marc Levin's roots trace back to the '70s when he teamed up with one of America's most respected journalists, Bill Moyers, in a collaboration that lasted well into the '80s. Levin's documentary filmography is extensive, including *Gladiator Days: Anatomy Of A Prison Murder*, *Gang War: Bangin' In Little Rock* (1994) and *Prisoners Of The War On Drugs* (1996). He has also extensively explored hip-hop music via *Whiteboys*, *Brooklyn Babylon* (2001) which featured an original music score by The Roots.



Director: Marc Levin • Producer: Daphne Pinkerson, Marc Levin • Director of Photography: Mark Benjamin • Editor: Bob Eisenhardt • Production Manager: Amy Sazama • Field Producer: Gina Barge • Associate Producer: Dan Luskin • Interviews: Marshall Chess, Chuck D, Jamar Chess, Phil Chess, Koko Taylor, Magic Slim, Common, Sam Lay, Morris Jennings, Phil Upchurch, Louis Satterfield, Gene Barge, Pete Cosey, Kyle, Juice, Bob Koester • Featured Performers: Ike Turner, Pinetop Perkins, Otis Rush, Koko Taylor, Chuck D, Common, Sam Lay, Lonnie Brooks, Smokey Smothers, Magic Slim, Pete Cosey, Phil Upchurch, Louis Satterfield and Morris Jennings, Kyle, Rahzel, Ahmir (a.k.a. Questlove) of The Roots • Archival Performances: Paul Butterfield, Bo Diddley, Sonny Terry & Brownie McGhee, Muddy Waters, Sonny Boy Williamson, Howlin' Wolf

Country: USA

Director: Richard Pearce

2003, 90 mins



ROAD TO MEMPHIS

The most straight-up road movie of the entire Blues Series, Richard Pearce's film traverses that journey to and fro from Memphis, Tennessee – another home of the blues. *Road To Memphis* also provides a striking contrast between its focal portrayals of blues legend BB King and Bobby Rush, from King's state of the art venues and shows to Rush's modest gigs and driver duties on the tour bus. The film also overtly deals with the history of racism and the remarkable shifts King experienced as the music reached larger audiences, identifying that when soul and rock 'n' roll reached white audiences, they went from booing King to giving him standing ovations – a shift King notes with poignant power.

The road movie elements are intertwined with interviews and exchanges between Ike Turner, Sam Phillips, Rosco Gordon (who passed away not soon after) and others, while Bobby Rush also reiterates the important link between the church and the blues (a link often symbolised overtly as in Skip James' decision to become a preacher after he stopped playing music, explored in *Wenders'* film).

Director: **Richard Pearce**
Pearce began his professional career after meeting and working with renowned documentary filmmaker DA Pennebaker and worked as a cinematographer in the late '60s on award-winning documentaries such as *Woodstock*, *Marjoe*, and *Interviews With My Lai Veterans*. His first feature film was *Heartland* and won the Golden Bear Award at the Berlin Film Festival (1981).



Director, Cinematography: Richard Pearce • Producer, Recorded by: Robert Kenner • Co-producer: Melissa Adelson • Editor: Charlton McMillan • Associate Producer: Robert Gordon, Jeff Scheftel • Sound: Stuart Pearce • Featured Performers: BB King, Bobby Rush, Ike Turner, Little Milton, Rosco Gordon • Interviews: Bobby Rush, BB King, Rufus Thomas, Calvin Newborn, Hubert Sumlin, Rosco Gordon, Chris Spindel (WDIA program officer), Don Kern (WDIA Production Manager), Dr Louis "Cannonball" Cantor, Cato Walker III, Little Milton Campbell, Sam Phillips, Ike Turner, Jim Dickinson



THE BLUES SERIES



Country: Germany

Director: Wim Wenders

2003, 104 mins

THE SOUL OF A MAN

Wim Wenders returns to musical exploration with *The Soul of A Man* titled after one of his favourite blues musicians of all time, Blind Willie Johnson. This impressionistic and poetic film explores the lives of Blind Willie as well as Skip James and JB Lenoir. Composed of a series of vignettes that meld archival footage of Skip James and Lenoir with contemporary black-and-white images that Wenders shot using a hand-cranked silent movie camera that act like imagined scenes of Blind Willie Johnson (played by Chris Thomas King last seen in *O Brother Where Art Thou?*) and James starting out busking on street corners.

Crackling 16mm footage of Lenoir shot by two blues-loving students on a rented camera also finds its way into the tribute, as well as an interview with Dick Waterman who photographed, managed and was friend to some of the great blues musicians of the heyday. Wenders lets the music work its magic by inter-cutting original recordings with contemporary renditions shot on DV by such musicians as Shemekia Copeland, Alvin Youngblood Hart, Nick Cave, Los Lobos, Lou Reed, Bonnie Raitt, Lucinda Williams and The Jon Spencer Blues Explosion among others.

Director: Wim Wenders
Born in Düsseldorf, Aug 14, 1945. His first professional feature, *The Gendarme's Anxiety At The Penalty Kick* (1971), received critical attention. His film, *Paris, Texas* (1984), was his most critically successful film. Shot in the US and scripted by Sam Shepard, it won the Palme d'Or. Wenders then returned to Germany to shoot *Wings of Desire*, which also won in Cannes in 1987 (Best Director). He received an Oscar nomination for *Buena Vista Social Club* (1997) and went on to make *The Million Dollar Hotel* (2000).



Director, Writer: Wim Wenders • **Producer: Alex Gibney, Margaret Bodde** • **Executive Producers: Martin Scorsese, Ulrich Felsberg, Paul G Allen, Jody Patton** • **Director of Photography: Lisa Rinzler** • **Editor: Mathilde Bonnefoy** • **Associate Producer: Belinda Clasen** • **Featured Performers: Lou Reed, Lucinda Williams, Cassandra Wilson, Alvin Youngblood Hart, Shemekia Copeland, Eagle-Eye Cherry, Vernon Reid, James "Blood" Ulmer, Los Lobos, T-Bone Burnett, Bonnie Raitt, The Jon Spencer Blues Explosion, Marc Ribot, Garland Jeffreys, Chris Thomas King, Nick Cave** • **Archival Performances: JB Lenoir, Skip James, John Mayall** • **Cast: Keith B Brown, Chris Thomas King**

Country: UK

Director: Mike Figgis

2003, 93 mins

RED, WHITE AND BLUES

Figgis' film is possibly the most historically explorative documentary in *The Blues Series* with its keen focus on the history of some of the musical movements that emerged in the UK during the '60s. With musicians drifting in from Glasgow, Belfast and elsewhere in northern England to be a part of the thriving club scene in London, Figgis tries to uncover why there was so much excitement in the post-war years around the blues and how it aptly fit in with the traditional jazz and folk revivalist movements which acted as fertile ground for some fascinating, hybrid forms.

Kicking in with a delightful spittle-firing performance by Van Morrison, musicians as seemingly disparate and disconnected to the blues as Lulu and Tom Jones (Jeff Beck joins in on guitar) share casual exchanges and spontaneous studio sessions of classic blues standards. Coupling this with interviews from the likes of Lonnie Donnegan, Chris Barber and Eric Clapton among others, the film drives home the point that many people across the Atlantic in the UK caught onto the American phenomenon much quicker than might be assumed. Perhaps the most amusing moment in the documentary is the discussion on that uniquely British tradition "skiffle" with its folk/blues and rock flavour.

Director: Mike Figgis • **Producer: Louise Hammar, Shirani Sabratnam** • **Production Manager: Suzanne Doyle** • **Directors of Photography: Barry Ackroyd, Mike Eley, John Lynch, Patrick Stewart** • **Editors: David Martin, Nigel Karikari** • **Interviews: Tom Jones, Jeff Beck, Van Morrison, John Porter, Humphrey Lyttelton, George Melly, Lonnie Donnegan, Chris Barber, Eric Clapton, John Mayall, BB King, Albert Lee, Chris Farlowe, Bert Jansch, Eric Burdon, Ramblin' Jack Elliott, Steve Winwood, Davey Graham, Georgie Fame, Mick Fleetwood, Peter Green** • **Featured Performers: Tom Jones, Jeff Beck, Van Morrison, Humphrey Lyttelton, Lonnie Donnegan, BB King, Albert Lee, Chris Farlowe, Georgie Fame, Lulu**

Director: Mike Figgis
Born in Carlisle, England. Figgis started playing trumpet and guitar as a teenager with various rock bands, one of which was the Wild group Gas Board, featuring British pop star David Ferry. From studying music, Figgis broke into film and formed his own theatre company. After working with *The House*, Figgis went on to make his first American film, *Internal Affairs*, and achieved critical acclaim for *Leaving Las Vegas* (1995). His filmography includes *The Loss Of Sexual Innocence*, *Miss Julie*, *Time Code* and *Hotel*.





THE BLUES SERIES

Country: USA

Director: Clint Eastwood

2003, 92 mins



PIANO BLUES

Clint Eastwood's Piano Blues is the only film in The Blues Series that takes the focus away from the blues guitar sound and devotes whole-hearted attention to the piano. This is hardly a surprise as Eastwood admits – like his musical counterpart Mike Figgis in the series – had he not become involved in film, being a musician would have been the inevitable step. Having lived in California watching jazz greats like Charlie Parker and Thelonious Monk perform live, music has found its way into Eastwood's films. Starting with a very brief history documenting the invention of the piano, the film transits easily from archival footage of Ignacy Jan Paderewski's classical performance to a rearing-to-go performance by Dorothy Donegan flitting across the keys with jumpy tunes. Eastwood's love for the instrument is warmly obvious and more exciting and teasing archival footage of Martha Davis or Duke Ellington only lend greater credence to the stylish, urbane sounds that came out of the piano with honky-tonk, jazz and the various strands of the blues.

Settling back into a tranquil mood, Eastwood then takes viewers through a series of intimate face-to-face interviews with blues pianists such as Ray Charles, Jay McShann and Dave Brubeck as well as Dr John and Henry Gray. The film also includes featured performers such as Marcia Ball, Pinetop Perkins and by the interviewees themselves.

Director: Clint Eastwood • Producer: Clint Eastwood, Bruce Ricker • Director of Photography: Vic Losick • Editor: Joel Cox, Gary Roach • Additional Photography: Stephen Campanelli, Ronald Kienhuis • Associate Producers: Salimah El-Amin, Agnes Chu • Featured Performers: Marcia Ball, Pinetop Perkins, Dave Brubeck, Jay McShann, Ray Charles, Dr John

Director: **Clint Eastwood**

Clint Eastwood's passion for the piano and blues music as well as jazz manifested itself in his film Bird as well as Play Misty For Me (1971). All the five classic Dirty Harry films featured big-city jazz soundtracks and, in 1989, Eastwood served as executive producer on the authoritative documentary on Thelonious Monk, Straight, No Chaser. Eastwood also earned four Oscars in 1993 for his revisionist western, Unforgiven.



Country: USA

Director: Charles Burnett

2003, 92 mins



WARMING BY THE DEVIL'S FIRE

Charles Burnett – the only African-American filmmaker in The Blues Series – takes a boldly autobiographical approach by mixing part fictional storytelling with documentary footage and archival images of bustling but segregated New Orleans, Mississippi and other places in which the blues evolved and grew. As a boy shuttled back and forth between Los Angeles and Mississippi, Burnett was musically exposed to, but conflicted by his mother's love for the blues and his grandmother's suspicion that it was devil's music.

In Warming By The Devil's Fire a young boy waits at the train station for his uncle who is a preacher and who will baptise him, assuring salvation for his soul. Instead, his other uncle, a blues musician shows up and takes him on a kind of historical and personal journey to show the boy just how deep his roots run. There is also a welcome addition in the form of a journey into the role of women in the blues, from footage of Sister Rosetta Tharpe, to Victoria Spivey, Ida Cox, Mamie Smith and Bessie Smith among others: something otherwise usually absent in most tributes. Much of the archival footage is not just focused on musicians, but on the social reality in which black people lived at that period.

Director, Screenplay: Charles Burnett • Producer: Margaret Bodde, Alex Gibney • Co-producer: Wesley Jones, Mikaela Beardsley • Line Producer: Daphne McWilliams • Original Score by: Stephen James Taylor • Director of Photography: John D Demps • Editor: Edwin Santiago • Production Designer: Liba Daniels • Narrated by: Carl Lumbly • Cast: Tommy Hicks, Nathaniel Lee Jr • Archival Performances: Son House, Sister Rosetta Tharpe, Mississippi John Hurt, Victoria Spivey, Willie Dixon, Muddy Waters, Ida Cox, Mamie Smith, Lightin' Hopkins, Reverend Gary Davis, Big Bill Broonzy, WC Handy, Sonny Boy Williamson, Bessie Smith

Director: **Charles Burnett**

Born in Vicksburg, Mississippi, Burnett studied at UCLA's School of Theatre, Film and Television. His debut thesis film was declared a "national treasure" and placed at the Library of Congress. His films include the award winning To Sleep With Danger (1990), as well as The Glass Shield.



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BRITISH CINEMA

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JOURNAL

Country: UK

Director: Emily Young

2003, 86 mins



KISS OF LIFE

Young British director Emily Young references Hirokazu Kore-Eda's film *Afterlife* and more particularly, Hilda Doolittle's *Helen In Egypt* (charting Helen of Troy's death and the work that must be finished before passing onto the other world) as sources of inspiration for her affective examination of a family's fragility faced with the sudden death of one of its members. Helen lives in London with her ageing father and two children, not quite coping with the role of a caretaker, all the more anxious as her husband John is an aid-worker in Bosnia. On her way to school with her children one morning, she is killed in a car accident. Helen however, is released into a kind of ephemeral world between life and death and watches her father and children struggle to pick up the pieces. Wandering and in a familiar, though now inaccessible landscape, Helen and John find they must come to terms with each other and with their mutual love before she can pass on in peace. In a sad twist of irony, Young had initially intended for English actress Katrin Cartlidge to play Helen, but Cartlidge died just before the shooting for the film began and the film's dedication to her memory adds greater poignancy to its already intimate and intensely moving subject matter.

Director: Emily Young
Studied English literature at Edinburgh University and then attended the directors' programme at the Polish National Film School in Lodz. She graduated with two shorts, one of which, *Second Hand*, won the 1999 Cannes Cinéfondation competition. *Kiss Of Life* is the filmmaker's debut feature length film and she is working on an adaptation of Andrea Ashworth's best-selling memoir, *Once In A House On Fire*.



Director, Writer: Emily Young • Executive Producers: Cat Villiers, Chiara Menage, Paul Trijbits, David M Thomson, Bill Allan • Producer: Gayle Griffiths • Associate Producer: Christopher Collins • Co-producers: Caroline Benjo, Carole Scotta, Simon Arnal, Szlovak • Cinematography: Wojciech Szepel • Editor: David Charap • Original Music: Matt Dunkley • Sound: Ronald Bailey • Music: Murray Gold • Production Design: Jane Morton • Costumes: Julian Day • Make-up: Sue Wyburgh • Line Producer/Croatia: Igor A Nola • Cast: Ingeborga Dapkunaite, Peter Mullan, Millie Findlay, James E Martin, David Warner • World Sales: Celluloid Dream, 2 Rue Turgot - 75009 Paris, France • Tel: 33-1-4970-0370 • Fax: 33-1-4970-0371 • Website: www.celluloid-dream.com • Email: info@celluloid-dreams.com

Country: UK

Director: Kim Longinotto

2003, 92 mins



THE DAY I WILL NEVER FORGET

Filmmaker Kim Longinotto's oeuvre has maintained a consistent fascination with ordinary women either under extraordinary circumstances or engaged in anomalous pursuits, such as *Divorce Iranian Style* (1998) and *Gaea Girls* (2000). Her latest exploration moves to Kenya at a key cultural transition period when the practice of female genital mutilation (or female circumcision) is being questioned and reversed. Longinotto's non-intrusive camera offers a powerful avenue for women to speak - at times candidly, almost nonchalantly - about the inexplicable necessity of sustaining the practice. The documentary also examines the necessary connection to pride and status among men and women and how uncircumcised women will be regarded in the context of marriage and men in the community. One woman challenging the gender dimensions is Nurse Fardhosa whose work is seen as a pioneering effort to gradually counsel men and women with regards to the social assumptions regarding the practice. Rather than merely pitting modernity against tradition and demonising the latter, Longinotto's documentary shows how change culture can change and necessarily must change in order to be relevant. The film won several awards, including the Hong Kong International Film Festival's Humanitarian Award for Outstanding Documentary and the Amnesty International DOEN Award at the International Documentary Film in Amsterdam.

Director: Kim Longinotto
Studied camera and directing at England's National Film School. After the NFS she worked as the cameraperson on a variety of documentaries and, in 1986, she formed the production company, Twentieth Century Vixen, with Claire Hunt. Among her many documentaries are *Shinjuku Boys* (1995) and *Divorce Iranian Style* (1998) with Ziba Mir-Hosseini, set in a Family Law Court in Tehran, about women and divorce in Iran. She continues to explore themes related to women dealing with culture and change.



Director, Cinematographer: Kim Longinotto • Editor: Andrew Willshire • Sound: Mary Milton • Music: Charlie Winston • Production: Vixen Films, 13 Aubert Park, London N5 1TL, United Kingdom, Tel: 20 7359 7368 • Email: kimlonginotto@hotmail.com • Distribution: Women Make Movies, Inc. 452 Broadway Suite 500WS, New York NY 10013, USA • Tel: 212 925 0606 • Email: msanchez@wmm.com



BRITISH CINEMA

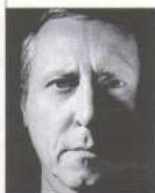
Country: UK

Director: Peter Greenaway

2003, 125 mins



Director: Peter Greenaway
British auteur Peter Greenaway started out as a painter and this initial discipline informs all his films. His filmography includes the most recent *Ω Women* (2002), nominated for the Palme d'Or. He has also made *The Cook, The Thief, His Wife And Her Lover* (1989) and *Prospero's Books* (1991). *The Tulse Luper Suitcases, Part 1: The Moab Story* screened in competition at Cannes.



THE TULSE LUPER SUITCASES, PART I: THE MOAB STORY

Peter Greenaway's behemoth undertaking to re-invent cinema by creating a multi-media experience composed of three films, an encyclopedia website, 92 DVDs, as well as potential television series and books begins its vast journey with *The Moab Story*. Adventurer and explorer Tulse Luper is the collector of lost objects, remnants of history and it is his 92 (the atomic number for uranium) suitcases strewn over numerous continents through his travels that act as bits of evidence detailing his story and, indeed, a glimpse of 20th century history. Greenaway chose to begin the journey in 1928 – the year uranium was discovered – and wraps up in 1989 (fall of the Berlin Wall being of immediate significance). Greenaway intends for this gargantuan experiment to challenge the very limits of cinema and its ultimate meaninglessness in contemporary times. But in another sense, he engages in a deconstructive exercise with regards to history itself. He declares that there is no such thing as history, only historians. Time and space are entirely under the interpretive influence of those who chronicle its goings-on. This gives Greenaway the artistic license to consider what historiography is and how he might approach it via various forms of media. *The Tulse Luper Suitcases* is by no means merely an epic film split into three parts: that would be too easy a format in an era of trilogies.

Director, Screenplay: Peter Greenaway • Producer: Kees Kasander • Cinematography: Reinier van Brummelen • Editor: Elmer Leupen • Music: Borut Krzisinik • Cast: Drew Mulligan, Yorick van Wageningen, Kevin Tighe, Scot Williams, Tom Bower, Caroline Dhavernas, Michele Bernier, Steven Mackintosh, Nigel Terry, Raymond J Barry, Deborah Harry, Jack Wouterse, Jordi Molla, JJ Feild • World Sales: Fortissimo Films Veemarkt 77-79 1019 DA Amsterdam, The Netherlands • Tel: 31-20-627-3215 • Fax: 31-20-626-1155 • Email: info@fortissimo.nl

Country: UK

Director: David Mackenzie

2003, 93 mins



Director: David Mackenzie
Born in 1966, Scottish director David Mackenzie has directed a number of award-winning shorts for the BBC and Channel 4, including *Beer Googles*, *Two Fingers* and the award-winning *California Sunshine*. His short, *Marcie's Dowry* (EIFF '99), was screened in Critics' Week in Cannes. His feature debut, *The Last Great Wilderness*, had its world premiere at EIFF last year. *Young Adam* is his second fictional feature.



YOUNG ADAM

David Mackenzie's second full-length feature film has been hailed by its leads Ewan McGregor and Tilda Swinton as a decidedly Scottish film. Swinton in particular identifies its dualisms, its internal struggles as a very "Scottish" thing, the explosion of sex and death at the heart of the film firing against the stifling Catholicism and Presbyterianism that sweeps across the land. Whether the British claim it as their darling or not, the film's roots is unequivocally Scottish. Mackenzie's adaptation of Glaswegian Beat writer Alexander Trocchi's novel stays very true to the Trocchi's caustic tone and the bleak, punishing grey drabness of the Scottish canals in 1954, which is the novel's setting. The tale is equally relentlessly squalid and startlingly compelling. Joe Taylor – a kind of failed aspiring writer and drifter – works at the coal barge owned by Ella Gault and her husband Les. One hapless day, Joe and Les find a woman's body floating in the canal and notify the police. Meanwhile, Joe and Ella begin an affair. For Joe, it only continues a string of apathetic, though at times perversely brutal sexual encounters. Cinematographically, Mackenzie's film is washed out in tones of bruised blue-grey, a deliberately tenuous metaphor for Joe's psyche. The film won Best New British Feature at the Edinburgh International Film Festival and was nominated for the British Independent Award 2003.

Director, Screenplay: David Mackenzie • Executive Producers: Robert Jones, Alexandra Stone, Nick O'Hagan, Tim Reeve • Producer: Jeremy Thomas • Cinematography: Giles Nuttgens • Editor: Colin Monie • Production Designer: Laurence Dorman • Music: David Byrne • Cast: Ewan McGregor, Tilda Swinton, Peter Mullan, Emily Mortimer, Jack McElhone • World Sales: Hanway Films • Tel: 44-20-7290-0765 • Fax: 44-20-7290-0751 • Email: twb@hanwayfilms.com; tpc@hanwayfilms.com; sg@hanwayfilms.com



FRENCH PANORAMA

Country: France

Director: Emmanuelle Bercot

2001, 125 mins



CLÉMENT

Emmanuelle Bercot's debut feature film, *Clément*, touches on controversial territory in an unusual love story between a 30-year-old woman and a 13-year-old boy, but with it, she also nods to numerous influences within French cinema in a way that makes the film both familiar yet refreshing. Bercot herself stars as Marion, a free-spirited, sensual and inexplicably innocent 30-year-old whose many sexual liaisons and open relationships set the tone for the narrative. She meets 13-year-old Clément in the countryside where she is attending her godson's birthday party. Her beautiful demeanour and playful tactics with the pre-teen boys is reminiscent of Irène in Bertrand Tavernier's beautiful 1984 film, *Un dimanche à la campagne*. Like Irène, Marion is bubbling over with life, but there is a definite uncertainty within, a kind of lack of self-knowledge that pulls her sincerely and naively towards the not-so-innocent boys who surround her. It wins Clément's attention and he throws many remarkably cool, affecting almost wistful innuendoes her way. Their hesitant yet smoldering exchanges eventually evolve into a full-fledged affair. Bercot's film is suffused with natural lighting and its Dogme-like hand-held camera movements, grainy and washed out atmosphere lend it an air of realism that makes the impossibility of the relationship all the more poignant. The film won Award of the Youth at Cannes Film Festival in 2001.

Director: **Emmanuelle Bercot**

Born in Paris, in 1967. A dancer and a stage and film actress, she studied film direction at the FEMIS, from where she graduated in 1998. Her short film, *Les Vacances*, won the jury award at the Cannes Film Festival 1997. *Clément* is her first feature film and she completed her second feature, *Quelqu'un vous aime*, in 2003.



Director, Screenplay: Emmanuelle Bercot • Producer: Frederick Niedermayer • Cinematography: Crystel Fournier • Editor: Julien Leloup • Sound: Gilles Vivier-Bourdier • Sets: Eric Barboza • Cast: Olivier Gueritée, Emmanuelle Bercot, Kevin Goffette, Remi Martin, Lou Castel • Production Company: Moby Dick Films, Arte France & Telecip • World Sales: 5 Rue du Chevalier de Saint-George 75008 Paris, France • Tel: 01-4296-0220 • Fax: 01-4020-0551

Country: France

Director: Anne Fontaine

2003, 100 mins



NATHALIE X

When Bernard doesn't show up for his surprise birthday party, his wife Catherine is disappointed but makes nothing of it. Soon, she realises Bernard is likely to be having an affair and quite methodically begins to plan a retaliatory gesture. She hires Nathalie – a prostitute – to seduce him, but in the process of devising how to punish Bernard, the relationship between the two women becomes the focal point as Catherine begins to discover the limits of her own interpretations of sensuality. French director Anne Fontaine takes one of the oldest social clichés we know of, that being adultery. Then she turns this well-worn plot over on its head and presents a wondrously refreshing narrative that places women at the heart of its unfolding. The film's predominant strength is in the understated, yet intensely attractive presence of veteran actresses Fanny Ardant and Emmanuelle Béart (who last acted together in Ozon's *8 Women*). The sensuality – unarticulated and absolutely implicit – between Ardant and Béart is captivating, not only for the guarded progress of their friendship, but for the charged eroticism of all their meetings which revolve around a discourse on sex, without ever becoming meaninglessly profane. Based on the original work by Philippe Blasband, Fontaine and Jacques Fieshi's screenplay conveys both compassion and intelligence in rendering the troubles of fidelity and faith in love.

Director: **Anne Fontaine**

Born in Luxembourg and moved to Paris at the age of 16. Fontaine studied philosophy before becoming a dancer and actress from 1978 to 1988. She made her directorial debut with *Les Histoires d'amour finissent mal en général* (1993), which was awarded the Prix Jean Vigo the same year. She has made four films since then, including *Nettoyage à sec* (1997).



Director: Anne Fontaine • Executive Producer: Alain Sarde • Producer: Christine Gozlan • Screenplay: Anne Fontaine, Jacques Fieshi, based on the original work by Philippe Blasband • Cinematographer: Jean-Marc Fabre • Editor: Emmanuelle Castro • Music: Michael Nyman • Cast: Fanny Ardant, Emmanuelle Béart, Gérard Depardieu • World Sales: Studio Canal, 5-13 Boulevard de la République, 92514, Boulogne-Billancourt Cedex, France • Tel: 33-1-7175-8965 • Fax: 33-1-7175-8986



FRENCH PANORAMA



Country: France

Director: Bruno Dumont

2003, 119 mins

TWENTYNINE PALMS

French director Bruno Dumont received critical acclaim with his debut feature film, *La Vie de Jésus*, but left that adulation fragmented and conflicted by following it up with *L'Humanité*. Maintaining his interest in casting non-professional actors, Dumont's doomed lovers in *Twentynine Palms* are David and Katia. He is a photographer on a recce road trip in Joshua Tree National Park as well as *Twentynine Palms* in the arid, atmospheric desert landscape of California and his lover, Katia, goes along for the ride. David's identification of the inevitable "dysfunction" in their conversations has only one solution: having sex. Their growling, primal sessions in the desert, on scalding boulders in the middle of nowhere, or in empty swimming pools at the motels they stay in, have the air of the primordial.

Dumont's long, static shots and his choice of that quintessence of the American landscape (the long road, Californian desert) make his concoction even more effective. He has acknowledged that it is a film that will offend middle America and while this isn't the particular intention of *Twentynine Palms*, Dumont's choice of location is absolutely central to the film's sensibility and its mood. Indeed, the dysfunction isn't just linguistic in nature; it is emotional and viscerally physical. Dumont's California is a ghost town, as if hinting at the isolation and narcissism some naively assume is a mark of love.

Director, Screenplay: Bruno Dumont • Producer: Jean Bréhat • Cinematography: Georges Lechartois • Editor: Dominique Petrot • Sound: Philippe Lecoœur • Cast: Katia Golubeva, David Wissak • World Sales: 5 Rue du Chevalier de Saint-George 75008 Paris, France • Tel: 01-4296-0220 • Fax: 01-4020-0551

Director: Bruno Dumont

A former philosophy professor who turned to filmmaking as his chosen mode of expression, Dumont debuted as a filmmaker with *La Vie de Jésus* (1997) and subsequently went on to make *L'Humanité* (1999) which won the Grand Jury Prize at Cannes that year. Influenced by the films of Pasolini, Bergman and Fellini, he has pushed further boundaries with *Twentynine Palms*, his newest and most controversial film to date.



Country: France/Belgium

Director: Julie Bertuccelli

2003, 102 mins

SINCE OTAR LEFT (DEPUIS QU'OTAR EST PARTI)

The town of Tbilisi in Georgia is the locale of Julie Bertuccelli's debut film. The narrative centres on three generations of women. Eka the old but feisty matriarch, her widowed daughter Marina and the deeply intellectual Ada. The ebb and flow among the three women is largely sustained by the letters and occasional phone calls they receive from Otar. Eka's adored son migrated to Paris, and it is clear she dotes on him as the more sophisticated of her two offspring. But when news of Otar's death arrives, Marina and Ada construct their own fantasy of continuity so as not to disappoint Eka. Bertuccelli's film works on several, subtly layered levels, undoing the émigré myth of utopia with demonstrable clarity of vision. It is tenderly ironic that though Otar's absence has an anchoring effect on the three women, they both survive and cathartically shift despite (because of) his death. France is not only imagined, it is galvanised into life through daily linguistic maneuverings as the women switch from the Georgian dialect to French and Russian. In that sense, there is no clear dichotomy pitting the underdeveloped world they inhabit against a quintessence of European sophistication. The film won the Critics Week Grand Prize as well as the Grand Golden Rail at Cannes 2003 and the Best French Script at the Deauville Film Festival, and the FIPRESCI Prize - Special Mention at Viennale.

Director: Julie Bertuccelli • Executive Producer: Yaël Fogiel • Producer: Mat Troi Day • Writer: Julie Bertuccelli, Bernard Renucci • Director of Photography: Christophe Pollock • Editor: Emmanuelle Castro • Sound: Henri Morelle • Design: Emmanuel de Chauvigny • Cast: Dinara Droukarova, Esther Gorintin, Nino Khomassouridze, Temour Kalandadze, Roussoudan Bolkvadze, Sacha Sarichvili, Douda Skhirtladze, Abdallah Moundy, Mzia Eristavi, Zouira Natrochvili • Sales Agent: Celluloid Dreams, 2, rue Turgot, 75009 Paris, France • Tel: +33 1 49 70 03 70 • Fax: +33 1 49 70 03 71 • Website: www.celluloid-dreams.com

Director: Julie Bertuccelli

Born in 1968 and studied philosophy before training as a documentary filmmaker at the Ateliers Varan in Paris. She worked as an assistant director for Krzysztof Kieslowski, Bertrand Tavernier and Otar Iosseliani, among others, before directing her own documentaries. *Since Otar Left* is her first fictional feature.



WHAT DO CANADIANS KNOW ABOUT CHINESE RESTAURANTS, DEATH, HIPPIES, SEX, BEAUTY, LIFE'S TWISTS, BARBARIANS AND **WINNING AN OSCAR?**



Find out at the **17th Singapore International Film Festival.**

Twist (RA)

Friday April 16, 7 pm at Prince 2

An adaptation of Dicken's *Oliver Twist*, director **Jacob Tierney's** version lives it out in the backstreets of wintry Toronto.

□□□



The Corporation (PG)

Sunday April 18, 4.15 pm at
Singapore History Museum

Directors **Mark Achbar**, **Jennifer Abbott** and **Joel Bakan** explore the American constitution's definition of "persons", and its elasticity employed to protect corporations.

The Barbarian Invasions (RA)

Sunday April 18, 2 pm at Prince 1

Academy Award Winner of Best Foreign Film and Cannes Film Festival Winner of Best Actress and Best Screenplay, this masterpiece delves into the many meanings of "barbarian".

Sponsored by **Canadian High Commission.**

□□□



Chinese Restaurant :

Song Of The Exile (PG)

Thursday April 22, 7 pm at Singapore History Museum

Travel to Israel, South Africa and Turkey to hear stories of the Chinese diaspora who negotiate a complex terrain, navigating between their own cultural roots and their identities in their adopted homes.

Chinese Restaurant : **On The Islands (PG)**

Thursday April 22, 9.15 pm at Singapore History Museum

Explore the relationship between geography, culture and Chinese restaurants. A lyrical celluloid manifestation of the hybridized communities on the islands of Trinidad, Mauritius and Cuba.

Untitled Part 3b : (as if) **Beauty Never Ends**

Monday April 26, 9.15 pm at Singapore History Museum

Director **Jayce Salloum's** experimental film is an ambient and provocative recount of the political realities of Palestine.

Go Further

Friday April 23, 7 pm at Prince 2

A celebratory road trip by **The Merry Hempsters** explores counterculture, environmentalism and green activism, with a funny yet poignant treatment.

□□□



Little Death

Wednesday April 14, 9 pm at Goethe Institute
(Winsland II, #05-01, 163 Penang Road)

A disturbing documentary on the darker side of the porn world through the many voices of its screen "stars", who cite sexual abuse and exploitation as a springboard to enter the industry.

*This film is under the **Festival Fringe** segment.*



CANADIAN IMAGES

Country: Canada

Director: Denys Arcand

2003, 99 mins



THE BARBARIAN INVASIONS (LES INVASIONS BARBARES)

Fiesty and hard-hitting Québécois filmmaker Denys Arcand's *The Barbarian Invasions* is a thematic follow-up to his 1986 film, *The Decline Of The American Empire*, and, like its predecessor, Arcand wastes no time in melding acerbic wit with an emotional centre. This time, the story revolves around Remy's ill health and impending death. Many of *Decline's* characters, including the libertine tumor-struck old man, are pulled out from obscurity to re-connect, however awkwardly, with each other and with the many "isms" that decades past have animated their lives – the film traverses bitingly through a glance at Marxism, feminism, post-structuralism and so on. Son Sébastien is a wealthy financier happily ensconced in London who is guilt-tripped into returning by his mother Louise. Meanwhile, *Invasion* ruminates on all the possible nuances of that insidiously flexible term "barbarians." With footage of 911 thrown in for good measure, Arcand's witticism forces viewers to re-consider just who that might be, but not while having a good laugh along the way. Received an Oscar for Best Foreign Language Film and winner of the Best Actress Award (Marie-Josée Croze) and Best Screenplay at Cannes. Film screening sponsored by the Canadian High Commission.

Director: **Denys Arcand**

In 1972, Arcand directed his first fiction feature, *Une maudite golette*, an ironic thriller involving theft and murder. Rejeanne Padovani (1973), set against the construction of Montreal's Ville-Marie superhighway, also dealt with murder and greed. His most renowned film, *The Decline Of The American Empire* (1986), won nine Genies and the FIPRESCI Award at Cannes, and was followed by a satirical critique of Catholic ideology in *Jésus de Montréal* (1988). *The Barbarian Invasions* follows on from *Decline*.



Director, Screenplay: Denys Arcand • Producer: Denise Robert, Daniel Louis, Co-producer: Fabienne Vonier • Cinematography: Guy Dufaux • Editor: Isabelle Dedieu • Sound: Patrick Rousseau, Marie-Claude Gagné, Michel Descombes, Gavin Fernandes • Production Design: François Séguin • Costumes: Denis Spardouklis • Music: Pierre Aviat • Casting: Lucie Robitaille • Cast: Remy Girard, Stéphane Rousseau, Marie-Josée Croze, Marina Hands, Dorothee Berryman, Johanne Marie Tremblay, Pierre Curzi, Yves Jacques, Louise Portal • World Sales: Flach Pyramide International, 5, Rue du Chevalier de Saint-George, 75008 Paris, France • Tel: 00 331-4296-0220 • Fax: 00 331-4020-0551 • Website: www.flach-pyramide.com

Country: Canada

Director: Ron Mann

2003, 80 mins



GO FURTHER

The tone of *Go Further* is both laid-back and inherently positive, as counterculture documentary filmmaker Ron Mann chooses to focus on a celebratory road trip exploring environmentalism and green activism. Mann's documentary has a noted protagonist, namely actor Woody Harrelson, who is a tireless activist promoting sustainability, organic farming, animal rights and hemp production in his own personal life. Harrelson is a surprising presence as he breaks down green activism to as simple and fundamental an orientation towards life as possible. Journeying down the Pacific coast in a bus fuelled by hempseed oil, Harrelson and his entourage (The Merry Hempsters) challenge consumer culture and meet friends as well as antagonists on the road.

They are joined by crewman Steve Clark, a self-professed junk food addict raised on supermarket consumer goods. Clark vouches for the miracles of de-toxing and going on a raw food organic diet, but realistically, his addictions keep haunting him on the road. The film is poignant as well as incredibly funny, avoiding the self-righteous approach and thus, succeeding in the philosophy it propagates. The soundtrack is equally infectious and the documentary has interjections of performances or cameos from eco-minded musicians such as Bob Weir, Natalie Merchant, Anthony Kiedis and the String Cheese Incident.

Director: **Ron Mann**

Born in Toronto, Mann worked as a director, executive producer and producer with Toronto's Sphinx Productions. He is one of Canada's most acclaimed filmmakers and has devoted his career to covering the counterculture. His films include *Imagine The Sound* (1981), *Poetry In Motion* (1982), the Genie-winning *Comic Book Confidential* (1988), *Twist* (1991) and *Grass* (1999).



Director, Producer: Ron Mann • Screenwriter: Solomon Vesta • Cinematographer: Robert Fresco • Editor: Robert Kennedy • Featuring: Woody Harrelson, Steve Clark, Natalie Merchant, Ken Kesey, Dave Matthews, Bob Weir • World Sales: Chum Television 299 Queen St. West, Toronto ON Canada • Email: Kevin@chumtv.com



CANADIAN IMAGES

Country: Canada

Director: Cheuk Kwan

2003, 79 mins



CHINESE RESTAURANTS – SONG OF EXILE

Cheuk Kwan's initial inspiration for *Chinese Restaurants* came when he ate at the only Chinese restaurant in Istanbul in 1975. Already curious about the connection between the Chinese diaspora and what Kwan sees as its most enduring icon – the Chinese restaurant – he was prompted to make a film when the owner was said to have “walked from China” and landed in Turkey. In Haifa, Israel, Chinese Vietnamese refugee Kien Wong is a devout Christian who evangelises Chinese migrant workers and whose own children must negotiate the curiously complex terrain as Chinese Christian Israelis. In Cape Town, South Africa, the late community activist Lam Ai Ying started the city's first Chinese restaurant, a legacy his widow and daughter now continue. Finally, in Istanbul, the location for the genesis of Cheuk Kwan's film – Turkey's oldest Chinese restaurant, which was opened in 1957 by the late Wang Zhengshan, a Chinese Muslim. Originally a high government official, he fled from the Republic in a dramatic trek over the Himalayas when the Chinese communists were winning the civil war. Wang has left behind his widow and eight children who struggle to survive in Istanbul, leaving the future of the restaurant uncertain. As Cheuk Kwan aptly points out, identity is a fluid thing and it is an awareness of personal history, as the documentary so tellingly reveals, which provides an anchor for community building.

Director: Cheuk Kwan
Born in Hong Kong and grew up in Singapore, Hong Kong and Japan. After completing his Masters degree in the USA, he migrated to Canada in 1976, focusing on a career in information technology. A multi-linguist and community activist, he founded *The Asianadian*, a magazine devoted to promoting Asian Canadian arts, culture and politics in 1978. In addition to his community work and activism, he studied film at NYU in 1998. *Chinese Restaurants*, two films exploring the Chinese restaurant legacy all over the world, is his debut work.



Director, Writer: Cheuk Kwan • **Producers:** Cheuk Kwan, Linda Tse • **Cinematographer:** KWOL • **Consulting Editor:** Ricardo Acosta • **Editor:** Zinka Bejtac • **Sound Editor:** Konrad Skreta • **Composers:** Janet Lumb, Gino Giancola • **Sound and Second Camera:** David Szu • **World Sales:** TISSA Films, 61 Twyford Road, Toronto, Ontario M9A 1W5 Canada • **Tel:** 416-804-1527 • **Fax:** 416-231-7532 • **Email:** ckwan@tissa.com

Country: Canada

Director: Cheuk Kwan

2004, 79 mins



CHINESE RESTAURANTS – ON THE ISLANDS

Cheuk Kwan's second study and journey through the restaurant legacy of the Chinese diaspora draws even greater attention to the hybridity of cultural identity by heading to the islands of Trinidad, Mauritius and Cuba. In San Fernando, Trinidad, Soong's Great Wall – the most famous Chinese restaurant in town – is a rags-to-riches tale of Maurice Soong whose family has a passion for quality cuisine as well as inter-cultural understanding. Their participation in the annual Carnival and effective integration into the heady blend that characterises island culture is a fascinating addition to their restaurant tale.

Meanwhile, in the middle of the Indian Ocean, Colette runs *Chez Manuel* on the island of Mauritius. Manuel's wife is a self-taught chef who innovatively combines Hakka, Creole and Indian flavours to devastatingly sumptuous effect. The couple provide an insight into the conservatism of the Hakka community and how their own personal values interact with those of other Mauritians. Finally, in Havana's Barrio Chino, Lung Kong Association is a clan association run by Alejandro Chiu who runs a home for elderly Chinese people. A Chinese restaurant funds the charity, allowing the combination of community self-sustenance with culinary tradition.

Director, Writer: Cheuk Kwan, **Producers:** Cheuk Kwan, Linda Tse, **Cinematographer:** KWOL, **Consulting Editor:** Ricardo Acosta, **Editor:** Zinka Bejtac, **Sound Editor:** Konrad Skreta, **Composers:** Janet Lumb, Gino Giancola, **Sound and Second Camera:** David Szu, **World Sales:** TISSA Films, 61 Twyford Road, Toronto, Ontario M9A 1W5 Canada. **Tel:** 416-804-1527, **Fax:** 416-231-7532. **E-mail:** ckwan@tissa.com



Country: Canada

Director: Mark Achbar, Jennifer Abbott, Joel Bakan

2003, 145 mins



THE CORPORATION

Spanning a heady 145 minutes, Mark Achbar (*Manufacturing Consent: Noam Chomsky And The Media*) and Jennifer Abbott (*A Cow At My Table*) lend another contribution to the growing library of anti-globalisation documentaries. The film sets up its insightful premise by considering the ways in which, for a start, legal declarations and bureaucratic language can be manipulated for profiteering ends. In this case, the 14th Amendment in the American constitution on the definition of "persons," originally constituted to protect African-Americans in the south, is used by American businesses to protect corporations as legal "persons." The film is not without its usual suspects from major corporations such as Fox, Coca-Cola, General Motors and Shell whose complicity with governmental institutions in perpetuating consumer ignorance is investigated with the rapidity and thoroughness of keen and excited archivists. Talking heads include Noam Chomsky, No Logo author Naomi Klein, award-winning filmmaker Michael Moore and Nobel-prize winning economist Milton Friedman. Written by Joel Bakan and drawing considerably from his book *The Corporation: The Pathological Pursuit Of Power*, the film won the Special Jury Award at the International Documentary Film Festival Amsterdam 2003, as well as the Most Popular Canadian Film Award at the Vancouver International Film Festival 2003.

Director: Mark Achbar

Mark Achbar is best known for *Manufacturing Consent: Noam Chomsky And The Media*, which he co-directed and co-produced with Peter Wintonick.

Director: Jennifer Abbott

She produced, directed and edited *A Cow at My Table*, a feature documentary about the agribusiness vs animal rights controversy and the battle for the consumer's mind. Abbott edited and story edited Achbar's *Two Bodies And A Scalpel: Diary Of A Lesbian Marriage*.



Director: Mark Achbar, Jennifer Abbott • Producers: Mark Achbar, Bart Simpson • Writer: Joel Bakan • Cinematography: Mark Achbar, Rolf Cutts, Jeff Koffman, Kirk Tougas • Editor: Jennifer Abbott • Original Music: Leonard J Paul • Sound: Velcrow Ripper • World Sales: Films Transit 252 Blvd Gouin East, Montreal Quebec, Canada • Tel: 514-844-3358 • Fax: 514-844-7298

Country: Canada

Director: Jacob Tierney

2003, 97 mins



TWIST

Giving the old "classics" a contemporary context is a way towards accessibility and relevance, but it is more often done with so much style and swagger that there is little to find once you scratch the surface. Debutant filmmaker Jacob Tierney redresses this problem with *Twist*, an adaptation of Dickens' *Oliver Twist* that approaches the classic with subtle maturity and élan, neither creating an unimaginative replication of text to film, nor overdoing it with glamour over substance. Tierney's world, however, is the backstreets of grey Toronto. Whereas kids might have been exploited as labourers in mines and factories in the Dickensian context, now, sexuality is the most rampant sort of exploitation to plague youth. In this decrepit environment, Oliver meets Dodge who is both a drug-pusher and hustles on the streets with other boys who engage in prostitution, subordinated to Fegin, the unseen but ever-present boss. Dodge introduces him to this world and their growing friendship, coupled with the loss of Oliver's innocence amidst so much degradation and struggling, shapes the decisions they must make with regards to their oppressor. Tierney's honest and currently relevant re-adaptation often has shocking moments that serve as a lucid denunciation of wealth, and its underbelly: the many poverty-stricken kids on the streets who will both grow up and die plying one insidious trade after another.

Director: Jacob Tierney

Born in Montréal, Canada in 1979. The writer/director has starred in such films as Terence Davies' *The Neon Bible* (Official Competition, Cannes Film Festival, 1997), Paul Quinn's *This Is My Father* (Official Selection, Sundance, 1999; National Board of Review Award for Best First Film), and Jerry Ciccoritti's *The Life Before This* (1999; Official Selection, Berlin Film Festival). His short film, *Dad*, has won prizes at both the Atlantic Film Festival and the Austin Film Festival. *Twist* is his debut feature film.



Director: Jacob Tierney • Producers: Victoria Hirst, Gina Rugolo-Judd, Adrienne Stern • Script: Jacob Tierney, adapted from the novel by Charles Dickens, *Oliver Twist* • Cinematography: Gerald Packer • Editing: Mitchell Lackie • Art Direction: Ethan Tobman • Costumes: Joanna Syrakomla • Cast: Nick Stahl, Joshua Close, Gary Farmer, Michèle-Barbara Pelletier, Stephen McHattie Tygh Runyan, Brigid Tierney • World Sales: Victorious Films 476 Manning Avenue, Toronto, ON M6G 2V7 Canada • Tel: 416-588-6059 • Fax: 416-588-1504 • Email: victorious@ca.inter.net



US INDEPENDENTS

Country: USA

Director: Andrew Jarecki

2003, 107 mins



CAPTURING THE FRIEDMANS

If every family has a story to tell, Andrew Jarecki's accidental detour into the innards of the Salinger-like Friedmans from Great Neck, Long Island is possibly the epitome of that mundane truism. Arnold and Jesse Friedman were incarcerated in the late '80s under multiple sexual abuse charges that had taken place in the otherwise community-oriented, affluent suburb of Great Neck Long Island. Arnold Friedman – variously called a 'nebbish' and 'schlemiel' in New York Yiddish parlance – went from being a big band musician in his youth, to an award-winning teacher, brilliant pianist and creative force of inspiration to kids everywhere in the community. He encouraged this voracious appetite for all things creative in his three sons, not least of which was their (later quite ironic) penchant for videotaping everything: David in particular, documented the family in their happier days, right up to their descent into hellish humiliation and eventual dysfunctional self-destruction. But Arnold Friedman had remained closeted about his pedophile inclinations. Fearful of the consequences, he opted for a sublimation strategy recommended by a therapist via kiddie porn magazines. Arrested for possession of the magazines, the police built a flimsy case on the basis of "interviews" with Arnold's former computer class students (using hypnosis regression methods that were later discounted in medical circles).

Director: **Andrew Jarecki**

Andrew Jarecki produced the short film *Swimming*, which was screened at the Sundance Film Festival and also won the Focus Film Award. As a musician, he co-wrote and performed the theme song for the television series, *Felicity*. He was also the founder and CEO of Moviefone and graduated from Princeton University. *Capturing The Friedmans* is his first feature length documentary film.



Director: Andrew Jarecki • Producers: Andrew Jarecki, Marc Smerling • Associate Producer: Jennifer Rogen • Cinematography: Adolfo Doring • Editor: Richard Hankin • Music: Andrea Morricone • Sound: John Gurrin • Production Company: Hit the Ground Running Films • World Sales: Fortissimo Films: Head Office, Veemarkt 77-79, 1019 DA Amsterdam, The Netherlands • Phone: 31-20-627-3215 • Fax: 31-20-626-1155 • Email: info@fortissimo.nl

Country: USA

Director: Amie S Williams

2003, 57 mins



FALLON NEVADA: DEADLY OASIS

Amie S Williams' documentary film is an understated exploration of what is likely a more common environmental and human rights problem in America than would be admitted at either the state or federal government level. Namely the disturbing and disproportionate number of diagnosed cases related to cancer or leukemia that have caused alarm in small communities. In this case, Fallon (population roughly 8,000) is currently facing the unexplained outcomes of a leukemia cluster that has so far, claimed 16 children as confirmed cases. The residents of Fallon are tenacious in their demands for clarity and a thorough investigation, with similarities to neighbouring states providing all the more impetus for a thorough investigation (similar cases are found in a small town in Arizona). Fallon's concerned parents – many of whom have children diagnosed with leukemia – are shown through the duration of two years (2001-2003) approaching state-level epidemiologists, pediatricians, immunologists and high-level bureaucrats to get to the heart of the matter. The film is also an urgent reminder that deaths due to environmental hazards are becoming a global phenomenon. And, as the Fallon case clearly demonstrates, those victims are primarily children.

Director: **Amie S Williams**

Amie S Williams is the Executive Director of a non-profit film/video production company, Bal Maiden Films, focusing on educational resources, community groups and labour unions. She has produced and directed three other feature-documentaries, *One Day Longer*, *The Story Of The Frontier Strike* (2000); *Stripped And Teased: Tales From Las Vegas Women* (1999), among others.



Director, Producer, Director of Photography: Amie S Williams • Associate Producer: Stephanie Dove • Co-Associate Producer: Dan Garrison • Editors: Maureen Gosling, Amie S Williams, Stephanie Dove • Original Music: Stephen Thomas Cavit • Additional Camera: Stephanie Dove • Still Photographer: David Paul Morris • Sound Editor: Ulrika Akander • Sound Mix: Jim Bolt • World Sales: Bal-Maiden Films, 4203 Jackson Avenue, Culver City, California 90232, USA • Tel: 310-559-7065 • Fax: 310-559-1538 • Email: amiedsg@sbcglobal.net



US INDEPENDENTS



Country: USA

Director: Jocelyn Glatzer

2003, 80 mins

THE FLUTE PLAYER

Jocelyn Glatzer's documentary charts the personal (and, by extension, national) history of Cambodian genocide survivor Arn Chorn-Pond. His efforts extend beyond the restoration of his own sense of cultural history and identity following the trauma of the Khmer Rouge atrocities, to that of other Cambodian "Master Musicians" who, like him, were traditional flute players and faced possible torture and death during the regime's rule. Forced to participate in the killing of others and to play propaganda songs with his flute, Arn later escaped to a Thai refugee camp. This poignant and powerful film also explores the power of music in the Cambodian diaspora and its role in overcoming and reclaiming one's roots and history.

Structurally, Glatzer chose to use actual footage of Arn, combining it with memory sequences that were shot using a Super 8 camera. This was also used in conjunction with rare archival footage that worked collectively to capture both Arn's past as well as the historical context within which Glatzer located her film. As her previous work has included educational programmes that work as tools to help Cambodian children and as a rehabilitative force in general, Glatzer chose to keep the length of the documentary under an hour to make it accessible to the medium of television and for educational purposes.

Director: **Jocelyn Glatzer**

Jocelyn Glatzer's documentary credits include *Owning The Fantasy - The Asian Mail Order Bride* and *ART2000*. She has worked as an assistant editor and researcher for Maysles Films. She founded *Over The Moon* productions and is a co-founder of Educational Television for Cambodia (ETC), bringing children's educational and cultural programming to Cambodian television.



Director: Jocelyn Glatzer • Producer: Jocelyn Glatzer • Christine Courtney • Cinematographer: Amanda Micheli • Editor: Marlo Poras, Shondra Burke • Featuring: Arn Chorn Pond, Kung Nai, Chek Mach, Yim Siang, Nong Chuk, Youn Mec • World Sales: APT Worldwide (Joan Cavanaugh) 55 Summer St. Boston, MA 02110, USA • Tel: 617-338-4455 • Fax: 617-338-5369 • Email: Joan_Cavanaugh@aptonline.org

Country: USA

Director: Richard LaGravenese, Ted Demme

2003, 108 mins

A DECADE UNDER THE INFLUENCE

The late Ted Demme and Richard LaGravenese provide an engaging sweep through the '70s period during which the conservatism of the Hollywood star system and its vertically-integrated studios were challenged by a motley crew of filmmakers and actors or actresses who pushed conventional boundaries. The film draws attention to Hollywood's more eclectic personas such as Al Pacino, Gene Hackman and Karen Black, and filmmakers such as Paul Schrader, Francis Ford Coppola, William Friedkin, Martin Scorsese, Bob Rafelson and Robert Towne; Peter Bogdanovich and Robert Altman also feature in the mix. The social context for this burgeoning scene is fairly evident: after Vietnam and the social unrest both within the US and on university campuses, the intellectual atmosphere and thirst for radical directions was palpable. But just as obviously, the era of sex, drugs and gutsy B-grade training for many of the filmmakers (Roger Corman being the influence) acted as the fuel for the fire. After mainstream flops like *Hello Dolly* and *Cleopatra*, the studios were ready for riskier projects and the mavericks stepped in. The film also includes footage from many of the off-centre films identified by its purveyors, creators and supporters, including amongst others, *Joe* (1970), *The French Connection* (1971), *The Exorcist* (1973), *The Panic In Needle Park* (1971), *Taxi Driver* (1976) and *The Last Detail* (1973).

Director: **Richard LaGravenese**

In 1998, after years of writing scripts for other directors, LaGravenese made his feature film debut with *Living Out Loud* (1998). He has also written the screenplays for *The Bridges Of Madison County* (1995) and *The Horse Whisperer* (1998).



Director: **Ted Demme**

Born in 1963, Demme started at the bottom rung working as a production assistant at MTV before he went onto feature filmmaking, including the indie hit *Beautiful Girls* (1996) and *Blow* (2001). He passed away in February 2002.



Director: Richard LaGravenese, Ted Demme • Producer: Gini Reticker • Screenwriter: Richard LaGravenese • Cinematographer: Clyde Smith, Antony Janelli • Editor: Meg Reticker • World Sales: NBD TV Unit 2, Royalty Studios 105 Lancaster Road London England W11 1 IQF • Tel: 44-207-243-3646 • Fax: 44-207-243-365 • Email: Andrew@nbdtv.com



US INDEPENDENTS



Director: Errol Morris
Errol Morris studied philosophy at UC Berkeley before moving onto filmmaking. His first documentary, *Gates Of Heaven* (1978), was made after Werner Herzog encouraged him to venture into film. The *Thin Blue Line* (1988) detailed the wrongful arrest of Randall Dale Adams (convicted of murdering a Dallas policeman) and was so convincingly produced that it led to a re-trial and release for Adams. Morris has continued to predominantly work within the documentary/non-fiction genre.



Country: USA

Director: Errol Morris

2003, 95 mins

THE FOG OF WAR: ELEVEN LESSONS FROM THE LIFE OF ROBERT S McNAMARA

Film essayist Errol Morris' incisive study of Vietnam War architect Robert S MacNamara emerged as an idea in 1995 when Morris read the latter's memoir, *In Retrospect*, in which the former secretary of defense re-considered Vietnam as a fundamental mistake. Despite its potent relevance to the current Iraq debacle, Morris' collation of archival footage, media documents and a strictly one-on-one interview approach provides a highly subjective perspective on one man's role in 20th century history. While Vietnam remains a subject of global repugnance and a political embarrassment to the United States, in Morris' film, MacNamara's process of rationalisation is far harder to categorise.

Though Morris plies him with questions on what he later referred to (in his Ocsar-winning speech) as the "rabbit-hole" into which the US has once again entered, McNamara does not elaborate extensively. Brilliantly well-controlled and composed, Morris' documentary does not intend to demonise McNamara, which would be an easy and indolent task. Instead, the film becomes a revelation in the relationship power bears to knowledge. Received an Oscar for Best Documentary and winner of the Los Angeles Film Critics Association Award for Best Non-fiction film.

Director: Errol Morris • **Producer:** Errol Morris, Michael Williams, Julie Ahlberg • **Cinematographer:** Peter Donahue, Robert Chappell • **Editor:** Karen Schmeer, Dough Abel, Chyld King • **Featuring:** Robert S McNamara • **World Sales:** Columbia Tristar Film Distributors International 1022 West Washington Boulevard, Culver City, California 90232-3195, USA • **Tel:** 310-244-2073 • **Fax:** 310-244-1011 • **Email:** sal_jadestro@spe.sony.com

Country: USA

Director: Sam Green, Bill Siegel

2002, 93 mins

THE WEATHER UNDERGROUND



Director: Sam Green
His documentary, *The Rainbow Man/John 3:16*, premiered at the Sundance Film Festival 1997 and won awards in festivals throughout the country. His most recent documentary, *Pie Fight 69*, also won numerous awards.



Director: Bill Siegel
His films include *Muhammad Ali: The Whole Story*, *Hoop Dreams* and *One Love*. He is currently the director of school programmes for the non-profit Great Books Foundation dedicated to literacy and life-long learning.



It is 1969 and the film documents some of the headiest "revolutionaries" of that period. Central to the film is the critical day in 1969 when the growing fissures in the Students for a Democratic Society (SDS) led to the splintering off of a group that went on to call itself The Weathermen (referencing a Bob Dylan song: "You don't need to be a weatherman, to know which way the wind blows."). In contrast to SDS's initial ethos, former members Bernadine Dohrn, Mark Rudd, Bill Ayers and David Gilbert among others shaped a new ideology in which non-violence was simply not a choice with the protracted struggle and brutality of Vietnam. The group decided to bring the violence into the United States with the slogan "Bring the War Home." The Weathermen went underground for a decade and systematically detonated explosives, sending waves across the nation. What remains unclear is how the group organised so efficiently and remained successfully underground until the end of the decade. But more importantly, with the end of the war in 1975 heralding in the Reagan era, The Weathermen's clout and raison d'être promptly ran out of fuel. The documentary garnered several awards at festivals, including the Critics Week Award at Locarno, the best documentary award at Seattle and the Grand Jury Prize at Sundance.

Director: Sam Green, Bill Siegel, **Executive Producer:** Christian Ettinger, Mary Harron, Sue Ellen McCann, **Producer:** Bill Siegel, Sam Green, Carrie Lozano, Marc Smolowitz, **Editor:** Sam Green, Dawn Logsdon, **Director of Photography:** Federico Salsano, Andrew Black, **Featuring:** Bernadine Dohrn, Bill Ayers, Todd Gitlin, Don Strickland, Mark Rudd, Brian Flanagan, Terry Robbins, Naomi Jaffe, Kathleen Cleaver, Laura Whitehorn, John Jacobs II, **Voice-over:** Pamela Z, Lili Taylor, **Original Music:** Dave Cerf, Amy Domingues. **World Sales:** ROCO Films, 332 Pine Hill Road, Mill Valley CA 94941 USA. **Tel:** 415-383-8872. **Fax:** 415-383-8896. **E-mail:** annie@rocofilms.com



Country: USA

Director: Barbara Hammer

2003, 80 mins

RESISTING PARADISE

In 1999, experimental filmmaker and gay artist Barbara Hammer was awarded an artist residency at the Camargo Foundation in the idyllic town of Cassis in southern France. Tracing the footsteps of Matisse, Bonnard and Seurat, Hammer wanted to study the light of the Mediterranean and work it into re-creations via the medium of film. However, her project was interrupted by news of the war in Kosovo. Flooded with television images, Hammer's train of thought shifted towards asking herself whether it is legitimate and even viable, artistically and emotionally, to continue making "art" when the world was fragmenting in political strife. The immediacy of conflict in nearby Kosovo led to the historical re-contextualisation of Cassis, which was not only one of the few iridescent vestiges of light and beauty in France for painters in the mid-20th century, but was also a political refuge for many people, the Jewish and political radicals from Nazism. Hammer traces the family history of Matisse and the torture suffered by some for participation in the French resistance movement. Hammer employs various aesthetic techniques to consider the very act of continuing to make art during war and genocide, as Matisse and some others did. Hammer leaves her viewers to re-investigate how to approach her central question, "what are our responsibilities during political crises?"

Director, Producer, Cinematographer, Editor: Barbara Hammer • Sound Designer: Laetitia Sonami • Production Assistants: Lisa Fonti-Straus, Ryan Cunningham • Animation Stand: Joel Frenzer • Video Colorist: Troy Thompson • Voice-Overs: Henri Zerner, Alvin Epstein, Thérèse Gilbrat, Jacqueline Chambard • Actors: Barbara Klutinis, Arlene Zallman, Bettina Bergo, Rudy Binion, Denys Colomb de Daunant • Researchers: Lisa Fonti-Straus, Bonnie Rowan, Tony Paschall • World Sales: Barbara Hammer, 55 Bethune Street, #523H, New York, New York 10014, USA • Tel: 212-645-9077 • Fax: same • Email: bjhammer@aol.com

Director: **Barbara Hammer**
She created the groundbreaking trilogy of documentaries, *Nitrate Kisses* (1992), *Tender Fictions* (1995) and *History Lessons* (2000), re-imagining gay and lesbian history through inventive montages of clips, ranging from medical texts and early cinema to photography and found footage. *Resisting Paradise* continues her experimentation and exploration into the limits and possibilities of the visual medium.



Country: USA

Director: Tom Peosay

2003, 104 mins

TIBET - CRY OF THE SNOW LION

The birth of Tom Peosay's documentary film on the political and cultural plight of the Tibetan people dates back to his visit to the beleaguered landscape as a mountaineer and traveller in 1987, when he witnessed the pro-independence marches by Buddhist monks and nuns and the Lhasa riots that followed. Almost 16 years later, with nearly 10 trips back and forth from Tibet, Nepal and India, Peosay has created a moving portrait of a struggle that has become globally well-known, perhaps most particularly with its most renowned ambassador and spokesperson, the Dalai Lama. But the reality and statistical fact of what one US government official referred to as "ethnic cleansing" continues to be a disturbing and horrific detail in contemporary history. The film carries immediacy for an audience already sympathetic to the free-Tibet cause. But it is the crucial combination of a people fighting for their autonomy and independence with its cultural and spiritual roots firmly grounded in Buddhist principles, that is of principal significance in the film. That the resistance comes from a people's capacity to engage in non-violent action and from a movement that is spiritual, but not religiously dogmatic, makes the Tibetan cause all the more potent. The film won the Best Documentary Audience Award at the Santa Barbara Film Festival.

Director, Director of Photography: Tom Peosay • Producers: Mario Florio, Victoria Mudd, Tom Peosay, Sue Peosay • Writers: Sue Peosay, Victoria Mudd • Editor: Kathryn Himoff • Narrator: Martin Sheen • Voice-overs: Ed Harris, Susan Sarandon, Tom Robbins, Frank Christopher, Edward Edwards, Shirley Knight, Lynn Marta • Original Music: Jeff Beal • Featured Music: Nawang Khechog • Sound Design • Editor: Robbie Fitzgerald • Additional Editing: Frank Christopher • World Sales: Peter Broderick, 2510 Seventh Street Suite E, Santa Monica, CA 90405, USA • Tel: 310-486-9007 • Email: upwards@earthlink.net

Director: **Tom Peosay**
Tom Peosay has worked as a director of photography for PBS, A&E, Discovery as well as MSNBC.



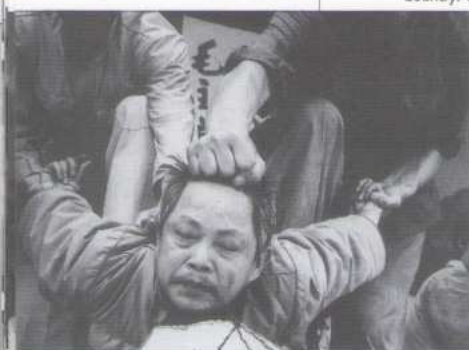


US INDEPENDENTS

Country: USA

Director: Carma Hinton, Geremie R Barmé, Richard Gordon

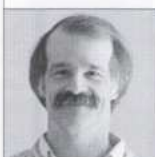
2003, 117 mins



Director: Carma Hinton
She participated and witnessed many aspects of the Cultural Revolution.

Director: Geremie R Barmé
He is a research Professor in the Division of Pacific and Asian History, Research School of Pacific and Asian Studies, Australian National University.

Director: Richard Gordon
His credits include the independent feature documentary Distant Harmony: Pavarotti In China and the PBS series, China In Revolution.



MORNING SUN

Morning Sun is another documentary from the academic and rigorous Long Bow Group (formed in 1982) whose films, largely directed and produced by filmmakers Carma Hinton and Richard Gordon, focus on the cultural and political life of China. Hinton and Gordon last focused on the events leading up to the 1989 Tiananmen Square massacre in *The Gate Of Heavenly Peace* (1995). With *Morning Sun* they turn their attention to the infamous Cultural Revolution and the heady events during that period from 1964-1976. The question central to the film revolves around what the "psycho-emotional topography" of Maoist China was at the time and, more importantly, how it justified, rationalised and contextualised the ardent vigour with which denunciations were conducted in a mad effort to re-write and re-boot Chinese history. *Morning Sun* is also suffused with the imagery, artwork, performances and kitsch-like, gaudy musicals of the period emblematic to the kind of changeover that was being attempted. Albeit, the outcome was disastrous, especially to the tremulous masses in the countryside if not far beyond, the intimate interviews with significant figures serve as reminders of the horror.

Director, Producer: Carma Hinton, Geremie R. Barmé, Richard Gordon, Writer: Geremie R. Barmé, Carma Hinton, Editor: David Carnochan, Interviewer: Carma Hinton, Co-Producer: Jane Balfour, Associate Producers: Nora Chang, Lin Hua, Jiasuey Hsu, Coordinating Producer: Lise Yasui, Narrator: Margot Adler, Writer: John Crowley, Consultants: Anita Chan, Chris Gilmartin, Nancy Hearst, Gail Hersatter, Liang Xiaoyan, Elizabeth Perry, Sang Ye, Jonathan D. Spence, Ezra Vogel, Andrew Walder, Jeffrey Wasserstrom, Rae Yang, Camera: Richard Gordon, Archival Research: Nora Chang, Lin Hua, Kai S. Wang, Principal Assistant Editor: Jiasuey Hsu, Geoff Birmingham, Sound Design: Geof Thurber, Sound Editing: Deb Driscoll, Ben O'Brien. Featuring: Chiang Ching, Chou En-lai, Deng Xiaoping, Li Nanyang, Mao Tse-tung. World Sales: Jane Balfour Services Ltd. Flat 2 Crescent Mansions 122 Elgin Crescent London W11 2JN Tel: 44-0207-727-1528. Fax: 44-0-7221-9007. E-mail: janeathome@onetel.net.uk

Country: USA

Director: Anne Makepeace

2003, 83 mins



Director: Anne Makepeace
Her film *Baby, It's You*, premiered at the 1998 Sundance film festival. Makepeace's film, *Coming To Light: Edward S Curtis And The North American Indians* had its world premiere at the Sundance film festival in January 2000, which was also nominated for the grand jury prize. The film won Best Documentary at Telluride Mountain Film festival and at the Houston Worldfest. *Robert Capa: In Love And War* was also screened at Sundance film festival and is also a part of the PBS' *American Masters* series.



ROBERT CAPA: IN LOVE AND WAR

Connecticut native Anne Makepeace's last biographical documentary film focused on photographer Edward S Curtis, the early 20th century photographer who epitomised the white settler's search for an authenticated image of "Native Americans." Makepeace returns to the life of another photographer with *Robert Capa: In Love And War*, which captures the photographic stills, the life and the love and friendships of war photographer Robert Capa. The Hungarian-born Jew (1913-1954), whose real name was André Friedmann, went into the heart and innards of no less than five conflicts throughout his life, beginning early at the age of 23 with the Spanish Civil War in 1936, gaining a reputation that has made him one of the greatest war photographers of all time, long after his death. His harrowing, breath-taking kinetic photography was the inspiration for the opening sequence of Spielberg's *Saving Private Ryan*. Capa travelled the world documenting conflict, as well as everyday life in a period of immense strife – an act that became a pacifist statement over the years. Makepeace's documentary is a sophisticated examination of the man, combining interviews with the people who knew him (including his ex-lover Ingrid Bergman's daughter, Isabella Rosellini), along with stills and old footage. Film screening sponsored by Olympus Singapore Pte Ltd.

Director, Screenwriter: Anne Makepeace • Producer: Susan Lacy • Cinematographer: Nancy Schreiber • Editor: Susan Fanshell • Music: Joel Goodman • Featuring: Isabella Rosellini, Goran Visnjic • World Sales: Films Transit 252 Blvd Goulin East, Montreal Quebec, Canada • Tel: 514-844-3358 • Fax: 514-844-7298



US INDEPENDENTS

Country: USA

Director: Eugene Jarecki

2002, 72 mins



Director: Eugene Jarecki
Eugene Jarecki received his training at Princeton University and New York University. After working as a director on stage plays, Jarecki turned to film. His first film, *Season Of The Liferbees*, was screened at Sundance and won several prizes thereafter. Jarecki's works have appeared on the BBC, National Geographic, MTV and 60 minutes. He has also written and directed a feature film called *The Opponent* just prior to his completion of *The Trials Of Henry Kissinger*.



THE TRIALS OF HENRY KISSINGER

The Trials Of Henry Kissinger draws from the writings of Christopher Hitchens who proposed that Kissinger's dossier of atrocities makes him an appropriate candidate for a war crimes tribunal rather than a Nobel prize. Writer Alex Gibney and director Eugene Jarecki draw attention to the major historical benchmarks. This includes Kissinger's rapport with Richard Nixon and Gerald Ford, the heightened bombing of Cambodia, the East Timor debacle as well as the 1973 coup in Chile and the subsequent dictatorial regime which maintained American interests in that country, not to mention his role in Vietnam. It sums up a portrait of a man who may not have acted solely, but whose phenomenal thirst for sustained power under all circumstances makes the documentary an apt companion piece to Errol Morris' Oscar-winning *The Fog Of War: Eleven Lessons From Robert S McNamara*.

Many critics might argue however, that whereas the Morris-McNamara exchange provides some room for subtlety, there is very little by way of a redemptive study of Kissinger's trail of mishaps. Village Voice's J Hoberman puts it most caustically when he states, "Kissinger's childhood experience of Nazi persecution only demonstrates that suffering is not necessarily ennobling."

Director: Eugene Jarecki • **Producer:** Eugene Jarecki, Alex Gibney • **Screenwriter:** Alex Gibney • **Cinematographer:** Brett Wiley, Chris Li • **Editor:** Simon Barker • **Featuring:** Alexander Hague, Brent Scowcroft, Christopher Hitchens • **World Sales:** Think Tank 375 Greenwich St. Suit 711 New York, NY 10013, USA • **Tel:** 001-212-941-4090 • **Fax:** 001-212-941-4092 • **Email:** Alessandra@charlottestreetfilms.com

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AUSTRALIAN FILMS

Country: Australia

Director: John Darling

2003, 50 mins



THE HEALING OF BALI

The Healing Of Bali is an intimate longitudinal documentary focusing on six Indonesians – three from Bali, two from Java and one from Australia, who were all victims/survivors of the 2002 Bali bombings. The film looks at the issue of tolerance in an age of increased warfare and terrorism as these people from Hindu, Muslim and Christian backgrounds open their hearts and share their stories.

Darling has lived in Indonesia throughout the '70s and '80s and had made eight documentaries that focused on Indonesia and, more predominantly, on Bali. Since he could speak Balinese, he was aware that after the bombing, there would be a large ceremony (known as Taur Agung) as a purification rite to appease the gods. This became a central focus for his research into the post-bombing scenario there. The interviewees include Haji Bambang who the filmmaker had known decades earlier as a child. After the bombing, Haji worked tirelessly to save lives and cope with the countless bodies of the dead. Another story unravels in which a group of women who were widowed by the bombing were funded by an Australian couple to set up a sewing circle called Adopta to generate income. But the film's central poignance is clearly in Darling's capacity as a long-time presence in the cultural landscape of Bali, to generate such honest disclosures of the tragedy that befell them.

Director, Producer: John Darling • Co-producer, Production Manager: Sara Darling • Editor: Lindi Harrison, Andrea Lang • Sound Recording: Wil Hemmerle • Research: John Darling, Danielle Summers, Sara Darling • Traditional Music: Douglas Myers of Yayasan Polossen • World Sales: John Darling, 29 Tatchell Street, Calwell Act, Australia 2905 • Tel: 61-2-6298-3134 • E-mail: jdarling@coombs.anu.edu.au

Director: John Darling
John Darling was born in Melbourne, Australia in 1946. He began living and researching in Bali in 1969 and has continued to live there, producing a series of documentaries that has critically engaged the cultural landscape there. His documentaries have included *Lempad Of Bali* (1978), and he has worked with the BBC, PBS and ABC on documentaries covering Indonesia. *The Healing Of Bali* is his ninth documentary and is the culmination of close to 30 years of working in this part of Indonesia.



Country: Australia

Director: Curtis Levy

2003, 60 mins



HIGH NOON IN JAKARTA

Award-winning filmmaker Curtis Levy had the rare opportunity to live within the walls of the Freedom Palace in Jakarta, in the presence of President Abdurrahman Wahid (aka Gus Dur), as the latter prepared to take on the power of the military in a tactical battle over the political future of Indonesia. The virtually blind renaissance man known as Gus Dur loves his Beethoven as much as Janis Joplin and used to watch the films of Francois Truffaut before his vision deteriorated.

Levy followed Gus Dur's campaigns against the Suharto regime over 10 years ago and was invited by the president to consider the issues in a film. The film itself was made in a period when Gus Dur was in a point-of-no-return struggle with General Wiranto who had been a strong and significant figurehead in the Suharto establishment, as well as playing a key role in the sacking of East Timor after the referendum. Levy's film offers viewers the rare and privileged insider's perspective on the strategies Gus Dur employed to manoeuvre General Wiranto (some might say "outmanoeuvre"). Clearly, Levy's friendship with Gus Dur over the last decade allowed for a documentary that is more than news reportage. The filmmaker accompanies Gus Dur on his daily walks at 4.30 am and joins him on a hectic round of engagements and meetings with diplomats such as Kofi Annan.

Director: Curtis Levy
Curtis Levy's documentaries, which have won multiple awards, include *Hepzibah*, on the acclaimed concert pianist and human rights activist, Hephzibah Menuhin; *Invitation To A Wedding and Riding The Tiger*, on political and religious movements in Indonesia, as well as *Sons Of Namatijira*, on a group of Aboriginal artists living in a camp outside Alice Springs. Levy's most recent project undertakes the case of David Hicks, the Australian Taliban fighter currently incarcerated in Guantanamo Bay (*The President vs David Hicks*).



Director, Producer, Cinematographer: Curtis Levy • Editor: Stewart Young • World Sales: Olsen Levy Production Pte Ltd, 115 Birchgrove Road, Birchgrove NSW 2041, Australia • Tel: 612-9810-2138 • Fax: 612-9810-6926 • Email: olenlevy@telpacific.com.au



AUSTRALIAN FILMS



Country: Australia

Director: Helen Barrow

2003, 58 mins

HIRED ASSASSINS

The only way to tackle politics when it gets worse than crass is caricature and Helen Barrow's engaging documentary delves behind the office doors of Australia's leading newspapers into the minds of some of its best cartoonists. Combining interviews and penetrative insights, the artists she profiles include Warren Brown (Daily Telegraph), David Rowe (Financial Review), Bill Leak (The Australian) and Geoff Pryor (Canberra Times). The film covers the entire spectrum, including interviews with parliamentary figures who are given an opportunity to respond to their satirists' depictions. Barrow filmed *Hired Assassins* over a six-month period during which an intense array of domestic and international issues were being felt across Australia. Filming commenced in October 2002 when the after-shock of the Bali bombings was still being felt in the country. The documentary was still being made when the Howard government was under scrutiny for the "children overboard" incident and continued as the "anti-terrorist" machinations of global politics under Bush's aegis continued to make its waves felt globally. Inevitably then, Barrow's focus on cartoonists also draws out their response to Australia's participation in the Iraq war that commenced in 2003. As Barrow articulates, cartoonists perform the role Socrates chose for himself – "a stinging gadfly on the rump of the social animal."

Director: Helen Barrow
Helen Barrow has, for the last 20 years, worked as a documentary cinematographer. Five years ago, she started producing documentaries for television and her credits include *The Post*. *Hired Assassins* is her first documentary as a producer/director.



Director: Helen Barrow, Producer: Helen Barrow, Screenwriter: Helen Barrow, Cinematographer: Peter Coleman, Editor: Andrew Arestides. World Sales: Film Australia. 101 Eton Road Lindfield NSW 2070. Australia. Tel: 612-941-38777. Fax: 61-2941-69401. E-mail: cjohnston@filmaust.com.au

Country: Australia

Director: Tom Zubrycki

2003, 85 mins

MOLLY AND MOBARAK

Veteran documentary filmmaker and community worker Tom Zubrycki follows a 21st-Century cross-cultural and politically quite telling familial relationship in his film, *Molly and Mobarak*, touching on the issue of both culture as well as the status of our century's new "underclass" – refugees, asylum seekers and migrant workers – with a real sense of humanity. Mobarak Tahiri, 22, is a Hazara Afghan refugee who, along with other Hazaras like him, fled from Taliban persecution over two years ago.

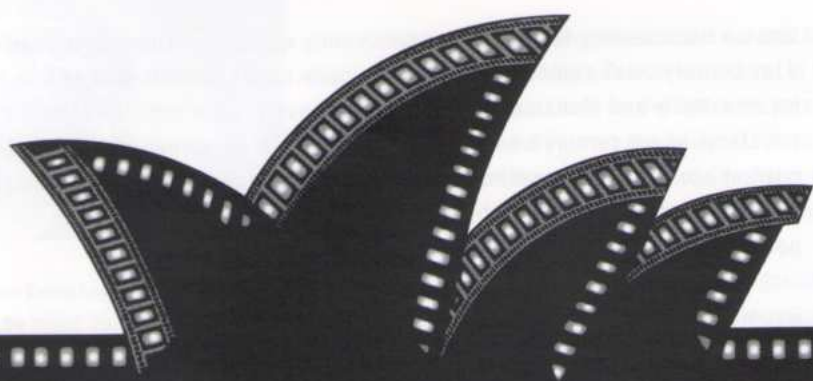
But Mobarak is slowly settling into Young, the rural New South Wales town which these dislocated peoples have been calling their "home" for the past couple of years on temporary visas. Many work at the local abattoir, run by the politically conscious and humanitarian Tony Hewson. Meanwhile, Mobarak is working on his English with the help of volunteer Lyn Rule and is developing a genuine affection for Molly, Lyn's 25-year-old daughter. This dynamic is carefully and sensitively contextualised, as Zubrycki is able to comprehend the isolation and desire for familial and intimate connection in Mobarak's feelings for Molly. The film's strengths lie in the revelation of the political obstacles and emotional uncertainties Mobarak faces, giving refugees and asylum seekers a distinct and affecting face.

Director: Tom Zubrycki
Tom Zubrycki has worked as a tutor, lecturer, community worker and writer. He began directing films in 1975 and has handled many critical themes in the documentary filmmaking genre. Among these is *Exit in Sarajevo* (1997), *Whites Like Us* (1999), *Seven Generations* (2000) and *Following The Rabbit-Proof Fence* (2002). He has also explored narrative filmmaking since the early '80s.



Director, Producer, Cinematographer: Tom Zubrycki • Editor: Roy Thomas • Sound: Tom Zubrycki, Robert Sullivan • Music: Alister Spence • World Sales: Films Transit, International Inc. 252 Boulevard Gouin Est, Montréal Québec, H3L 1A8, Canada • Tel: 514-844-3358 • Fax: 514-844-7298 • Email: janrofekamp@filmstransit.com

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Country: Argentina

Director: Celina Murga

2003, 80 mins

ANA AND THE OTHERS (ANA Y LOS OTROS)

The new wave of cinema from Argentina was possibly best epitomised by Celina Murga's *Ana And The Others*, which also won the FIPRESCI Special Prize for Best Latin American Film at Rio de Janeiro, 2003. As critics note, this new wave is less a polemical break from the past and more an attempt at a wholly new array of aesthetic reference points. There is also a keen awareness of the financial catastrophes of recent times and the lack of funding; and Murga's film is a product of this context. Its narrative also moves away from the dominant role that the city of Buenos Aires plays, instead bringing its protagonist Ana to Paraná, the capital of Entre Rios and also Ana's home before she left for the cosmopolitan climes of the bigger city. She returns to Parana on the pretext of a class reunion, witnessing many friends now married with babies. But in such a conventionally drawn scenario, Murga allows her protagonist to discover that neat clichés about the irrelevance of the past and the maturity that comes with time do not necessarily nor consistently apply. Instead, Ana meets Diego, an old school friend who had a crush on her back in the day, and evidently still carries the same sentiments. Neither pensive nor self-indulgently brooding with its ruminations on the young and their existential quests, Murga's film is instead refreshingly heart-felt, funny and intelligent.

Director: Celina Murga
Born in Paraná, Argentina, in 1973. She studied at the Universidad del Cine in Buenos Aires, where she currently teaches. In 2001 she worked as assistant director on *Sabado* by Juan Villegas, *El descanso* by Rosell, *Tamborino* and *Moreno*, *Solo por hoy* by Ariel Rotter and, in 2003, on *El fondo del mar* by Damian Szifron. *Ana And The Others* is her first feature film.



Director, Screenplay: Celina Murga • **Producer:** Celina Murga, Carolina Konstantinovsky • **Cinematography:** Marcelo Lavintman, José María Gómez • **Editor:** Martin Mainoli • **Sound:** Federico Billordo • **Sets:** Sebastian Corujo • **Cast:** Camila Toker, Ignacio Uslenghi, Juan Cruz Díaz La Barba, Natacha Massera • **World Sales/Production Company:** Celina Murga/Carolina Konstantinovsky Paraguay 46 45 1ro 6 (1425) Buenos Aires, Argentina • **Tel:** 54-11-4775-1614 • **Fax:** 54-11-4854-8761 • **Email:** carokonst@uolinsnectis.com.ar

Country: Argentina

Director: Martin Rejtman

2003, 90 mins

THE MAGIC GLOVES (LOS GUANTOS MAGICOS)

Alejandro is a for-hire taxi driver riding a relic of Argentinian middle class, a white Renault 12. One of his passengers, Piranha, claims his brother, Luis, and Alejandro were classmates and invites Alejandro to his apartment, an offer Alejandro initially refuses and later takes up, when he is dumped by his girlfriend Cecilia. As FIPRESCI film critic Diego Lerer points out, Rejtman – seen as a leading figure of the New Argentine Cinema – has crafted a perfect metaphor for Buenos Aires' crumbling middle-class by using an easily recognisable object, namely, a vehicle and its evolution through the decades. The Renault 12, once a symbol of '70s middle-class prosperity and now a decrepit remnant of that era, is not so different from the listless and vacant people who use it reluctantly for trips through the city (to the airport most of the time). Like the car, they too are devalued, clearly out of their league with slightly discordant innards and still more dysfunctional bodies. The various characters theorise on depression with the clinical detachment and silly naiveté of pop psychologists, popping uppers and downers with resigned fortitude. Combining wit with a keen eye for the failure of quick business ventures started under false entrepreneurial pretexts, *The Magic Gloves* is excellent social critique without didacticism.

Director: Martin Rejtman
Born in Buenos Aires, in 1961, where he lived until the age of 20. He studied film at NYU and worked as assistant director on several films before making his own. His second feature film, *Silvia Prieto*, was screened at many international film festivals and won awards for Best Screenplay and Best Actress at the Festival de 3 Continents in Nantes. He is considered by many to be the godfather of the New Argentine Cinema.



Director, Screenplay: Martin Rejtman • **Producer:** Hernan Musaluppi, Martin Rejtman • **Director of Photography:** José Luis García • **Editor:** Rosario Suárez • **Composer:** Gabriel Fernandez Capello • **Art Director:** Daniela Podcaminsky • **Costumes:** Vera Aricó • **Sound:** Guido Berenblum • **Cast:** Gabriel "Vicentico" Fernández Capello, Valeria Bertucelli, Fabián Arenillas, Susana Pampi • **World Sales:** Bavaria Film International Bavariafilmsplatz 8 D-50668 Cologne, Germany • **Tel:** 49-2-2197-3320 • **Fax:** 49-2-2197-3329 • **Email:** PandoraCgn@aol.com



WORLD CINEMA

Country: Austria

Director: Goran Rebic

2003, 80 mins



DONAU, DUNA, DUNAJ, DUNAV, DUNAREA (DANUBE)

Neither a road movie, nor a voyage on the sea, Viennese director (a son of Serbian émigrés) Goran Rebic's film is a eulogy for that great winding river Danube, which the filmmaker calls an "artery" that cuts through Europe, starting from the Black Forest before it merges with the Black Sea. The film's narrative begins in Vienna with ship captain Franz. A young boy Bruno shows up with a casket carrying the body of his mother Mara, a Romanian woman who wished to be buried at the Iron Gate – the point on the river close to its end near Sulina. Another drifter is Mathilde, who is a junkie. This peculiar travelling family is joined by wanted man Mircea on the Slovakian border at Bratislava. All of them however, bear a strong tie to place and struggle to define the specificity of where they belong. Relationships between the various characters also develop through the course of the journey and come to an eventual, muted and rather beautiful dénouement. Rebic has pointed out that the river acts as a literal and metaphorical conduit between western and eastern Europe and, through it, he wishes to paint a portrait of the Balkans which is luminous and poignant, not merely one which shows it as the impoverished, decrepit and mournful inverse of its wealthier counterpart.

Director: **Goran Rebic**
Born in 1968, Goran Rebic's filmography includes the documentary *The Punishment* (1999) and *Jugofilm* (1997).



Director: Goran Rebic • Producer: Erich Lackner • Screenplay: Goran Rebic, Heinz Ambrosch • Cinematography: Jerzy Palacz, Veit Heiduschka • Editors: Karina Ressler, Martin Matusiak • Music: Achim Tang, Boris Kovac, Vlada Divljan • Production Design: Katharina Wöppermann • Sound: Bernhard Bamberger • Production Manager: Pepo Wirthensohn • Cast: Otto Sander, Robert Stadlober, Annabelle Mandeng, Svetozar Cvetkovic, Florin Piersic jr, Volodymyr Goryansky, Denisa Der, Sonja Savic • Production Company: Erich Lackner, Lotus Film, 1150 Vienna, Johnstraße 83, Austria • Tel: +43-1/786 33 87 • Fax: +43-1/786 33 87-11 • Email: office@lotus-filmco.at

Country: Austria

Director: Ulrich Seidl

2003, 88 mins



JESUS, YOU KNOW (JESUS DU WEISST)

As most critics note, Ulrich Seidl isn't unfamiliar with the terrain of documentary filmmaking, particularly if the medium can afford insight into the eccentric and perverse. *Animal Love* (1995) *Models* (1998) and arguably *Dog Days* (2001) all captured the underbelly of Austrian social mores, the mundane melding with the curious in his hands. *Jesus, You Know* pushes the possibilities of the medium (documentary and film itself) as well as the subjects under scrutiny to new and somewhat uncomfortably humorous heights. Stripped of any surface narrative complexity, Seidl's premise is straightforward enough: a half-dozen or so Catholic Austrians in church, outside the privacy of the confessional, narrate their emotional hang-ups straight into a static camera. Everything from a wife bemoaning her husband's television addiction, a couple uncertain of their relationship, to a young man whose parents are frustrated by his overly-keen religious praxis: trouble is, he finds all sorts of erotic innuendoes in the Bible. Shot in bare Church interiors, Seidl's minimalist medium shots of his nonspecific subjects are intriguingly insightful. But this is hardly a documentary and not quite a film. Seidl's carefully constructed compositions elude definition and daringly, he re-investigates the role of the camera and the individual behind it. The film won the Best Documentary Award at Karlovy Vary Film Festival and the Vienna Film Award at Viennale, 2003.

Director: **Ulrich Seidl**
Born in 1951 in Wien, Austria. He won the Special Jury Prize at the Amsterdam International Documentary Film Festival for *Mit Verlust ist zu rechnen* (1993). His film *Hundstage* (*Dog Days*, 2001) won the Special Jury Prize and the FIPRESCI Prize at Bratislava. *Jesus, You Know* is his most recent documentary.



Director: Ulrich Seidl • Producer: Martin Kraml • Writer: Ulrich Seidl, Veronika Franz • Cinematographer: Wolfgang Thaler Jerzy Palacz • Editor: Christof Schertenleib, Andrea Wagner • World Sales: 1130 Vienna, Kirchmeyergasse 9, Austria • Tel: +43-1955-1515 • Fax: +43-1955-151-556 • Email: office@MMKmedia.com



Country: Austria

Director: Ruth Mader

2003, 74 mins



STRUGGLE

Ruth Mader's debut feature film is an uncompromising and startling look at the utilitarian work ethic and its relationship (or the lack thereof) to the human soul. Set close to the eastern border that separates the European Union from the economically bleak and politically fragmented Eastern European nations, Ewa is a Polish illegal immigrant who cuts across the border in the hope of a better life for her young daughter. She shifts between work as a strawberry picker, sleeping in containers by the fields and gutting turkeys in an abattoir or cleaning other people's establishments. Both gender and nationality switch in the second half of the film, to an Austrian real estate agent whose life of relentless monotony leads him to consider perversity as the last vestige of intimacy in a life otherwise devoid of it. Mader undertook a decidedly detached cinematic approach, but contrasts this with pain-staking attention to physical detail, from the eyes to the bodily experience of labourers pulling themselves through the long work day. The effect is paradoxical, a kind of clinical scrutiny that becomes a visual deconstruction of work at its most de-humanising and the desire for human contact resonating at gut-level. *Struggle* won the FIPRESCI Prize at the Molodist International Film Festival.

Director, Producer: Ruth Mader • Screenplay: Ruth Mader, Martin Leidenfrost, Barbara Albert • Cinematographer: Bernard Keller • Editor: Niki Mossböck • Co-producers: Gabriel Kranzelbinder, Alexander Dumreicher-Ivanceanu • Cast: Aleksandra Justa, Gottfried Breitfuß, Martin Brambach, Margit Wrobel, Rainer Egger • World Sales/Production Company: Struggle Films – Ruth Mader, A-1090 Vienna, Canisiusgasse 15/7, Austria • Tel: +43-1-319-5657 • Email: rutis@aon.at • Amour Fou Film Produktion (Gabriel Kranzelbinder, Alexander Dumreicher-Ivanceanu), A-1070 Vienna, Lindengasse 32/13, Austria • Tel: +43-1-994-9911-11 • Fax: +43-1-994-9911-20 • Website: www.amourfou.at

Director: Ruth Mader

Born in 1974 in Vienna, Austria, Ruth Mader studied directing at the Film Academy of Vienna, and has worked as assistant director and casting director on feature films and commercials. Her filmography includes the shorts *Kilometer 123.5* (1994), *Gfrasta* (1999) and *Null Defizit* (2001), and the documentaries *Endstation Obdachlos* (1992) and *Ready for What* (1997).



Country: Denmark/Canada/UK

Director: Nicolas Winding Refn

2003, 91 mins



FEAR X

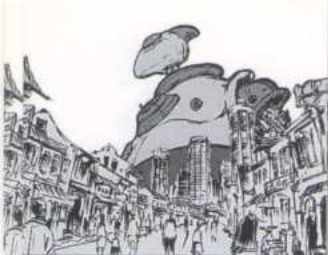
Fear X is the result of a fascinating collaborative concoction in which Danish director Nicolas Winding Refn teamed up with scriptwriter Hubert Selby Jr (*Requiem For A Dream*) and indie stalwart John Turturro for a noir thriller with a heart. Harry is a security guard whose world takes a sudden turn for the brutally worse when his wife is shot dead. Not wholly swallowed by the anguish, he turns his shock into an obsessive and methodical search for clues as to who the murderer was and why she was murdered. Like his other Scandinavian counterparts, Refn has also moved towards a new aesthetic, abandoning the hand-held, Dogme-inspired realism for a richer palette, overt symbolism and a cinematic world drenched in deep contrasts and rich hues. There is also wondrous irony in Refn's use of key elements; a security guard is one of many anonymous workers in an industrialised world and Harry's own relative anonymity is tensely juxtaposed with that of the murderer. In a world dominated by hidden cameras, security checks and 24-hour CCTV surveillance, the idea that none of the images yield useful information, thus failing their purpose, or that we only really see what we want to see allows *Fear X* to linger like a haunting tableau of our fallibility and frail grasp on reality.

Director: Nicolas Winding Refn • Producer: Henrik Danstrup • Screenplay: Nicolas Winding Refn, Hubert Selby Jr • Cinematography: Larry Smith • Editor: Anne Østerud • Music: Brian Eno, J Peter Schwalm • Cast: John Turturro, Deborah Unger, Stephen McIntyre, William Allen Young, Gene Davis, Mark Houghton, Jacqueline Ramel, James Remar • Distribution/World Sales: Moviehouse Entertainment • Website: www.moviehouseent.com • Email: info@moviehouseent.com

Director: Nicolas Winding Refn

Born in 1970, Denmark. The overwhelming international success of his debut feature, *Pusher* (1996), was followed by the just as violent and almost as successful *Bleeder* (1999). *Fear X* is his third feature film. His interest in films does not come from strangers, as his father is the Danish director Anders Refn.





Country: Denmark

Director: Anders Thomas Jensen

2003, 100 mins



Director: **Anders Thomas Jensen**

Born 1972, Denmark. Screenplay-writer on a number of Danish feature films, including the two Dogme films, *The King Is Alive* (2001), selected for Un Certain Regard, Cannes, and *Mifune* (1998), a Grand Prix and Silver Bear winner in Berlin. His feature film debut, *Flickering Lights* (2000), was a box-office success, and praised by critics who ranked the film as a brilliant and witty buddy movie. *The Green Butchers* is Anders Thomas Jensen's second feature film.



THE GREEN BUTCHERS (DE GRØNNE SLAGTERE)

Svend and Bjarne are disaffected, spiteful, anti-social geeks and misanthrope pothead Bjarne would frankly prefer to have nothing to do with society, as far as possible. They both work at the local butcher shop and the daily grind slowly becomes intolerable, especially under the authority of a mean-spirited boss. They decide to quit and set up their own business. As if kicking off a business weren't heard enough, Svend accidentally locks an electrician in the freezer overnight; the clean-up operation to hide the unfortunate result is morbidly pragmatic. The next working day is characterised by what any normal, up-and-coming business would thoroughly appreciate: an eager clientele, in this case, looking to purchase their stock of meat. The only trouble is, Svend and Bjarne are out of stock and meanwhile, there is the electrician... With the town's appetite for the new meat so resoundingly positive, Svend is determined to satisfy the demand, even if one by one, the residents begin dwindling. Jensen's film is a delicious blend of morbid, black humour and stomach-churning chutzpah. On the surface, it is a grisly comedy but beneath its immediate layer, Jensen's film works as a delightful allegory on greed and consumption.

Director, Screenplay: Anders Thomas Jensen • Producers: Kim Magnusson, Tivi Magnusson • Cinematography: Sebastian Blenkov • Editor: Anders Villadsen • Music: Jeppe Kaas • Sound: Nino Jacobsen • Cast: Line Kruse, Nikolaj Lie Kaas, Mads Mikkelsen, Nicolas Bro, Aksel Erhardtson, Ole Thestrup, Lily Weiding • Distribution/World Sales: Nordisk Film Biografidistribution International, Halmtorvet 29, DK-1700 Copenhagen V, Denmark • Tel: +45 3326 6880 • Fax: +45 3326 6889 • Website: www.sales.nordiskfilm.com • Email: contact@nordiskfilm.dk

Country: Denmark

Director: Christoffer Boe

2003, 89 mins



Director: **Christoffer Boe**

Born 1974, Denmark. His graduation film, *Anxiety*, received the Prix Decouverte de la Critique Francais as well as the Nordisk Film Award 2001. *Reconstruction* is Boe's feature film debut. The film received the prestigious Camera d'Or award at Cannes and was also awarded the Youth Jury Award at the 42nd International Critics' Week (Semaine de la Critique). *Reconstruction* was selected as the Danish entry competing for an Academy Award nomination for Best Foreign Language Film 2004.



RECONSTRUCTION

Christoffer Boe's debut film begins with a novelist narrating and setting the scene for his story – a lone protagonist walking in an isolated back street. A moment's pause... now the protagonist walks in a street bustling with people. So begins a tale detailing the life of Alex, a young Danish man whose life shifts irreversibly when he falls in love with Aimee. Their mutual fascination is complicated by the fact that Alex is already in a relationship with Simone (Marie Bonnevie in a double role as both women) and Aimee too, is married to novelist August, who is our now-here, now-gone narrator. Whether Alex is August's character, merely a construction, or whether August really watches as his wife's affair with another, younger man unravels and feeds into his novel is left for the audience to determine. Certainly, in *Reconstruction*, nothing is perceivably as it seems. Boe's film deconstructs and literally reconstructs a labyrinthine Copenhagen as a metaphor for Alex's psychic world which undergoes a dramatic explosion upon considering whom he really loves and why. The film's most ardent narrative – through its many threads – is that love irrevocably changes one's universe beyond recognition. The film won the Caméra d'Or for Best First Feature Film at Cannes Film Festival 2003.

Director: Christoffer Boe • Producer: Tine Grew Pfeiffer, Åke Sandgren, Lars Kjeldgaard • Screenplay: Christoffer Boe, Mogens Rukov • Director of Photography: Manuel Claro • Editor: Mikkel E.G. Nielsen, Peter Brandt • Sound: Morten Green • Music: Thomas Knak • Visual Design: Martin de Thurah • Cast: Nikolaj Lie Kaas, Maria Bonnevie • Production: Nordisk Film Production in co-operation with TV 2/Danmark • Domestic Distributor: Nordisk Film Biografidistribution • International Sales: Nordisk Film International Sales, Halmtorvet 29, DK-1700 Copenhagen V, Denmark • Tel: +45 3326 6880 • Fax: +45 3326 6889 • Website: www.sales.nordiskfilm.com • Email: contact@nordiskfilm.dk



Country: Hungary

Director: Gyorgy Pálfi

2002, 75 mins

HUKKLE

An old man has hiccups sitting on a bench, a drunken youth snores on the carriage, a kind old lady picks lilies of the valley, women sew in the dressmaker's shop, men play bowling in a pub, the bee keeper spins the honey, a mechanical harvester harvests the wheat, which in the mill will be made into flour, and then in grandma's kitchen into dumplings – and throughout all this the policeman investigates a murder. This is the poetic and alluring premise for a film that places the strength of images over dialogue.

More accurately, Pálfi's debut film is a visual and aural exposition, a kind of kaleidoscopic array of vignettes that rightly places human sounds within the realm of the daily environmental soundscape. But *Huckle* is a curious exception to avant garde experimentalism because the stage for this splendidly organic rendition of the world is rural. There are snippets of a church choir and domestic activities, but the manner in which Pálfi absorbs these rituals into the natural world places the latter in the foreground. Simultaneously however, the film bears hints of mystery and tension around the murder investigation. Whether this narrative detail captures the attention of its audience's intellect or not, it is the beguiling scope of Pálfi's vision and the simplicity of allowing the landscape and its own ebb and flow to "speak" for itself that commands attention in *Huckle*.

Director: Gyorgy Pálfi
Gyorgy Pálfi entered the Academy of Drama and Film Art in 1995, where he made several shorts which were screened at international film festivals. He graduated in 2000 as a director. *Huckle* is his first feature film.

Director, Screenwriter: Gyorgy Pálfi • **Producer:** Csaba Bereczki, András Böhm • **Cinematographer:** Gergely Pohárnok • **Editor:** Gábor Marinkás • **World Sales:** MOKÉP c/o Magyar Filmunio, 1068 Budapest, Városligeti fasor 38, Hungary • **Tel:** 36-1-351-7760 • **Fax:** 36-1-352-6734 • **Email:** kati.vajda@filmunio.hu



Country: Ireland

Director: Kim Bartley, Donnacha O'Briain

2003, 74 mins

THE REVOLUTION WILL NOT BE TELEVISED

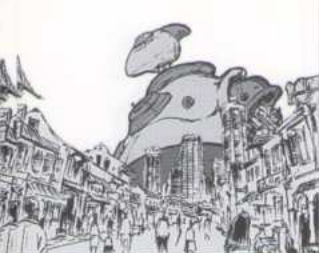
It doesn't take a cultural theorist to recognise the palpable power of mainstream media propaganda to influence and revise history. Hence the reason for various agencies such as Indymedia and Adbusters to counteract the tide of "official" information selling itself as the holy truth. Irish television journalists Kim Bartley and Donnacha O'Briain not only managed to enter into the thick of Venezuela's most dramatic historical period in recent times, but reveal to show how the tense dichotomy of state-owned versus private media networks can create a melée of conflicting perspectives on history. For newcomers to Latin American history, the story of Venezuela's populist President Hugo Chávez would still somehow ring familiar. The filmmakers document the lead-up to the two-day coup d'état in April 2002 that failed to oust him. The charismatic doyen of the poverty-stricken masses has been dubbed (by his detractors) as another crude Castro. Meanwhile, Chávez and the narrators of the documentary point out that as the world's fourth largest oil exporter, Venezuela is strategically and politically significant. The question that lingers at the end of the film is not whether the audience believes in the President's populist politics and his call for a more people-oriented system of governance. It is: what will happen to the impoverished Venezuelans? They are ultimately the victims caught between the hegemonic influence of the United States and the wealthy Venezuelans who both want to milk the nation dry of its most precious resource.

Director: Kim Bartley
A freelance producer/director whose work takes her mostly to Africa and Latin America. Recently produced the historic documentary, *The Hunt For Roger Casement* (2002).

Director: Donnacha O'Briain
Donnacha O'Briain has worked on productions in Russia, South-east Asia and Australia. He is currently completing a film on the Irish Polar explorer Tom Crean for RTE. His previous documentary was *The Seminary* (2001).



Director: Kim Bartley and Donnacha O'Briain, **Producer:** David Power, **Cinematographer:** Kim Bartley, Donnacha O'Briain, **Editor:** Angel H. Zoido. **World Sales:** Power Pictures 2002 Ltd. 4/5 High Street, Galway Ireland **Tel:** 353-91-569707. **Fax:** 353-91-562202. **E-mail:** powerpix@iol.ie



Country: Italy

Director: Marco Tullio Giordana

2003, 75 mins



THE BEST OF YOUTH (LA MEGLIO GIOVENTÙ)

Giordana originally intended for *The Best Of Youth* to be a television series, a modest yet magnificent opus spanning 40 years and almost three generations in the lives of the Carati family and the way in which political turbulence in Italian society affected their relationships. In appropriately Italian fashion Giordana chooses to unfurl his tale through two brothers, Matteo and Nicola Carati. Matteo is a brilliant but morose intellectual who gives up the pursuit of academic excellence soon after university. In a desperate attempt to bring emotional coalescence into his life, he chooses the most hardened of social roles by becoming a policeman. In contrast, Nicola settles into his chosen path in the medical field by becoming a psychiatrist. Giordana has pointed out that the primary intention of the film is to reveal how the Italian family has undergone dramatic change in the last 40 years. The Caratis are central to this tale, though the film also takes viewers through key historical moments, such as the Florence floods during which Italians joined in solidarity to save the nation's relics; Sicily's struggles against the Mafia, the "leaden years" (the '70s, a decade marked by violent protest and terrorist activity), Turin workers in the '70s, and the crisis of the '90s when Italy attempted to re-build itself. *The Best Of Youth* is clearly one of the most poignant renditions of familial and national histories to emerge in recent times.

Director: **Marco Tullio Giordana**

Born in 1950, Giordana made his Cannes festival debut in the *Un Certain Regard* section with his first feature film, *Maledetti Vi Amero* (To Love The Damned, 1980), a drama about Italy's so-called 1968 generation. His output includes *Pasolini: An Italian Crime* (1995) and *The One Hundred Steps* (2000). Giordana won the award in the *Un Certain Regard* section of Cannes for *The Best Of Youth*.



Director: Marco Tullio Giordana • Producer: Angelo Barbagallo • Screenwriter: Petraglia Rulli • Editor: R Missiroli • Cast: Luigi Lo Cascio, Alessio Boni, Adriana Asti, Sonia Bergamasco • World Sales: Rai Trade Sesto Cifola Via U. Novaro 18 00135 Rome, Italy • Tel: 39-06-374-4381 • Fax: 39-06-3701-343 • Email: info@raitrade.it

Country: Morocco/France

Director: Faouzi Bensaidi

2003, 124 mins



A THOUSAND MONTHS (MILLE MOIS)

Faouzi Bensaidi's first feature film opens with a series of static, beautiful tableaux in a Moroccan village by the Atlas Mountains. The entire village stands quietly staring at a clear evening sky until a perfect crescent moon becomes clear, with a star nestling beside it. With a flurry of excitement on having seen it, the villagers disperse and know the stars have mapped the time accordingly; it is the beginning of Ramadan, 1981. Mehdi is a young boy who carries his teacher's chair everywhere he goes. His mother Amina struggles with wanting to tell Mehdi his father is in France, when truly he is in prison for organising a labour rally.

It is, however, less a one-family drama and more a slowly expanding portrait of other villagers, culminating in a reluctant and rather ruinous wedding ceremony. That many of these events should coalesce and conclude on *Id ul Fitr* – the last day of Ramadan and a day considered more important than a thousand months together – is patently ironic. The filmmaker's widescreen composition is never cluttered with excess detail and, as the opening shots reveal, he juxtaposes a series of shots and reverse shots to announce to his audience that it is for them to embroider, create and provide the thread for the narrative. The film won a prize at the International Festival of Francophone Film (FIFF) in Namur, Belgium.

Director: **Faouzi Bensaidi**

Born in Meknès, Morocco in 1967, Faouzi Bensaidi lives and works in Paris and Casablanca. After graduating from the Institute of Dramatic Art in Rabat, he directed several stage plays. In 1995, he enrolled at the Conservatoire National Supérieur d'Art Dramatique in Paris. In 1999 he co-wrote the screenplay for *André Téchiné's Loin*, in which he also appeared as an actor. He directed *La Faloise* (1997), *Le Mur* (2000) and *Trajets* (2000). *A Thousand Months* is his first feature.



Director: Faouzi Bensaidi • Screenplay: Faouzi Bensaidi, Emmanuelle Sardou • Cast: Fouad Labied, Nezha Rahil, Mohammed Majd, Mohammed Afifi, Abdelati Lambarki, Mohamed Bastaoui, Meryem Massaia • World Sales: Fortissimo Films Veemarkt 77-79 1019 DA Amsterdam, The Netherlands • Tel: 31-20-627-3215 • Fax: 31-20-626-1155 • Email: info@fortissimo.nl



Country: Netherlands

Director: Alex van Warmerdam

2003, 112 mins

GRIMM

Twenty-something Jacob and his sister Marie are abandoned by their parents in their remote woodland home. Jacob finds a note in his coat pocket from his mother, urging the siblings to seek help from their uncle in Spain. They arrive in Spain, only to discover that their uncle has died and, meanwhile, Marie meets and falls in love with Diego, a rich surgeon who lives with his domineering and sick sister Teresa. A rather tense dynamic ensues between Jacob and Marie's husband. As the title quite obviously suggests, Alex van Warmerdam's film draws a great deal from the fairytale world of the Brothers Grimm. But the influence is not readily transparent nor literal. While the fairy tales of the Grimm brothers lack humour and carry within them a strong and dark undertow, Warmerdam's intention is to insert humour and a lightness in the heaviest of moments. The effect is almost surreal and magical at times. Calling his approach a "stylised realism," Warmerdam wanted to counterpoint the fairytale structure with this unique approach in style. While Warmerdam's previous films have a distinctly Dutch cultural idiosyncrasy and mood to them, with Grimm he states that he wanted to push both himself and his characters across that cultural boundary into a different one, literally into a world with a different palette and pacing.

Director, Producer, Screenplay: Alex van Warmerdam • Executive Producers: Wouter Barendrecht, Michael J Werner • Cinematography: Tom Erisman • Editor: Stefan Kamp • Art Director: Miguel Lopez Pelegrin de Simon • Sound: Roberto van Eijden • Cast: Halina Reijn, Jacob Derwig, Carmelo Gomez, Elvira Minquez, Ulises Dumont, Annet Malherbe • World Sales: Fortissimo Films Veemarkt 77-79 1019 DA Amsterdam, The Netherlands • Tel: 31-20-627-3215 • Fax: 31-20-626-1155 • Email: info@fortissimo.nl

Director: **Alex van Warmerdam**
Alex van Warmerdam made the short film *De Steeldeeling* and then began making feature films which included *Abel* (1986, Winner of Critics Prize at Venice), *The Northerners* (1992) and *The Dress* (1996) as well as *Little Tony* (1998) all of which won prizes in international film festivals. *Grimm* is his fifth feature length film.



Country: Norway

Director: Bent Hamer

2003, 92 mins

KITCHEN STORIES (SALMER FRA KJØKKENET)

Were the '50s the paragon period of a strangely perfected domesticity in the warm cushy echelons of nuclear family kitchens? Or is that just a post-war North American peculiarity that we've come to see universalised in film? Whatever the answers to such questions may be, Bent Hamer's film does expressly confirm one thing. The phenomenon was avidly propagated in Scandinavia as well. The source that inspired Hamer's endearing parable on domesticity, solitude and friendship was a Swedish home economics book from the '50s. In Hamer's narrative, representatives from the Swedish Home Research Institute descend like green ladybugs (caravan in tow) on small-town Norway to conduct their research on the kitchen habits of single men. Amusingly, these seemingly adept observers of daily life must sit on the requisite high-chair like umpires and tacitly record their findings. Folke, the Swedish observer's target of scrutiny is the irate Isak who decides he does not want to take part. Eventually, the incommunicado atmosphere slips away and a friendship begins to evolve in its place. The film won the FIPRESCI Prize at the Tromsø International Film Festival, the International Jury Award at São Paulo International Film Festival as well as the Golden Swan Best Director Award at the Copenhagen Film Festival among others.

Director, Producer: Bent Hamer • Co-producer: Jorgen Bergmar • Screenplay: Bent Hamer, Jorgen Bergmark • Cinematography: Philip Ogaard • Editor: Pal Gengenbach • Sound: Morten Solum • Composer: Hans Mathisen • Costume Design: Karen Fabritius Gram • Production Designer: Billy Johansson • World Sales: Celluloid Dreams 2 Rue Turgot F-75009 Paris, France • Tel: 33-1-4970-03-70 • Fax: 33-1-4970-0371 • Email: info@celluloid-dreams.com

Director: **Bent Hamer**
Born in Sandefjord, Norway in 1956, Hamer studied film theory and literature at the University of Stockholm and also attended the Stockholm Film School. In addition to his feature films, he has written and directed a number of short films and documentaries. His first film, *Eggs*, debuted at the 1995 Cannes Film Festival where it was shown in the Directors Fortnight; it also received the FIPRESCI Prize at the 1995 Toronto Film Festival. His new film will be based on the book *Factotum* by Charles Bukowski.





WORLD CINEMA

Country: Poland

Director: Piotr Trzaskalski

2002, 97 mins



EDI

Edi and Jureczek earn their living collecting scrap metal; and Edi busies himself by reading books he finds at the dumps. Not outside the hierarchy of street life, gang hoodlums hire Edi to tutor their 17-year-old sister. Edi takes the job but is accused of raping the teenager when she is found to be pregnant. Edi once again undertakes the role of caretaker to the girl's child, without protest. The film's remarkable sense of balance epitomised by its protagonist, may be read on one hand as an explicit critique of post-communist squalor. From his perspective, the advent of capitalism has done very little to generate the economies of Eastern Europe.

The film also reiterates what developed countries and suburban consumerism have turned into a dull sound-bite: namely, we are consumers and, concurrently, we waste excessively. The by-product of upper-class lifestyle choices paradoxically and perversely allows Edi some modicum of sanity on the streets. He both salvages and gives new life to what is discarded. Cinematographer Krzysztof Ptak renders beautiful images using digital video but it is Henryk Golebiewski's compelling performance and weathered face that holds the reality of the world Piotr Trzaskalski has created.

Director: **Piotr Trzaskalski**

Born in Lodz in 1964. Trzaskalski graduated from the University of Lodz in 1989 in the Faculty of Film (Masters) after which he went on to study at the Polish National Film, TV and Theatre School. He has mainly worked in television and Edi is his debut feature film. The film won the Grand Prix and Audience Award at the Warsaw International Film Festival 2002 and the Special Jury Award at the Polish Film Festival 2002.



Director: Piotr Trzaskalski • Producer: Piotr Dzieciel • Screenwriter: Wojciech Lepianka, Piotr Trzaskalski • Cinematographer: Krzysztof Ptak • Editor: Cezary Kowalczyk • Cast: Henryk Golebiewski, Jacek Braciak, Ola Kisio, Jacek Lenartowicz, Grzegorz Stelmazewski, Dominik Bak • World Sales: CW Entertainment 540 N. Hayworth Ave. Ste. 10, Los Angeles, CA 90048, USA • Tel: 213-705-5694 • Fax: 323-653-5385 • E-mail: chris@chriswentertainment.com

Country: Romania/France

Director: Lucian Pintilie

2003, 90 mins



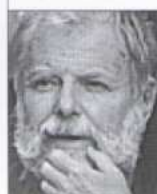
NIKI AND FLO (NIKI ET FLO)

Niki is a retired colonel whose son – also in the army – has just passed away. Shattered by this sudden loss and his wife's growing fragility, he must then contend with his pregnant daughter Angela deciding to migrate to America with her husband. His neighbour, Florian, also Angela's father-in-law, compounds the sense of loss and disorientation with an almost sadistically relentless one-upmanship. Niki represents an older way of thinking with his desire to keep family close together. A swaggering bohemian, Flo is an all-round people's man whose readings of conspiracy theorists beats the validation of historical efficacy to the ground. He orders, organises and generally dictates that the future is here and must be embraced.

Pintilie's tableaux of characters is horrifyingly, humorously brilliant. Neither falsely sympathetic, nor patronising, his Niki and Flo simply exist as they know best and the resultant dynamic turns into a blackly comedic portrayal of loss, not only of loved ones, but of one's very self-esteem. While a deeply personal story about a family coping with change, Pintilie's film is also a wonderful metaphor for how history sometimes wrenches itself out of our hands and leads us down a road we absolutely cannot bear to walk on.

Director: **Lucian Pintilie**

Born in Romania, in 1933, he studied at the Institute of Cinematic and Theatrical Art. He has worked in film, theatre and television. From 1974 to 1990 he worked in Paris and, in 1990, he returned to Romania, where he became director of the Studio of Cinematic Creation in Bucharest. In 1998, his feature film, *Last Stop Paradise*, won the Jury's Special Award at the Venice Film Festival.



Director: Lucian Pintilie • Producer: Dominique Andreani • Screenplay: Cristi Puiu, Razvan Radulescu • Cinematography: Silviu Stavila • Editor: Nita Chivulescu • Sound: Silviu Camil • Sets: Daniel Raduta • Costumes: Ioana Albaia • Cast: Victor Rebengiuc, Coca Bloos, Razvan Vasilescu, Micaela Caracas, Serban Pavlu, Dorina Chiriac • World Sales: Movimento Production 40 Rue du Paradis 75010 Paris, France • Tel: 01-4246-0166 • Fax: 01-4246-0270 • Email: info@movimento.fr



Country: Russia

Director: Alexander Sokurov

2003, 84 mins

FATHER AND SON (OTETS Y SYN)

The second in his "Family Trilogy," which began with *Mother And Son* (1996), *Father And Son* reaches intimately into the heart of a relatively young father's love for his 20-year-old son who resembles and reminds him of his dead wife. Culling from books the son has read on the saints, he tells his father that a father's love crucifies his son, and a son who truly loves his father, crucifies himself for that love. He admits – albeit sarcastically – to not understanding this cryptically damning, yet heady statement. But their interactions prove otherwise; their reciprocity is far from blind or acquiescent. Instead, they wrestle (emotionally and literally), argue, retreat and carefully tread loving circles around each other before winding up within their enclosure. Cinematographically, Sokurov continues to work within his universe but its sepia-toned richness celebrates something other than the pale, washed out imagery of his previous films (*Taurus*, *Russian Ark*). Like a series of photographs, this is a relationship that one can enter only by the conduit of colours that almost seem overly nostalgic and yet anachronistic. While Sokurov has vehemently rejected the homoerotic overtones that have been read into *Father And Son*, this is nevertheless a world dominated by men and boys, in which the latter stubbornly refuses the authority of an older man, yet adores his knowledge and love. The film won the FIPRESCI Award at Cannes.

Director: Alexander Sokurov • Producer: Thomas Kufus • Screenplay: Sergey Potepalov • Director of Photography: Alexander Burov • Editor: Sergey Ivanov, Cast: Andrey Shchetinin, Aleksey Neymyshev, Alexander Razbash, Fedor Lavrov, Marina Zasukhina • Sales Agent: Celluloid Dreams, 2, rue Turgot, 75009 Paris, France • Tel: +33 1 49 70 03 70 • Fax: +33 1 49 70 03 71 • Website: www.celluloid-dreams.com

Director: **Alexander Sokurov**

Born in 1951 in Siberia. For nearly 10 years, Sokurov's films were banned in the then-Soviet Union. With support from (then-exiled) filmmaker Andrei Tarkovsky, Sokurov's films were eventually granted screening permission. His feature films include *Mother And Son* (1996), *Moloch* (1999), *Taurus* (2000), *Russian Ark* (2001) and countless documentaries and shorts.



Country: Russia

Director: Alexander Proshkin

2003, 102 mins

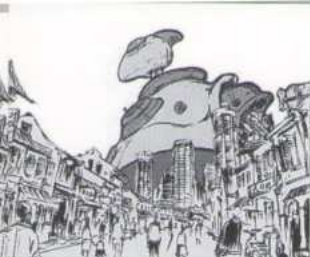
TRIO

Alexei, Nikolai and Marina work as undercover cops in the rough Russian hinterland, intercepting gang operations that rob cross-country cargo trucks. Their present assignment involves one particular gang and its ongoing, successful operations. But in the midst of duty, the three are able to explore their devotion to the job at hand as well as to each other.

Director: **Alexander Proshkin**

Born in 1940 in Leningrad. Between 1968 and 1978, Proshkin served as director of literary and drama programmes at the Central TV where he made over 30 teleprojects. Since 1987 he has been film director at Mosfilm. He also won the Laureate of the USSR State Award and NIKA prize for the film *Cold Summer Of 1953*.

Director: Alexander Proshkin • Producer: Vitaly Vasilchenko, Rouben Dishdshyan, Vadim Serebrennikou • Script: Alexander Mindadze, from the story, *Hunt On The Asphalt*, by V Pershin • Camera: Sergei Astakhov • Editor: Tatyana Bebusova • Music: Vladimir Martynov • Cast: Andrei Panin, Mikhail Porechenkov, Maria Zvonareva • World Sales: Central Partnership I-ST. Zachtievsky per. 15, 119034, Moscow, Russia • Tel: 7-095-777-4961 • Fax: 7-095-799-5670 • Email: vaga@centpart.ru



WORLD CINEMA



Country: Serbia/Montenegro

Director: Goran Radovanovic

2002, 52 mins

CASTING

Originally intended as documentary about social and political transition in Serbia as well as an attempt to show "how truly neurotic" (in the director's words) Serbian society is, Goran Radovanovic's brilliant post-modern perspective turns documentary filmmaking into another form of "fictional" story-telling. The filmmaker used a fake casting session for a supposed tights commercial as the entry point from which to examine a slice of life in contemporary Serbia. The resultant stream of protagonists who answered the casting call, willing to go to any length for a small break in the industry, merely speaks for itself. Some of the women share their lives with the filmmaker, so that *Casting* includes scenes in their homes or schools. Tales of struggling to obtain medicine for diabetes, to school girls discussing prostitution and the desolation of having to choose such a life to make ends meet are interspersed with archival footage from 2000. It is an astringent addition of irony with the street protests in Belgrade celebrating the demise of Milosevic. Merely two years later, Radovanovic's footage once again shows demonstrators being attacked by troops and people protesting the new government's inability to stem the rising tide of joblessness and misery. Meanwhile, the commercial is finally produced in the end, as promised. Radovanovic delivers it as an appropriate metaphor for the kind of political and spiritual subjugation currently plaguing his society.

Director: Goran Radovanovic
Born in Belgrade, in 1957. He studied art history at Belgrade's Faculty of Philosophy. In 1984 he began writing and directing features and documentaries. Since 1994 he has focused more on documentaries. His films have won numerous awards at different international film festivals.



Director, Screenwriter: Goran Radovanovic • Producer: Goran Radovanovic, Elke Baur • Cinematographer: Radoslav Vladic • Editor: Dejan Petrovic • World Sales: Goran Radovanovic Aleksinackih Rudara 39A, 11070 Beograd, Serbia and Montenegro • Tel: 381-11-260-3762, 381-63-206440 • Fax: 381-11-260-3762 • Email: princip@eunet.yu

Country: Spain

Director: Cesc Gay

2003, 110 mins

IN THE CITY (EN LA CIUDAD)

Filmmaker Cesc Gay said he wanted to explore people's occasional inability to break through barriers of secrecy, or the tendency to repress insecurities and needs. Rather than plot mechanics, Gay's intention was to sink into the internal reverberations of human emotion. This is in many ways a continuation of his preoccupations in *Nico And Dani* (aka *Krámpack*, 2000), in which the director explored the sexual relationship between two adolescent boys as it shifted and gradually fragmented (with the entrance of girls into their dynamic).

Here, Gay widens the scope considerably and attempts to consider relationships in a community context, where lives interweave with sometimes discomforting results. So *Manu* and *Irene* lead a quiet married life, while *Mario* and *Sara* struggle with theirs since *Sara* clearly and persistently craves the intensity of life. *Mario's* niece *Ana* is surreptitiously seeing his recently divorced friend *Tomás* – both of them inspired by music as a creative pursuit. Gay's film moves through Barcelona, el *Lliure*, the *Ramblas*, *Casa Leopoldo* and other spaces to explore these lives and the other people who slip into the dynamic. *In The City* is an expressively shot third feature film by one of Spain's up and coming young filmmakers.

Director: Cesc Gay
Born in Barcelona in 1967. Gay debuted with *Hotel Room* (1998) and went on to make the critically acclaimed film *Krámpack* (2000), which was noted in the *Semaine de la Critique* in Cannes, and won the *Prix Jeunesse* (Cannes) as well as the *FIPRESCI* Award at the *Chicago International Film Festival* (2000). *In The City* is his third feature film.



Director: Cesc Gay • Producer: Mara Esteban, Gerardo Herrero • Screenwriter: Cesc Gay, Tomas Aragay • Director of Photography: Andreu Rebés • Editor: Frank Gutiérrez • Music: Joan Díaz, Jordi Prats • Cast: Monica López, Eduard Fernández, Maria Pujalte, Alex Brendemuhl, Vicenta Ndongo, Chisco Amado, Leonor Watling, Carme Pla, Miranda Makaroff, Aurea Márquez, Jordi Sanchez, Eric Bonicatto • World Sales: Bavaria Film International Bavaria Media GmbH, D-82031 Geiselgasteig • Tel: 49-8964-9926-86 • Fax: 49-8964-9937-20 • Email: Bavaria.International@bavaria-film.de



THE EUROPEAN COORDINATION OF FILM FESTIVALS

The European Coordination of Film Festivals, a European Economic Interest Group (EEIG), brings together almost 220 festivals of varying scale and with a wide range of special interests, all of whom are committed to the defence and promotion of European cinema. All Member Countries of the European Union are represented as well as several other European countries (Russia, Turkey, Croatia, Switzerland...)

The Coordination develops common and collective activities for its Members, through cooperation in the broadest sense, in the aim of promoting and improving the circulation of European films: film programs are compiled, audiovisual education projects are created, staff exchanges organized, as well as conferences, round table meetings, and training courses for festival staff... The Coordination publishes a quarterly review providing information about its activities and projects and news concerning member festivals. As of 2004, the Coordination is also developing a program to promote European cinema at festivals outside of the European Union. In addition to these common activities, the Coordination also encourages and facilitates bilateral and multilateral cooperation among its Members.

The Coordination's activities are financed through membership fees and grants from both the public and private sectors, notably from the European Union. Members also make contributions to a number of specific projects.

The Coordination also lobbies on behalf of film festivals and the audio-visual industry with various European institutions, representing their concerns in the policy development and implementation process. The Coordination compiles reports and guidelines to these institutions, and various other international organizations, on a number of issues concerning Film Festival activities.

The Coordination has developed a code of ethics, adopted by all its members, aimed at harmonizing and enhancing professional standards and practices at all Member Festivals.

The Coordination is also an information centre and a focal point for Festivals to meet and exchange ideas and experience.

64, rue Philippe le Bon - B-1000 Brussels
Tel: +32 2 280 13 76 - Fax: +32 2 230 91 41
E-mail: cefc@skypro.be - <http://www.eurofilmfest.org/>





WORLD CINEMA

Country: Russia

Director: Alexei Balabanov

2003, 115 mins



THE WAR (VOJNA)

During the war in Chechnya, rebel guerilla fighters take a rather mixed group of people as hostage. English actor John and his Danish fiancée Margaret along with three Russian soldiers Ivan, Medvedev and Fedya are held for a large ransom. The rebels release John to collect the ransom with the warning that failure to do so will lead to Margaret's rape and eventual death. As he sets off, the rebels also release the resourceful Ivan on a task.

There is the touch of the satirical and humorous in Alexei Balabanov's fictional perspective on one of history's most recent protracted struggles. Rather like Danis Tanovic's blackly comic Bosnian war film, *No Man's Land* (2000), Balabanov approaches the fragmentation of the former USSR with that same ambiguous hand. Bastions of democracy outside the war-torn region (like the UN in Tanovic's film), such as the British representatives John appeals to, are mired in too much bureaucratic paperwork to do anything for one hostage, albeit, a subject of the crown. This was also one of the last screen performances of Russia's most promising acting and directing talents, Sergei Bodrov Jr (who plays the Russian general Medvedev) who tragically died while directing his own film soon after finishing *The War*.

Director: **Alexei Balabanov**

Born in 1959, Balabanov is seen as part of the Russian New Wave. He won the FIPRESCI Prize for his *Brat* (1997) at the Torino International Festival of Young Cinema, as well as the Special Jury Prize at Istanbul for *Of Freaks And Men* (1998). *The War* continues with his fascination for the post-Cold War, former USSR, the conflict between Russians and Chechens and the ambiguous political future of his country.



Director, Screenwriter: Alexei Balabanov • Producer: Sergei Selyanov • Editor: Marina Lipartia • Cast: Alexi Chadov, Ian Kelly, Ingeborga Dapkunaite, Sergei Bodrov Jr, Euclid Kurdzidls, Georgi Gurgulia • World Sales: Company Intercinema – Art Agency. Raisa Fomina Druzhinnikovskaya, 15, 123242 Moscow, Russia • Tel: 00-7095-255-9052 • Fax: 00-7095-255-9053 • Email: post@intercin.ru

Country: Sweden

Director: C Hallman, M Paulsson, S Nylén

2002, 52 mins



DESPERATELY SEEKING SEKA

Desperately Seeking Seka works as both a literal search for and a tribute to one of the greatest icons of the adult film industry during the '70s and '80s. Seka – who came into prominence during the '70s and '80s – the filmmakers contextualise as the "Golden Age of Porn" – combined her exotic good looks with attitude and verve, while her rising popularity was pummelled along by the mass production and accessibility of VHS. One of her many legions of fans goes out in search of Seka, but will he find her?



WORLD CINEMA



Country: Switzerland/Germany/France

Director: Daniel Schweizer

2003, 90 mins

SKINHEAD ATTITUDE

Daniel Schweizer's film is likely one of the first of its kind to dig into the genealogy of the movement, from its inception as a multi-racial movement originating with the Jamaican skas, before it was partially co-opted by the neo-nazi right-wing movement. In many respects, this is a road movie and documentary, with the journey taking viewers to London, Berlin, Helsinborg, Dallas, Las Vegas and Montréal. Schweizer very mindfully chooses as his guide, 22-year-old Karole – a skinhead who is able to both theorise on her anti-racist underpinnings as well as the still marginal place of women within the movement. This cogently well-structured approach begins in London with Laurel Aitken, the Jamaican ska musician who reminds us that skinheads located their politics in proletariat consciousness. But economic crisis, suburban isolation and the historical residue of Nazism found its way into the community. This cogent and intriguing film does not merely speak to those in the scene, instead working as a fascinating exposition of why subcultures develop in the first place and where their future lies.

Director, Screenwriter: Daniel Schweizer • Producer: Samir, Werner Schweizer • Cinematographer: Denis Jutzeler, Daniel Schweizer • Editor: Kathrin Pluss • Featuring: Laurel Aitken, Gavin Wanon, Buster Bloodwessel, Jimmy Pursey • With music by: Laurel Aitken, Sham 69, Bad Manners, Los Fastidios, etc. • Distribution: Look Now! Gasometerstr. 9 8005 Zurich, Switzerland • Tel: 41-1-440-2544 • Fax: 41-1-440-2652

Director: **Daniel Schweizer**

Born in 1959 in Geneva. He made his first film in 1993 (*Vivre Avec*) and followed it with *Sylvie*. He is currently working on a documentary called *White Terror*.



YOUTH IN FILM

Country: Taiwan

Director: Tsai Ming-ching

2003, 95 mins

BUTTERFLY LOVERS – LEON AND JO

Jo, a young woman from a wealthy family, decides to leave her home to be educated at a time in ancient China when women were not allowed to do so. At the school, she meets Leon, a son of a village commoner. They quickly become friends and Jo eventually falls in love with Leon, though Leon is not aware that Jo is a girl (she disguises herself as a boy to gain entrance into school). This Chinese Romeo and Juliet story winds its way through the trials and tribulations of the star-crossed lovers and their eventual spiritual union as two butterflies.



Director: **Tsai Ming-ching**

Director: Tsai Ming-Ching • Producer: Huang Lin-Shyang, Chiu Shun-Ching • Screenwriter: Deng Ya-Yen, Tsai Ming-ching • Editor: Chen Hsiao-Dong, Chang Guo-sen • Cast: Elva Hsiao, Rene Liu, Jacky Wu • World Sales: Central Motion Picture Corporation. 6F 116 Han Chung St. Taipei, Taiwan • Tel: 886-2-2312-2077 • Fax: 886-2-2331-9241 • Email: tcjao@yahoo.com.tw



YOUTH IN FILM

Country: Korea

Director: Various

2003, 52 mins



KAFA KOREAN ANIMATIONS

This collection of animation from the Korean Academy of Film Arts (KAFA) features the following:

The Letter (2003, 10 mins)

Director, Editor: Chang Hyung-yun • Cast: Lee Jin-suk • World Sales: Indie Story 228 Bol-jae Building 5th Floor Wonseo-Dong, Jongro-Gu, Seoul, Korea (110-280) • Tel: 082-02-743-6051 • Email: Stanley@indiestory.com

The Newspaper (2003, 10 mins)

Director: Bang Eui-seok, Kwon Taeg-Wha • Producer: The Korean Academy of Film Arts • Screenwriter, Cinematographer: Bang Eui-Seok • Editor: Baek Eun-ja • Cast: Bang Eui-seok (Voice) • Contact: Indie Story 228 Bol-jae Building 5th Floor Wonseo-Dong, Jongro-Gu, Seoul, Korea (110-280) • Tel: 082-02-743-6051 • Email: Stanley@indiestory.com

Intimate Feeling With My Friend (2003, 3 mins)

Director, Screenwriter, Cinematographer, Editor: Kim Joon • World Sales: Korean Academy of Film Arts 19-8, 2-ga, Namsan-dong, Jung-gu Seoul, Korea 100-042 • Tel: 82-2-752-0746 • Fax: 82-2-752-0742 • Website: www.kofic.or.kr

The Old Man With A Knapsack (2003, 5 mins)

Director: Park Hyung-kyung • Producer, Screenwriter, Editor: Kim Woon-ki • World Sales: Electric Circus, A302 Seoul Animation Centre, Jung-gu, Yeong-dong, 8-145, Seoul Korea • Tel: 82-2-775-4599 • Email: piumosso@empal.com

May... In The Bus (2003, 5 mins)

Director, Screenwriter, Cinematographer, Editor: Park Yun-Kyung • Music: Park Yun-jin • World Sales: Korean Academy of Film Arts 19-8, 2-ga, Namsan-dong, Jung-gu Seoul, Korea 100-042 • Tel: 82-2-752-0746 • Fax: 82-2-752-0742 • Website: www.kofic.or.kr

Clear Blue Sunday (2003, 6 mins)

Director, Screenwriter, Cinematographer, Editor: Ahn Ji-min • Contact: Korean Academy of Film Arts 19-8, 2-ga, Namsan-dong, Jung-gu Seoul, Korea 100-042 • Tel: 82-2-752-0746 • Fax: 82-2-752-0742 • Website: www.kofic.or.kr

A Part Of The Day (2003, 3 mins)

Director: Jung Yeon-joo

Make A Smile (2003, 10 mins)

Director: Seo In-kyoung

Country: Australia

Director: Stephen Johnson

2000, 85 mins



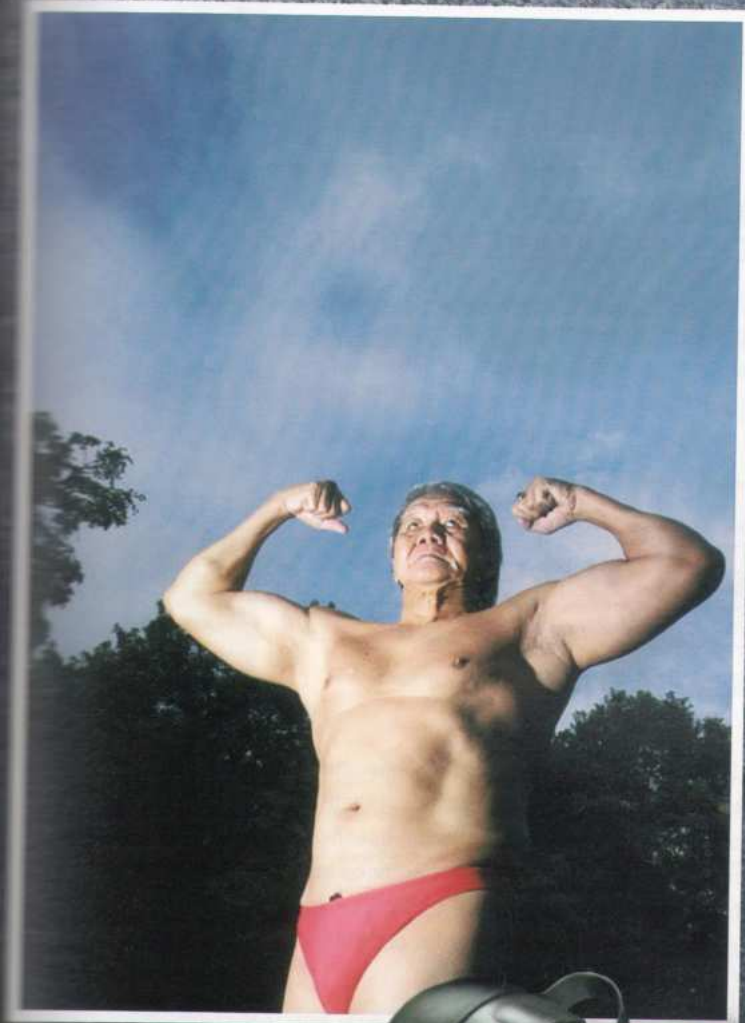
YOLNGUBOY

Caught in a collision between the brave new world of rap, football and street cred and the oldest living culture on earth, Lorrpu, Botj and Milika are three Yolngu teenagers who once shared a childhood dream of becoming great hunters together. However, things change, dreams become harder to attain. Botj is "walking on the wild side," a lost soul in search of a place. Milika is more interested in football, chicks and hot tracks than any of the traditional knowledge he is being taught. And only Lorrpu seems to care about the dream any more, an insight he must eventually use when Botj gets into trouble with the law.

Director: **Stephen Johnson**

Following a stint in London where Stephen Johnson studied acting and trained as a cameraman, he returned to Darwin in 1990. Here Stephen established the Darwin-based production company, Burrundi Pictures, and his cinematic ability and close relationships within the Yolngu community led him to direct most of the music videos for acclaimed Yolngu band, Yothu Yindi.

Director: Stephen Johnson • Producer: Patricia Edgar • Screenwriter: Chris Anastassiades • Cinematographer: Brad Shield • Editor: Ken Sallows • Cast: John Sebastian Pilakui, Sean Mununggurr, Nathan Daniels, Nungki Yunupingu, Lirini Mununggurr • World Sales: Australian Children's Television Foundation, Nan Kelly/International Marketing, Level 3/145 Smith Street, Fitzroy VIC 3145, Australia • Tel: 613-9419-8800 • Fax: 613-9419-0880 • Email: nan.Kelly@actf.com.au



He had half a century
to defeat time.

I had half a day.



The shrill ring of my phone broke the midnight silence.

It was my agent JP Pappis with an urgent appeal from Newsweek.

Urgent – meaning pictures were needed in New York, ready for publication
by early Saturday morning.

I had a little over half a day. The assignment? Singapore's oldest bodybuilder,
Ching Teng Soon. At 68, his well-defined muscles boldly defied all laws
of time; undoubtedly an engaging subject for my lenses.

Though time was of critical essence, the right equipment was on my side.
The shoot was a pleasure and in just 3 hours, I was back at home downloading
shots. The phenomenal picture clarity assured that minimal tweaking would
be needed for the quality images that Newsweek, and my dedication,
demanded for.

Under normal circumstances the job would have easily stretched over a
day. But the Olympus E-1 is under no circumstances, a normal camera.

Time, I've learnt, is no match for pure digital perfection.



*Tay Kay Chin,
Professional Photographer*

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FESTIVAL SHORTS AND FRINGE

Country: Indonesia

Director: Garin Nugroho

2004, 19 mins

FEAR FACTOR: INDONESIAN ELECTIONS 2004

Garin Nugroho's new documentary covers Indonesia's 2004 elections. Using the metaphor of the dukun (shaman), the film charts the shocks and surprises of the politically-charged period.

Country: Indonesia

Director: Aryo Danusiri

2003, 40 mins

ABRACADABRA!

Geneva, Switzerland, December 9, 2002. The Cessation of Hostility Agreement (CoHA) was signed. The Indonesian government and GAM began to build a more confident road to peace. Life became to stir in Aceh once again. Coffeehouses were busy all night and the beaches and recreational parks were teeming with people. The people of Aceh found what had been missing: a space where humanity thrived for a moment with tragedy. Saiful, a travelling medicine man, started doing street performance again, despite the ongoing mass demonstrations. But out of the blue in the early hours of May 19, 2003, the Military Emergency for Aceh came into effect.

Director, Cinematographer: Aryo Danusiri • Producer: M Abduh Azis • Screenwriter: Aryo Danusiri, Fozan, Sarjev • Editor: Rahmat YP • Contact: M Abduh Azis, Komplek PWI Blok B3 No. 6 Jakarta 13420, Indonesia • Email: ragam@cbn.net.id

Country: Indonesia

Director: Lulu Ratna

2003, 21 mins

CITY BUS (BUS KOTA)

A short film that winds its way through the streets of Jakarta on the city bus.

Director, Producer: Lulu Ratna • Contact: Lulu Ratna Jl. Mampang Prapatan XVI No. 28 Jakarta 12760 Indonesia • Tel: 62-21-794-4266 • Fax: 62-21-799-1351 • Email: lulu.ratna@lycos.com

Country: Indonesia

Director: Kamila Andinisari

2002, 28 mins

BEHIND THE SECRET RECIPE (DIBALIK RAHASIA CITA RASA)

In a seaside community in Indonesia, the fishing folks specialise in a famous fish cake. Here the documentary filmmaker finds out the type of fish that goes into the cooking pot and how these fish cake sellers eke out a meagre living.



FESTIVAL SHORTS AND FRINGE



Country: Indonesia

Director: Edwin

2002, 16 mins

A VERY SLOW BREAKFAST

When a boy is too confused to speak with his non-communicative family, words eventually lose their meaning. He decides to communicate with his dandruff and a cup of cold coffee instead. His father ignores these eccentricities, assuming it is just a ploy to get attention. Meanwhile, the boy's sister likes exercising seductively in front of men and is better able to capture her father's attention than her brother.

Director, Screenwriter, Producer: Edwin • Cinematographer: Yunus Pasolang • Editor: Cesa David • Email: edwin@kotakhitam.com



Country: Indonesia

Director: Faozan Rizal

2002, 2 mins

THANK YOU F*** YOU I LOVE YOU

A woman waiting for her lover to speak words of love.

Director, Producer, Screenwriter: Faozan Rizal • Cinematographer: Sidi Saleh • Editor: Edwin, OCID • Email: faozanrizal@yahoo.fr



Country: Indonesia

Director: Faozan Rizal

2002, 4.30 mins

TODAY'S NEWS IS: DIAN SASTRO (BERITA HARI INI TENTANG DIAN SASTRO)

A meditation on beauty... is Dian Sastro real? Is the concept of beauty too abstract for reality?

Director, Producer, Screenwriter: Faozan Rizal • Cinematographer: Sidi Saleh • Editor: Edwin, OCID • Email: faozanrizal@yahoo.fr



Country: Indonesia

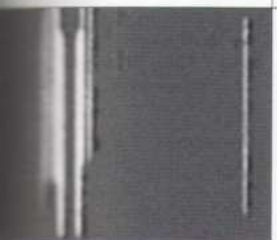
Director: Faozan Rizal

2003, 2 mins

C'EST LE CINEMA

A man waiting for Godot at a library. A documentary on emptiness.

Director, Producer, Screenwriter: Faozan Rizal • Cinematographer: Dedih Fajar Paksi • Editor: Tri Rahardjo • Email: faozanrizal@yahoo.fr



Country: Indonesia

Director: Faozan Rizal

2003, 3 mins

LIGHT POEM

In the beginning, there is a light and god created human beings...

Director, Producer, Screenwriter, Cinematographer: Faozan Rizal • Editor: Tri Rahardjo • Email: faozanrizal@yahoo.fr



FESTIVAL SHORTS AND FRINGE

Country: Iran

Director: Mehrdad H Oskoueï

2003, 15 mins



THE ECLIPSE (ROGEGIRAN)

A documentary about the traditions and reactions of villagers in Kurdistan when there is an eclipse. Involves a ceremony that relates to the great soul of mother nature.

Director: Mehrdad H Oskoueï • Producer: IYCS, Mehrdad H Oskoueï • Screenwriter: Mehrdad H Oskoueï, Ebrahim Saeedi • Cinematographer: Ebrahim Saeedi • Editor: Ebrahim Saeedi • Email: m_oskouei@hotmail.com

Country: Iran

Director: Parisa Shahandeh

2004, 30 mins



MARYAM'S SIN (GONAH-E MARYAM)

In a tragic incident on August 28, 2002, a man belonging to an Arab minority community in the south west of Iran beheaded his seven-year-old daughter, Maryam, on the assumption that she had a secret affair with her uncle (her mother's brother). The filmmaker examines this "crime" of transgressing social boundaries, interviewing the father, family and friends and the tendency to punish young girls and women in the community.

Director, Producer, Screenwriter, Editor Parisa Shahandeh • Photography: Rozet Ghaderi, Amin Jafari • Sound: Massoud Shahverdi • Contact: Iranian Independents, PO Box 15875-4769 Tehran, Iran • Tel: +98-912-319-8693 • Fax: +98-21-2271157 • Email: attebbai@intelirnet.net

Country: Iran

Director: Bahman Ghobadi

2003, 50 mins



WAR IS OVER! (JANG TAMAM SHOD!)

Iranian-Kurdish filmmaker Bahman Ghobadi takes a risk to travel to a war-stricken Baghdad, Iraq in order to screen his latest feature, Marooned In Iraq. He faces people who are overwhelmed, tired of war and of Saddam Hussein; people who talk about their pains and wounds. The film is also an eye-opening journey through post-Saddam Iraq.

Director, Producer, Screenwriter: Bahman Ghobadi • Photography: Hamid Ghavami, Bahman Ghobadi • Editor, Sound Engineer: Behnam Behzadi • Sound: Rahmat Moadi • Narration: Behnam Behzadi • Narrator: Naim Karimi • Contact: Iranian Independents, PO Box 15875-4769 Tehran, Iran • Tel: +98-912-319-8693 • Fax: +98-21-2271157 • Email: attebbai@intelirnet.net

Country: Iran

Director: Mehrdad H Oskoueï

2003, 18 mins



I CAN'T REMEMBER ANYTHING ABOUT AFGHANISTAN

An old Iranian woman, through a spontaneous movement that she initiated herself, has gathered 35 Afghan children who are not allowed to enter Iranian schools and teaches them out of her own home.

Director, Screenwriter: Mehrdad H Oskoueï • Producer: IYCS, Mehrdad H Oskoueï • Cinematographer: Saeed Pour Esmaeili • Editor: Arash Rassafi • World Sales: Mehrdad H Oskoueï, Apt 72 No. 3 Hedyeh Alley, Mobasher Street, Elahyeh, Sariat Avenue, Tehran, Iran • Tel: 0098-21-221-6109 • Email: m_oskouei@hotmail.com



FESTIVAL SHORTS AND FRINGE



Country: Iran

Director: Amir Shahab Razavian

2003, 85 mins

TEHRAN 7.00 AM (TEHRAN SAATE HAFTE SOBH)

It is 7 am and a group of people are waiting at a traffic junction for the red light to change so they can begin walking. The young policeman in charge of the traffic lights delays the change so he can see the woman he loves. However, when he expresses his love to her, it cannot transcend the wide distance between them. Meanwhile, two old men working at the Addiction Diagnosis Laboratory with delusions of authority face an intriguing dilemma; a motorist develops a story-telling habit with his passengers and an Afghan welder meets a young woman on the run.

Director: Amir Shahab Razavian • Producer: Amir Shahab Razavian, Pourkashobakht • Screenwriter: Majid Eslami, Farzad • Cinematographer: Morteza Poursamadi • Editor: Parviz Shahbazi • Cast: Behnaz Jafari, Hassan Moazeni, Reza Khamesh, Mehran Rajabi, Parviz Larijani, Nazanin Farahani • Contact: Iranian Independents, PO Box 15875-4769 Tehran, Iran • Tel: +98-912-319-8693 • Fax: +98-21-2271157 • Email: attebbai@intelirnet.net



Country: Iran

Director: Mahnaz Afzali

2003, 55 mins

THE LADIES (ZANANEH)

A ladies' washroom in a public park, in the centre of Tehran. Run by an old woman, this washroom is shelter for girls and women who gather to talk, laugh, cry and live. Runaway girls, as well as drug dealers, prostitutes and others, all find a patient ear in this unusual space where they are unveiled, both physically and mentally.

Director, Scriptwriter, Photography: Mahnaz Afzali • Producers: Hassan Poor-Shirazi, Mahnaz Afzali • Editor: Bahman Kiarostami • Research: Roya Karimi Majd • Contact: Iranian Independents, PO Box 15875-4769 Tehran, Iran • Tel: +98-912-319-8693 • Fax: +98-21-2271157 • Email: attebbai@intelirnet.net



Country: Israel

Director: David Ofek

2003, 76 mins

No. 17

In June 2002, a bus on its way to Tiberius from Tel Aviv was bombed. Seventeen people were killed, 16 were identified, the 17th was not. He was buried a few weeks later, still anonymous. The police stopped searching, believing he must have been a foreign worker. This is where the filmmakers stepped in, documenting in real time over a period of six months, the search for the identity of a man nobody claimed as missing. The film works like an investigation process, but also pursues the stories of various people who were affected directly or indirectly by the bombing. When the investigation seems to have hit a dead end, a vague lead emerges...

Director: David Ofek • Producer: Edna and Elinor Kowarsky • Screenwriter: David Ofek, Elinor Kowarsky, Ron Rotem • Cinematographer, co-director: Ron Rotem • Editor: Arik Lahav • Email: eden_e@netvision.net.il



Country: Lebanon/Canada

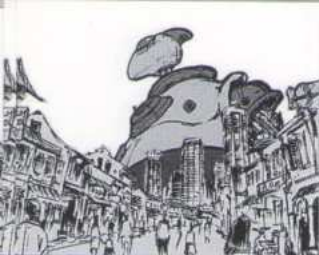
Director: Jayce Salloum

2003, 12 mins

UNTITLED PART 3B: (AS IF) BEAUTY NEVER ENDS

Vancouver-based activist and artist Salloum's Untitled Part 3b belongs to the series of experimental films, the previous two of which explored political realities in Lebanon and the former Yugoslavia. (As if) Beauty Never Ends is more ambient and also features raw footage from the Sabra and Shatilla refugee camp massacres in 1982. Abstract imagery of space, clouds and water interact with the voiceover of Abdel Majid Ali Hassan, a 1948 refugee, who recounts the story by the rubble of his home in Palestine. The juxtapositions create what is described as an "essay on dystopia in contemporary times."

Director, Editor, Producer, Cinematographer: Jayce Salloum • Screenwriter: Abdel Majid Fadl Ali Hassan, Jayce Salloum • Featuring: Abdel Majid Fadl Ali Hassan • World Sales: Jayce Salloum, #821-289 Alexander St, Vancouver, BC, Canada V6A 4H6 • Tel/Fax: 1-604-642-0064 • Email: salloum@rrr.net



FESTIVAL SHORTS AND FRINGE



Country: Korea

Director: Chon Seung-il

2003, 17 mins

COSMIC TREE

In a war-torn city, a boy carries ink boxes in a company that makes posters. One day, he makes a mistake and defective posters are printed out. The boy takes these posters to his room and fixes them to the wall and then imagines the old story, Ja-Chung-Bi. The character in the story was killed a long time ago during a war by an invading army and the boy decides his fate will be the same as hers.

Director, Screenwriter: Chon Seung-il • Producer: Choi Jin-hee • Editor: Lee Jae-ho • World Sales: Studio Mimesis, 326-10 Shinsung BD 3F, Seokyeong, Mapo, Seoul, Korea • Tel/Fax: 82-2-333-6343 • Email: ani99@freechal.com



Country: Korea

Director: Hong Ye-sil

2003, 4 mins

THE BOND (YEON)

The Korean term "yeon" means a connection or personal bond which binds the people to a cause-and-effect relation. Anyone who has committed a sin is sure to be punished in one form or another.

Director, Producer, Screenwriter, Editor: Hong Ye-sil. E-mail: tyun@hanseo.ac.kr

Country: Korea

Director: Park Kiyong

2003, 32 mins

DIGITAL SEARCH

What happens when you spend a day with your digital camera? In Digital Search, we see a fire, children in class and a quiet look at skylines. Park Kiyong's earlier features included Motel Cactus (shot by Chris Doyle) and the award-winning Camel(s). Since the groundbreaking digital camerawork in Camel(s), Park's digital images have become more pure.

Director, Producer, Screenwriter, Cinematographer: Park Kiyong • Editor: Equan



Country: Korea

Director: Jung Hee-sung

2003, 14 mins

FAMILY DINNER (YI-HYO-JON-SSI GA-JOG-EH JEO-NYUK SIK-SAH)

A middle-aged woman goes to the market on a hot summer's day. As her bags get heavier, her mind also begins to weigh on her, as she is aware something is waiting for her in her old traditional home.

Director: Jung Hee-sung • Producer: Yoo Mi-jeong • Screenwriter, Editor: Jeong Hee-sung • Cinematographer: Lee Sun-young • Cast: Kim Bo-hyun, Jo Ill-soon, Kim Hyo-kwan • Production Company: Korean Academy of Fine Art, 19-8, 2-ga, Namsan-dong, Jung-gu, Seoul, Korea • Contact: namugong@kofic.or.kr



FESTIVAL SHORTS AND FRINGE



Country: Malaysia

Director: Ho Yuhang

2003, 6 mins

CLASSROOMS

The S21 is a building in the heart of Phnom Penh, Cambodia. It is also known as Tuol Seng. Under the harsh Khmer Rouge Communist regime in the mid-'70s, at least 16,000 Cambodians died in this torture chamber. The S21 is one of the many so-called "killing fields" that played a role in that time of darkness in Cambodian history.

Director, Screenwriter, Cinematographer: Ho Yuhang • Producer: Anoushka Khorbakash • Editor: Tony Pietra • Email: hojazz@hotmail.com



Country: Malaysia

Director: James Lee

2003, 33 mins

GOODBYE

Yoong is in her late 20s and lives a life of dull routine in an office environment. Like most urbanites, she finds herself caught in the rat race. With the end of her relationship with live-in boyfriend Wei on April 1, 2003, she learns about Hong Kong pop legend Leslie Cheung's suicide. Yoong begins to rediscover little memories and starts to look for her old Leslie Cheung CDs, which she used to listen to during high school.

Director, Screenwriter: James Lee • Producer: Sylvia Tan • Cinematographer: J Ishmael • Editor: Johnny Kok • World Sales: Sylvia Tan 17 Jalan 22/51 Taman Lin Seng 46300 PJ, Selangor, Malaysia • Tel: 603-787-69578 • Email: doghuse73@yahoo.com



Country: Malaysia

Director: Khoo Eng Yow

2003, 26 mins

THIRD PARTY

Through father's strict upbringing, Ah Rong manages to enter the university successfully. Unable to shake off the experience and memory of once having been abused, he is very much an introvert.

Director, Producer, Screenwriter, Editor: Khoo Eng Yow • Cinematographer: Lim Chun Piao • Contact: eycool@tm.net.my

Country: Malaysia

Director: Muhammad Adlan Shaharir

2003, 3 mins

A PROBLEM OF WHERE

In every man lies an inner desire to become someone else. Deep in the trenches of our minds, there is a world of grotesque dreams.

Director: Muhammad Adlan Shaharir • Screenwriter: Muhammad Adlan Shaharir, Rizureen Razman • Cinematographer: Azyzeer Rahiim Sharkawi • Editor: Azyzeer Rahiim, Muhammad Adlan Shaharir • Email: chemical_animal@yahoo.com



FESTIVAL SHORTS AND FRINGE



Country: Malaysia

Director: Joshua Nawan, Mohd Faizul Abdullah

2003, 3 mins

MTV EVENING NEWS

A music video shows a current affairs live newscast being broadcast from the newsroom. Capturing different situations from different locations, these become a parallel to the song Evening News, as the snippets are being seen by a man in his living room.

Director: Joshua Nawan, Mohd Faizul Abdullah • Producer: Joshua Nawan • Assistant Director: Muhammad Asyraf Mhd Pauzi • Cameraman: Shahnnon Mohd Salleh • Lighting: Haffizaidi Hassan • Prop Master: Mohd Redzuan Md Shukor • Cast: Muhammad Asyraf Mhd Pauzi, Mohd Faizul Abdullah, Joshua Nawan, Haffizaid Hassan, Mohd Redzuan Md Shukor, Nor Alley Zulkafly • Contact: joshua_nawan@yahoo.com



Country: Malaysia

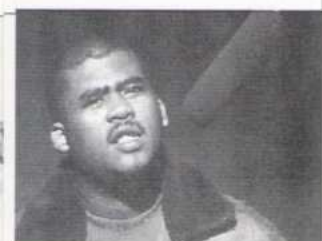
Director: Ng Tian Hann

2003, 84 mins

FIRST TAKE, FINAL CUT

First Take, Final Cut is an absurd and satirical comedy about a clueless young man who is eager to become a filmmaker but for all the wrong reasons. The film takes a close look at the process of how an "art house" film is churned out and also critiques film critics, the media and so-called expert cinephiles.

Director, Screenwriter: Ng Tian Hann • Producer: James Lee, Cinematographer: James Lee, Bryant Low • Editor: Tan Chui Mui • Email: doghouse73@yahoo.com



Country: Malaysia

Director: Nam Ron

2003, 60 mins

GEDEBE (THUG)

Gedebe adapts Shakespeare's tragedy Julius Caesar into the modern-day, urban context of Kuala Lumpur and its underground punk and skinhead community. The title loosely translates from Kelantanese-Malay to mean "thug," yet it also suggests a clan leader or caretaker of a community. Working with these varied interpretations, filmmaker Nam Ron's Caesar is the head of a skinhead gang who inevitably suffers the betrayal of his close friend Brutus. The film was shot on DV and maintains a raw visual style where classic tragedy meets urban gang culture.

Director: Nam Ron • Producer: Amir Muhammad • Script: Hariry Wan Azli, Wan Adly, Nam Ron • Director of Photography: James Lee • Editor: Dan DFX • Music: Yin • Cast: Along Md Ezendy, Zul Huzaimy Marzuki, Hairul Anuar Harun, Soffi Jikan, Hariry Abd Jalil, Azizi Mohd, Said, Steven, Zaba, Rosli Mohd. Taib, Bob, Toemoe, Hadi Tahir, Shahili • Contact: admin@pustakacipta.com, nam-ron-69@yahoo.com



Country: Malaysia

Director: Woo Ming Jin

2003, 23 mins

LOVE FOR DOGS

Love For Dogs tells two parallel tales: one about a man who revisits his past after years in exile and the other about a girl trying to reconcile with her mundane and unfulfilled life.

Director, Producer, Screenwriter, Cinematographer: Woo Ming Jin • Editor: Mike Chuah, Woo Ming Jin • E-mail: mingjwoo@yahoo.com



FESTIVAL SHORTS AND FRINGE

Country: Malaysia

Director: Osman Ali

2003, 30 mins

ANGEL AT MY WINDOW

A fishing community, a love story, feelings that linger long after a spouse has gone. Osman Ali's recent work is a far cry from the documentary verite of Bukak Api. Stunningly photographed, the film is a striking piece of natural beauty.

Country: Malaysia

Director: Mohd Nizam

2003, 3 mins

NOTHING BUT SELF-BELIEF

A student passes by a poster that says, "Enjoy Your Life!" and starts thinking about the possibilities of enjoyment without the responsibilities of his schoolwork. The music video explores the limits and consequences of his actions, from the initial pleasure of hedonism to the eventual downslide.

Director: Mohd Nizam • Producer: Noor Ezdiani bt Ahmad Fawzi • Screenwriter: Mohd Safwan b. Abd Karim • Cinematographer: Mohd Hafizil Izuan bin Mohamad Nazir • Editor: Nazrul Hadi b. Nazlan • Contact: lzmaz@yahoo.com, diani_1983@yahoo.com

Country: Malaysia

Director: Abu Hatim Azizan

2003, 3 mins

RESONATOR

A music video featuring local Malaysian group Spacebar Collective, comprising a few DJs collaborating to great break-beat symphonies, Resonator also tells the tale of a character sketched by an artist, which comes to life from its two-dimensional realm and becomes animated, travelling through a surreal landscape.

Director: Abu Hatim Azizan • Cameraman: Muhammad Anas bin Abdul Aziz • Lighting: Ching Ser-Meng, Sean • Make-up: Janice Nisha Lourdes • Set Design: Yap Swan Ling • Assistant Cameraman: Stephanie Yong Jo-Ann

Country: Malaysia

Director: Chia Chee Sum

2003, 3 mins

SONG FOR A LOST CHILD

A music video made to reflect the medium of visual art as characterised by surrealists like Andre Breton, the film reflects on a small girl's point of view to explore her relationship to art, as well as drawing inspiration from experimental filmmaker Maya Deren.

Director: Chia Chee Sum • Producer: Wong Soon Tat • Director of Photography: Wong Man Leong • Assistant Producer: Wong Soon Tat • Production Manager: Ng Su Chee • Make-up: Tay Kee Ee • Contact: edmun710@yahoo.com, pumpkin_life@yahoo.com.sg



FESTIVAL SHORTS AND FRINGE



Country: Malaysia

Director: James Lee

2003, 8 mins

TEA-TIME WITH JOHN

One afternoon, somewhere in the middle of Kuala Lumpur, the story begins. Gena is selling her apartment and Sally, one of her potential buyers, comes to have a look. Halfway through Sally requests to see the master bedroom. Gena feels something is amiss. As they talk about the bed, the two women realise they share the same man and decide to go out for tea, without John.

Director, Screenplay: James Lee • Producer: Sylvia Tan • Camera: J Ishmael • Editor: Johnny Kok • Production Manager: Hann • Props: Jerome Kugan • Music: Damn Dirty Apes • Cast: Soraya Dean, Elaine Daly, Naeim Ghalili • Contact: doghouse73@yahoo.com

Country: Malaysia

Director: Deepak Kumaran Menon

2003, 13 mins

WIND CHIMES

When silence is all you hear, when the sound of wind chimes resonates, that is when loneliness really hits you.

Director, Editor, Screenwriter: Deepak Kumaran Menon • Producer: Tan Chui Mui • Cinematographer: Woo Ming Jin • Email: deepak@mmu.edu.my

Country: Philippines

Director: Joy Puntawe

2001, 18 mins

ALON

Winner of Best Undergraduate Thesis award at the University of Philippines' Film Department in 2001, Alon begins with an in-your-face, frank exchange between a group of young Pinoy women talking about relationships, sexuality, chastity and status. But afterwards, when they go their separate ways for the day, the most confident and prudish of the lot has a series of (imagined?) encounters with invasive, suspicious strangers on the street.

Director, Screenwriter: Joy Puntawe • Producer: Nancita and Rolando Puntawe • Cinematographer: Eli Balce • Editor: Tara Illenberger • Cast: Sheryll Maala, Jopay Cuntapay, Patrick Garcia, Philip Arvin Jarilla, Francis Natera • Email: j_puntawe@yahoo.com

Country: Philippines

Director: Dennis Empalmado

2002, 29 mins

PISO DALAWANG PISO

Piso Dalawang Piso is a 30-minute feature narrative of a young man's love for his country and freedom. This is the story of Gerry/Ka Ralyon, an activist who dies in the process of getting justice for the oppressed masses. Ironically, in his dying hours, Gerry ends up in a toilet and meets two members of these oppressed masses whose only reality is living with what they earn from toilet fees: "piso ang ihi, dalawang piso ang tae."

Director: Dennis Empalmado • Producer: National Commission for Culture and the Arts • Screenplay: Dennis Empalmado, Vladimir Rivera • Cinematography: Eric Cajandab de la Cruz, Albert Banzon, Maisa Demetillo, MFI • Editing: Chuck Escasa • Music: Jerico Torres • Cast: Yul Servo, Isko Salvador, Metring David, Sheryl Maala, Tito Quesada, Elmo Endrico, Howlin' Dave, Rey Langit, Arney Nucum, Raul Morit, Roxlee, Tado, Tim Yap • Email: sinekalye@yahoo.com





FESTIVAL SHORTS AND FRINGE



Country: Philippines

Director: Ray Defante-Gibraltar

2003, 16 mins

TYPEWRITER (MAKINILYA)

"A writer's ordeal....."

Director, Producer, Screenwriter: Ray Defante-Gibraltar • Cinematographer: Eric Dela Cruz • Editor: OGI Sugatan, Hector Macaso • Cast: Sasi Casas, Raffytejada, Jomarkvega, Onyl Tecson, Lawrence Espinosa • World Sales: Core 24 7J. Abad Santos St. Heroes Hill, Quezon City, Philippines • Tel: 063-3721-415 • Email: core24@mail.com

Country: Singapore

Director: Jachin Pousson

2003, 17 mins

ELEMENT OF GREATNESS

A short documentary on the life of Singapore's boxing champion Syed Abdul Kadin and his son, who is following in his footsteps with the dream of accomplishing what his father was so close to getting, namely, an Olympic medal.

Director, Screenwriter, Cinematographer, Editor: Jachin Pousson • Producer: Melissa Chien • Email: Hurill-Pill@hotmail.com



Country: Singapore

Director: Yong Mun Chee

2003, 14 mins

9.30

They say intensity is inversely proportionate to the square of a distance. What is a safe distance?

Director, Screenwriter: Yong Mun Chee • Producer: Ryan Sturz, Brett Henenberg • Cinematographer: John DeFazio • Editor: Tara Anais Samat • Cast: Sung Kang, Norman Lehnert • Email: cassidy@cinema.usc.edu



Country: Singapore

Director: CheeK

2003, 11 mins



576 (WORLD PREMIERE)

A personal reaction to the war in Iraq, US hegemony and the SARS epidemic - manifested in a video game setting where the lead character needs to break rules, adapt quickly and go through unexpected obstacles to reach his goal. 576 also touches on the ambiguity of feelings that people across South-east Asia feel about the US - that despite all the anger and hatred for US policies, we are still very seduced by all things American.

Director, Screenwriter: CheeK • Producer: Kim Lim, CheeK • Cinematographer: Haruld Goh • Editor: Hwee • Cast: Daphne Li • Email: cheek@hotmail.com



FESTIVAL SHORTS AND FRINGE

	Country: Taiwan	Director: Cheng Wen-Tang	2003, 35 mins
	BADU'S HOMEWORK		
	<p>At a tribal elementary school in the mountains, the homework assignment dealing with millet leads a fifth-grade student, Badu, on a search for more information. Upon hearing about the connection between millet and the indigenous people, Badu poses the question, "what does millet look like?" Badu's curious mind prompts the teacher to assign more work to the students to discover these answers, bringing ridicule and complaints from his classmates.</p>		
	Director: Cheng Wen-Tang • Producer: Shih Che • Screenwriter: Cheng Wen-Tang, Cheng Yi-Nong • Cinematographer: Chou Yi-Wen, Chu Jing-Wei • Editor: Lei Chen-Cing • Contact: adps.photo@msa.hinet.net		
	Country: China	Director: Huang Wenhai	XXXX, 111 mins
	FLOATING DUST		
	<p>Huang Wenhai's film is a tableau of various lives in a small town in southern China. Among them, a man who just graduated from college, a businessman, a government office worker and a disabled man who runs a mahjong joint. Despite claims of a rapidly growing economy and stories of triumphant progress, it is evident from these lives that economic satisfaction and stability for the "common man" is far from being a reality. Huang explores the nihilism that informs the lives of many under the political regime in China.</p>		
	Director, Cinematographer: Huang Wenhai • Producer: Wang Qingren • Editor: Huang Wenhai, Wang Qingren • Contact: wangqinren@sina.com		
	Country: China	Director: Hu Xinyu	XXXX, 91 mins
	THE MAN		
	<p>Hu Xinyu captures individuals with whom he shared living space and life stories for a period of time. Lao Su was unemployed and indulged the suggestions of a matchmaker for a potential partner while living with Hu. Shi Lin teaches fine arts and hangs about, freeloading off the other two and trying to find ways to bide his time.</p>		
	Director: Hu Xinyu • Production Company: Hsinyu Hu's Personal Workshop • Email: hsinyuhu422@yahoo.com.cn		
	Country: Canada/USA	Director: Emmanuelle Schick Garcia	2003, 41 mins
	LITTLE DEATH (LA PETITE MORTE)		
	<p>Euphemisms and patois abound a plenty to describe those pre- and post-coital moments and the Gallics have one to describe the orgasm as the "little death." But Emmanuelle Schick Garcia's honest film is hardly a pretty portrait of la tendresse de la coeur. Instead, her subject is the porn industry in France. Many of the stories she culls from its screen "stars" relate a history of incest, abuse and sexual exploitation as a causal springboard to enter the industry. Told in strict confidentiality, Garcia fills the omissions with her choice to focus on Raffaëla Anderson – the actress in controversial French film Baise-moi by Virginie Despentes and Coralie.</p>		
	Director, Producer, Writer: Emmanuelle Schick Garcia • Cinematography: Hugh Scott, James Yuan • Editor: Ruben Korenfeld • Sound: Lillian Wang • Music: Captain Ahab • Featuring: Raffaëla Anderson, John B Root		



FESTIVAL SHORTS AND FRINGE



Country: Finland

Director: Jouni Hokkanen, Simojukka Ruippo

2004, 4 mins

CHILDREN'S PALACE

Mangyongdae School children's Palace stands at the end of Kwangbok Street, a 13-lane artery with no traffic lined with 42-storey, high-rise apartment blocks. Everyday, 5,000 children come to the Palace after school for lessons in music, dance and martial arts, capturing the sentiment that "children are the kings of our country."

Director: Jouni Hokkanen, Simojukka Ruippo • Producer: Simojukka Ruippo/SOMA Projects • Script: Jouni Hokkanen • Camera: Simojukka Ruippo • Editor: Jari Kanerva • Music: Plankwood James • Production/Sales: SOMA Projects/Simojukka Ruippo • Tel: +358-40-574-1874 • Fax: +358-9-684-35-232 • Email: sjsoma@jippii.fi



Country: Finland

Director: Jouni Hokkanen, Simojukka Ruippo

2001, 4 mins

PYONGYANG ROBOGIRL

Pyongyang, the capital of mysterious North Korea, was built to impress. There isn't even a need for traffic lights in the worker's paradise. The traffic police at the main intersections rank among the most beautiful women in the world.

Directors: Jouni Hokkanen, Simojukka Ruippo • Producer: Hannu Karisto • Screenwriter, Jouni Hokkanen • Cinematographer: Simojukka Ruippo • Editor: Jouni Koponen • Email: sjrsema@jippii.fi



Country: France

Director: Jacques Goldstein

2003, 52 mins

FEMI KUTI, WHAT'S GOING ON?

Though impossible to get away from the shadow of legendary Afro-beat musician and Nigerian activist Fela Kuti, Jacques Goldstein's lovingly buoyant film travels with his son Femi Kuti through Paris, New York and Lagos, Nigeria on a musical journey. The musician and activist's perceptions are shown through excerpts of recording sessions as well as his continuing struggle to remain loyal to a democratic vision of Nigeria. Lagos is deconstructed through vignettes of its daily frustrations, be it road rage or the rampant inefficiency and poverty. But as always, it is the music that reverberates brilliantly, offering real hope in immense bleakness.

Director, Screenwriter: Jacques Goldstein • Producer: Stephane Jourdain • Cinematographer: Jacques Goldstein, Eric Menard • Editor: Loic Jaspard • Contact: La Huit Distribution, 218 Bis Rue de Charenton, 75012 Paris, France • Email: distribution@lahuit.fr



Country: Austria/Luxembourg

Director: Virgil Widrich

2003, 14 mins

FAST FILM

Virgil Widrich's extraordinary and wondrously rapid ride through cinema is actually a simple tale created out of stills from over 300 feature films. Taking these stills, Widrich made over 65,000 photocopies of them and, by folding them into all sorts of shapes, animated them. The resulting story, in which a woman is kidnapped and a man sets out to save her with appropriately dramatic aplomb, is an insightful and refreshing look at Hollywood and the history of its cinema. The film won the Best Animated Short at the Worldwide Short Film Festival in Toronto.

Director, Producer, Screenwriter, Editor: Virgil Widrich • Cinematographer: Martin Putz • World Sales: Six Pack Film, Neubaugasse 45/13 PO Box 197 A-1071 Wien, Austria • Email: office@sixpackfilm.com



FESTIVAL SHORTS AND FRINGE



Country: Norway

Director: Margreth Olin

2002, 26 mins

MY BODY (KROPPEN MIN)

Margreth Olin's clever personal essay explores that seemingly universal phenomenon, namely, the objectification of the female body. Candidly tracing back her troubles to her mother's friend who said Olin's flat feet and bumpy toes would forever ruin the feminine option of wearing high heels, she paints a photographically lush and endearing montage of herself. The film won Best Documentary - Special Mention at Karlovy Vary International Film Festival.

Director, Screenwriter: Margreth Olin • Producer: Thomas Robsahm • Cinematographer: Kim Hiorthoy • Editor: Helge Billing • World Sales: Norwegian Film Institute, Dronningens Gate 16 PO Box 482, Sentrum N-0105, Norway • Tel: 47-2247-4500 • Fax: 47-2247-4597 • Email: torils@ufi.no

Country: Turkey

Director: Necati Sonmez

2003, 59 mins

THEO'S GAZE (THEO'NUN BAKISI)

As the first film ever made by a Turkish citizen about a Greek artist, Theo's Gaze is an attempt to build a bridge of cinematic friendship between two countries that have often been in conflict. This bridge is built through a consideration of Greek filmmaker Theo Angelopoulos' repertoire of "long films." The modern day Homer, Angelopoulos reminds us that history is not dead, it is merely in a state of repose. The documentary roams through Angelopoulos' cinematic world, taking the viewer on a voyage that oscillates between cinematic and historical reality.

Director: Necati Sonmez • Executive Producer: Emel Celebi • Script: Emel Celebi, Necati Sonmez • Camera: Anastasia Hristoforidou, Necati Sonmez, Ilana Navaro • Editor: Ugur Kutay • Narration: Serif Erol • Script Consultant: Ugur Kutay • Featuring: Theo Angelopoulos, Tonino Guerra, Petros Markaris, Yorgos Arvantis, Phoebe Economopoulos • Email: theosgaze@yahoo.com

Country: Switzerland

Director: Pierre-Yves Borgeaud

2003, 15 mins

INTERFACE: CARTOGRAPHY No. 3

Pierre-Yves Borgeaud is a renowned jazz musician and experimental video filmmaker who has worked with the likes of Bill Laswell and Larry Shea, exploring new ways of juxtaposing and connecting video, music and live performance. Interface: Cartography No. 3 is a short artistic thriller and choreographed modern dance piece.



Country: South Africa/Uganda

Director: Jeff Walker

XXXX, 3 mins

PLAY

Shot in Uganda, Kenya, and Rwanda, Play is an experimental video incorporating digital collage techniques on themes of old and new colonialism. A group of Ugandan school girls, shot from a distance against the horizon, appear to react or be oblivious to a succession of composited objects and newspaper clippings flying through the sky and over the ground... the film includes sub-themes of plunder and references to post-9/11 security measures.

Director, Editor: Jeff Walker • Contact: Jeff Walker POBox Kampala Uganda • Email: jeff@negia.net





FESTIVAL SHORTS AND FRINGE



Country: USA

Director: Kevin B Lee

2002, 11 mins

WORLD TOURISM CENTRE

World Tourism Centre captures the sights and sounds of the World Trade Center area as it was through much of 2002. This moment of time is fleeting, caught between the periods of unimaginable destruction and imminent rebuilding. World Tourism Centre records this moment from relative quiet of early morning, to the noisy tourist bustle of the afternoon, to the lingering visitors and vendors who take their leave soberly at night.

Director, Screenplay, Editor: Kevin B Lee



Country: France

Director: Lech Kowalski

2003, 29 mins

CAMERA GUN

More renowned for his documentations of the punk scene (Johnny Thunders and, most recently, Dee Dee Ramone, who he died of a heroine overdose in 2002), Lech Kowalski here takes on another kind of renegade, marginal figure in society for an intriguing, unexpected short portrait. The subject of his film is Aukai Collins, the San Diego native who converted to Islam when incarcerated and who was subsequently involved in guerilla warfare in both Chechnya as well as ideologically supporting the Taliban cause. He went on to write the book, *My Jihad*, in which he outlines the context behind his decisions as well as the key role he could have played in the 911 incident.

Director: Lech Kowalski • Production Company: Extinkt, 93 Rue Compans, 75019, Paris, France • Tel: +33 1 660-2991-09 • Fax: +33-1-4206-0226 • Email: kingoutlaw@noos.fr

Country: Malaysia

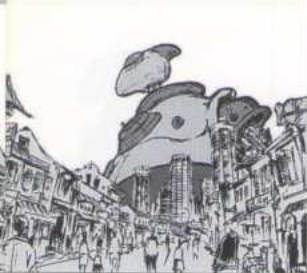
Dir: Patrick Lim Moey Cheng

2003, 23 mins

CHOICE

Choice is a verite-style film about the capacity for hypocrisy that lies within all of us. It also captures youth culture and the dysfunctional patterns that play out in relationships, gender dynamics and love. Three friends gather to get ready for a small party and, as the night progresses, they see facets of themselves that were previously hidden.

Director, Producer: Patrick Lim Moey Cheng • Editor: Alfred Pang • Contact: Patrick Lim No. 35, JLN BP 113 Bandak Bukit Puchong, 47100 Puchong, Selangor, Malaysia • Email: limpatrick@hotmail.com



FESTIVAL SHORTS AND FRINGE



Country: Hong Kong

Director: Evans Chan

2004, 19 mins

SATIE CABARET (WORLD PREMIERE)

Evans Chan's video is based on Margaret Leng Tan's collaboration with Great Small Works, a puppetry theatre company, in a lively 16-scene revue of A Mammal's Notebook: The Erik Satie Cabaret, at New York's La Mama in 2001. Both a portrait of and a tribute to the quirky, ever-popular Parisian composer, Chan's video features music by John Cage, Toby Twining and Satie himself, whose three "Gymnopedies" – as indestructibly wall-papery as reproduced Van Gogh prints – have haunted supermarkets and shopping malls all over the world.

Director: Evans Chan • World Sales: Sarah Cheung, Hong Kong Arts Centre, Film and Video Department, Rm 708, 2 Harbour Road Wan Chai, Hong Kong • Tel: 852/2824 5307 • Fax: 852/2827 1655 • Email: scheung@hkac.org.hk • Evans Chan, 280 Riverside Drive, Suite 10K, New York, NY 10025, USA • Tel: 212 222 7350 • Fax: 212 865 6983 • Website: www.evanschan.com • Email: Evanschan@aol.com



Country: Hong Kong

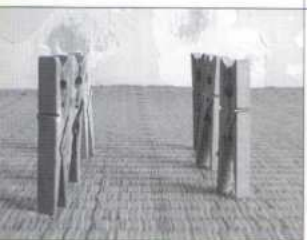
Director: Monica Lee Wan Tim

2003, 19 mins

RE/COLLECTION

Life can be so simple in this big city, and yet thoughts keep coming up. Simply restless, it's a torture...

Director, Screenwriter, Editor: Monica Lee • Email: indblue@indblue.com



Country: Hong Kong

Director: Cheng Kwong Chuen

2002, 4.30 mins

MY FANTASIA

An animated film that is a personal interpretation of Fantasia using household items that dance and are animated.

Director, Cinematographer, Editor: Cheng Kwong Chuen. E-mail contact: indblue@indblue.com



Country: India

Director: Pimmi Pande

2002, 28 mins

DESTINY'S CHILDREN

Noted Tibetan filmmaker Vinod Pande's daughter Pimmi Pande has taken to the documentary filmmaking genre to explore the intersections of Tibetan spirituality and radical activism among young Tibetans in exile. While her first film explored human rights issues in Tibet, with *Destiny's Children*, Pimmi touches on violent protest among Tibetans, using split screen video images and theoretical analysis to bring further light to a highly politically charged issue.

Director, Screenwriter: Pimmi Pande • Producer: Vinod Pande • Cinematographer: Vishwanath Math, Adam Whitehall • Supervising Editor: Bobby Bose • Editor: Mehul Vohra, Adil Wassim, Gayatri Vasudhev • Interviewer: Pimmi Pande • World Sales: Rainspirit Films 30-34 Aditya Industrial Estate, Bunder Road, Link Road, Malad West Mumbai 64, India • Tel: 91-22-2874-6725 • Fax: 91-22-2876-6898 • Email: info@rainspiritfilms.com

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• Library: Tuesday to Friday 3pm to 7pm, Saturday 1pm to 6pm



SEMINAR



SEMINAR STILLS IN MOTION PICTURES

A stills photographer's work on Werner Herzog's film set, by Beat Presser.

Beat Presser was born in Basel in 1952. He is trained as a photographer and film cameraman in Basel, Paris and New York and worked as an editor of various photo magazines in the late '70s. Presser was Herzog's director of photography for many years. Today he works as a freelance photographer and cameraman and produces books and photo documentaries. He also teaches photography and film at universities and film colleges in Africa, South America and Asia.

Date: : Saturday, April 10

Time: 2 pm

Venue: Goethe Institut

163, Penang Road, #05-01 Winsland II

Admission is free



EXHIBITION WERNER HERZOG: FILM HAS TO BE PHYSICAL

The phrase, "film has to be physical," is taken from a quote by director Werner Herzog. This exhibition shows a selection of 50 photographs by Beat Presser. Herzog claims to be always "searching for certain utopian worlds." A major figure in German new wave cinema, Herzog reveals in his film his sympathy for rebels, reckless outsiders and those who give everything to follow their dreams.

Date: April 10 - 23

Venue: Art Gallery

Goethe Institut

163, Penang Road, #05-01 Winsland II

Time: Monday to Friday - 9 am to 6 pm

Saturday - 1 pm to 6 pm

Admission is free

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Meet

Mr Alain JALLADEAU
director of the "FESTIVAL OF THE THREE CONTINENTS"

*In Singapore to introduce his festival (its programme and coproduction schemes) to all interested cinema professionals (filmmakers, producers, distributors, sellers, programmers, etc.).
Not to be missed, if you are looking for screening and coproduction opportunities.*

Thursday, April 22, from 4 pm to 5.30 pm
Bonham Room, Swissotel the Stamford, 4th floor

ADMISSION is free.

Drinks and snacks will be served.



The Festival of the Three Continents in France
features Fiction Films and Documentaries from Asia, Africa and Black America

26th Festival: November 23 - 30, 2004

Created in 1979 in Nantes by the Jalladeau brothers (Alain and Philippe), two brothers with a passion for cinema and travelling, the Three Continents Festival has asserted itself over the years as a gathering which cannot be ignored by the international film community. Since its creation, it has presented thousands of films and has gained both national and international prestige. Its output includes screenings of fiction films, tributes to actors and actresses, historical presentations of countries, or cultural entities and studios, as well as retrospectives of well-known directors. The festival's unique approach therefore caters to the public's growing interest in cinema. The Jalladeau brothers' initial objectives have remained the same: to learn about cinema culture, to meet and establish ties with members of the international film community. The Three Continents Festival has become an outpost for the discovery of international cinema, from director Chen Kaige (China) to Hou Hsiao-Hsien (Taiwan), Souleymane Cisse (Mali), Abbas Kiarostami (Iran) to Darejan Omirbaev (Kazakhstan).

Organised by the French Embassy in Singapore.



SEMINAR

SEMINAR

LAWYERS IN THE FRAME: HOW WE SEE LAWYERS ON FILM

Why are there so many films about lawyers? The Internet Movie Database gives more than 1,000 references to lawyers in film. Some video rental stores have entire sections devoted to "Courtroom Dramas." That seems to be a genre in itself. What is this fascination with lawyers? Are they heroes, villains, or just people doing their jobs? And how accurately is the practice of law portrayed on the silver screen?

Michèle Asprey is an Australian lawyer and film critic. She has selected clips from some of the most revealing films about lawyers, and will examine lawyers on film at their best – and their worst. We'll look at clips from some older classic films, such as *Twelve Angry Men*, *To Kill A Mockingbird*, *Witness For The Prosecution* and *Beyond A Reasonable Doubt*, some modern classics, such as *The Insider*, *The Verdict*, and *A Few Good Men*, and some comedies too. This would be followed by a panel discussion.

Date: Sunday, April 18

Time: 4 pm

Venue: library@esplanade Performing Arts Library

EXHIBITION

PAUL FERMAN – FILM EXPOSED

In the work of Australian photographer Paul Ferman, the natural world is presented in all its melodrama. From Ferman's early black-and-white landscapes, in which single trees dramatically bisect the horizon, to his large "portraits" of overblown flowers and his more recent multiple exposures of Australian forests and Italian coastal scenes, his photographs capture a world that is simultaneously personal and universal. Given the staged and filmic qualities of many of his photographs, it is fortuitous that this solo exhibition, which functions as a retrospective of his work since 1986 to the present day, is also the main visual arts event aligned to the 2004 Singapore Film Festival. While the atmosphere in his photographs is sometimes sinister, Ferman's subject matter is often treated with an underlying sense of humour. In one of his best known images, *Love In The Eighties*, a proudly phallic cactus becomes a metaphor for the prickly sexual politics in the age of AIDS. His photographs of bursting blossoms and split seed pods are enlarged and exaggerated almost to the point of abstraction. Meanwhile, in his series *Stately European Portraiture*, he dresses a cactus in lush, bejewelled costumes, lending an air of pompous aristocracy to a suburban succulent.

Venue: Orita.Sinclair Front Room Gallery

69 Bussorah Street, Singapore 199482

www.orita-sinclair.com

Time: Monday to Friday: 11 am to 5 pm

Saturday: 1 pm to 4 pm



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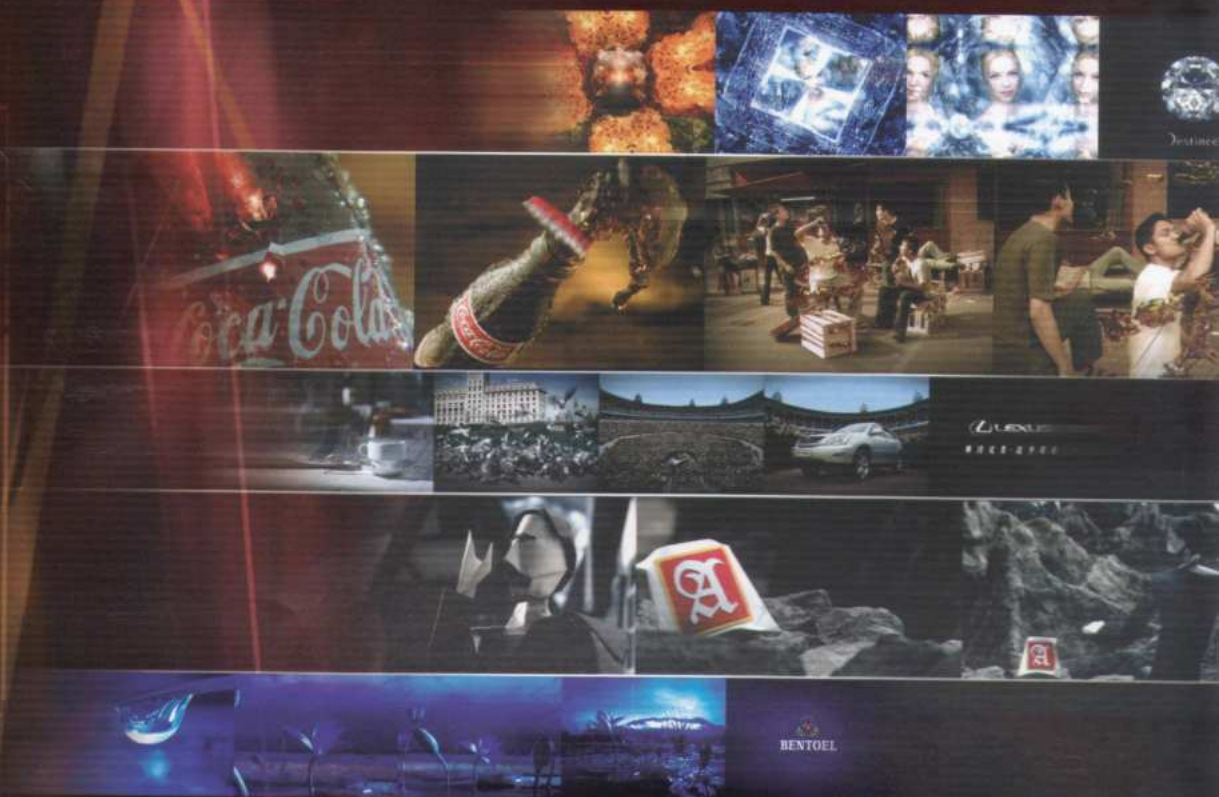
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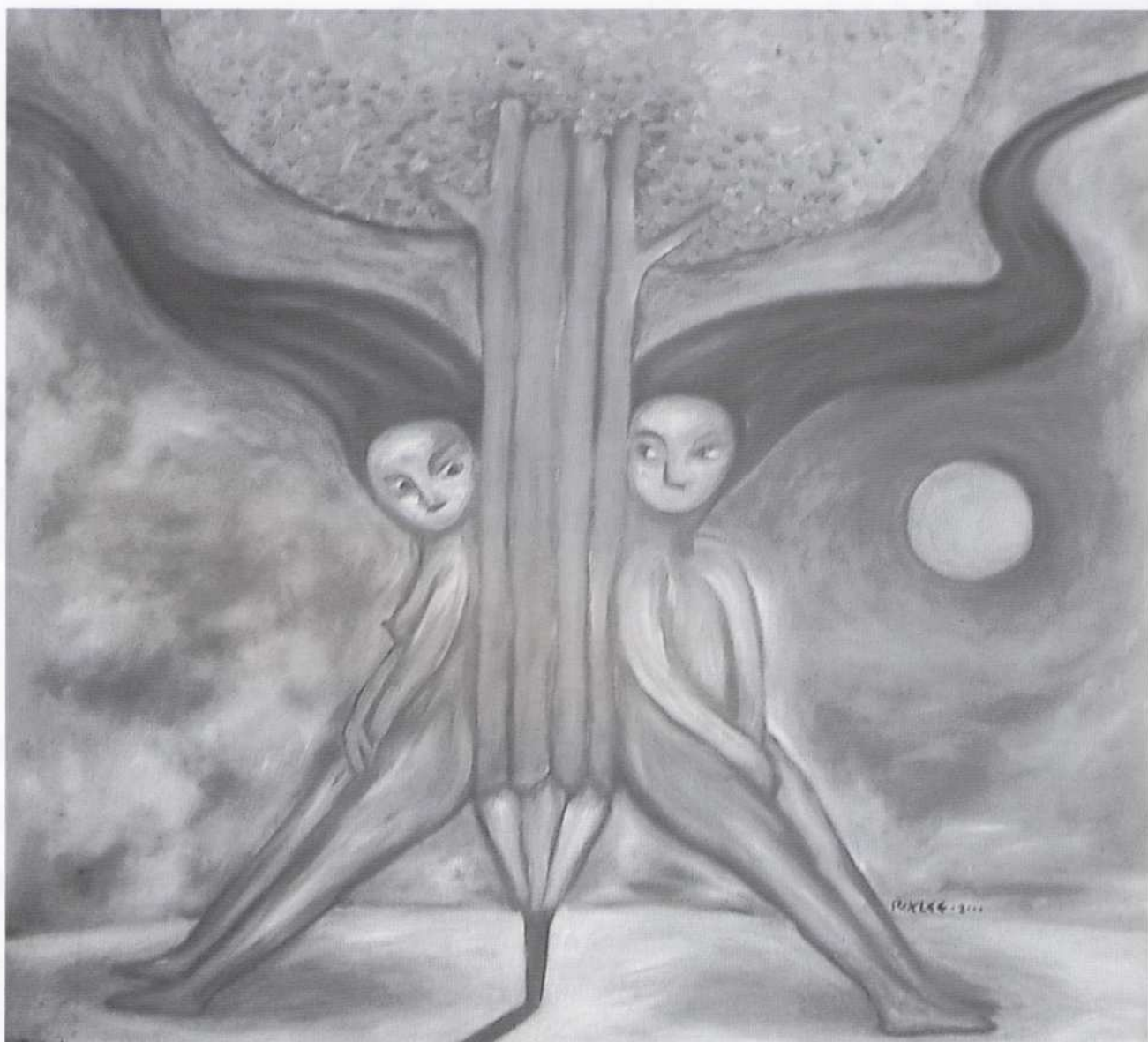
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ROXLEE'S PLANET



Scratch My Back



Kiss My Ass



Planet Of The Noses



Mountain View



Lotus Boy



Double Moon



Arthritic Tiptoe



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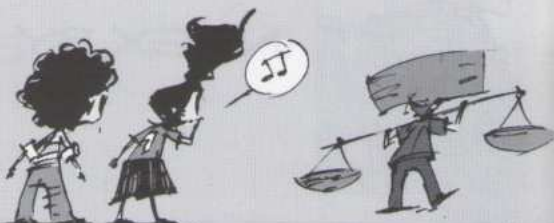
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$E = MC^2$

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A DASH OF LIGHTING

PULL THE LEVER!!



YANK THE CHAIN!



IT LIVES!

NOT QUITE WHAT WE HAD IN MIND



DOES MY
ASS LOOK
FAT?

AND SO...



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FINALLY...



NO!
NO! NOT
AT ALL!

THAT'S THE GREAT SINGAPOREAN LOVE STORY...



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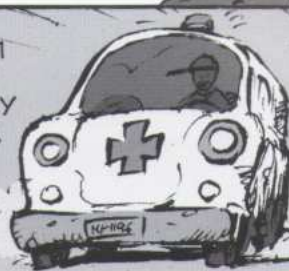
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TODAY I OPENED
MY MAIL BOX AND
IT WAS FULL OF...



I CALLED 911
AND WAS
IMMEDIATELY
TAKEN TO A
HOSPITAL*



Wee ooh
Wee ooh.

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TAX AND COES)

WHERE
I WAS
QUICKLY
PLACED...



...IN A
VACUUM
TUBE!!

MEANWHILE
OUTSIDE CHANG
SUDDENLY
REALISED...



...THAT IT
WAS THE...



DAWN OF THE DIALECT SPEAKERS

AT LAST HE WAS
FREE TO SAY:

KAR KNEE
NAH YAR! *



* "I'M A SAR-VIVOR"
IN CHING-CHANGLESE
- MR. TRANSLATOR

SOON AFTER-
WARDS I WAS
RELEASED...



NOW IT WAS BACK
TO THE BUSNISS OF...

CAT CULLING!



TO BE CONTINUED !!... ('CEPT FOR THE CAT.)



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That's where we come in. Instruments for the Singapore Symphonia. Scholarships for theatre and musical talent. Support for Singapore's young film industry. These are just some of the ways in which the Asia Pacific Breweries Foundation gets involved with the arts in Singapore, in keeping with its mission to cultivate local artistic works and grow audiences. And that's in addition to its contributions to other philanthropic causes, including supporting disaster relief missions, working with disadvantaged families and funding medical research. At the Asia Pacific Breweries Foundation, we believe that a brighter future is within our reach. And every day, we take a step towards it.



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