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## PRESENTER'S MESSAGE



Asia Pacific Breweries Foundation is proud to be the presenting sponsor of the Singapore International Film Festival once again, as we renew our pursuing commitment in nurturing Singapore's film industry and promoting this medium of art.

Into its 18th year, the Festival has established itself as a key feature in Singapore's annual arts calendar with its growing prominence and appeal. Developed into a choice platform for filmmakers to showcase and garner recognition for their works-of-art, the Festival also acts as a catalyst for these filmmakers to continuously improve on their skills which has, as a result, enabled the Festival to bring more and more critically acclaimed films to the big screen.

The Festival has also been instrumental in cultivating its audiences to gain a better appreciation and understanding of the various cultures through the diversity of productions. Reputed for its selection of many celebrated directors' works, the repertoire has given Singapore audiences accessibility to films that would not otherwise have been available.

Without a doubt, the Festival is an essential boost to this nascent film industry. I hope that Asia Pacific Breweries Foundation's partnership with the Singapore International Film Festival will continue to inject a fair share of vibrancy into the local arts scene and eventually forge an effervescent film culture in Singapore.

With that, I would like to wish the 18th Singapore International Film Festival continual success in its journey to capture the hearts and incite the minds of its audiences and discover more gems within the filmmaking fraternity.

### **KOH POH TIONG**

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



## FOUNDER'S MESSAGE



Anime has always been very popular in our previous film festivals. This year, for the 18th Singapore International Film Festival, we have made it a key feature.

Why anime? The medium is a particularly Asian phenomenon. The roots of manga and, subsequently, anime, go back centuries, and are found in the legendary Bishop Toba's "Animal Scrolls" as far back as 12 AD. Manga developed over the years under the influence of European cinematic techniques in camera angles, which translated it into anime.

The tradition has continued to modern times, with a growth spurt after World War II, spearheaded by artists such as Osamu Tezuka, whose works later morphed into the highly successful Astro Boy TV series.

As Tezuka said, "This is why Japanese animation has been able to open the door for overseas where printed material has failed. Having solved the problem of language, animation, with its broad appeal, has in fact become Japan's supreme goodwill ambassador, not just in the West but in the Middle East and Africa, in South America, in South-east Asia, and even in China. The entry port is almost always TV. In France the children love watching Goldorak. Doraemon is a huge hit in South-east Asia and Hong Kong. Chinese youngsters all sing the theme to Astro Boy".

Anime fans world-wide extend well beyond children and teenagers. It has a large adult following who have grown up with it from its emergence in the '60s with the likes of the Astro Boy animated TV series. Indeed, it has evolved into cult status with the development of more sophisticated storylines and advanced CGI techniques.

Anime received international recognition with the worldwide video release of Katsuhiro Otomo's Akira in 1990, which was derived from his manga of the same title. The SIFF screened his next anime, Memories, in 1996, at which time he was working on Steamboy, the opening film this year. Closing the Festival this year is another anime, Ghost In The Shell 2: Innocence, coming out nine years after the groundbreaking film of the same name. Three other anime films are also being screened during the Festival in tribute to this genre.

This year is notable for the length of the epic films, leading with Lav Diaz's new 11-hour plus feature, Evolution Of A Filipino Family, which traces the life of a Filipino family through the turbulent decades of Philippines' history.

We have 10 Asian feature films in competition. Over 70 Singapore short films were received for the Singapore Short Films category. Our retrospective tradition continues with Taiwan's Hou Hsiao-hsien, Agnes Varda from France and Italy's Pupi Avati.

There will be plenty of metaphorical food for thought with so many titles to choose from.

Enjoy.

**GEOFFREY MALONE**

*Festival Founder*

*Chairman, Organising Committee*



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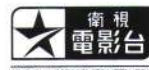
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# FILM PERFORMS



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## opening film

Country: Japan

Director: Katsuhiro Otomo

2004, 126 mins



## STEAMBOY

Katsuhiro Otomo (Akira) re-imagines Victorian England for his newest anime effort, which was a decade in the making and co-written with Sadayuki Murai (writer of Millennium Actress).

Young Ray Steam comes from a family and tradition of inventors and his grandfather and father's most potent invention is the steamball, which can harness an incredible amount of power within itself. Ray finds himself accosted, attacked and pursued by thieving, conniving men in the United Kingdom as well as the United States. With help from his grandfather and the bratty rich girl, debutante-to-be Scarlett, Ray has to save London from these enemies, robots and a bizarre product of industrialisation called "Steam Tower." Visually arresting in its depiction of 19th-century Europe, Katsuhiro Otomo's painstaking work over the past decade clearly shows in the minute attention to detail.

But as the animation director's previous works have demonstrated, his love of cyberpunk transforms itself here into what he calls "steampunk" (a whole genre of sci-fi writing). This gives a hardness and edge to the worlds he creates and not least, this is reflected in the atmosphere of Steamboy. It aptly captures the progress from industrialisation to the age of nuclear weapons, which is as much a critique of modernity as it is a foreboding portend of things to come in the 21st-century. As such, Steamboy is both a stunning adventure epic and an astute commentary on the misuses of power.



**Director: Katsuhiro Otomo**

Born in the province of Miyagi, Japan. He started producing comics in 1973, including such widely acclaimed titles as Domu and Akira which led to the film Akira (1988). He has also directed Give Us Guns (1981), World Apartment Horror (1991) and Memories (1995) among other films.

Director: Katsuhiro Otomo • Producer: Shigeru Watanabe • Screenwriter: Katsuhiro Otomo, Sadayuki Murai • Editor: Takeshi Seyama • Cast: Anne Suzuki, Kazuo Nakamura, Kiyoshi Kodama, Satoru Saito • Production Company: Bandai Visual Co. Ltd. 1-9-2 Shiodome-Sumitomo Bldg. 16F, Higashi-shimbashi, Minato-ku, Tokyo 105-0021, Japan • Tel: +81-3-6252-3311 • Fax: +81-3-5402-1733 • Email: komori@visual.bandai.co.jp • World Sales: DENTSU Inc. 1-8-1 Higashi-shimbashi Minato-ku, Tokyo 105-7001, Japan • Tel: +81-3-6216-8703 • Fax: +81-6217-5698 • Email: entbizdiv-intlsales@dentsu.co.jp



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## CLOSING FILM

Country: Japan

Director: Mamoru Oshii

2004, 99 mins



### GHOST IN THE SHELL 2: INNOCENCE (KOKAKU KIDOTAI 2: INOSENSU)

Made nine years after the groundbreaking animation classic Ghost In The Shell, its sequel still maintains the central thesis or conundrum that drove the first film. This is the question of where identity lies – is it the body? If yes, what of those who decide to abandon their bodies and become pure soul (the reference to the “ghost” inhabiting the shell). This makes for a hybrid film that is as much cyberpunk anime as it is metaphysical exegesis. In the first film, a Puppet Master has found the means to hack directly into people to reach their souls. In the sequel, the very dichotomies that separate those endowed with souls to those who are human creations begin to come undone. It is 2032 and cyborg Investigator Batou is a pensive, frequently philosophical entity with memories of his previous self resonating within him.

The government's anti-terrorist unit, Public Security Section 9, sends both Batou and partner Togusa (mostly human) to investigate a series of murders. The perpetrators are apparently androids that have malfunctioned. Peeling away this layer, an insidious market is revealed in which female pleasure dolls called gynoids have been created for the sole purpose of providing sexual pleasure for male clients. Trouble brews amidst this hapless community of slaves and Batou is haunted by the realisation that his former partner (a female android) has disappeared. Though framed within a seemingly simple narrative with an investigator at its helm, Innocence's core is really an anti-Cartesian meditation. In a world inhabited by dolls, droids, humans and hybrids even the soul is no guarantee of a definite identity. Beautiful, haunting and dense, Oshii's cyberpunk journey continues.



#### Director: Mamoru Oshii

Born in Tokyo. In 1981 he became the chief director of the popular TV anime series Urusei Yatsura.

He has also made the animated film Angel's Egg (1985), and afterwards began focusing on making his own brand of anime films. His filmography includes Patlabor: The Movie (1990), Stray Dog: Kerberos Panzer Cops (1991), Ghost In The Shell (1995) and Avalon (2001).

Director: Mamoru Oshii • Producer: Mitsuhsa Ishikawa, Toshio Suzuki • Screenplay: Mamoru Oshii, based on a story by Shirow Masamune • Director of Photography: Miki Sakuma • Editor: Junichi Uematsu, Sachiko Miki, Chihironakano • Cast: Akio Ohtsuka, Atsuko Tanaka, Koichi Yamadera, Naoto Takenaka

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## SILVER SCREEN AWARDS

Country: Vietnam

Director: Ho Quang Minh

2004, 120 mins



### Director: Ho Quang Minh

Ho Quang Minh was born in Hanoi, Vietnam in 1949 and much of his academic background is in the sciences and engineering. He has worked as a director, scriptwriter and independent producer. His filmography includes the documentary *Phuong Toi* (1982), *Con Thu Tat Nguyen* (Karma, 1985), *Trang Giay Trang* (1991) and *Bui Hong* (1996). A multi-faceted linguist as well as a filmmaker, Ho is well-versed in Vietnamese, French, English, German, Spanish, Swedish and Sanskrit.



## A TIME FAR PAST (THOI XA VANG)

Based on the novel of the same name by Le Lu, first published 18 years ago, *Viet kieu* (overseas Vietnamese) Ho Quang Minh's film is an ambitious re-telling of the first part of Le's novel spanning from the wars for independence to the Communist era. The book itself was published around 1986 when Vietnam was in a post-war phase, opening up to the rest of the world. But the setting for the film is during the '50s, around the departure of the French colonial regime and the gradual predominance of the communist presence in the country.

Giang Minh Sai (The Quan) is forced to marry Tuyet (Ho Phuong Dung) at the age of 10 and leaves his home by the river wharf to live with an old man named Kien. Sai enlists to fight in solidarity with the communists and falls in love with another woman named Huong (starring role for Miss Vietnam 2004 Nguyen Thi Huyen). While the affair is not fated to last, Tuyet struggles to keep her marriage together. Praised for his remarkably accurate rendering of the oppressive atmosphere of village life, Ho's exquisitely shot film is integral in bringing one of the most important contemporary Vietnamese novels to the cinema. The filmmaker also sees this as the final installment in a loosely-structured trilogy exploring his country. The first two explored the south (Karma) and central Vietnam (Gata Gata Paragata) respectively.

Director, Screenwriter: Ho Quang Minh • Producer: Le Duc Tien • Cinematographer: Tran Hung • Cast: Ngo The Quan, Phuong Dung • Production Company/World Sales: Vietnam Cinema Department, 147 Hoang Hoa Tham St., Hanoi, Vietnam • Tel: 84-4-8457-498 • Fax: 84-4-823-4997 • Email: cucdienanh@fpt.vn

Country: Hong Kong

Director: Liu Fendou

2004, 100 mins



## THE GREEN HAT (LU MAO TZE)

Highly regarded for his work as a screenwriter with Zhang Yang (*Shower* 1999, *Spicy Love Soup* 1998), Liu Fendou's directorial debut concerns the vicissitudes of love and two men hit hard by rejection. Wang procures a wad of cash after a bank heist, which is intended to fund his trip to America where he will reunite with his girlfriend. Instead he discovers he's been dumped. Frustrated by the turn of events, he pulls a gun on a storeowner and a stand-off ensues with a cop. Meanwhile, the cop shares one thing with Wang, namely, that his wife is having an affair.

Liu's film, which won Best Feature and Director awards at Tribeca Film Festival, has been described as a tragi-comedy. On the one hand, *The Green Hat* is a visceral testimony in an era where neither the patriarch nor the emasculated, sensitive man seems to have a place in society. On the other hand, as Liu Fendou identifies, the film started out as a boldly post-modern romantic statement about love. It was intended to translate the director's own sense of peace with the terrors of emotional intimacy. Instead, *The Green Hat* reveals humiliation and pain. That it does so with dramatic genre shifts – it is a heist film, then an inter-relationship drama – and a sense of both pathos and humour is all the more to its credit.

Director: Liu Fendou  
Born in Beijing in 1969 and has already garnered a reputation as a screenwriter, working on such high-profile films as *Spicy Love Soup* and *Shower* (by Zhang Yang), as well as *A Beautiful New World* by Shi Ren Jiu and *Spring Subway* by Zhang Yi Bai. Audacious, self-taught and a firm believer that school cannot teach you how to become an artist, *The Green Hat* is Liu Fendou's directorial debut.



Director, Screenwriter: Liu Fendou • Producer: Liu Fendou, Lu Yan, Peggy Chiao • Cinematographer: Chen Ying, Peng Li • Editor: Jia CuiPing, Li Mei • Cast: Liao Fan, Li Haibin, Dong Lifan, Li Congxi • World Sales: Arc Light Films No. 19, 4th Floor, Lane 2, Wan Li Street, Taipei 116, Taiwan • Tel: +886-2-2239-6026 • Fax: +886-2-2239-6501 • Email: mail@arclightfilms.com.tw

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## SILVER SCREEN AWARDS

Country: India

Director: Anjan Dutt

2004, 118 mins



### BOW BARRACKS FOREVER (INTERNATIONAL PREMIERE)

Set in the crumbling tenement buildings of Bow Barracks in Kolkata, Dutt's film is a unique window into the Anglo-Indian community who resides there. The narrative concerns itself with Emily Lobo, a middle-aged Anglo-Indian widow who subsists off her renowned skill in making cake and wine. She hopes her older son Kenneth will take the family to London some day soon. Her younger son Bradley ekes out a meagre existence as a record-store DJ. Structured as an ensemble piece, the film's numerous characters compose the neighbourhood and provide a complex portrait of human relationships. Each tableau of the community manages to be both compelling and humorous and stars Passage To India's Victor Banerjee as well as Lillete Dubey and Neha Dubey (from Monsoon Wedding). Dutt's motivations for making the film are almost as intriguing as the result itself.

Based in actual fact on the existing red-brick tenement buildings on Bow Street, its present-day residents are hoping Dutt's film will win some attention for the cause, preventing the historic site's destruction and the area's gentrification. Over a century old, the building once served as the barracks for the members of the British or American army. After World War II, the building was handed over to the citizens who were connected with the army.

Director: **Anjan Dutt**  
Began as an actor under the helm of filmmaker Mrinal Sen. He continued acting with directors such as Buddhadeb Dasgupta, Aparna Sen, Gautam Ghosh and French filmmaker Nicholas Klotz. He has worked briefly in theatre and made his first feature film, *Bada Din* (Christmas Day), in 1996 with actress Shabana Azmi. Dutt is a singer/songwriter currently touring India. *Bow Barracks Forever* is his second feature film.



Director, Screenwriter: Anjan Dutt • Producer: Tapan Biswas • Cinematographer: Indranil Mukherjee • Editor: Arghya Kamal Mitra • Cast: Lillete Dubey, Victor Banerjee, Clayton Rogers • Production Company/World Sales: Cinemawalla, 27B Chittaranjan Avenue, Kolkata 700072, India • Tel: 91-33-2237-2132 • Fax: 91-33-2249-1667 • Email: tapanb123@rediffmail.com

Country: Indonesia

Director: Garin Nugroho

2004, 90 mins



### OF LOVE AND EGGS (RINDU KAMI PADA MU) (ASIAN PREMIERE)

Garin Nugroho has been described as virtually a New Wave unto himself, a claim that seems entirely plausible in a filmography that shows shifting styles and approaches from one film to the next. *Of Love and Eggs* is yet another bend in the road. The film is a humorous and wittily structured tale about a small but bustling market in Jakarta, following the activities of the various store-vendors and the over-seers of the nearby mosque. A boy working at a stall that sells duck's eggs practically obsesses on them, crushing or stealing them in a vain effort to rebel against subordination in a world of adults. But they are just as easily a fecund symbol for love, birth and the boy's wide-eyed attraction for a mysterious young woman who moves into the neighbourhood.

Rich in symbolism, critics have commented that Nugroho has turned to a kind of old-world Arab comedy genre to convey his impressions and understanding of contemporary Jakarta's inhabitants. Lush in atmosphere, with short poetic or musical interludes by the various children as if marking chapters in a play, *Of Love And Eggs* is a delight to watch.

Director: **Garin Nugroho**  
Born in 1961 in Jogjakarta, Garin Nugroho completed his studies in 1985 at the film academy in Jakarta and has worked extensively as a documentary filmmaker, producer of music videos and feature films. His award-winning films include *Love In A Slice Of Bread* (1991), *Letter To An Angel* (1993), *And The Moon Dances* (1995) as well as *Bird-Man Tale* (2002).



Director: Garin Nugroho • Producer: Anastasia Rina, Teddy Ibrahim Anwar • Screenwriter: Armantono • Cinematographer: Joseph Fajid • Editor: Arturo GP • Production Design: Budi Riyanto • Sound: Trisno • Music: Dwiki Darmawan • Cast: Nora Eliza, Didi Petet, Sakurta H Ginting, Raisa Pramesi, Jaja Miharja, Neno Warisman, Putri Mulia • Production Company/World Sales: SET Film Workshop and Creative Motion Pictures, Jln Sinabung No. 4B, Kebayoran Baru, Jakarta Selatan, Indonesia • Tel: +62-21-72799227 • Fax: +62-21-7220638 • Email: set@indo.net.id





## SILVER SCREEN AWARDS

Country: Iran

Director: Marziyeh Meshkini

2003, 93 mins



### STRAY DOGS

The Makhmalbaf Film House continues to show itself to be a collective and collaborative team par excellence in this, Meshkini's second feature film after her remarkable debut, *The Day I Became a Woman* (2000). While Iran is their centre, Afghanistan has become the nation that most aptly conveys the contradictions – cultural and political – of the present-day conflict in the Middle East. Decimated by war, the nation was the focus of Samira Makhmalbaf's *At Five In The Afternoon* (2003). Meshkini also turns to this nation for her story, aided by the Film House's aesthetic proclivities that include the predominance of non-professional actors, a poetic and abstract narrative and political commentary suffused with personal struggle. *Stray Dogs* concerns brother and sister Zahed and Gol Ghoti who rescue a dog from the clutches of a group of kids bent on killing it on the premise that it belongs to one of their enemies – British, Soviet or American. The Ghoti siblings are virtual orphans, with both parents in jail. While their father was a Taliban fighter, their mother is arrested for remarrying in order to avoid starvation and poverty. As Zahed and Ghoti are homeless, they frequently visit their mother in prison and, eventually, one of the guards allows them to spend nights with her.

Director: **Marziyeh Meshkini**

Born in Tehran, Iran. She has worked as an assistant director on Samira Makhmalbaf's *The Apple* (1997) and *Blackboards* (2000) as well as *At Five In The Afternoon* (2004). Additionally, she has worked with Mohsen Makhmalbaf on *The Silence* (1998) and *Afghan Alphabet* (2002). Her first feature film, *The Day I Became A Woman* (2000), won awards at the Chicago, Thessaloniki and Venice film festivals. *Stray Dogs* is her second feature film.



Director, Screenwriter: Marziyeh Meshkini • Producer: Maysam Makhmalbaf • Cinematographer: Ebrahim Ghafouri • Editor: Mastaneh Mohajer • Music: Mohammad Reza Darvishi • Cast: Gol Ghoti, Zahed, Twiggy the dog, Agheleh Rezaii, Sohrab Akbari • Production Company: Makhmalbaf Film House, Office 32, PO Box 15875/6413, Mosavi Avenue, North of Palestine, Tehran 14157, Iran • Tel: (98-21) 895-8383 • Fax: (98-21) 895-2200 • Email: mmm@makhmalbaf.com • World Sales: Wild Bunch, 99 rue de la Verrierie, 75004 Paris, France • Tel: 33-1-5301-5020 • Fax: 33-1-5301-5049 • Email: wildbunch@exception-wb.com

Country: Iraq

Director: Oday Rasheed

2005, 65 mins



### UNDEREXPOSURE (GHEIR SALEH) (ASIAN PREMIERE)

Filmmaking and the arts have an arduous journey towards reconstruction in post-Baathist Iraq. Whereas an oppressive regime clamped down on expression previously, now Iraqis must contend with looting and a foreign regime that has systematically burnt down or destroyed its museums, galleries and libraries. In this atmosphere, 32-year-old Oday Rasheed has crafted a multi-faceted tale following the lives of characters who wander the city of Baghdad after the war, in search of regeneration. The film begins with a striking verite-like touch in which a cinematographer Ziyad (Majed Rasheed, Oday's brother in real life) speaks to the camera about the experience of making a film in post-war Baghdad. Hassan is making a documentary and fast running out of film while his wife, Maysoon (Meriam Abbas), asks him to put his personal sanity and needs before the madness of a war-torn city and a film that may never see its completion. The film's title speaks on several levels: a reference as much to the reams of outdated film stock that allowed Rasheed to make his film, as it is to the artists who have quietly struggled without notice under the Baathists, *Underexposure* is brave, exciting and the face of a slowly renewing nation.

Director: **Oday Rasheed**

Thirty-two-year-old Oday Rasheed's interest in filmmaking was piqued after he watched an 8mm projection of a Charlie Chaplin film. With hardly any access to non-mainstream cinema during the Baathist regime, Oday attended the Academy of Fine Arts where he was faced with being taught didactic propaganda filmmaking. After being expelled for his questions and curiosity, Oday made 25 short films using video equipment with fellow filmmakers. *Underexposure* is his first full-length feature film.



Director: Oday Rasheed, Producer: Majed Rasheed, Furat Al-Jamil, Screenwriter: Oday Rasheed, Faris Haram, Cinematographer: Ziyad Turkey, Editor: Antje Zinga, Main Cast: Samer Qahtan, Yousif Al Ani, Hayder Helo, Meriam Abbas, Auwatif Salman, Majed Rasheed. Production Company: Enlil Film Production, Al Wathiq Square, 62 Street, Mustafa Building, First Floor, Baghdad, Iraq. Representative: Furat Al-Jamil, Krossenerstr. 2, 10245, Berlin, Germany. Tel: +49-0-3023-083315, Fax: +49-0-3027-573677. E-mail: furataljamil@yahoo.co.uk Co-Production Company: X Filme Creative Pool GmbH, Bulowstr. 90, 10783, Germany. Tel: +49-0-3023-083315, Fax: +49-0-3023-083322. E-mail: cordula.mack@x-filme.de





## SILVER SCREEN AWARDS

Country: Kazakhstan/Japan

Director: Serik Aprymov

2004, 93 mins



### THE HUNTER (ANSHI)

Erken is a reticent 12-year-old boy who grows wary of a hunter on horseback who frequently comes into town for supplies and has an intimate connection with his mother. He is also the target of occasional derision from the local boys in the village who speculate aloud that the woman he calls his mother adopted him after she found him abandoned as a baby. One night, he steals the hunter's gun and horse, breaks into a shop and runs away.

The Kazakh New Wave director has always shown a fascination for village life in the steppes of Kazakhstan, largely because his roots lie there. The Hunter is a wonderful culmination of Aprymov's intimate and immediate connection to this landscape. Neither the nameless hunter, nor Ekren communicate with words. When engaged in communication, the hunter's intention is to deliver aphoristic statements that are intended to teach. Beautifully shot and working on the level of the mythical and spiritual, Aprymov's (Three Brothers, SIFF 2002) film won the NETPAC Award at the 57th Locarno International Film Festival and the CICAIE and Junior Jury Award.

Director: **Serik Aprymov**

Born in eastern Kazakhstan in 1960 and began film studies at Moscow's VGIK in 1984. He graduated from Sergei Soloviof's class in 1989. He is considered one of the leading representatives of new Kazakh film and his previous films include Tri Bata (2000), Askuat (1997), Zas Zigittin Kundeligi (1990) and Qijan (1989).



Director, Screenwriter, Cinematographer: Serik Aprymov • Producer: Serik Aprymov, Ueda Makoto • Editor: Tatyana Suhorukova • Cast: Dogdurbek Kidiraliev, Alibek Zhuazbaev, Gulnazit Omarova • Production Company: East Cinema, NHK Broadcasting Corporation, Mkr. Aksai 3 "B", home 34, apt. 25, Kazakhstan • Tel: 7-3272-248892 • Email: aprymov@nursat.kz • World Sales: Brussels Ave. Rue des Visitandines 1148-1000 Bruxelles, Belgium • Tel: +32-2-511-9156 • Fax: +32-2-511-8139 • Email: brusselsavenue@compuserve.com

Country: Korea

Director: Lee Yoon-ki

2004, 100 mins



### THIS CHARMING GIRL (YEOJA, JEONG-HYE)

TV actress Kim Ji-soo plays Jeong-hye, a post-office worker who processes registered mail and masks her crises and past injuries beneath a carefully worn expression on a wan face. Lee's camera follows her through her oddly languid daily routines – solitary meals, bathroom rituals before bed, the television snow after transmission that Jeong-hye sleeps to every night. An impulsive decision to buy a kitten from the pet shop doesn't do very much to alleviate her strange isolation. Ironically, the little creature also hides out in her house, unwilling to emerge and adapt to its new owner. These daily events are juxtaposed in quick fragments and flashes with her memories of childhood and the more recent past, with a gradually building sense that something of consequence occurred which has precipitated her present attitude and demeanour.

A break in this pattern comes in a form of a customer who frequents the post-office, nervously mailing out manuscripts. She musters up the courage to ask him over for an elaborate dinner. Shot entirely on a hand-held camera, Lee's film is a minimalist, quietly visceral portrait of a woman tackling the private and public aspects of her life with strange detachment. Winner of the top prize at the New Currents section of Pusan, 2004.

Director: **Lee Yoon-ki**

Graduated from the department of Business Administration of USC. Lee was also the producer of The Contempt, which won the Best Film Award at the 1st Seoul Short Film Festival. This Charming Girl is his first feature film. He is currently developing two other films, Love Talk and Club Champagne.



Director, Screenwriter: Lee Yoon-ki • Producer: Lee Seung-jae • Cinematographer: Choi Jin-woong • Editor: Ham Seung-weou, Kim Hyeong-ju • Cast: Kim Ji-soo, Hwang Jung-min • World Sales: Showbox Mediaplex Inc. 16F Hansol Bldg., 736-1 Yeoksam-dong, Gangnam-gu, Seoul, Korea • Tel: 822-3218-5632 • Fax: 822-3444-6688 • Email: agnes\_lee@showbox.co.kr





## SILVER SCREEN AWARDS



Country: Philippines

Director: Lyle Nemenzo Sacris

2004, 100 mins

### FIRST TIME (INTERNATIONAL PREMIERE)

Known more for his indie-roots and experimental short films, young Filipino filmmaker Lyle Nemenzo Sacris's *First Time* is his second project working in the mainstream, where he attempts to infuse his idiosyncratic touch into a film that draws some of its inspiration and narrative structure from the Filipino bomba films of previous decades. Jane (Myles Hernandez), Cris (Gwen Garci) and Dianne (Jen Rosendhal) are three friends, each of who has a particular relationship to sexuality, fantasy and desire.

The film works as three separate stories (shot by three different cinematographers) detailing their respective lives. Jane works in a coffee-shop and has made a career out of waiting. Cris remains withdrawn and confused by her internal world of sexual fantasy. Meanwhile, Diane hides her fear of commitment behind a flirtatious exterior and claims the first time will have to be with the right person. Eventually, each of these women comes to see a new world of sexual awakening. Though decidedly "mainstream" in its thematic concerns which appeal to a mass audience, *First Time* still suggests the potential and possibilities Sacris offers as a filmmaker.

Director: **Lyle Nemenzo Sacris**

Born in 1975 and did his BA in Film and Audiovisual Communication at the University of the Philippines, Diliman. He made his mark directing independent films, music videos and commercials, garnering awards from the Cultural Centre of the Philippines, the Awit Awards and MTV Asia. *First Time* marks his second foray into feature filmmaking in the mainstream and, for Sacris, the hope is to return to his indie roots.



Director: Lyle Nemenzo Sacris • Producer: Enrique Henares • Screenwriter: Ramon de Veyra, Lyndon Santos • Cinematographer: Neil Daza, Robert Quebral, Boy Yniguez • Editor: Jason Tan • Cast: Joel Torre, Raymond Bagatsing, Ryan Eigenmann, Bobby Andrews, Arvin Jimenez • Production Company: Viva Films/Cinema Vendetta/Furball Inc. #70 18th Avenue, Cubao, Quezon City, Philippines 1109 • Tel: +632-438-2587 • Fax: +632-38-2587 • Email: cinemavendetta@yahoo.com

Country: Thailand/France/Italy/Germany

Director: Apichatpong Weerasethakul

2004, 118 mins

### TROPICAL MALADY (SUD PRALAD)

Set in a lush Thai village replete with dense forests, *Tropical Malady* tells two tales in one, each seemingly independent of the other, but inextricably bound up together. The first story concerns a young soldier Keng (Banlop Lompoi) who falls in love with a country boy named Tong (Sakda Kaewbuadee). In the throes of love, the two young men spend their days wiling away the time with gestures, articulations and rituals of infatuation. Their relationship largely unravels in an incandescent atmosphere in the countryside, until their world is intruded upon by word in the village of a creature in the jungle that is allegedly responsible for killing the animals. Local myths are whispered about a shaman who takes on the form of a tiger. Whether it is Keng who ventures into the dense thicket in search of this mysterious creature or whether the latter half of the film is a complete departure from the first seems almost irrelevant. The warmth and light of their love is replaced by dense darkness as the jungle becomes the central character in the narrative. This thicket comes to cosmically represent the tangle of their mutual love. But it is just as apt a metaphor for the complexity of our internal world, its organic force and sensual intensity. *Tropical Malady* was the winner of the Prix du Jury at Cannes 2004.



Director: **Apichatpong Weerasethakul**

Born in Bangkok and holds a Master's Degree in Fine Arts in Filmmaking from the School of the Art Institute of Chicago. He has been making films and videos since the early '90s, working largely outside the rigid Thai studio system. His company, Kick The Machine, was founded in 1999 and actively promotes experimental and independent films. His feature filmography includes the documentary *Mysterious Object At Noon* (2000) and *Blissfully Yours* (2002).



Director: Apichatpong Weerasethakul • Cinematographer: Vichit Tanapanitch, Jarin Pengpanitch, Jean-Louis Vialard • Editor: Lee Chatametkool, Jacopo Quadri • Production Design: Akekarat Homlaor • Sound: Akritchalerm Kalayanamit • Cast: Banlop Lomnoi, Sakda Kaewbuadee, Sirivech Jareonchon, Udom Promma, Huai Deesom • Production Company: Anna Sanders Films 113 Boulevard Richard Lenoir 75011 Paris, France • Tel: 33-1-5830-9385 • Fax: 33-1-5830-9385 • Email: cdemeaux@annasandrafilms.com, TIFA, Downtown, Thoke+Moebius Film, Kick the Machine and Backup Films • World Sales: Celluloid Dreams 2 rue Turgot, F-75009 Paris, France • Tel: 33-1-4970-0370 • Fax: 33-1-4970-0371 • Email: info@celluloid-dreams.com





## SILVER SCREEN AWARDS SINGAPORE SHORTS



Country: Singapore

Director: Boo Junfeng

2004, 9 mins

### A FAMILY PORTRAIT

Sergio is a 17-year-old photographer who is aroused by black-and-white, cross-section diagrams of the female genitalia and breasts in an encyclopedia. One day, his little sister asks him about sex.

Director, Screenwriter, Editor: Boo Junfeng • Producer: Cleo Clara • Cinematographer: Sharon Loh Pui Mun • Contact: Boo Junfeng, 16 Jalan Soo Bee, Singapore 488116 • Email: jfbuzz@yahoo.com



Country: Singapore

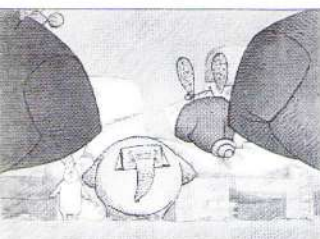
Director: Boo Junfeng

2004, 5 mins

### STRANGER

A Chinese boy returns to Little India during Deepavali to reminisce a time when his close friends celebrated Singapore's many cultural festivals together. A celebration and reflection on colour and the wonder of estrangement in one's own homeland.

Director: Boo Junfeng, Adrian Tan • Producer, Screenwriter: Adrian Tan • Cinematographer, Editor: Boo Junfeng • Contact: Boo Junfeng, 16 Jalan Soo Bee, Singapore 488116 • Email: jfbuzz@yahoo.com; Adrian Tan, 2C Boon Tiong Road, #16-13, Singapore 166002 • Email: cauceri@hotmail.com



Country: Singapore

Director: Srinivas Bhakta

2005, 5 mins

### ELEPHANT: OK

Entering a forest where everyone is recognised as elephants, a real elephant finds it difficult to prove himself an elephant.

Director, Producer, Screenwriter: Srinivas Bhakta • Editor: Steve Lim • Contact: Srinivas Bhakta, Ang Mo Kio Ave. 3, Block 212, #08-1458 • Email: homemade@rediffmail.com



Country: Singapore

Director: Gavin Lim

2004, 7 mins

### SUBTITLE

People don't speak their mind. So what if you can read what people really mean when they speak? This short story throws light on a less-than-frank conversation between two ex-lovers. As the conversation wears on, Mike confronts Michelle with news that threatens to change her life forever.

Director, Producer, Screenwriter, Editor: Gavin Lim • Cinematographer: Amandi Wong • Contact: Gavin Lim, Block 12, Marine Terrace, #21-164, Singapore 440012 • Email: gavin@rocket-x.com



Country: Singapore

Director: Yee Chang Kang

2005, 17 mins

### DAI BAO

Dai Bao - steaming hot Chinese big pork buns! Everybody wants one!

Director, Screenwriter, Editor: Yee Chang Kang • Producer: Akiko Koga • Cinematographer: Michael Lim • Contact: Yee Chang Kang, Blk. 806, King George's Avenue, #07-222, Singapore 200806 • Email: litmus\_beat@yahoo.com.sg



Country: Singapore

Director: Lillian Wang

2005, 20 mins

### SHOUT

Everything changes when Sadie's dying grandfather comes to live with her; and her best friend Henry announces he is going away to college. With grandpa's eventual death and her impending separation from Henry, Sadie sets out on her first act of independence.

Director, Screenwriter: Lillian Wang • Producer: Thyrale Thai • Cinematographer: James C Yuan • Editor: Matt Probst, Lillian Wang • Contact: Lillian Wang, 11711 Kiowa Ave. #3, Los Angeles, CA 90049, USA • Email: lillian@mac.com





## SILVER SCREEN AWARDS SINGAPORE SHORTS



Country: Singapore

Director: Yeo Han Hwee

2004, 17 mins

### RESPONSIBILITIES

John is a lieutenant in a crime organisation. A major deal that he's in charge of has gone terribly wrong. Now, people are coming to bring him to a final "meeting." Does he stay loyal to the family or to himself?

Director, Screenwriter: Yeo Han Hwee • Producer: Alex Feakes • Cinematographer: New Siah Leng • Editor: Dan Stewart • Contact: Yeo Han Hwee, 26 Shelford Road, #03-03, Shelford View, Singapore 288420 • Email: han\_yeo@yahoo.co.uk



Country: Singapore

Director: Victric Thng

2004, 4 mins

### BLISS

A man reminisces about his wedding day. There is a silent wish for happiness and security for his family, especially when plagues, diseases, war and terrorism are rampant. In times like this, one can only hope and pray.

Director, Producer, Screenwriter: Victric Thng • Cinematographer: Chow Chai Foo • Editor: Tay Hui Cheng, Cheong Ying Sien • Contact: Victric Thng, 573 Ang Mo Kio Ave. 3, #03-3295, Singapore 560573 • Email: ninelives@innocent.com

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### SILVER SCREEN AWARDS

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#### BEST ASIAN FEATURE FILM CATEGORY

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

#### BEST SINGAPORE SHORT FILM CATEGORY

Best Film  
Special Jury Prize  
Best Director  
Special Achievement Awards

#### MAIN JURY

##### LAV DIAZ

Lav Diaz (1958, Cotabato, Philippines) studied at the Mowelfund Film Institute in Quezon City. He worked for a music magazine and experimented with both photography and writing before turning to filmmaking as a scriptwriter. His breakthrough came with *Batang West Side*, a five-hour film that won the Best Picture Award at the film festivals of Brussels and Singapore (2002). His filmography includes *Serafin Geronimo*, *Kriminal Ng Baryo Concepcion* (The Criminal Of Barrio Concepcion) (1998), *Burger Boys* (1999), *Hubad sa ilalim ng buwan* (Naked Under The Moon) (1999), *Hesus Rebolusyonaryo* (Hesus the Revolutionary) (2002), *Batang West Side* (2002) and *Ebolusyon ng isang pamilyang Pilipino* (Evolution Of A Filipino Family) (2004).

##### INTISHAL AL TIMIMI

Born in Baghdad in 1954, Intishal al Timimi received his Masters in Art in journalism from Moscow University. Since 2001, he has been the Artistic Director for the Arab Film Festival in Rotterdam. His work has taken him to different film festivals where he has coordinated several events: 30 years Arab documentaries for the International Film Festival in Munchen, 10 years of European Cinema for the 6th Ismailia International Film Festival for Documentary & Short films in Egypt 2002 and Arabic Retro for Ciname Le Arabe Festival in Paris 2004. Besides being a journalist and Arab film expert, Intishal is also an accomplished photographer and has held several photo exhibitions in different countries.

##### CHUA THIEN SEE

Born in Malacca, Malaysia, Thien See studied philosophy at the University of Sydney. She later worked with several labour organisations. Chua also appeared in the Malaysian DV feature, *Sanctuary* (directed by Ho Yuhang). The film received the NETPAC Award in International Film Festival Rotterdam 2005 and a Special Mention at the 9th Pusan International Film Festival. She is currently developing a new film story with Yuhang.

##### SAM LOH

With almost 10 years of film directing experience, Loh began his career at Caldecott Productions in Singapore and graduated from New York University's Intensive Filmmaking Programme in 1998. His debut feature film, *Outsiders*, was initially scheduled to screen at last year's Singapore International Film Festival but was withdrawn due to censorship problems. It has since travelled to the Bratislava Film Festival and the Hong Kong Film Market. His 25p short film titled *Satyre* recently won 3rd prize at the Panasonic Digital Filmmaking Competition and was also screened at the Asian Film Symposium in S'pore and Jakarta along with the 3rd First Frame Festival in Bangkok in January. His latest short film, *Malice*, will be screened at the 18th Singapore International Film Festival.

#### NETPAC/FIPRESCI JURY

##### GRÉGORY VALENS

Grégory Valens was born in Paris, France in 1972. He occupied the position of Audiovisual Attaché at the French embassy in Ethiopia from 1996 to 1998, and was the Artistic Director of the European Film Festival in Addis Ababa in 1998. He has been writing for the leading film magazine *POSITIF* since 1999. He taught film criticism and film history at the University of Paris 3 Sorbonne Nouvelle and Paris 7 Denis Diderot. Member of the board of FIPRESCI, he is the Editor-in-chief of the federation's website ([www.fipresci.org](http://www.fipresci.org)) and has chaired International Critics' Prize juries in several major festivals worldwide. He was also a member of the Cannes International Critics' Week selecting committee in 2003 and 2004. In 2003, he directed his first short film, *Pauv'vieux* (Poor Chap), Official Selection at the International Festival of Mediterranean Film in Montpellier, France in 2004.

##### NGO PHUONG LAN

Born in 1963 in Hanoi, Vietnam, Ngo Phuong Lan graduated from the Critics' Department of the VGIK (the All-Union State Institute of Cinematography in Moscow). Ngo has also authored and co-authored a number of books on cinema published in Vietnam and abroad. Her book, *The Companion To The Screen*, with several essays on cinema and film reviews, was awarded First Prize for Film Criticism in 1998 in Viet Nam. She has recently completed her Ph.D. dissertation, *Modernity and National Identity in Vietnamese Cinematography*.

##### MARK CHUA

Mark Chua is a Producer-Presenter for Mediacorp Radio's NewsRadio 93.8FM, where he spreads the word on world cinema through his programme, *Midday Review*. He is also a member of the collective, *Pedagogic Art Projects*, along with fellow artists Jason Soo and Ho Tzu Nyen. Their recent collaborations include *Utama - Every Name In History Is I* (finalist at both the 2003 Canon-Digital Media Hive Film Festival and the 2004 Bangkok International Film Festival, Asian Shorts Category); and *Museum* (presented at SENI Singapore 2004). Mark has recently directed his first short film, *When*.





Country: Afghanistan/France

Director: Atiq Rahimi

2004, 110 mins

## EARTH AND ASHES (KHAKESTAR-O-KHAK)

Dastaguir is an old man who has to undertake an anomalous and daunting task, namely, to reach his son Mourad who is a miner in the mountains to tell him that their village has been destroyed and most of their family members have been killed. The perpetrator of this tragedy is an unnamed army and unable to bear the shame of not being able to protect his loved ones, Dastaguir shares the sad news with his five-year-old grandson Yacine. The old man and the boy meet Qadir, who owns a truck-stop shanty and insists the travellers stay for tea.

Atiq's film (based on his own novel) is both the slow unravelling of a man from another era and a land that has been ravaged by gradual poverty and successive conflicts. Not unlike Ali Reza Amini's *The Riverside* (see Page 27), Atiq leaves the the perpetrators of conflict unnamed and unidentified. Rather, it is the aftermath of conflict and its profound impact upon an otherwise culturally complex community that interests the region's filmmakers. Both sombre and poignant, *Earth And Ashes* won the Un Certain Regard Award at Cannes, 2004 as well as the FIPRESCI Prize at the Oslo Films from the South Festival, 2004.

Director: **Atiq Rahimi**  
Born in Kabul and studied film at the Sorbonne after receiving political asylum in France. He has directed commercials and several documentaries for French television, including *A Chacun Son Journal* (1998), *Zaher Shah* and *Nous Avons Partagé le Pain et le Sel* (2001). *Earth And Ashes* is adapted from his novel.



Director: Atiq Rahimi • Producer: Dimitri de Clercq • Screenplay: Atiq Rahimi, Kambozia Partoviemarloe (based on the novel by Rahimi) • Cinematographer: Eric Guichard • Editor: Ursula Lesiak • Cast: Abdul Ghani, Jawan Mard Homayoun, Walli Tallosh, Kader, Guilda Chahverdi • Production Company: Les films du lendemain, 17 Quai des Grands Augustins, 75006 Paris, France • Tel: 33-1-5542-1479 • Fax: 33-1-5542-1477 • Email: filmsdulendemain@worldonline.fr

Country: Cambodia/France

Director: Rithy Panh

2003, 90 mins

## THE PEOPLE OF ANGKOR (LES GENS D'ANGKOR)

Rithy Panh's films (*S-21 The Khmer Rouge Killing Machine*, SIFF 2004) are not unlike Patricio Guzman's dedicated, unflinching commitment to examining the history and social atmosphere of his country Chile. Both filmmakers have made it their life's work to bring their nation's trials to light through film. Whereas Panh's previous films were very specifically focused on the Khmer Rouge and genocide, *The People Of Angkor* brings the everyday lives of ordinary Cambodians to the forefront.

In the famous city of Angkor, widely recognised for its bas-reliefs and religious iconography, Panh gleans stories from the people who live there and their hopes, however slim, for the future. For instance, a peddler who has yet to learn to read and cannot afford an education wonders what direction to take. Panh also captures the daily rituals of Buddhist monks who continue to respect the sacredness of this remarkable city, despite the impact the war has had on the bas reliefs. Through these different stories, both humour and pathos emerge. This is clearly a nation in transition in a post-Pol Pot context and undoubtedly, Panh will continue to witness and document its move towards renewal.

Director: **Rithy Panh**  
Born in Phnom Penh in 1964 and subsequently relocated to France, working on films about Cambodia that have become integral studies of the nation's history and politics. His documentaries include *Site II* (1989), *Souleymane Cissé* (1990), *Cambodia, Between War And Peace* (1992) and *Bophana - A Cambodian Tragedy* (1996). Several of his films have been presented at Cannes.



Director: Rithy Panh • Producer: Anne Schuchman • Cinematographer: Prum Hesar • Editor: Marie Christine Rougerie, Isabelle Roudy • Production Company: INA - Anne Schuchman, 4 avenue de l'europe 94360, Bry-sur-marne, France • Tel: 33-149-832800 • Fax: 33-149833182 • Email: aschuchman@ina.fr • World sales: INA - Michèle Gautard 4 avenue de l'europe 94360, Bry-sur-marne, France • Tel: 33-149-832800 • Fax: 33-149833182 • Email: mgautard@ina.fr







## ASIAN FILMS



Country: China

Director: Tian Zhuang Zhuang

2004, 114 mins

### DELAMU (CHA MA GU DAO XI LIE)

Tian Zhuang Zhuang went into a long silence after his 1993 effort *The Blue Kite* and re-emerged with *Springtime In A Small Town* (2002), nearly a decade after keeping a cautious distance from the filmmaking world. Clearly in some of that time, he redirected his energy into seeking the tranquillity that is reflected in *Delamu*, which shows Tian in his element as a storyteller.

China's Yunnan Province is renowned for its 1,000-year-old southern trading route (its counterpart is the northern Silk Road) called Chamagudao that links the province to Tibet, through the edge of the Himalayas and across Nepal and Bhutan into India. For millennia, this route was taken by caravans to transport tea, salt and grain from China to other parts of the world. Tian Zhuang Zhuang follows the lives of the caravan riders and captures the stunning ecology as well as the wondrous people who live in the Nujiang Valley in northwestern Yunnan. The film took five years to complete and Tian does not intrude upon the scene with commentary, allowing instead the landscape to speak for itself. As always, his fascination is for the remarkable people he encounters, from a woman who is over a hundred years old, to a heartbroken man who becomes a lama and the powerful role of faith in their lives.

Director: **Tian Zhuang Zhuang**  
Born in Beijing, Tian Zhuang Zhuang experienced the re-education camps of the Cultural Revolution first-hand and went on to learn cinematography when making education films in this context. Along with other Fifth Generation filmmakers, Tian gained recognition as a filmmaker with films such as *Our Corner* (1980) and *Red Elephant* (1982) as well as *Horse Thief* (1986). He is known also for the critically acclaimed film *The Blue Kite* (1993) and *Springtime In A Small Town* (2002).



Director: Tian Zhuang Zhuang • Executive Producer: Liu Zhao, Hao Li, Toyohiko Harada • Cinematographer: Wang Yu, Wu Qiao • World Sales: Arc Light Films No. 19, 4th Floor, Lane 2, Wan Li Street, Taipei 116, Taiwan • Tel: +886-2-2239-6026 • Fax: +886-2-2239-6501 • Email: [arclight.com.tw](mailto:arclight.com.tw)

Country: China

Director: Pan Jianlin

2003, 84 mins

### GOOD MORNING BEIJING (ZAO'AN BEIJING)

The visual world of Pan Jianlin's film is in stark and deliberate contrast to the bright, seeming cheeriness of the film's title. Set almost entirely at night, this gritty no-budget (not unlike *Crack by Wake Li*) film bases itself on "true events," juxtaposing two apparently independent incidents. In one, a dishevelled, scantily clad woman wakes up in a dark, empty room that is being used by people engaged in paid-for sex. In the other story, a man walks the streets of Beijing searching for his girlfriend who has gone missing and may (or may not) be the woman in the empty room in the other story. There is a decidedly seedy, uncomfortable atmosphere that hangs over both narratives as the desperate search by the man lends the film a quality quite akin to a thriller, particularly when he hires a detective to set out on a hunt as well. Nevertheless, Pan Jianlin's rendition of the genre is far less dramatic and more emphatically based on the reality the filmmaker is both interested in and disturbed by. Not an easy view of the mainland, but an entirely necessary snapshot of urban squalor and ennui where official discourse would prefer to admit otherwise, Pan's film is the New China, and the New Wave of Chinese indie cinema.

Director: **Pan Jianlin**  
Born in 1969 in Lintao, Gansu Province. He studied economic law at the North China University of Technology. From 1992 to 1998 he was engaged in aerial surveying, real estate, cargo transportation. In 2000, he began to teach himself how to make films. His first effort was a documentary made in 2002 called *The Bride*. *Good Morning Beijing* is his first feature film.



Director, Screenwriter: Pan Jianlin • Producer: Chen Wei • Cinematographer: Zou Qin, Peng Zhe, Liu Cai yun, Fan Qi, Wu Shi you • Editor: Zhang Yi fan • Cast: Sun Peng, Chen Nan xuan, Ben Hui, Xiao Lei • Production Company: Pan Jianlin Image Studio, Room 101, Unit 2, Building 12 Section 2, Fengyayuan, Huilongguan, Chang Ping, Beijing, China • Tel: 86-1305-1382-510 • Fax: 86-10-8171-1888 • Email: [panjianlin1969@vip.sina.com](mailto:panjianlin1969@vip.sina.com) • World Sales: Hong Kong Vision Beijing Office, Hai Dian Qu Xue Yuan Nan Lu, Yi 32 Hao Lou Zhulou I Ceng, Dongce, 100088 Beijing, China • Tel: 86-1391-1624-007 • Fax: 86-10-8206-3799 • Email: [kingvision@vip.sina.com](mailto:kingvision@vip.sina.com)





Country: China

Director: Cui Zi'en

2003, 75 mins

## NIGHT SCENE (YE JING)

Starting off with snippets of conversations with various young men talking about servicing their clients, Night Scene quickly takes the shape of a documentary about gigolos in Beijing. Cui Zi'en's twist however, is in suddenly switching the atmosphere, so that the decidedly documentary feel is replaced by an apparently scripted exchange between various pairs of men. Are they lovers? Friends? Client and gigolo? When it seems as though a fictional narrative has taken over, the angle shifts once again, with social workers, sex education workers and gigolos talking about statistics, disease, safety and the new social atmosphere in China.

Clever, revealing and engaging, Night Scene cleverly utilises both fiction and non-fiction devices in filmmaking to explore the world of male prostitutes and their managers. The filmmaker also tested the limits of people's openness by asking straight men to pose as gay sex workers, in order to give them a window into a community that is otherwise not acknowledged. Cui Zi'en delves as much into rural-urban disparities and the impact of capitalism on China's youth as he does into a study of gender and sexuality. Night Scene continues to show the director's particular versatility in tackling the limits of genre and gender definitions.

Director: **Cui Zi'en**  
Cui Zi'en is a professor at the Beijing Film Academy and has focused much of his forays into filmmaking, largely on gay-centred themes that shed new light on life in the Mainland for communities outside of the "mainstream." His filmography includes *Feeding Boys*, *Araya*, *Keep Cool*, *Don't Blush*, *Story Time*, *Enter The Clowns* and *The Old Testament*.



Director, Screenwriter: Cui Zi'en • Producer: Liu Sujing, Du Jiayi • Cinematographer: Zhang Huilin, Yuan Deqiang • Editor: Gao Bojie, Qi Jiang • Cast: Gao Yang, Liang Haobin, Qiao Bin, Ge Yinghan • Production Company/Sales: Cuizi DV Studio, Room 1506, #7 Building, Beijing Film Academy, Beijing 100088, China • Tel: 8610-82040387 • Fax: 8610-82040387 • Email: cuizi777@2911.net

Country: China

Director: He Jianjun

2004, 90 mins



## PIRATED COPY (MAN YAN)

Set during a particularly cold winter in Beijing, He Jianjun's film is about that ubiquitous phenomenon no one has actually managed to structure a film around – the selling of pirated DVDs and video cassettes. These street salesmen are everywhere in shopping centres, viaducts and bars or universities servicing the appetites of film lovers across the city. After leaving university, Shen Ming lives on a steady diet of DVDs, acquiring his knowledge of films through the street vendors who service his curiosity. He meets the attractive Mei Xiaojing who wants to throw inhibitions aside in the vein of Almodovar. A solitary musician recently diagnosed HIV-positive watches *A River Runs Through It* and its cascade of calm compels him to move to the coast.

As many critics have noted, Pirated Copy is an interesting if oddly contradictory reflection of the impact of capitalism on the Mainland. Economic struggles and poverty may be prompting the illegal trade in films and music, but more intriguingly, the films themselves have become tools in a society's attempt to understand "western" society and its various attitudes to sexuality, violence and life.

Director: **He Jianjun**  
Born in 1960, in Beijing China. In 1988 he completed a directing course at the Film Academy in Beijing and graduated in 1990. He has worked on three films by Chen Kaige and also worked as an assistant director to Zhang Yimou and Tian Zhuang Zhuang. He is seen as one of the most important representatives of the Sixth Generation filmmakers and his filmography includes *Xuan Lian/Red Beads* (1993), *Postman* (1994), *Butterfly Smile* (2001) and *Spreading* (2004).



Director: He Jianjun • Screenplay: He Jianjun, Cui Zi'en • Cinematography: Yuan Deqiang • Editor: Gao Bojie • Music: Baolu, Su Fang • Sound Design: Liu Shenshen • Cast: Yu Bo, Zi Qi, Hu Xiaoguang, Wang Yamei, Naren Qimuge • World Sales: Shan Dongbing, Room 411, Ximen, Jia 31 Xindejie, Xicheng Qu, Beijing 100088 China • Tel: 86-10-8201-5745 • Fax: 86-10-622-72341 • Email: johnshan@vip.sina.com



Director: **Zhang Yang**  
Zhang Yang graduated from the Central Theatre Academy and began his career directing stage plays, including an adaptation of Manuel Puig's *The Kiss Of The Spiderwoman*, which garnered critical accolade. Zhang has also directed numerous underground music videos. His first feature film, *Spicy Love Soup* (1997), won numerous domestic awards. His second feature, *Shower* (1999), won the FIPRESCI Award at Toronto and many more awards at international film festivals.



Country: China      Director: Zhang Yang      2004, 100 mins

POST REVOLUTIONARY ERA  
(WORLD PREMIERE)

Zhang Yang's passionate support of rock culture in urban China is impossible to miss from his previous film, *Quitting* (SIFF 2002), which blended theatre and film to explore the life of actor and music-lover Jia Hongsheng, who obviously drew a great deal from the late John Lennon.

Post Revolutionary Era is like Zhang's version of Dave Markey's 1991 - *The Year Punk Broke* (1992) in that it documents a whole generation of musicians and music lovers who live and struggle for the music they make. It is a eulogy to the new Beijing where outdoor music festivals ignite the spirit of music and mind-altering substances mix and mingle to create a surreally unrestrained, non-state centric vision of the new China. Zhang's documentary has a real underground feel to it as he roams through the lives of bands who live dirt poor in rural farm areas, co-existing peacefully with their landlords (poor farmers themselves) and save up every yuan to fund their jamming and busking sessions. The real revelation of Post Revolutionary Era is the new solidarity forged by these two disparate segments of society - the rural and the urban subculture. It's a far cry from state's love affair with capitalism and the growing middle class. In that sense, Zhang's documentary is a remarkable eye-opener.

Director, Screenwriter, Cinematographer: Zhang Yang • Producer, Editor: Lola • World Sales: New Film Studio of Beijing, No. 6B Unit 130, Building 18 Mudanyuan, Wuyi Garden, Tongzhou District, Beijing 101117, China.

Country: China      Director: Wu Er Shan      2004, 90 mins



Director: **Wu Er Shan**  
Born in 1972, in Huhehaote, Inner Mongolia, China. In 1998, he graduated from the Department of Direction at the Beijing Film Academy. At present he works as a video artist and commercial director. Soap Opera marks his feature film debut.



SOAP OPERA

Wu Er Shan's Soap Opera is a slice of urban realism culled from the newspaper tales of neighbourhood occurrences and the daily gossip that reverberates through passageways and eateries. Structurally, the film is composed of several different short stories, which nevertheless share connections with each other through one main character Lao Deng, whose main objective is to commit suicide, but who fails in every attempt.

Meanwhile, abused and bullied kid Leyi eventually vents his frustrations in a dramatic act to show that he too wields power - a gesture with tragic consequences. Zhang cannot sleep because of six women who have moved in upstairs and who play loud music despite his polite pleas for silence. Eventually, unable to bear the pressure of unthinking neighbours, he too snaps. Finally, the son of a successful chef has murderous intents towards his wife. The final irony of the various narratives becomes apparent as Lao Deng tries and fails to end his life and the other characters we encounter are forced to consider death under duress. Soap Opera received the FIPRESCI Prize at the Pusan International Film Festival, 2004.

Director, Screenplay: Wu Er Shan • Cinematography: Guo Da Ming, Liu Yong Hong • Art Director: Zhang Che, Xu Zhou • Music: Feng Jiang Zhou • Sound Engineer: Wang Yu • World Sales: Hong Kong King Vision, Beijing Office, Hai Dan Qu Xue Yuan Lan Lu Yi 32, Hao Lou Zhulou I Ceng, DongCe, 100088 Beijing, China • Tel: 86-1391-1624-007 • Fax: 86-10-8206-3799 • Email: kingvision@vip.sina.com





Country: Hong Kong

Director: Yan Yan Mak

2004, 124 mins



## BUTTERFLY (HUDIE)

Yan Yan Mak impressed audiences with her sparse and entirely modern debut *Ge Ge* (*Brother*, SIFF 2002), an elliptical love story and a search for the lost self. She continues to show a keen eye and a narrative interest in love, however obtusely it emerges in the lives of her characters. In *Butterfly* – a title itself chosen for all its metaphorical nuances – she returns to the idea that love transforms and changes those touched by it.

Flavia (Josie Ho) is a 30-year-old married teacher with a son, who suddenly confronts her past desires and history when she falls in love with a woman she casually meets at a supermarket. Instead of restraining herself, Flavia surrenders to this unanticipated connection and, in it, finds a release for her sexual identity. It also allows her to recollect her days as a student in the '80s, a period of tense political riots, when she experienced her first such encounter. Yan's *Butterfly* is also a tale about another relationship between two women in contemporary Hong Kong who struggle against social prejudice to come out and embrace their identities in public space.

Director, Screenwriter: Yan Yan Mak • Producer: Yan Yan Mak, Jacqueline Liu • Cinematographer: Charlie Lam • Editor: Eric Lau, Stanley Lam • Cast: Josie Ho, Eric Kot, Joman Chiang, Tian Yuan, Isabel Chan, Redbean Lau • World Sales: Filmko Films Distribution Limited, 1357 HITEC, 1 Trademart Drive, Kowloon Bay, Hong Kong • Tel: +852 2379 9999 • Fax: +852 2736 7111 • Email: info@filmkholdings.com

Country: Hong Kong

Director: Adam Wong

2004, 80 mins



## WHEN BECKHAM MET OWEN

Form One students Michael and David are bound by their love of football and it forms the core of their growing friendship. But otherwise, the two boys are polar opposites. Michael is sexually innocent and David enjoys making lewd jokes. Michael is distant, whereas David is popular among his peers. Though initially secure in their strong bond as best friends, Michael begins to worry that their friendship is taking a different turn in his mind, one in which the mere solidarity and camaraderie they have built over the love of the game doesn't encompass his feelings for David.

Adam Wong Sau-ping is part of a burgeoning scene of young Hong Kong filmmakers and his debut feature film shows a sensitivity in its portrayal of youth and the first stirrings of sexuality. The film also captures the crazed energy of boys in their early teens and the innocence of focused passion. Wong juxtaposes the later stirrings and confusion Michael experiences with lively outtakes of nifty footballing scenes, split screen conversations among teenagers about the game and some rapid editing and cuts. In all, Wong delivers the emotional and social space that boys fresh into high school occupy and imbibe with their attitudes and ideas.

Director: Adam Wong • Producer: Eddie Chan • Presented by: Eric Tsang, Bruce Ren • Screenwriter: Adam Wong, Isis Tso • Cinematography: Andrew Chan • Art Direction: Tony Ma, Vincent Cheung • Costume Design: Angela Chiu • Music: Alok Leung • Cast: Eric Leung, Kelvin Lau, Jojo Yau, Law Wai-kuen, Koo Kei-kwan • World Sales: Ying E Chi Ltd., 4/F Foo Tak Building, 365 Hennessy Road, Wan Chai, Hong Kong • Tel: (852) 2836 6282 • Fax: (852) 2836 6383 • Email: info@yec.com

Director: **Adam Wong**  
Born in 1975, in Hong Kong. With a background in Fine Arts, Adam Wong produced a number of short films - *Fish* (1997), *Ah Wai And Murphy* (1999) and *Glowing* (2000). *Glowing* received awards in the Hong Kong Independent Short Film and Video Awards for Best Script and the Grand Prize. Wong has also taught drawing classes to children and participated in video installation projects.







## ASIAN FILMS



Country: India

Director: Tarun Majumder

2002, 118 mins

### AALO - RAY OF HOPE (AALO)

Based on the famous Bengali novel Kinnar Dal by the late Bibhuti Bhushan Bandopadhyay (writer of Pather Panchali stories adapted by Satyajit Ray), Tarun Majumder's film is set in 1950s rural Bengal immediately after India gained independence. Aalo (Bengali star actress Rituparna Sengupta) is a city-bred woman from an educated, well-to-do family. Along with her brothers and sisters, or extended family, she expresses her pleasures, joys and sorrows about daily life through song and dance.

But Aalo's considerably open-ended, free existence takes a dramatic turn when she moves to rural Bengal upon marriage. Here in the Birbhum district, she encounters a dramatic difference in the approach to life, gender equality and material possessions. Her desire to make a difference is of course, met initially with hostility by the village women, but it is once again, the power of song and poetry that works its way eventually into their hearts and minds, causing a transformation. At heart, the film suggests that class and cultural differences are often immense, but art can and does bridge what prejudice seeks to separate.

Director: **Tarun Majumder**

Tarun Majumder has worked extensively in the field of filmmaking, holding various roles, including his participation as a Board member with the Film Finance Corporation. Majumder was awarded the Padma Shri Award in 1990 in recognition of his service to filmmaking. His filmography includes *Heaven Of Glass* (1961), *Child Bride* (1967), *Ganadevta* (1978), *Path Of Prasad* (1991) and *Aranyer Adhikar* (1997), a film about forestry/environmentalism.



Director: Tarun Majumder • Producer: Prism Entertainment Pte. Ltd. • Screenwriter: Bibhuti Bhushan Bandopadhyay • Cinematographer: Shakti Banerjee • Editor: Shakti Roy, Malay Laha • Cast: Rituparna Sengupta, Kunol Mitra, Abhishek Chatterjee, Nayana Das, Bharati Devi • Production Company/World Sales: Prism Entertainment Pte. Ltd. 502 Mangalam - A, 24 Hemanta Basu, Sarani Kolkata - 700001, India • Tel: 00-91-33-2220-8994 • Fax: 00-91-33-2243-0165 • Email: prismnet@vsnl.net

Country: Indonesia

Director: John de Rantau

2004, 93 mins

### LOOKING FOR MADONNA (MENCARI MADONNA) (WORLD PREMIERE)

Looking For Madonna (produced and scripted by Garin Nugroho) is a fascinating film that treads the fine line separating documentary and fictional film. Not unlike Cui Zi'en's *Night Scene* (Page 20), the film was developed around true cases of people who are HIV-positive in West Papua. West Papua has the highest concentration of HIV cases in Indonesia - a fact that has not been brought to light with quite the kind of frankness de Rantau manages in the film.

The tale begins with an intriguing, almost witty story about men and sex workers narrated by Minus, one of the film's "characters." But afterwards, we are taken on a journey into the lives of sex workers and another narrative arc is built around a cremation of one HIV victim. Once again, this "true" incident allows for a trajectory of questions to be explored. De Rantau has worked with Garin Nugroho before and Garin's particular sense of humour comes through wonderfully in the film's script. Looking For Madonna is a collaborative effort in some sense and an exciting indication of what this Indonesian director has to offer in the context of New Wave Indonesian cinema.

Director: **John de Rantau**

Born in 1970 in Padang, West Sumatra. He graduated from the Jakarta Art Institute in 1995 and majored in Film Directing. He has been working in television since 1994. His filmography includes working as assistant director to Garin Nugroho on *And The Moon Dances* (1994) and the short film *Al Jabar* (1994). He has also just completed a new film called *Denias* and is working on another called *Sakaw*.



Director: John de Rantau • Producer: Anastasia Rina • Screenwriter: Garin Nugroho • Cinematographer: Tommy Jepang • Editor: Andhi Pulung • Cast: Clara Shinta, Samuel Tinya, Astrid Angelina, Minus C Karoba • Production Company/Sales: SET Film Workshop, Jln. Sinabung No. 4B Kebayoran Baru, Jakarta Selatan, Indonesia • Tel: +62-21-727-99227 • Fax: +62-21-7229638 • Email: set@indo.net.id





Country: Iran

Director: Parviz Shahbazi

2003, 86 mins

## DEEP BREATH (NAFAS-E AMIGH)

Despite its positive reception at Cannes and the awards it has thus far garnered, Shahbazi's *Deep Breath* has caused some degree of controversy in its native land for its unflinching, yet poetically nonchalant gaze at Tehran youth and the malaise and ennui some of them wrestle with. There have been numerous films from Iran exclusively tackling its younger generation, be it Jalili's *Abjad* (SIFF 2004), or Ali Reza Amini's *Letters In the Wind*. Shahbazi's contribution pushes the envelope an inch further and, even in its choice of title, hints at the New Wave/Godard influence (*Breathless*/*A Bout de Souffle*).

Kamran (the strikingly handsome Saeed Amini) and Mansur are disaffected teenagers wandering the streets of Tehran. Despite their differing backgrounds they share a unique bond and when Mansur finds himself homeless, the two scrape together enough to live in a hostel and sometimes, in stolen cars. However, one night they pick up Aida – an infectious and gregarious girl with a passion for music. Mansur is immediately taken by her flirtatious personality and his attention to Kamran begins to wane. Meanwhile, Kamran becomes pensive and is unable or unwilling to eat. *Deep Breath* won the Best Screenplay award at the Fajr Film Festival in Iran.

Director, Screenwriter: Parviz Shahbazi • Producer: Amir Samavati • Cinematographer: Ali Loghmani • Cast: Mansour Shahbazi, Mryam Palyzban, Saeed Amini • World Sales: Behnegar, #9 3rd Floor 22 Bahman Alley, Yakhchal Street, Gholhak, 194194 Tehran, Iran • Tel: +9821 261 2527/8 • Fax: +9821 261 2529 • Email: sales@behnegar.com

### Director: Parviz Shahbazi

Born in 1962 in Khorramabad and completed his degree at the Tehran College for Film and TV in 1990. After making a number of short films, he became assistant director to Jafar Panahi on *The White Balloon*. Parviz Shahbazi's own films, including *Traveler from The South* (1996) or *Whisper* (2000), have been shown at many international festivals and won numerous awards.



Country: Iran

Director: Behrooz Afkhami

2004, 90 mins

## THE RIVER'S END (GAVKHOUNI)

A troubled twenty-something man is haunted by memories of his dead father, a charismatic tailor who liked to bathe in Isfahan's Zayandeh-Roud River. His recollections are narrated in a stream-of-consciousness, juxtaposed with visually stunning images of the beautiful ancient capital of Iran. He recalls his father's daily ablutions in the river, the relationship his parents had and his own interactions with his father. But rather than provoking nostalgic sentimentalism, Afkhami's narrator is a man creeping towards a downward spiral, disturbingly and beautifully rendered through the process of remembering.

The film is based on Jadar Modaress Sadeghi's novel, *The March*, one of Iran's most influential contemporary works of literature. Here, Afkhami experiments with genre and narrative structure as much as he does with preconceptions of how the new Iranian cinema is defined. It does not bear the signature of social realism, nor is it straightforwardly poetic and allegorical. Instead, *The River's End* is ominous and dream-like, its intensity only exacerbated by the beauty of the visions that haunt its main character. *The River's End* won the NETPAC Award at Brisbane International Film Festival 2004.

Director, Screenwriter, Editor: Behrooz Afkhami • Producer: Ali Moallem • Cinematographer: Mohammad Aladpoush • Cast: Ezzat Entezami, Bahram Radan, Bahareh Rahnama, Soroush Sehat, Arash Majidi, Sasan Parsi • World Sales: Farabi Cinema Foundation No. 19 Delbar Alley, Toos St. Valiye Asr Avenue, Tehran, Iran • Tel: +9821-274-1254 • Fax: +9821-273-4953 • Email: fcf1@dpi.net.ir



### Director: Behrooz Afkhami

Born in Tehran, Iran in 1956, Behrooz Afkhami studied at the School of Cinema and Television and began his career in directing with a televised series called *Koochake Jangali*. He made his feature film debut with *The Bride* in 1990, which was among the most popular Iranian films at the time. *The River's End*, his second feature film, is an experiment in a more complex and new form of cinema narrative.







Country: Iran

Director: Ali Reza Amini

2004, 80 mins

## THE RIVERSIDE (KENAR-E ROODKHANEH)

Travelling through the desolate landscape of the Iran-Iraq border, a young Kurdish bride steps on a landmine and remains frozen mid-step, terrified for her life. Her new husband runs hopelessly in search of the nearest village to get help. Meanwhile, alone and wailing, she encounters several other Kurdish people who pass by her on their own journey. There is a woman who tells stories to her orphaned grandchildren; and a mourning father carrying the dead body of his son. Each of them is escaping some form of turmoil and wishes to quell her anxiety, but are overwhelmed by their own.

The Riverside is not far removed from the aesthetic and thematic concerns of Amini's debut feature film, *Letters In The Wind*. But here, there is an unmistakable sense of irony. For all their movement, none of these destitute wanderers are able to move towards freedom and escape from strife. In a sense, they are as stuck in terror as the lonely, wailing bride they encounter on their journey. Amini's film was shot shortly after the US-led war on Iraq and shows with poetic but painful poignancy, the effects of the coalition's attacks as well as Saddam Hussein's policy upon the Kurds. The film won the Don Quixote Award at the Karlovy Vary Film Festival, 2004.

Director: **Ali Reza Amini**

Born in Tehran in 1970 and studied stage direction.

Amini worked both in theatre and made about 25 short films in 8mm, 16mm and 35mm as well as video before venturing into feature length films. His previous efforts include his debut feature film, *Letters In The Wind* (2002), and *Tiny Snowflakes* (2003).



Director, Screenwriter, Editor: Ali Reza Amini • Producer: Habibollah Kaseh-Saz • Cinematographer: Touraj Aslani • Cast: Shadi Varvaie, Mohammad Javaheri • Production Company: Asr-e Entezar Film Company, No. 344, Samadi St. North Jamalzadeh Street, Tehran, Iran • Tel: +98-21-6420-995 • Fax: +98-21-6420-995 • World Sales: Iranian Independents, PO Box 15875-4769, Tehran, Iran • Tel: +98-21-227-1157 • Fax: +98-21-227-1157 • Email: atebbari@inelinet.net



Country: Japan

Director: Yutaka Tsuchiya

2003, 98 mins

## PEEP "TV" SHOW (GAVKHOUNI)

Winner of the FIPRESCI Critics Prize at Rotterdam 2004, Yutaka Tsuchiya's film is a raw, no-budget quintessentially post-modern dive into the lifestyle spawned by our technological revolution and the practice of surveillance that now predominates. The film is undoubtedly cyberpunk in spirit, without using the anime genre to deliver its multi-layered, fascinating universe of surveillance and soullessness. A universe that has been spawned as much by the hyper-violence of modern warfare (911 is referenced very centrally in the film) as it has by mainstream media's pummeling images of disaster and war.

Armed with a DV camera, the director co-scripted and roamed the streets of Shibuya around Tokyo with one of the resident wanderers, a crossover of Goth-girl and Little-Bo-Peep. Dislocated and apparently without conventional family lives, they engage in the classic exhibitionist-voyeur ritual, get off on Internet images and TV news flashes of disasters. Tsuchiya is known for his documentary work and draws a great deal from the influences of the 1960s underground filmmakers like Shuji Terayama who urged their peers to toss aside books and head into the streets to understand real life. The streets of Shibuya reveal how apathy is countered within the subcultures of contemporary Tokyo.

Director: **Yutaka Tsuchiya**

Born in 1966, Yutaka Tsuchiya began serious creative work in 1990, which led to the release of the free share-ware video, *Without Television*, in 1994. He initiated the distribution project for independent videos, *Video Act!*, in 1998 and continues to network media activists. His previous films include *The New God* (2000).



Director, Editor: Yutaka Tsuchiya • Producer, Screenwriter: Yutaka Tsuchiya, Karin Amamiya • Cinematographer: Masaki Ninomiya • Cast: Takayuki Hasegawa, Gechov Shiori • Production Company: W-TV Office 4-5-29, Kamiosaki, Shinagawa-ku, Tokyo, 141-0021, Japan • Tel: +81-3-5496-7088 • Fax: +81-3-5496-7078 • Email: yt\_w-tv@st.rim.or.jp





## ASIAN FILMS



Director: **Naoto Kumazawa**

Born in 1966. His independent films, include *Liberal* (1994), *Hobos* (1997) and *Rainbow* (1999).

Director: **Masato Ishioka**

Born in 1960. After founding the production company, Heaven, with Tomioka Tadafumi and Hiraki Ryuichi, he established his own production company, Gold View, in 1996. He wrote, produced, and directed the feature drama *Scoutman* in 2000, which received critical acclaim in Venice.



Country: Japan

Director: Masato Ishioka, Naoto Kumazawa

2004, 125 mins

### TOKYO NOIR (ASIAN PREMIERE)

From promising young filmmakers delving into that incessantly fascinating theme of sexuality, Tokyo Noir is an omnibus of three short stories about the lives of contemporary Japanese women and their attitudes towards the sex industry. The first story concerns a woman (Takami Yoshimoto) in an Internet firm who works fastidiously, though without any passion or direction. She is also the subject of quiet social ridicule in her office for being in her mid-30s and single. She chances upon a mysterious hairdresser and he transforms her external appearance. He also proposes that she works the streets. In a spontaneous moment she agrees and finds expression for her repressed libido by turning tricks.

In the second, Aimi Nakamura plays a distraught college student who becomes a popular sex worker in a Tokyo brothel. She is taken by surprise when her ex-boyfriend comes by to visit. In the last tale, Nao (Aya Seki) writes about her sexual experiences on a blog and ends up befriending a lonely woman (also called Nao) who is mourning the sudden disappearance of her boyfriend. All three stories have a strong feminine core to them and at their heart, challenge the still-ingrained idea that without a man, a woman is not complete.

Director: Masato Ishioka, Naoto Kumazawa • Producer: Yue Hayashi, Kiyo Joo • Screenwriter: Naoto Kumazawa, Yoko Urayama, Masato Ishioka, Hirako Kurosawa • Cinematographer: Atsuhiko Nabeshima • Editor: Masato Ishioka, Naoto Kumazawa • Cast: Takami Yoshimoto, Aimi Nakamura, Kimika Yoshino, Aya Seki • World Sales: Gold View Co. Ltd., 3-50-5 Entopia Ogikubo #1201, Asagaya-minami Suginami-ku, Tokyo 166-0004, Japan



Director: **Shinya Tsukamoto**

A filmmaker who has gained cult status among lovers of Japanese cinema, Tsukamoto is often compared to Lynch or Cronenberg in his preoccupations with cybernetics, bodies, identity, subjectivity and reality. He was born in 1960 and began making 8mm shorts as a teenager and learnt to paint. His filmography includes *Tetsuo - The Iron Man* (1988), *Tokyo Fist* (1995), *Bullet Ballet* (1998) and *A Snake Of June* (2002).



Country: Japan

Director: Shinya Tsukamoto

2004, 86 mins

### VITAL

Shinya Tsukamoto (*Snake Of June*, *Tokyo Fist*) has always turned to the flesh as an important motif in his films. While *Snake Of June* lingered on eroticism and the tactile surfaces of bodies, in *Vital*, the filmmaker delves beneath the flesh to see where memory intersects with our innards. In that sense, it is very much in the spirit of his compatriots in the world of anime, particularly the likes of Mamoru Oshii. The same questions hang over *Vital* - namely, can we identify consciousness in a specific place within our physical selves? What is identity and what do we mean when we even use that elusive pronoun "I"?

Hiroshi Takagi (*Tadanobu Asano*) is a medical student who wakes up in a hospital after a near-fatal road accident. The incident causes severe injuries, almost total memory loss and the death of his girlfriend Ryoko (Nami Tsukamoto). After returning home to convalesce, he discovers a medical textbook which rekindles memories of his passion for medical studies. He eventually decides to return to university to continue his academic work and finds himself confronted with Ryoko's corpse during an autopsy class. This leads him on a feverish search for their collective past through the physical remains of Ryoko's body. As commentators note, Tsukamoto's newest effort is not a gore film and lingers only briefly over cadavers and innards.

Director, Screenwriter, Cinematographer, Editor: Shinya Tsukamoto • Producer: Shinya Tsukamoto, Shin-ichi Kawahara, Keiko Kusakabe, Koichi Kisakabe, Kiyo Joo • Cast: Tadanobu Asano, Nami Tsukamoto, Kiki • World Sales: Gold View Co. Ltd., 3-50-5 Entopia Ogikubo #1201, Asagaya-minami Suginami-ku, Tokyo 166-0004, Japan





## ASIAN FILMS

Country: Korea

Director: Noh Dong-seok

2004, 85 mins



### MY GENERATION

Opening with a rudimentary pan of the generic urban landscape in colour and on video, *My Generation's* reality switches to black and white - an economical palette for its still more quiet tale of dead-end struggles for Korea's own blank, lost generation. Byeong-Seok (Kim Byeong-seok) and Jae-kyung (Yoo Jae-kyung) are a young couple fighting off poverty in modern-day Korea. Byeong-Seok works odd jobs and dreams of becoming a filmmaker. The reality however seems gloomy as he spends much of his spare time shooting weddings for a meagre sum. His girlfriend, Jae-kyung, under a perpetual shadow of ennui, also struggles to find stable employment.

Shot digitally in black and white on a remarkably meagre budget with a crew totalling seven people, *My Generation* is filled with the pathos of a generation unsure of where its future lies. Noh's masterful visual style gives us a window into something so intimate and troubling that one is almost compelled to turn away. Noh's film has captured that odd segment of society who are neither comfortably middle-class, nor poverty-stricken. It's a generation aware - as the film's tagline goes - that happiness is becoming more expensive and unobtainable.

Director: **Noh Dong-seok**

Noh Dong-seok is a graduate of the Korean Academy of Film Arts. The Audience Award was given to Noh's first short film, *Chorong And Me* (2002) during the Independent Film and Video Makers' Forum. He also made the short film, *Doggy* (2003), which was screened at the Vancouver International Film Festival. *My Generation* marks Noh's feature film debut.



Director, Screenwriter, Editor: Noh Dong-Seok • Producer: Kim Hyang-hwa • Cinematographer: Lee Sun-young • Cast: Kim Byung-suk, Yoo Jae-kyung, Kim Yo-han, Choi Seong-jin • Production Company: nds5317 8-375 Hongoeun2-dong, Seodaemun-gu, Seoul 120-102, Korea • Email: nds5317@freechal.com • World Sales: Mirovision 1-151 Shinmunro, 2 Ga, Chongro-Gu, Seoul 110-062, Korea • Tel: 82-2-737-1185 • Fax: 82-2-737-1184 • Email: nelly@mirovision.com

Country: Korea

Director: Kim Ki-duk

2004, 95 mins



### SAMARITAN GIRL (SAMARIA)

Kim Ki-duk's *Samaritan Girl* is an interesting continuation to *Spring, Summer...* (SIFF 2004), exploring themes of religion, suffering and absolution. Teenager Yeo-jin (Kwak Ji-min) and her best friend Jae-young (Seo Min-jung) want to save money for a trip to Europe for which they have devised an unusually self-compromising system. Jae-young earns money as a sex worker while her friend manages her clientele of older men who they both find through the Internet, saves the money and essentially runs the "business." But this acquired detachment and equanimity does not stand the test of pain - both emotional and physical - which Jae-young inevitably leaves herself open to.

Testing the definitions of both Catholic guilt and martyr-like forgiveness, *Samaritan Girl* not only acts as a searing critique of the vacuousness of a materialistic world that would create the choices the two young girls make, but allows for the filmmaker to continue his exploration of Judeo-Christian principles and its impact on Korean society. As he has noted, *Spring Summer* was also a film about Christianity's influence on his life, rather than a Buddhist parable. As ever, Kim's work is daring, discomfiting and powerful. Winner of the Silver Bear at the Berlin International Film Festival 2004.

Director: **Kim Ki-Duk**

Born in the North Kyongsang province of South Korea and studied art in Paris. He worked as a screenwriter before venturing into filmmaking. His debut feature film was *The Crocodile* (1996). His filmography includes various award-winning films such as *The Isle* (2000), *Address Unknown* (2001), *Bad Guy* (2002), *The Coastguard* (2002), *Spring, Summer, Fall, Winter... And Spring* (2003, featured in SIFF 2004). Apart from *Samaritan Girl*, Kim Ki-Duk also made *3-Iron* (2004).



Director, Screenwriter, Editor: Kim Ki-Duk • Producer: Kim Dong-jo • Cinematographer: Sun Sang-jae • Cast: Kwak Ji-min, Seo Minjung, Lee Uhl • Production Company: Kim Ki-Duk Film, 4th Floor, 1426-6 Baeksuk-dong, Ilsan-gu, Goyang-si, Kyunggi-do, South Korea • Tel: 82-31-901-7530 • Fax: 82-31-901-7531 • World Sales: Cineclick Asia, 3F Incline Bldg., 891-37 Daechi-dong, Gangnam-gu, Seoul 135-280, Korea • Tel: 822-538-0211 • Fax: 822-538-0479 • E-mail: jeong@cineclickasia.com



**Director: Amir Muhammad**

Born in 1972 in Kuala Lumpur. He has a Law degree but does not use it. In 2000 he wrote and directed Malaysia's first DV feature, *Lips To Lips*. In 2002 he made six video shorts, which individually travelled to festivals such as Oberhausen and Vancouver. His second feature, the docudrama *The Big Durian* (2003), has been invited to festivals, including Namagata. *Tokyo Magic Hour* and *The Year Of Living Vicariously* (2005) mark his third and fourth feature films.



Country: Malaysia

Director: Amir Muhammad

2005, 60 mins

**TOKYO MAGIC HOUR**

A fascinating shift in direction for Malaysian filmmaker Amir Muhammad (*Lips To Lips*, *The Big Durian*), *Tokyo Magic Hour* is a visual, aural and poetic experience – an ambient land/soundscape that would fit as aptly in an art gallery as it would in a dark theatre. This experimental film consists of scenes of Tokyo, digitally manipulated images of imperceptible objects seen in microscopic detail that often bleed into Georgia O'Keeffe-like paintings and tour groups in a Japanese temple (the Yasukuni war memorial shrine) grounds, shown in split-screen.

These are juxtaposed with an almost melancholic narration of Malay *pantun* verses that translate into four-line stanzas onscreen in English. Intriguingly described as a "story" of a romance between two men, the poems and music tug viewers into the subterranean world of these unseen figures, while the overall effect borders on the soporific. As Muhammad has indicated, *Tokyo Magic Hour* and *The Year of Living Vicariously* were made within the same time period and must be seen together. Though at first glimpse these films seem to be the antithesis of each other (and perhaps because of that), they are unified in their common existence as the visual realisation of a Malaysian filmmaker's particular relationship to two different cities and political realities.

Director, Screenwriter, Editor: Amir Muhammad • Producer: James Lee • Cinematographer: Nao Saito, Toshi Fujiwara • Cast: Eljat, Namron, Saifullizan Tahir, Fahmi Fadzil (narrators) • Production Company/World Sales: Doghouse 73 Pictures, 17 Jalan 22/51 Taman Lin Seng, 46300 Petaling Jaya, Malaysia • Email: doghouse73@yahoo.com

Country: Malaysia

Director: Amir Muhammad

2005, 63 mins

**THE YEAR OF LIVING VICARIOUSLY**

Film essayist Amir Muhammad's fascinating socio-political documentary shapes itself around the period he spent in Indonesia with Indonesian filmmaker Riri Riza while the latter was in the midst of shooting his film *Gie* (2005). *Gie* itself is based on the life of the '60s Indonesian activist Soe Hok Gie who was seen as a key figure in the student movement and the downfall of Sukarno. This was also a period that coincided with the 2004 Indonesian presidential elections. Though Riza's film and the elections are the supposed premise upon which the film is built, Amir makes an engaging and subtle shift by allowing the various crew members and students to offer their thoughts on politics in Indonesia. Candid interviews and the atmosphere around the making of the film deliver a cogent, intriguing picture of attitudes, concerns and perplexing problems that seem to hang on a repeating theme: namely, how can we even begin to define "Indonesia" as a nation, when the very concept of a nation seems to contradict the immensity, diversity and current conflict that characterises the archipelago? This question is thankfully left unanswered. Once again, as Amir emphasises, this film as is much a glimpse into Indonesia as it is a reflective piece by a Malaysian filmmaker on how those very questions apply to his home country.

Director: Amir Muhammad • Executive Producer: Mira Lesmana • Associate Producer: Amanda Marahimin • Cinematographer: Rudolph Angelo Ratulangi • Still Photography: Timur Angin • Editor: Azharr Rudin • Production Company/Sales: Amir Muhammad, 77 Jalan Setiakasih, Bukit Damansara, 50490 Kuala Lumpur, Malaysia • Tel: 603-2095 • Fax: 603-2095-3869 • Email: kancanah@pcjaring.my





Country: Malaysia

Director: Ho Yuhang

2004, 80 mins

## SANCTUARY

Lai is a perpetual gambler who whiles away his days at a pool hall. Meanwhile See's days are monotonously spent at a photocopy centre witnessing endless and pointless duplication. Her grandfather has found peace and comfort taking care of a sick partner in his old age home and See would like to mend her relationship with him. Lai consistently refuses See's pleading requests to curb his gambling habit. As each of them trudge through their daily lives, they also try to find a place where they can reconnect.

Director: **Ho Yuhang**  
An engineer by training, Ho Yuhang then decided to switch to writing and directing his own films. He learnt the trade by working in the TV advertising industry and directed a few independent short films and documentaries that travelled to international film festivals in Tampere (Finland), Singapore and Manila. His first telemovie, *Min*, part of Malaysia's NTV7 Odissi series, won the Special Jury Prize in the Nantes Festival of 3 Continents in France. *Sanctuary* competed in the Pusan International Film Festival.



Ho Yuhang's *Sanctuary*, which received Special Mention at Pusan, 2004, is yet another addition to the growing collective of filmmakers from Malaysia, lending more than enough proof to the fact a burgeoning New Wave is more than present in the country. The film's focus on the everyday lives of Chinese Malaysians and the tedium, empathy and tension of these relationships is not unlike Tsai Ming-liang's own obtuse world filled with taciturn characters who try to break out of their ennui, but never quite manage to succeed. Nevertheless, Ho's intention is not to present a morose and dark portrait of his home country. Rather, the modesty of the tale reveals the small attempts of still more obscure people to make life something more than what is handed by powers outside their control.

Director, Screenwriter: Ho Yuhang • Executive Producer: Lina Tan • Producer: James Lee • Cinematography: Teoh Gay Hian • Editor: Tan Chui Mui • Cast: Loh Bok Lai, Chua Thian See, Chin Leong Fatt • World Sales: Red Films, 525 Jalan 17/13, 46400 PJ, Selangor, Malaysia • Tel: +603-7955-3345 • Fax: +603-7958-6678

Country: Palestine/Israel/Netherlands

Director: Juliano Mer-Khamis, Danniell Danniell

2003, 84 mins

## ARNA'S CHILDREN

*Arna's Children* is an extraordinary account of one woman's remarkable answer to the problem of conflict in Israel and Palestine, focusing on the prime targets and victims of war: children. Born to Jewish parents, Arna Mer (1929-1995) became an activist protecting the rights of the Palestinian people soon after the founding of the Israeli state in 1948. She also married an Arab, Saliba Khamis, who worked with the Israeli Communist Party and, recognising the needs of children, established Care and Learning centres. Subsequently, Arna led a small theatre group of Palestinian children on the West Bank and trauma was given a voice in the form of theatrical performance.

Her son Juliano directed the group and filmed the rehearsals for plays during that period. *Arna's Children* is Juliano's attempt to re-trace a few of the children he had captured on film, such as Yussef, Ashraf and A'Ilia, who used theatre as a means of coping with their experiences and memories in the refugee camps. In this search, he encounters the now-bombed building where the theatre used to be, and discovers that some of the children were killed by the Israeli army, undertook suicide attacks or have become embroiled in the conflict that still plagues the region.

Director: Juliano Mer Khamis, Danniell Danniell • Producer: Osnat Trabelsi, Pieter van Huystee • Screenwriter: Juliano Mer Khamis, Hana Abu Saada, Uri Stelnitz • Editor: Obbe Verwer, Govert Janse • World Sales: First Hand Films, Schaffhauserstrasse 359 8050 Zurich, Switzerland • Tel: 44 1 312 2060 • Fax: 41 1 312 2080 • Email: esther.van.messel@firsthandfilms.com



Director: **Juliano Mer Khamis**  
Juliano Mer Khamis is a renowned Israeli actor and theatre director living in Tel Aviv. His international film projects include *Kedma* (2002), *La Noce En Galilee* (1987), *The Little Drummer Girl* (1984).

Director: **Danniell Danniell**  
Danniell Danniell works and lives in Amsterdam. He directed *Winter '89* (1997), *Mykosch* (1995) and *Egg* (1987) and edited *Tussenland* (2002), *The Great Postal Road* (1996) and *Metal and Melancholy* (1993).







Country: Philippines

Director: Lav Diaz

2004, 643 mins

EVOLUTION OF A FILIPINO FAMILY  
(EBOLUSYON NG ISANG PAMILYANG PILIPINO)

Winner of SIFF 2002's Best Asian Film Award for Batang West Side, Lav Diaz has spent over a decade conceptualising and shooting Evolution. The film is a veritable odyssey through the lives of a Filipino family from 1971 (just before Martial Law) to 1987 (a year after the People's Power Revolution that brought down the Marcos regime), from the rural rice fields to urban squalor. Shifting between families, Evolution is built around grandmother and matriarch Puring (Angie Ferro), her son Kadyo (Pen Medina) and three granddaughters, Huling (Banaue Miclat), Ana and Martina. Puring's mentally ill daughter Hilda (Marife Necesito) finds and raises Raynaldo (Elryan de Vera) and, within a large tapestry of families, Diaz shows how internal strife threatens to quietly tear the clan at its seams.

As the quiet but visceral Raynaldo leaves the family unannounced, his journey eventually leads him to another family of miners in the mountains led by father Fernando (Ronnie Lazaro), mother Gina and Carlos as well as Bendo, the nephews and boys they have adopted. Personal struggle is juxtaposed with documented footage of political chaos, oppression and change. Fragments of the Farmer's Movement of the Philippines protesting are juxtaposed against the intellectual struggle to resist censorship under the regime. Film critic Gino Dormiendo's role as Lino Brocka allows for moments of documentary-like realism, showing Diaz's commitment to Filipino cinematic history and the political message within the film that the medium has both the power and responsibility to transform lives.

But these details of narrative are only one force fuelling the film's immense energy. Shot in black and white, with economical use of extraneous sound, often lingering in static mode for interminable moments on trudging, working bodies, campfire songs and radio broadcasts, Evolution has been compared by critics as much to Lino Brocka, Bel-Tarr and Edgar Reitz as it has to Faulkner or Proust. As ever epic in scope, Diaz has daringly proven himself to be a filmmaker to be reckoned with and one of the Philippines' most remarkable visionaries.

The film won the Best Digital Film Award at the .MOV Digital Film Festival in Cebu City, Philippines, 2004, and has travelled to numerous film festivals, including Rotterdam, Goteberg and Toronto.

Director: **Lav Diaz**  
born in 1958, in Cotabato, Philippines and studied at the Mowelfund Film Institute in Quezon City. He worked for a music magazine and experimented with both photography and writing before turning to filmmaking as a scriptwriter. His filmography includes *Senafin Geronimo*, *Kriminal ng baryo conception* (*The Criminal Of Barrio Concepcion*, 1998), *Burger Boys* (1999), *Hubad sa ilalim ng buwan* (*Naked Under The Moon*, 1999) and *Hesus rebolusyonaryo* (*Hesus The Revolutionary*, 2002). His breakthrough came with *Batang West Side* (*West Side Avenue*, 2002), a five-hour film which won the Best Picture Award at the film festivals of Brussels and Singapore (2002), and garnered numerous awards in the Philippines.



Director, Screenwriter, Editor: Lav Diaz • Producer: Paul Tanedo, Lav Diaz • Cinematographer: Bahaghari, Paul Tanedo • Cast: Elryan de Vera, Angie Ferro, Pen Medina, Ronnie Lazaro, Lui Manansala, Banaue Miclat, Joel Torre • Production Company: Sine Olivial/Paul Tanedo Inc. and Ebolusyon Productions, LLC. 11A Mirasol Townhomes, Mirasol Street, Cubao, Quezon City, Philippines • Tel: 0920-5916-315 • Email: lavrente@yahoo.com • World Sales: Paul Tanedo Inc. Annandale, Virginia USA • Email: ptanedo@excite.com





## ASIAN FILMS

Country: Philippines

Director: Roxlee

2004, 50 mins



Director: **Roque Federizon Lee (Roxlee)**

Born in 1950, in Naga City, Philippines and is better known as Roxlee. He started as a cartoonist and began making films in 1983. With his cynical humour and unconventional ideas, he became an icon of the Philippine underground cinema. His short films include *The Great Smoke* (1984), *ABCD* (1985), *Lizard or How to Perform in Front of a Reptile* (1987), *Juan Gapang/ Johnnie Crawl* (1987), *Juan Gulay/Johnny Veggie* (2003), *Tronong Gintol Golden Throne* (2004) and *Ghost Of Rocker Janis* (2004).



### ROMEO MUST ROCK

Romeo Must Rock is an independent "rockumentary" from Roxlee and the Sinekalye crew (SIFF 2004) about an old-school punk rocker filled with absurd scenes and raucous energy. A painter, musician and mentor to young artists, Roxlee compiles footage from 1996-2004 that captures his brother Romeo Lee's forays into music, which consists entirely of various cacophonous and passionate renditions of one song: *Wild Thing*, by Jimi Hendrix. Like Roxlee, Romeo is also a painter and we're taken on a journey through his dilapidated living quarters, his massive record collection and his humorous take on the exigencies of a punk rock life.

While the raw immediacy of the film has absolutely no intention of imparting any lessons to its viewers, there is nevertheless a prescient tone to it. Namely, both old and new footage of gigs and Romeo's wreckless abandon explicitly declare that this is what the true spirit of rock 'n' roll is really about. Its various mutations into carefully-crafted, well-marketed but emotionally contained "products" is more the anomaly than the crazy old man we witness onscreen, who insists that passion (and just old-fashioned fun) is more important than the business of music that masquerades as art.

Director, Producer, Screenwriter: Roxlee • Cinematographer: Roxlee, Maisa Demetillo, Albert Banzon, RA Rivera, Jun Sabayton • Editor: Paco Almaden • Production Company/Contact: 16 Comet Street, Phase 2, Bel-Air Village, Makati City, Philippines • Tel: 63-789-8416, 63-890-1865 • Email: kidroxlee@yahoo.com

Country: Taiwan

Director: Zero Chou

2004, 72 mins



Director: **Zero Chou (Chou Mei-lin)**

Born in 1969. She has worked as a screenwriter, executive producer and director and has written a book called *Every Odd-Numbered Day* (1997). With a decade of experience in independent documentary filmmaking and visual art production, Zero Chou has received numerous awards for her works. Her filmography includes *Looking For The Forgotten Artists* (1997), *Being Ceased* (1998), *Floating Islands - Before The Radiation* (1999), *Heading-Hunting Rites* (2000), *Poles Extremity* (2002) and *Timewalker* (2003).



### SPLENDID FLOAT (YAN GUANG SI SHE GEWUTUAN)

Zero Chou's previous work, *Corner's*, was a documentary popular in the gay and lesbian film festival circuit. Here she enters the feature film arena with a bright, lush film inundated with dichotomies. The primary polarity comes in the form of *Splendid Float's* protagonist, Roy (James Chen), who leads a double life. During the day, he is a Taoist priest in Taipei who conducts funeral rites. By night he becomes Rose, one of four drag queens who tour the towns and villages of northern Taiwan and put on lip-synch shows on the back of their kitschy, neon-lit truck. After a show in Keelung, Rose meets the macho young fisherman Sunny. They make love and start thinking about finding a way to live together, but soon afterwards, Sunny drowns in an unfortunate accident. In a strange coalescence of his two lives, Roy is called upon to summon Sunny's soul home from the sea. Suddenly, the ever-present polarities that separate Roy's life must converge in a haunting finale where the spiritual and sensual, the masculine and feminine as well as the private and public meet.

Chou's approach is fascinating in that the film manages other kinds of simultaneity, especially in terms of mood - *Splendid Float* is both kitschy and poignant, funny and yet melancholic.

Director, Screenwriter: Zero Chou (Chou Mei-lin) • Producer: Isaac Li • Cinematographer: Yunhou Liu • Editor: Zero Chou, Yunhou Liu • Cast: James Chen, Yichin Zhong • World Sales: The 3rd Vision Films, No. 19, 4F, Lane 27, Shue-Yuen Road, Taipei, Taiwan • Tel: +886-2-236-73312 • Fax: +886-2-236-70600 • Email: rainport@yahoo.com





## ASIAN FILMS

Country: France/Belgium/Germany/UK

Director: Eyal Sivan, Michel Khleifi

2003, 270 mins



### ROUTE 181 - FRAGMENTS OF A JOURNEY IN PALESTINE-ISRAEL

Route 181 is the astounding and powerful journey undertaken by two filmmakers - one Israeli and the other Palestinian - over a period of a year along the line devised by the UN Resolution 181 on November 29, 1947, dividing Palestine into two states, one Jewish and the other Arab.

The film is divided into three segments - the first charting their drive in the South, from the port city of Ashdod to the frontiers of the Gaza Strip. The second chapter is at the Centre, which takes them from the Jewish-Arab city of Lod to Jerusalem. Finally, they head North from Rosh Ha'ayn near the new separation wall, towards the Lebanese border. Sivan and Khleifi talk to both Israelis (from almost every part of the world) and Palestinians indigenous to the land about culture, history, religion and identity. While the possibility of a one-state solution and peace seems elusive, the roots of prejudice, the justification for colonisation and the role that history (and historical revisionism) plays in perpetuating conflict are revealed. Clocking in at four and a half hours, 'Route 181' is easily one of the most essential and brilliant documentaries to be made in recent times.

Director: **Eyal Sivan**  
Born in 1964 in Haifa, northern Israel and grew up in Jerusalem. He is primarily concerned with the political use of memory in Israel. His films include *Izhar*, *Slaves Of Memory* (1991) and *Populations In Danger* (1996) about the situation in Rwanda, Burundi and the genocide and political strife there.



Director: **Michel Khleifi**  
Born in Nazareth, north of Palestine. His films include the award-winning *Fertile Memory* (1980), *Wedding In Galilee* (1986) and *Forbidden Marriages In The Holy Land* (1995).



Director, Producer, Screenwriter, Editor: Eyal Sivan, Michel Khleifi • Executive Producer: Armelle Laborie • Cinematographer: Philippe Bellaiche • Sound: Richard Verthe • Sound Editor: Sari Ezouz • Sound Mix: Stephane Larrat • Production Companies: Memento! (France), Saurat Films (Belgium), Sindbad Films (UK), WDR (Germany), Memento! 38 rue de la Chine 75020 Paris, France • Tel: 33-1-4366-2524 • Fax: 33-1-4366-8600 • Email: momento@wanadoo.fr • World Sales: Memento! Pierre Menahem, 38 rue de la Chine 75020 Paris, France • Tel: 33-1-4366-2524 • Fax: 33-1-4366-8600 • Email: momento.distribution@wanadoo.fr

Country: Turkey

Director: Zeki Demirkubuz

2003, 94 mins



### WAITING ROOM (BEKLEME ODASI)

Not unlike his Turkish counterpart Nuri Bilge Ceylan, Zeki Demirkubuz is something of a wonder in the changing face of Turkish cinema with his studied and thoughtful approach to character and narrative in cinema. A filmmaker who largely works alone, Demirkubuz's final part to the trilogy, *Tales About Darkness*, is a triumphant solo endeavour once again. *Waiting Room* was directed, written, edited and photographed by Demirkubuz who also starred in it. In this final part, the immense weight of apathy and alienation is practically a presence in the room, which becomes heavier for a character whose work it is to create and express ideas.

Film director Ahmet is trying to adapt Dostoyevsky's *Crime And Punishment* to the screen and struggles through a daily ritual of smoking, television-gazing and alienated musing to produce something of substance for the project. His girlfriend Serap is suspicious of his reticence and he indulges her fears about another woman, prompting her to leave him. Meanwhile, he begins to go in pursuit of a thief who he catches trying to rob his house, in the hope that he can convince the man to play the role of Roskolnikof in the film. Winner of the FIPRESCI award at the Valencia Film Festival, 2004 and the Best Director Award at the Istanbul Film Festival, 2004.

Director: **Zeki Demirkubuz**  
Born in Isparta, Turkey, in 1964. He graduated from the Department of Communications of Istanbul University. The *Waiting Room* - the final part of his trilogy, *Tales About Darkness*, won the FIPRESCI prize at the Valencia Film Festival 2004. He directed *Block C* in 1994, *Fate* (2001) as well as *Confession* (2001), which are part of the trilogy, garnered awards at Cannes and Turkey.



Director, Producer, Screenwriter, Editor, Cinematographer: Zeki Demirkubuz • Cast: Zeki Demirkubuz, Nurhayat Kavrak, Nilufer Acikalin, Serdar Orcin, Ufuk Bayraktar • World Sales: Mavi Film, Bolahenk Sok. 19/3m, Gumussuyu 80090 Istanbul, Turkey • Tel: +902-12252-8320 • Fax: +902-12292-7170 • Email: zekidemirkubuz@yahoo.com





## ASIAN FILMS



Director: **Tzang Merwyn Tong**

Country: Singapore

Director: Tzang Merwyn Tong

2004, 45 mins

### A WICKED TALE (ASIAN PREMIERE)

A skewed twist on the peachy fairytale about a little girl who has a fascination for the forbidden. She meets a mysterious stranger who persuasively lures her into a game of manipulation. The film is a post-modern rendering of Little Red Riding Hood, where seduction, innocence and fear all combine to produce a picture of the human psyche. Like Tzang's previous film, e'Tzaintes, A Wicked Tale uses expressionistic techniques and a subterranean dream landscape to let the story unravel.

Director: Tzang Merwyn Tong, Screenwriter • Producer: Selvam Dass, Armen Rizal Rahman, Tzang Merwyn Tong • Cinematographer: Selvam Dass, Andrew Seah • Editor: Selvam Dass, Tzang Merwyn Tong • Cast: Evelyn Maria Ng, Johan Ydstrang, Wolf Danker • Production Company: INRI Studio/Faber Image Pte. Ltd. Block 109 Serangoon North Avenue 1, #06-655 Singapore 550109 • Tel: (65)9777-2580, (65) 6382-5404 • Email: management@inristudio.com, tzang@inristudio.com



Director: **Sam Loh**  
Outsiders, his debut feature film, was screened at Bratislava Film Festival and The Hong Kong Film Market.

Country: Singapore

Director: Sam Loh

2004, 22 mins

### MALICE (WORLD PREMIERE)

Sam Loh (Outsiders, 2004) maintains his fascination for the intersection of lives and desires leading to conflicting, often violent conclusions. Aimee (Amy Cheng) and Gerald (Lim Kay Tong) are in a listless marriage, while Jon (Timothy Nga) and Julianne (Agnes Wong) are engaged, though there is an apparent lack in their relationship as well. Aimee and Jon play strangers in public but are having an affair, something they both want to reveal so they can come clean and commit to each other. But infidelity is answered with malice.

Director, Producer, Screenwriter: Sam Loh • Cinematographer: Atticus Tay • Editor: Tay Hui Cheng • Cast: Lim Kay Tong, Amy Cheng, Timothy Nga, Agnes Wong • Production Company: littlebigfilms, 280 Tampines St. 22, #08-242, Singapore 520280 • Tel: (65) 96683808 • Email: littlebigfilms@pacific.net.sg



Director: **Tan Pin Pin**

Country: Singapore

Director: Tan Pin Pin

2005, 61 mins

### SINGAPORE GaGa (WORLD PREMIERE)

Using mass displays like the National Day Parade, school cheers and public announcements as well as performances by harmonica virtuoso Yew Hong Chow, avant garde pianist Margaret Leng Tan and itinerant buskers, we discover Singaporeans' complex relationship with Singapore. This documentary touches on the desire to be heard, to be seen and to belong, both to Singapore and to the present.

Director, Producer, Screenwriter: Tan Pin Pin • Cinematographer: Ryan Seet, Reu Low, Tan Pin Pin • Editor: Martyn See, Low Hwee Leng • Contact: Tan Pin Pin, 24 Moulmein Rise, Singapore 308138 • Tel: 65-98515227 • Fax: 65-62546728 • Email: pptan@northwestern.edu



Director: **Angela How**

Country: USA/Singapore

Director: Angela How

2004, 13 mins

### EAT RICE

Eat Rice is an evocative tale about that increasingly ubiquitous experience: that of being an immigrant family remembering ties to one's cultural roots. In this case, How focuses on a Chinese immigrant family in which the distinctions between men and women are revealed subtly. The film is filled with other opposites and seemingly entrenched dualisms apart from gender. These include chaos and peace, love and selfishness, belonging and alienation. Rice, the staple food in the Chinese diet, also evokes another cultural idiosyncrasy: it also means "meal" in the Chinese language. A calm and studied film about identities and culture.

Director, Producer, Screenwriter, Editor: Angela How • Cinematographer: Abraham Sylvia • Cast: Meeghan Henry, Constance Hsu, Harry Du Young, Clarissa Dong, Darren Ting, Kaidy Kuna





Country: Singapore

Director: Anthony Chen

2004, 20 mins

## G-23

G-23 is a story about emotional suppression in urban Singapore. The story revolves around three idiosyncratic city dwellers - a young Indian girl, an elderly man and a middle-aged lady. The lives of these characters intertwine through a ticket-tearer at the local Indian cinema.

Director: **Anthony Chen**

Director, Screenwriter: Anthony Chen • Producer: Felicia Tan • Cinematographer: Timothy Chan • Editor: Teo Yahloon • Contact/Sales: Anthony Chen, Block 10A Braddell Hill #06-01, Singapore 57970 • Tel: 65-63526026/65-96657139 • Email: zyichen@pacific.net.sg, Felicia Tan: ljftan@gmail.com



Country: UK

Director: Belen Bueso Alberdi, Lucius Yeo

2004, 1.5 mins

## CONSUME

Consume is a humorous look at the consumption habits of the average English person, that uses both animation and stop motion techniques to deliver its candid point.

Director: **Belen Bueso Alberdi, Lucius Yeo**

Director, Producer, Cinematographer, Editor: Belen Bueso Alberdi, Lucius Yeo • Screenwriter: Lucius Yeo • Contact: Lucius\_y@hotmail.com



Country: China

Director: Wake Li

2004, 100 mins

## CRACK (FENG)

A bizarre and entirely unexpected perspective into the recent history of China, Crack is a chronologically complex narrative in which the central character, Xiang Yang, seems to have a singular focus in life, namely, masturbation. The film does not follow its historical trajectory in a neat, orderly linear fashion. Instead, all we can ascertain is that the narrative moves from the Cultural Revolution to the present. Xiang responds to the immense political and cultural changes with his peculiar fetishes. As a seven-year-old, his first object of sublimated desire are the shoes of a girl raped by a Red Guard leader who ironically accuses her of being a "slut." Witnessing this act of hypocrisy, Xiang smells the stool she stood on and proceeds to masturbate with her shoes. The objects only become more varied and surreal as he grows older, ranging from books and scenes from Swan Lake.

The film acts as a scathing commentary on oppression, alienation and the fallacy of forced solidarity. It is an enforced solidarity which deigns to speak for the masses even as it subjugates and terrorises that constituency. Li's film is as mind-boggling as it is visceral, but it is a clear sign of yet another addition to China's growing underground cinema from independent filmmakers.

Director: **Wake Li**  
Graduated from the Shan Dong Art College in 1982 and subsequently studied photography at the Beijing Film Academy. Between 1999 and 2002 he worked on a television drama series. Crack marks his impressive, elliptic and daring feature film debut.



Director: Li Wake • Producer: Wu Na • Screenwriter: Li Wake • Cast: Jiang Xun, Zhang Shan, Cui Ming • Production Company/World Sales: Beijing East Future Film Co Ltd, 22-3-403 2 District Liupukang, Xicheng District, Beijing 10001, China • Tel: 86-10-6202-9019 • Fax: 86-10-6202-9019 • Email: condorhan@vip.sina.com



## YOUTH in FILM

Country: Bangladesh

Director: Morshedul Islam

2004, 95 mins



Director: **Morshedul Islam**

Born in 1958 in Dhaka, Bangladesh. After participating in a film appreciation course organised by the Bangladesh Film Institute and Archive, he started his first film *Agami* (Time Ahead, 1982), a short about the war of liberation in Bangladesh. The film won the Silver Peacock award at the International Film Festival of India (1985). Islam has made numerous documentaries and films including *Boat And Life* (1986), *Towards* (1988) and *Chaka* (1993).



### THE ALIENATION (DURATTA)

Eleven-year-old Putul's parents are wealthy and adore him, but his strange life of relative isolation in opulent surroundings with little freedom leaves the little boy longing for something beyond the restrictions of his life. One day, he runs away from home and begins a relationship with nature and the immense power of the natural environment that surrounds him. He meets a street boy named Antu and his sister Morium. Antu's street-wise demeanour impresses Putul and he takes off to Mymensingh with the two children who are on their way to visit their sick father. Putul's quick adaptation to this new life is not surprising at first; it is a journey of self-discovery and self-acceptance as he begins to weigh their trials and decisions against his inherited wealth. Meanwhile, his parents are on the hunt for their son, with the police doing city-wide searches and missing advertisements in newspapers. Eventually, Putul realises he does not belong on the streets with his new-found friends, though he remains somewhat alienated from his own home life.

Morshedul Islam tackles a child's sense of alienation and claustrophobic powerlessness with a sensitive, subtle touch. *The Alienation* won awards at the Oulu Finland Film Festival and the Olympia Film Festival in Greece.

Director, Screenwriter: Morshedul Islam • Producer: Faridur Reza Sagar • Cinematographer: L Apu Rozario • Editor: Ratan Paul • Cast: Humayun Faridee, Shubarna Mustafa, Fahad, Amol, Mithila, Jayanta Chatterjee • Production Company/World Sales: Impress Telefilm Ltd. 62/A Siddeswari Road, Dhaka 1217 Bangladesh • Tel: 8802-9332444 • Fax: 8802-933-8285

Country: Taiwan

Director: Wang Shau-di

2004, 99 mins



### BEAR HUG (YONG BAO DA BAI XIONG)

Like bear cubs who are routinely abandoned to fend for themselves from the age of two, nine-year-old Dajun (Chen Guanbo) is playing witness to his parent's impending divorce and must slowly find a way to be more self-sufficient and detached from the sudden shifts in his family life. His father (Wang Jianmin) is dating a vacant ditzy woman and his mother is a constantly-travelling flight stewardess (Chen Xiangqi). Dajun is looked after by his chubby, spiteful cousin Yifen and their relationship is confrontational at best. Yifen is bitter for her own reasons, convinced that her family is trying to get rid of her. Eventually, when Dajun suddenly goes missing, everyone blames each other for neglect.

Wang Shaudi returns to feature filmmaking after a brief hiatus due to illness and like her previous film, *Yours And Mine*, *Bear Hug* is both social satire and heartfelt realism. Though comedic at heart, *Bear Hug* is a wonderfully accurate portrait of dysfunctional families and the trials of children trying to make sense of the paradoxical world of adult behaviour. The film won a Golden Horse Award in 2004.

Director: **Wang Shaudi**

After studying theatre in the United States, Wang Shaudi returned to Taiwan to a prolific career in television, directing many hours of TV drama and documentaries, and producing plays before making her first feature film, *Accidental Legend* (1996).



Director: Wang Shaudi • Producer: Huang Liming • Screenplay: Huang Liming, Wang Shaudi • Cinematographer: Ching Ting-Chang • Editor: Du Mingqi • Music: Gerald Shi • Cast: Chen Xiangqi, Chen Guanbo, Hong Haoxuan, Wang Jianmin, Chen Jixia, Zhou Youting • Production Company: Rice Film International Co. Ltd. 1F, 346-I Fu-Jin St., Taipei, Taiwan • Tel: +886-2-8787-1060 • Fax: +886-2-8787-1061 • Email: ricefilm@ms74.hinet.net



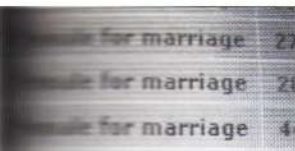
**SIFF 2nd UNOFFICIAL RETROSPECTIVE  
FAOZAN RIZAL**

After our first Unofficial Retrospective on Malaysia's James Lee in 2002 (which we didn't even announce), we are glad to devote our second one to Indonesia's Faozan Rizal, another young, prolific independent. With nine films in the programme including the World Premiere of his experimental feature, *Aries*, Rizal teaches film at the Jakarta Institute of the Arts, works as a cinematographer, actor (Dajang Soembi), screenwriter (*Yasujiro's Journey*) and was last seen as a volunteer in tsunami-struck Aceh.

*Country: Indonesia**Director: Faozan Rizal**2004, 70 mins***ARIES - A POEM FOR KATIA  
(INTERNATIONAL PREMIERE)**

"Aries is the code of living in Heaven, until one day the passion comes and forbidden fruits fall to the earth." So begins Faozan Rizal's experimental and visually arresting film. A pair of hands slowly unfurl to reveal what appears to be rock salt in one hand – glimmering white – and blackened beans in the other. This immediate visual device sets up the tension of opposites, while also subtly hinting at how barren, dry and stark some nourishing elements of nature can appear. *Aries* is a near-wordless journey with a man, a woman and their love. The distance that separates them is as palpable as the proximity they try to forge.

*Director: Faozan Rizal • Producer: Rachmad Rizal Halim • Screenwriter: Ale Ariansyah • Cinematographer: Gaung Agung • Editor: Kusen Dony • Cast: Suzuki Nobuyuki, Ri Kaode • Production Company: Jakarta Institute of the Arts, Jl. Cikini Raya 73, Jakarta Indonesia 10330 • Tel: 62-21-548-2104 • Fax: 62-21-319-23603 • Email: fffvik@yahoo.com • World Sales: Kotak Hitam, Jl. Pulo Melati-Kav 1 Kemandoran 1, Pal-Merah Jakarta, Indonesia 12210 • Tel: 62-21-548-2104 • Fax: 62-21-319-23603 • Email: faozanrizal@yahoo.fr, info@kotakhitam.com*

*Country: Indonesia**Director: Faozan Rizal**2002, 2 mins***FEMALE FOR MARRIAGE**

A journey towards the virtual experience of finding true love.

*Email: faozanrizal@yahoo.fr, ghostoftomorrow@yahoo.com*

*Country: Indonesia**Director: Faozan Rizal**2004, 3 mins***HOW CLOSE BY**

A man speaks about a city in his dreams. Is Singapore real?

*Email: ghostoftomorrow@yahoo.fr*

*Country: Indonesia**Director: Faozan Rizal**2003, 3 mins***OBERHAUSEN, TELEVISION, YOU...**

A town, with a memory of a girl.

*Email: info@kotakhitam.com*

*Country: Indonesia**Director: Faozan Rizal, Katia Engel**2004, 40 mins***OF LILIES HOW THEY GROW**

An experimental, beautiful and oddly abstract consideration of a flower, as it slowly grows and blooms.

*E-mail: faozanrizal@yahoo.fr, engelkatia@earthlink.net*

*Country: Indonesia**Director: Faozan Rizal**2004, 50 mins***YASUJIRO JOURNEY**

Rizal's grandfather told him tales about the presence of Japanese soldiers in the region and, in particular, of a Japanese man he met in prison.

*E-mail: faozanrizal@yahoo.fr*





## Anime



**Director: Shinji Aramaki**  
Born in 1960 in the Fukuoka prefecture, Japan. His work includes the creation of mecha design for 3D CG movies and video games. He has previously worked on a number of animated television productions, including *Garasaki*, *Scryed*, *Bubblegum Crisis* and *Astro Boy*. *Appleseed* is Aramaki's feature film debut.



Country: Japan

Director: Shinji Aramaki

2004, 106 mins

### APPLESEED (APPURUSHIDO)

Based on the 1985 story by legendary writer Masamune Shirow (*Ghost In The Shell*), *Appleseed* is set in 2131 in a future where humans and cyborgs are inevitably at war with each other. A non-nuclear war has left no decisive superpower in charge and in its wake the planet earth is a barren wasteland. The utopic city of Olympus has decided to take on a leadership role and superior beings called Bioroids co-exist with humans here. In actual fact, Olympus holds the seat of power in the new world government as no country emerged victorious after the war, causing an uneven power dynamic in which all countries rely on Olympus for their very existence. The film's heroine Deunan finds herself in Olympus and on a mission to track down Appleseed, a computer code that will allow the city's governing committee to ascertain the link between humans and Bioroids, as well as the process that will extend the life of Bioroids. Made through a blend of 2D and CGI, the film's stunning visuals, slow-motion scenes of violent confrontation and Deunan's race to find answers makes Aramaki's debut animated feature film an intriguing adaptation of Masamune's original story.

**Director:** Shinji Aramaki • **Executive Producer:** Sumiji Miyake • **Producer:** Hidenori Ueki, Naoko Watanabe • **Associate-Producer:** Norio Konishi • **Creative Producer:** Sori • **Writers:** Haruka Handa, Tsutomu Kamishiro • **CG Producer:** Yusaku Toyoshima • **CG Director:** Yasuhiro Otsuka • **Character Designer:** Masaki Yamada • **Music Producer:** Shin Yasui • **Music Score:** Tetsuya Takahashi • **Production:** Digital Frontier • **Music by:** Boom Boom Satellites, Contributing Music Artists: Paul Oakenfold, Basement Jaxx, Carl Craig Vs. Adult, Akufen, Atom, T. Raumschmiere, Ryuichi Sakamoto • **World Sales:** Kimberly Healy, Manager, Programming Sales, Geneon Entertainment (USA) Inc. 2265 E. 220th Street, Long Beach, CA 90810, USA • **Tel:** 310-952-3018 • **Fax:** 310-952-2142 • **Email:** kimberly.healy@geneon-ent.com



**Director: Satoshi Kon**  
Born in 1963 in Hokkaido, Japan. He studied at the Musashino College of the Arts and began his career as a manga artist. He then moved to animation and worked as a background artist on many films (with Katsuhiro Otomo among others). He subsequently directed an episode of the film series *Memories* in 1995 and made his feature film debut *Perfect Blue* (1997). He also made *Millennium Actress* (2001).



Country: Japan

Director: Satoshi Kon

2003, 91 mins

### TOKYO GODFATHERS

*Tokyo Godfathers* is anime director Satoshi Kon's wondrous, giddy version of John Ford's *3 Godfathers* (1948), itself a rendition of the 1913 novel by Peter B. Kyne – a book that has undergone numerous film outtakes. The wandering trio of the original tale has been replaced by three homeless figures – each one lost or rejected in some way. Miyuki is a rambunctious pre-teen and her parents-by-default are the perpetually effete, yet enraged Gin and the glorious transgendered Hana (John Wayne's role in the Ford film). Each character carries a burden from the past that they have not yet reconciled with. When this motley crew/family finds a wailing bundle on Christmas, right after attending street festivities to watch a performance of the Nativity and slurping down a soup kitchen meal, Hana is convinced it is a sign from the powers that be that s(he) is to be a mother – divine or otherwise. Protestations transform to mute agreement from the other two and Kon's story (co-written with Cowboy Bebop writer Keiko Nobumoto) rapidly unfolds with delightful results. His night-time Tokyo is lovingly detailed, beautiful and snow-covered but also dark and alienating. The story is simple, but tucked neatly within it is a paean to the ignored ragamuffins of any big city and a tribute to the idea that family is what you make it.

**Director:** Satoshi Kon • **Producer:** Masao Maruyama • **Screenwriter:** Keiko Nobumoto, Satoshi Kon • **Cinematographer:** Katutoshi Sugai • **Editor:** Takeshi Seyama • **Cast:** Emori Toru, Aya Okamoto, Yoshiaki Umegaki • **Production Company:** Mad House Inc. Fujisawa Bldg. 9F, 4-30-16, Ogikubo, Suginami-ku, Tokyo, 167-0051, Japan • **Tel:** +81-90-9374-0383, **Fax:** +81-3-5397-8742 • **Email:** akutsu@madhouse.co.jp • **World Sales:** Tohokushinsha Film Corporation, 4-8-10, Akasaka, Mianoto-ku, Tokyo, 107-8460, Japan • **Tel:** +81-3-5414-0297 • **Fax:** +81-3-5414-0430 • **Email:** kokusai@tfc.co.jp





Director: **Kim Moon-saeng**

Kim Moon-saeng's first feature film, *Wonderful Days*, also marks the most expensive animation film made in Korean film history. He is a talented commercial film director who has been creating a number of animation commercials since 1988. He graduated from Hong-ik Art College with a Bachelor's Degree in Perspective Design and earned his Master's Degree at the Industrial Art University in Stage Design and has taught Image Design at Kyeowon Design and Art University from 1993-2000.



Country: Korea

Director: Kim Moon-saeng

2003, 94 mins

## WONDERFUL DAYS

The year is 2142 and after millennia of steady wars and environmental degradation, a decimated planet is re-building itself in a post-apocalyptic atmosphere. An elite minority of survivors lives in the newly created city of Ecoban, a paradoxical place sustained by the Delos system. But Delos is kept running by a group of labourers called the Marrians, who are on the lowest rung of the social hierarchy. Jay works with the security force for Ecoban, but from the very first frame in which we are introduced to her and her narrative voice, it is evident that she stands somewhere on the outside of the society she has been asked to integrate into. When she is sent to investigate an intruder into the Delos system, she discovers it is her childhood friend and first love Shua.

Kim Moon-saeng's debut anime feature is visually spectacular, made in 2D, 3D, CGI and using live-action miniatures, creating a visual world that is startling, with unexpected dimensions and layers as well as attention to detail. The filmmaker avoids excessive moralising and chooses instead to show how any form of life that becomes a dominant power will inevitably spark revolutions. There is as much a melancholic and intimate air to *Wonderful Days*, as there is an adventurous, imaginative energy.

Director: Kim Moon-saeng • Producer: Lee Kyeong-hak • Screenwriter: Park Jun-young, Kim Moon-saeng • Cinematographer: Lee Sun-kwan • World Sales: Mirovision 1-151 Shinmunro, 2 Ga, Chongro-Gu, Seoul 110-062, Korea • Tel: 82-2-737-1185 • Fax: 82-2-737-1184 • Email: nelly@mirovision.com



Country: Japan

Director: Katsuhiro Otomo

2004, 126 mins

## OPENING FILM STEAMBOY

As the animation director's previous works have demonstrated, his love of cyberpunk transforms itself here into what he calls "steampunk" (a whole genre of sci-fi writing). This gives a hardness and edge to the worlds he creates and not least, this is reflected in the atmosphere of *Steamboy*. It aptly captures the progress from industrialisation to the age of nuclear weapons, which is as much a critique of modernity as it is a foreboding portent of things to come in the 21st century. As such, *Steamboy* is both a stunning adventure epic and an astute commentary on the misuses of power.

See Page 7.



Country: Japan

Director: Mamoru Oshii

2004, 99 mins

## CLOSING FILM GHOST IN THE SHELL 2: INNOCENCE

Made nine years after the groundbreaking animation classic *Ghost In The Shell*, its sequel still maintains the central thesis or conundrum that drove the first film. This is the question of where identity lies – is it the body? Though framed within a seemingly simple narrative with an investigator at its helm, *Innocence's* core is really an anti-Cartesian meditation. In a world inhabited by dolls, droids, humans and hybrids even the soul is no guarantee of a definite identity. Beautiful, haunting and dense, Oshii's cyberpunk journey continues.

See Page 9.



### VIETNAM'S BOLD FILMS FROM THE DOI MOI ERA (1986 ONWARDS)

In December 1986, the Sixth Congress of the Vietnam Communist Party ushered in a new stage in the life of the people - the Doi-Moi (Renewal) which brought about sweeping changes in social, economic and cultural fields. Vietnam's policies on literature and art were also reformulated. Writers and artists were encouraged to reflect the reality of life, including its negative aspects. For these reasons, since 1987, many bold films have appeared that do not shy away from raising problems. At first, there were spirited controversies over these films, some of which stunned audiences - including the literary and artistic circles. But in the end they were accepted by the audience because they all portrayed life with goodwill, pathos and a sense of responsibility.

From its very beginning in 1953, only artistic or serious films were made in Vietnam and until 1989, all cinema activities from film production to film distribution were fully subsidised by the Government. After that, when Vietnam began carrying out the policy of abolishing state subsidies and transforming the economy into a market one, Vietnamese cinema also had to deal with cost accounting. The State no longer wholly funded or held a monopoly over film production.

In the past there were only five State-run film studios. Now there are more than 30 new studios owned by various associations, organisations and institutions. Earlier there was no competition in releasing new films or

gaining access to the market. The new policy stimulated a quick increase in the number of films produced by different companies. Before 1989, the annual output of feature films was around 20, but now it is about 30. In 1992, this figure reached nearly 50! Besides, from 1989, feature films on video began to be produced. Most of them are commercial and they are distributed not only at home (home video) but also in cinema theatres.

In the early '90s, about 70 video films were produced every year. Officially there are no private film production and distribution companies, but in practice private producers are allowed to invest in film production and, of course, they concentrate only on making commercial films which sell well. Most of them are strongly influenced by the inferior action and commercial films from Hong Kong, Taiwan and America with tense scenes of fighting, thrilling chases and love scenes shot in beautiful settings. The film critics were quick to label such works "commercial" and "unprofessional." These products were called "Instant Noodle Movies" that were made very quickly to satisfy the desire for unthinking entertainment and which could quickly reach a break-even point financially. Once they raked in huge profits for the producers, they could be thrown away and easily forgotten. Luckily, these tendencies did not last long, due to serious criticism and resistance from the public and the Government institutions which are in charge of State cultural management. - **Ngo Phuong Lan**, *film critic* (Reprinted by kind permission of *Cinemaya magazine*, Issue 41, 1998)



## VIETNAM'S ORIGINAL MAVERICK FILMMAKERS TRIBUTE TO DO MINH TUAN AND LUU TRONG NINH

When Le Hoang's *Bar Girls* broke box office records in 2003, it was raved by the local critics for its "dark" subject matter. But really, the truth is, it was a long time coming. And it started coming in 1986, the year when the state decided to open up and sanction diverse opinions. Often, in this period, the work of film director, Dang Nhat Minh, is cited. For example, his film *The Girl On The River* (1987) attracted strong controversy for its depiction of a protagonist who's a prostitute, something that *Bar Girls* has done again with a whole cast.

But looking back at the works of Do Minh Tuan and Luu Trong Ninh, whose works mark the Fourth Period (1987 onwards) of Vietnamese cinema, that searching and questioning spirit had already begun in earnest.

Do (born 1952) is an award-winning poet, artist and musician. His debut film, *The Light In Dream* (1987), was one of the first children's films in a non-combat milieu. It was also a mild critique of the exploitation of children in the new market economy. *The Laughing Plague* (1989) is when he hits his stride. Reminiscent of Czech new wave social satires, *The Laughing Plague* features the visit of a construction company's general director whose loss of his ring leads the whole company to begin a mass search for it. With fabulous comedic timing, the film's scathing wit attacks the subservience of group behaviour. The fact that the subordinate who sacrifices his ring for the general director, loses his own job in the process, is a trenchant observation on the existing inequality in a communist society.

Do's recent film, *The King Of The Rubbish Dump* (2002), ran into censorship problems. As Do said: "The Ministry of Culture and the Cinema Department did not agree on the title in the beginning, fearing the insinuation of Vietnam as a garbage dump. They finally agreed because it speaks about the beautiful relationships among people in a garbage dump." Do's art background came into fore on this film as his garbage collector characters turn the dump into a huge art installation. Once again, the film debates the position of art versus the market economy.

His latest film, *Memories Of Dien Bien Phu* (2004), is a national effort to commemorate the 50th anniversary of the Vietnamese victory over the French. Do was commissioned by the state to direct this film. Do's only intervention, from a script by playwright Nguyen Thi Hong Ngat, is to try to view the subject from an individual's point of view. There is a focal character of a surrendered French soldier as a pro-peace symbol, a soldier of

conscience in the colonialist wars both past and present.

Luu Trong Ninh's films have an unusually strong erotic and youth culture undertone, which is again something which is completely over-the-top in today's *Bar Girls* (2003), *Street Cinderella* (2004) and *Long Legged Girls* (2004).

Luu (born 1956) studied at the University of Technology in Hanoi and graduated from the Hanoi Cinema-Drama Institute in 1988. His debut film, *The Gamble* (1991), also written by Nguyen Thi Hong Ngat, features a young country girl who needs to finance her studies by working in a highway inn. In a desperate act, she consummates her love for a smuggler. The individual choices that are made from desperation, the juxtaposition between city and country, and the erotic undertow between the protagonists, made the film unusual for that time. The film won the Silver Lotus Prize in Vietnam's 10th Film Festival in 1993.

But it was his second film, *Forgive Me* (1992), that really revealed him as a maverick talent. The film is in fact, one of the strongest critiques of post-war Vietnam. While the current films show the new tastes in Vietnam, it was *Forgive Me* that signalled the growing distance and changing perception between generations. The film showed a film being made about the Vietnam War but it also showed a younger generation who could not identify with the struggles of the war. The film was initially shown untouched, then was banned unless four cuts were made. Some of the offending scenes were when a character declares that both Vietnamese troops as well as US soldiers had committed acts of brutality during the war. Another scene had students spoof the party's Ho Chi Minh Communist Youth Association, declaring that "it no longer exists in real life."

His other films were *Tear In The Opening Time* (1996) and *Ten Girls From Dong Loc* (1997, shown in SIFF 1998), but Luu's breakthrough film internationally, was *Wharf Of Widows* (2000), which featured a village where all the young men had been conscripted for war, leaving behind an old war hero surrounded by women. The erotic longing in the film is palpable, again a rare event in Vietnam cinema, all the more pronounced as Luu focuses less on dialogue than on gestures, gazes and mise-en-scene.

Looking back, Do and Luu provided the original impetus for the current wave of Vietnamese independent film through sheer individualism and free-thinking. - Philip Cheah





## FOCUS ON VIETNAM TRIBUTE TO DO MINH TUAN

Country: Vietnam

Director: Do Minh Tuan

2004, 118 mins



### MEMORIES OF DIEN BIEN PHU (KY UC DIEN BIEN)

Made in time to mark the fiftieth anniversary of the Dien Bien Phu victory, Do Minh Tuan's film focuses on personal relationships as they manifest during turbulent political times. While fighting for the liberation of Dien Bien Phu, Bernard, a young French soldier, switches allegiance and joins the Vietnamese soldiers out of fear. Bao (Pham Quang Anh) guides Bernard on his journey and helps him as he's been wounded in combat. May (Kieu Anh), a nurse, is sent along with them to look after Bernard and help Bao.

Director: **Do Minh Tuan**  
Do Minh Tuan is a Vietnamese film director, writer, poet, painter, and playwright. He has won National Honor Awards for eight of his films as well as prizes in music and poetry.



Director: Do Minh Tuan • Producer: Nguyen Van Nam • Screenwriter: Nguyen Thi Hong Ngat, Do Minh Tuan • Cinematographer: Nguyen Duc Viet • Editor: Nguyen Viet Nga • Cast: Kieu Anh, Quang Anh, Le Isak • Production Company/Sales: Vietnam Feature Film Company 4 Thuy Khue Street Hanoi, Vietnam • Tel: 84-4-8453-643 • Fax: 84-4-835480 • Email: hangphimtruyenvn@ft.vn

Country: Vietnam

Director: Do Minh Tuan

2002, 90 mins



### KING OF THE RUBBISH DUMP (VUA BAI RAC)

Trong (Vo Hoai Nam) is a domineering pseudo gang leader and rubbish dealer who pockets any meagre profits made by the other rubbish collectors in his end of town. But his life takes a dramatic turn when he meets Thuy, a flower vendor who is also engaging in prostitution just to make enough money to buy medicine for her sick mother. Transformed by his love for her, Trong also re-configures the garbage dump, making it more bearable for its inhabitants. But when a young artist begins to make frequent visits to see Thuy, Trong almost kills him in a fit of jealous rage. Both humorous, poignant and excellently conceived in its understanding of the marginalised, Do Minh Tuan's film is a rare and bold shift in Vietnamese cinema.

Director, Screenwriter: Do Minh Tuan • Producer: Nguyen Van Nam • Cinematographer: Nguyen Duc Viet • Editor: Nguyen Thi Hong Ngat • Cast: Hoai Nam, Bich Ngoc • Production Company: Vietnam Feature Film Company, 4 Thuy Khue Str. Hanoi, Vietnam • Tel: 84-4-8453-643 • Fax: 84-4-8235-480 • Email: hangphimtruyenvn@ft.vn

Country: Vietnam

Director: Do Minh Tuan

1988, 80 mins



### THE LAUGHING PLAGUE (DICH CUOI)

The construction company's general director comes to visit the workers on the construction site. Seeing his hand go up and down during his speech, Tran Anh, a young worker with a good sense of humour, invents a story that the general director has lost his gem ring. Fearing the general director's unhappiness, the site manager, Mr Thinh, demands that all the workers stop work to find the ring. Reminiscent of Czech new wave social satires, with fabulous comedic timing and a tightly knit ensemble cast, the film still retains its fresh wit and point of view. One of the early films of the Doi Moi (Renovation) period, the film's critical stance could not have been portrayed before this era.

Director: Do Minh Tuan • Producer: Hai Ninh • Screenwriter: Doan Truc Quynh, Do Minh Tuan • Cinematographer: Nguyen Quang Tuan • Cast: Trinh Thin, Xuan Dinh, Trinh Mai, Do Hong Quan • Production Company: Vietnam Feature Film Company, 4 Thuy Khue Str. Hanoi, Vietnam • Tel: 84-4-8453-643 • Fax: 84-4-8235-480 • Email: hangphimtruyenvn@ft.vn





## FOCUS ON VIETNAM TRIBUTE TO LUU TRONG NINH

Country: Vietnam

Director: Luu Trong Ninh

2000, 95 mins



### WHARF OF WIDOWS (BEN KHONG CHONG)

A radically different window into returning veterans from the wars in Vietnam, Luu's film focuses on the indigenous population's response. Van (played by Luu Trong Ninh himself), a veteran of the first war, returns to his home village only to find the community changed by agrarian land reforms which have led to the government expropriating land. Both women and girls in the community are either widows or searching for husbands and Van finds himself unable to make the moral, emotional choice between Nhan, who is a widow, and Hon, his middle-class landlady who has been recently expropriated. Both Van and the villagers are able to mutually comprehend or empathise with each other's plights and the effects of the war. Van is the film's anti-hero and the catalyst for all the unresolved emotions of a community still coping with the effects of a brutal war.

Director: **Luu Trong Ninh**

Born in 1956. Graduated from the University of Technology in Hanoi in 1979. After serving in the army for three years, he studied at the Hanoi Cinema-Drama Institute and graduated as a director in 1988. His films include *Forgive Me* (1992) and *Ten Girls Of Dong Loc* (1997).



Director, Screenwriter: Luu Trong Ninh • Producer: Nguyen Thi Hong Ngat • Cinematographer: Nguyen Huu Tuan • Editor: Nguyen Thi Hong Ngat • Cast: Luu Trong Ninh, Thuy Ha, Minh Chau, Nhu Quynh • Production Company: Vietnam Feature Film Company, 4 Thuy Khue Str. Hanoi, Vietnam • Tel: 84-4-8453-643 • Fax: 84-4-8235-480 • Email: hangphimtruyenvn@fpt.vn

Country: Vietnam

Director: Luu Trong Ninh

1988, 90 mins



### THE GAMBLE (CANH BAC)

Luu Trong Ninh's debut feature stars Don Duong (whose role in *We Were Soldiers*, 2002, mired his acting career in controversy in Vietnam) as a truck driver who falls in love with a young student girl in a roadside border canteen. Unsure about him, she returns to school but finally decides to throw in her lot with him. This decision forms the gambling motif in the film, a decision which causes her grief, when she later becomes the subject of his gamble. The Gamble signalled a bright new talent in new generation Vietnamese cinema.

Director: Luu Trong Ninh • Producer: Hai Ninh • Screenwriter: Nguyen Thi Hong Ngat • Cinematographer: Tran The Dan • Editor: Nguyen Viet Nga • Cast: Thu Ha, Don Duong, Kim Xuyen • Production Company: Vietnam Feature Film Company, 4 Thuy Khue Str. Hanoi, Vietnam • Tel: 84-4-8453-643 • Fax: 84-4-8235-480 • Email: hangphimtruyenvn@fpt.vn





## FOCUS ON VIETNAM

Country: Vietnam

Director: Nguyen Thanh Van

2003, 90 mins



### SLEEP-WALKING WOMAN (NGUOI DAN BA MONG DU)

Quy (Hong Anh) has survived the grimmest years of the nation's history, in the midst of war and suffering by being a vessel for the emotions and thoughts of those who fought or lived through the war. Their diaries are filled with grim tales, which Quy bears witness to. Travelling between the past and present, Quy remembers her encounters with soldiers. Phien is a soldier who falls in love with Quy but only conveys this on his deathbed. Hoa, a platoon chief grieves the fact that he is unable to fulfill his dream of graduating from university to become an engineer. Thuong is a young doctor who devotes a large portion of her life and her emotions to the war.

Each of these stories inter-weave with Quy's own memories of the war. The image of a sleep-walking woman is Nguyen's symbol for what he calls the sacrificial Vietnamese woman. In essence, the film is a song of praise for the women who dealt with conflict and made immense personal sacrifices for those who were in the midst of a turbulent period in the nation's history. The film won numerous awards, including the Golden Lotus Prize for Best Feature Film, for Best Director, while the Best Actress award went to Hong Anh at the 14th National Film Festival in Vietnam.

Director: **Nguyen Thanh Van**

Born in 1962 in the Hoang Hoa District of Thanh Hoa Province. He graduated in 1988 from the Film Director Faculty of the Cinema and Drama School in Hanoi and has worked since then in the Vietnam Feature Film Company. His filmography includes *Love Story In A Small Alley* (1993), *The Tree With No Name* (1995), *Broken Space* (1998) and *Sandy Lives* (1999).



Director: Nguyen Thanh Van • Producer: Nguyen Van Nam • Screenwriter: Nguyen Quang Thieu • Cinematographer: Nguyen Huu Tuan • Editor: Hoang Thi Dinh • Cast: Le Vu Long, Hong Anh • Production/Sales: Vietnam Feature Film Company 4 Thuy Khue Street Hanoi, Vietnam • Tel: 84-4-845-4514 • Fax: 84-4-823-4580 • Email: cucdienanh@fpt.vn

Country: Vietnam/France/Belgium

Director: Nguyen-Vo Minh

2004, 102 mins



### BUFFALO BOY (MUOA LEN TRAU)

Set in the lowlands of South Vietnam during the French occupation in 1940, *Buffalo Boy's* protagonist is the teenager Kim whose father puts him in charge of herding two starving buffaloes towards the mountains and pastures of Ba-the, outside of the flooded terrain in the lowlands. Through his journey, Kim encounters violence as well as comradeship with other buffalo herders. The voyage itself becomes a metaphor for a rite of passage from the innocence of youth to a world of harshness, alcohol consumption and guarded relationships. Indeed, water itself becomes a metaphor and visual device for life and its particular force.

Nguyen-Vo Minh's debut feature film is a telling example of post-war Vietnamese cinema that is slowly finding a voice in addressing social issues within the country. It is decidedly astute in going against the tide of commercial fare that has emerged since the Vietnamese government's relaxation on censorship and the growth of privatisation. Winner of the Silver Hugo Award for Best New Director at the 40th Chicago International Film Festival.

Director: **Nguyen-Vo Minh**

Nguyen-Vo Minh was raised in Vietnam. He studied engineering in France and applied physics at the University of California in Los Angeles before receiving a diploma in cinema and new media at UCLA Extension. He directed a short film and a documentary and subsequently participated in the Independent Feature Project/West's Screenwriters Lab with his script for *Buffalo Boy*. The film is his feature film debut.



Director, Screenwriter: Nguyen-Vo Minh • Producer: Le Duc Tien • Cinematographer: Yves Cape • Editor: Rudi Maerten • Cast: Le The Lu, Kieu Trinh, Huu Thanh, Kra Zan Sram • Production Company: Liberation Film Company: 212 Ly Chinh Thang District 3 Ho Chi Minh City, Vietnam • Tel: 84-8-931-6609 • Fax: 33-1-40-200551 • Email: gbf.pt@hcm.fpt.vn • World Sales: Flach Pyramide International • Tel: 33-1-42-960220 • Fax: 33-1-40-200551 • Email: elagasse@flach-pyramide.com





## FOCUS ON VIETNAM



Country: Vietnam

Director: Victor Vu

2004, 110 mins

### SPIRITS (OAN HON)

Spirits is a modern-day Vietnamese rendition of folkloric ghost stories. In a series of interlocking tales, we see the progressing spirals in the life of a young writer called Loc (Tuan Cuong). The Visitor chronicles Loc's life in a remote bungalow and his relationship with Hoa (Kathy Nguyen). In the second section, Only Child, Loc is in a state of mental instability and under the care of Linh (Kathleen Luong), a young psychiatry student. Eventually, they fall in love but once again, Loc's relationship with Linh is ruined by circumstance and truths that remain hidden. It is only with the arrival of Lan (Catherine Thuy Ai), a travelling spiritualist who finds the now-aged Loc still in the same house, that the reasons behind his fate are revealed.

Resonant for the way in which it plays with and re-invents classic South-east Asian folklore and ghost stories, Victor Vu notes that Spirits is more than merely evocative of tales manufactured to scare with gratuitous violence. Rather, it is a cultural idiosyncrasy he grew up with, in which stories inflected with moral undertones emphasised the inevitable power of karma – one's bad deeds will inevitably come back to haunt us in the future. This is starkly rendered in Vu's atmospheric modern-day ghost story.

Director: **Victor Vu**  
Victor Vu is a Vietnamese American who was born in North Hollywood and currently lives in Orange County. His parents fled Vietnam before the fall of Saigon in 1975. Vu graduated from the School of Cinema and Television at Loyola Marymount University in 1998. In 2001, Vu and fellow LMU alum Philip Silverman founded Strange Logic Entertainment and produced his second film, *First Morning*. Vu was named an Emerging Director at the 2003 Vietnamese International Film Festival for *First Morning*. *Spirits* is his second feature film.



Director: Victor Vu • Executive Producer: Philip Silverman • Producer: Victor Vu, Nguyen Hoang Nam • Co-producer: Andy Ta, Van Pham • Screenplay: Nguyen Hoang Nam, Victor Vu, Peter Vo • Cinematographer: Cooper Donaldson, Peter J Soto • Editor: Ethan Tran • Music: Christopher Wong • Cast: Kathleen Luong, Tuan Cuong, Kathy Nguyen, Catherine Thuy Ai, Becky B Vu, Michael Minh, Nam Sinh Tin, Dang Hung Son • World Sales: sales@spiritsthemovie.com

Country: Vietnam

Director: Luu Huynh

1999, 45 mins

### PASSAGE OF LIFE

A Buddhist monk and young girl pass each other almost everyday on their regular walk. For the girl, it is a journey to carry water back to her home for cooking and bathing. For the monk, it is the daily ritual of reciting prayers and receiving alms from passersby. One day, they meet at the bridge and here, the young girl is rescued from an abyss by the monk and given a reason to hope.



Director: **Luu Huynh**  
Luu Huynh studied commercial arts in the University of Minnesota and relocated to Los Angeles where he attended the Art Centre of Design and Filmmaking in Pasadena. Luu Huynh has worked extensively with the biggest Vietnamese music video production house in LA since 1991. In 1985 he shot a feature film called *The Summer Rain*, and his short film *Passage Of Life* won the Audience Award at the Vietnamese International Film Festival in 2003. He is currently planning to shoot a feature film called *The White Silk Dress*.



Director, Screenwriter: Luu Huynh • Producers: Luu Huynh, Paul Huynh, Dong Bach • Cinematographer: Dinh Anh Dung • Cast: Tan Thi, Nguyen Hiep, Thach Nga, Quang Dat, The Hien, Van Quang • Sales/Contact: Luu Huynh, Phu My Hung (Hung Vuong 1) Apt. A403. Q. 7, Ho Chi Minh City, Vietnam • Email: Luu\_huynh@yahoo.com





## FOCUS ON VIETNAM



Director: **Bui Thac Chuyen**

Graduated from the University of Stage Art and Cinematography in 1990 in Hanoi, and *Night's Course* is his first cinema release after a series of TV films.



Country: Vietnam

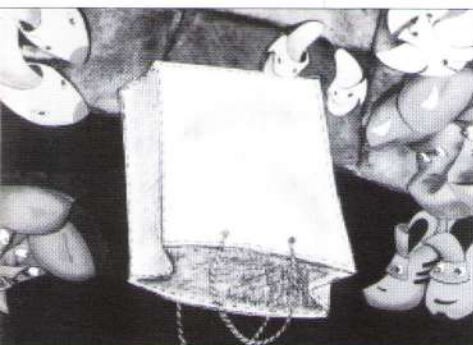
Director: Bui Thac Chuyen

2000, 19 mins

### NIGHT'S COURSE (CUOC XE DEM)

*Night's Course* (or *The Night Cyclo Trip*) was a third prize winner at Cannes in 2000, and tells the story of a young man from rural Vietnam who leaves his home village to work as a cyclo driver in the city. One night, he is hired to carry a special passenger – a corpse – across the city. This leads him through the hidden alleyways, lanes and dark streets of Hanoi and reveals a side of the city rarely seen by middle-class urban residents or the rural communities of Vietnam.

Director, Screenwriter: Bui Thac Chuyen • Producer: Laurence Farence • Cinematographer: Ly Thai Dung • Editor: Phung Viet Nga, Anne Klotz • Cast: Duy Hac, Thanh Hung, Thi Toan



Director: **Nguyen Thi Phuong Hoa**

Born in 1957 in Hanoi, Vietnam. Her animation filmography includes *The Legend Of Shell Citadel* (1988) and *Bicycle And Automobile* (2002).



Country: Vietnam

Director: Nguyen Thi Phuong Hoa

2004, 10 mins

### STORY OF THE SHOES (CAU NHUNG DOI GIAY)

In a small and cosy house, the boots, training shoes and children's shoes all live together in harmony. A pair of high heel shoes appears arrogantly and looks down on all the other shoes. One day, she comes home from a party with a broken heel and feels the bitterness of fate.

Director: Nguyen Thi Phuong Hoa • Producer: Dang Vu Thao • Screenwriter: Ngo Thi Minh Nguyet • Cinematographer: Nguyen Van Nam • Editor: Vu Kim Dung • Sales: Vietnam Animation Film, 7 Tran Phu Street Hanoi, Vietnam • Tel: 84-4-733-2616 • Fax: 84-733-1560



Director: **Khanh Duyen**

Born in 1977 in Hanoi Vietnam. He studied at the Hanoi Cinema and Drama Institute from 1995-2000 and subsequently joined the Vietnam Animation Film Company. *The Worm* is his first animation short film.



Country: Vietnam

Director: Khanh Duyen

2004, 5 mins

### THE WORM (CON SAU)

A fat worm eats up a forest. There is only one leaf left and he intends to finish it. Suddenly, he falls down. A gang of ants gather to carry him away and the worm thinks that he is being welcomed by the ants. But the lord of the ants is awaiting the worm for different reasons.

Director, Screenwriter: Khanh Duyen • Producer: Dang Vu Thao • Cinematographer: Nguyen Van Nam • Editor: Dang Vu Thao • Production/Sales: Vietnam Animation Film, 7 Tran Phu Street Hanoi, Vietnam • Tel: 84-4-733-2616 • Fax: 84-733-1560





## FOCUS ON VIETNAM



Director: **Tuan Andrew Nguyen**

Born in 1976 in Saigon, Vietnam. He has largely made experimental short films and is currently in the midst of directing a feature film called Jackfruit Thorn Kiss.



Country: USA/Vietnam

Director: Tuan Andrew Nguyen

2003, 18 mins

### BETTER THAN FRIENDS

Thoa and Lam more than just good friends – they are a young, married couple in business together. Through their intense connection with the camera, they share stories of the hardship, inspiration and struggles they encounter in their lives as they tackle the economic, political and social changes in Vietnam.

Director, Editor, Cinematographer: Tuan Andrew Nguyen • Producer: Tho Tran • Production Company/Sales: loudcricket llc. 8567 Market Street., Glendale, CA 91208, USA • Tel: 0904-427-423 • Email: tuan@loudcricket.com



Director: **Olivier Rochot**

In 2003, he created Kita Production with Remi Cordon to promote the arts and cultures of South-east Asia through documentaries. His previous work is Realizing Rama, a video rendition of a modern dance version of the Ramayana.



Country: Philippines/France

Director: Olivier Rochot

2004, 19 mins

### HANOI GENERATION DOI MOI

This documentary by art historian and documentary filmmaker Rochot illustrates the contrasting perspectives of different artists in a changing Vietnamese society, with particular reference to the visual arts scene and its evolution since 1985.

Director, Cinematographer, Editor: Olivier Rochot • Producer: R Cordon, Olivier Rochot • Screenwriter: R Cordon, Olivier Rochot, Bunoan • Editor: Olivier Rochot • Cast: Nguyen Van Luong, Le Hong Thein, Dinh Quan • Production/Sales: KITA Production, 10 rue de la Madone, 75018 Paris, France • Email: kita@9online.fr



Director: **Robert C Winn**

Director: **Lindsey Jang**

Country: USA/Vietnam

Director: Robert C Winn, Lindsey Jang

2003, 56 mins

### SAIGON, USA

This powerful documentary begins with an incident in Southern California's Little Saigon where a shopkeeper's decision to display a communist flag and a picture of Ho Chi Minh led to 52 days of riots. The film then delves into the inter-generational struggles of the Vietnamese-American community and the community's response to the riots. It also looks at the differences that separate an older generation who still feels the loss of their homes after the fall of Saigon in 1975 and a younger generation in pursuit of the American dream. By looking at the manner in which the protests affected Vietnamese-Americans, the documentary reveals the context in which the Vietnamese diaspora exists and the changing face of America. Won the Cine Golden Eagle Award at the Cine Film Festival.

Director: Robert C Winn, Lindsey Jang • Cast: Col. Le Khac Ly, Vi Ly, Vu Nguyen, Chuyen Nguyen, Bao Nguyen, Xuyen Dong-Matsuda, Kathy Hoang • Production Company/Sales: Lindsey Jang-Robert C Winn Productions, 1064 Edgeware Road, Los Angeles, CA 90026, USA • Tel: 213-977-0019 • Fax: 213-977-0300 • Email: SaigonUSA@earthlink.net



## IRAQI CINEMA - NEW BEGINNING

Apart from the propaganda and instructive films characteristic of the former regime in Iraq over the past 35 years, Iraqi film making had until the early '70s experienced normal evolution. The beginnings were determined by limited means, drawing, moreover, on existing production. At the time, the Egyptian cinema had an overwhelming influence. The early Iraqi films imitated the Egyptian school in just about everything except for the Egyptian dialect. The entire experience seemed an exercise in "Iraqisation." This was followed by a phase of artistic maturity in films made during the '50s and '60s. That was supposed to have been followed by technical advance. Some films did in fact have better quality in terms of technique and technology. However, these were spiritless works in artistic terms. Needless to say, no cinema can develop in the absence of freedom, the prerequisite for any creative activity.

Most chroniclers of Iraqi cinema, above all Ahmad Fayadh al-Mafraji, are inclined to agree that the first Iraqi film was made in 1947, under the title *Alia And Isam*. It was preceded by two co-productions with Egypt. The first, *Son Of The East*, was made in 1946 and directed by the Egyptian filmmaker Niazi Mustafa. The other, *Cairo-Baghdad*, was made in the same year by the Egyptian director Ahmad Badrikhan. The success achieved by *Alia And Isam* gave an impetus to filmmaking until 1949. That period saw the first steps to an Iraqi film industry. A number of private film companies were started up but the commercial failure of some films resulted in stagnation that lasted several years. In 1953 a new wave of films set in, above all, *Fitna And Hassan*.

*Saeed Afandi*, directed by Kamiran Husni, and *Who Is To Blame*, by Abdul-Jabbar Wali, may be said to have marked a new birth of Iraqi cinema. The two directors who made both films in 1957 were strongly influenced by the Italian neo-realistic school. For the first time the camera ventured out of the studio into popular neighbourhoods. This ensured for both films a special place in the history of Iraqi filmmaking. They had inspired some of the best works in the '60s, including *The Watchman*, directed by Khalil Shawqi, and *The Conductor*, directed by Jaafar Ali. *The Watchman* was the only

Iraqi production at the time to win an international prize. It was awarded the Silver Tanet at the Carthage film festival in 1968. No Gold Tanet was awarded that year.

These two films were made in the context of cultural upsurge seen in Iraq in the early '50s, especially in theatre, poetry, the novel, criticism, the plastic arts and architecture.

The Iraqi filmmaker and writer, Qassim Hawal, defines the Iraqi film as one made in Iraq, on Iraqi soil using Iraqi resources, based on an Iraqi story with Iraqi dialect and Iraqi ethos. Rigorous as this definition may be, it applies to most Iraqi feature films estimated at over 99 works.

The striking thing about Iraqi filmmaking is that it has not developed into a full fledged industry. This is evidenced not only by the low number of films actually made but also by the lack of studios in the technical and professional sense. As for the printing and developing part of the process, this was either done abroad or with modest technical methods. This may be said of many neighbouring countries. But Iraq had a head start compared to its neighbours, not to mention the massive material resources that were available during the oil boom.

The Baath party seized power in 1968. Although filmmaking was totally state owned, the party did not establish its total ideological control over this sector until the mid-'70s. This allowed some room to make important films, including *The Thirst*, directed by Mohammed Shukri Jamil; *The Turning Point*, by Jaafar Ali; and *The Marshes* by Qassim Hawal. They were followed by a host of instructive films made in the period before and after the Iraq-Iran war. The regime funded some spectacular big-budget films such as *Al-Qadisiya*, directed by the Egyptian Salah Abu Saif or *The Long Days* by another Egyptian director, Tawfiq Saleh. The latter was a biographical work about Saddam Hussein.

Other instructive films were made to support the war effort against Iran. These varied between Soviet-style films highlighting the heroism of the Iraqi fighter and films disparaging "the evil Persian enemy." They were vulgar films of poor quality.



The period between 1968 and the mid-'70s was not exactly a honeymoon of democracy. The regime would poke its nose into filmmaking and impose its own ideas. A case in point is the fact that President Ahmed Hassan Al-Bakr's speech on the nationalisation of oil was inserted by fiat in the beginning of *The Turning Point*, a film inspired by events that had taken place in the '50s, that is, 20 years before oil was nationalised. The end was changed in *Houses In That Alley*, by Qassim Hawal, after he had fled the country to escape the regime's persecution.

From 1991, feature films were no longer made. The demise of the Iraqi feature film was associated with the expulsion of the Iraqi army from Kuwait and subsequent UN economic sanctions. Documentary and short films did not fare any better. Filmmaking was confined to a handful throughout the following years until the fall of the regime and US occupation of Iraq. These were a few propaganda films made by the state Film and Theatre Organisation established in 1973. It was the regime's tool to shape and control filmmaking and theatre. There were isolated attempts mostly by students of the academy and institute of fine arts. Prominent among these is the *Entrance Next To The Monument Of Liberty* by Oday Rasheed, made in 1999.

The sole feature film was made in exile. In late 2002 Amir Alwan, a filmmaker living in France, directed *Zaman, The Man From Reeds*. His team was a crew of French cameramen and a group of Iraqi actors, among them Sami Qaftan and Shadha Salim. The film was completed in 2003 and took part in several international film festivals (shown in SIFF 2004). It was also shown in France and is expected to be distributed soon in the United States.

In the early '70s, many Iraqi intellectuals fled the country. In the late '70s, especially in 1979, many more fled. Filmmakers, whether those who continued their activity in exile or those who had lived their formative years outside Iraq, were expected to at least partly make up for the suppression of creativity at home. Some of Iraq's intellectuals had chosen internal exile or were forced to flee the country in the early '90s. However, such hopes were unrealised as there had been only a few individual attempts at personal filmmaking. Cinematic production continued to rely on the selfless efforts of those filmmakers who were able to present works that betray a yearning for continuity.

While there was a loss due to the fleeing of Iraqi talent, many studies and research experiences in

exile have compensated for this. In addition to the Iraqi immigrants with a history in cinema, a lot of new talents in exile started studying and producing Iraqi cinema. Kassem Abid's film, *Amid The Alien Corn*, is one example of a collection of films about the exile and the exiled Iraqis made by a group of young Iraqi film makers, Maysoon Pachachi, Baz Shamon, Muhammed Al-Derajy and others.

One of the best works in this aspect is the film, *Forget Baghdad*, made by Samir. Samir worked on several short documentaries before making *Forget Baghdad* (2002). While the film tells the stories of Iraqi Jews living in Israel, the memories of those people told more about Iraq than anything else. This film is considered the most successful among the Iraqi films made in exile and has won a lot of prizes - Main Prize in Al-Ismailiya Film Festival, the Golden Hawk of the third Arab Film Festival in Rotterdam and the Main prize in Locarno Film Festival 2002.

Everything changed in March 2003. The world was glued to events in Iraq. Hopes were pinned on Iraqi filmmakers in exile to take advantage of the new situation and promote filmmaking. But the same young man identified with the sole Iraqi film in the '90s was able to shoot the first post-Saddam Iraqi film, *Underexposure*. It was made with modest means in extremely hard conditions with help from colleagues. The other attempt of note was made by an even younger Iraqi called Salam. Calling himself Salam PAX, this blogger began by creating his own website that had steadily won recognition in the Western media. He started to write in *The Guardian of Britain* while the BBC supplied him with a digital video camera and trained him. His TV episodes were made into a documentary that had its premiere at the Rotterdam International Film Festival.

These were two different attempts; one by a professional film director and the other on video. What they had in common was their reliance on personal capability and external financing as well as technical support following 40 years of state tutelage.

Other important works by Iraqi filmmakers in exile include Tariq Hashim's *16 Hours In Baghdad*. Hashim lives in Denmark and the film may be regarded as a test of memory after 23 years of life in exile. It's an attempt to understand the new reality in the wake of momentous change. He was followed by Sinan Anton, a novelist living in America. His film, *About Iraq*, is more or less similar to that made by Tariq Hashim.



The Iraqi female filmmaker, Maysoon Pachachi, has made a film, *Where Is Iraq*, about her country inspired by the character of her father, Adnan Pachachi, a former foreign minister. The film was commissioned by the German ZDF TV channel. *Where Is Iraq* is not centred around the filmmaker's father but attempts to discern the country's prospects and suggest a way out of its problems. Maysoon Pachachi had the same concerns as her male counterparts, namely the search for her roots and seeking out loved ones after a long absence.

In the meantime Hadi Mahood returned from his exile in Australia to his hometown Samawa in southern Iraq. The former three films have Baghdad as their focus whereas Mahood attempts to portray his transformed hometown now protected by a multi-national force of Dutch and Japanese troops. Mahood has recently completed the final phases of his film, *Iraq My Country*, having first called it, *The Bullet Seller*.

In Iraqi Kurdistan, the Iranian Kurd Bahman Ghobadi has made an ambitious attempt at a remarkable film. Shortly after the end of hostilities Ghobadi toured the region of Kurdistan to choose locations for his film, *Turtles Can Fly*. He set out energetically and as is his habit he relied on amateurs for his characters, especially youngsters and children. The regional government of Kurdistan had offered him all possible financial and other forms of assistance, including a cast of 20,000 locals and US helicopters purposefully used to make an epic film. The film was shown at many international festivals in the name of Iraq/Iran. It won the Gold Shell prize at the 2004 San Sebastian festival. The film is also nominated for best foreign film at the Oscar in the name of Iran.

Janu Roshbani, director of the Kurdish film, *Jiyan* (Life, shown in SIFF 2003), returned from his US exile to settle in the Kurdish regional capital of Erbil. In a short time has made a number of TV programmes and documentary films. Remarkable among these is *Chemical Ali*, after Saddam Hussein's notorious cousin Ali Hassan Al-Majed, implicated in killing thousands of Kurds when he was commander of the Kurdish military district. Roshbani is now working on his second feature film. Another promising film experiment is expected from the young and gifted Kurdish filmmaker Hiner Saleem. His theme is the Kurds and their association with Iraq. Shooting has been completed and the film is in the final stages of production. Hiner has already made three highly successful feature films, acclaimed both by the

public and film critics. The three films are *Vive La Mariee...* *Et La Liberation Du Kurdistan* (1998), *Beyond Our Dreams* (2001) and, finally, his known work, *Vodka Lemon*, which won the Future Lion prize at the Venice festival 2003.

The Iraqi Film Organisation has been conspicuous for its absence in recent Iraqi filmmaking activity. It has made a single poor quality film called *Shatt Al-Arab*, sticking to the same anachronistic vulgar style of the old regime.

The state-owned film enterprise is not required to be in charge of filmmaking, neither in the present situation nor in the future when stability is expected to be restored in security, economic and political terms. The majority of filmmakers and other interested parties are in agreement that the organisation should focus on support rather than production. Its efforts should be geared to providing technical and material resources for Iraqi filmmaking. Iraq's film archives are in a disastrous state, especially following the looting of government offices and agencies, including the Film Organisation. Luckily many original copies of films have survived but they are still badly kept.

When Iraq became the focus of world attention, many Arab and foreign filmmakers toured the country. The series of documentaries made by O3 for al-Arabiya TV were the first of these contributions. Most of these works are by Lebanese filmmakers who had visited Iraq shortly after the end of hostilities or even before. Some have made an analogy between the Lebanon conflict and the new situation in Iraq. More than one filmmaker have perused archive material from the Iraqi secret police vaults, especially on the former Iraqi president Saddam Hussein's family and close associates. The first months of regime change had attracted foreign filmmakers from as far as Australia, Britain, Korea and the USA. Some of these include:

*The War On Iraq* by Robert Greenwald (USA)  
*In The Shadow Of The Palms* by Wayne Coles Janes (Australia)  
*The Road To Baghdad* (South Korea)  
*En Route To Baghdad* (Spain)

Most probably, hardly a month will go by without a new film made as part of this wave. - **Intishal al Timini**, Artistic Director for the Arab Film Festival in Rotterdam





IRAQ NOW!

Country: Iraq/Denmark

Director: Tariq Hashim

2004, 59 mins



## 16 HOURS IN BAGHDAD

After spending 23 years in exile, working as a photographer, editor and actor as well as filmmaker in various countries, Tariq Hashim decided to test his memory and tolerance for chaos by returning to his homeland. In Baghdad, Hashim encountered political turmoil, perennial fear and violence, as well as an array of perspectives on how the Iraqi people now find themselves in a catch-22 situation. Having suffered under a dictatorship, they now find themselves under the rule of another occupying regime, however temporarily. In the film, Baghdad's artists prove that they are alive and well, and motivated to continue despite the odds.

As many state pointedly, rather than taking arms, educating themselves again with the books, civilisational knowledge and thirst for culture they had is the best way for the Iraqi people to regain their sense of self. 16 Hours In Baghdad is an excellent companion piece to the other astute films focusing on Iraq. Like its counterparts, In The Shadow Of The Palms and Forget Baghdad, the film reveals an infinitely more layered landscape in which people's awareness of their cultural and historical roots is being affected negatively by political corruption outside their control. The film won the Golden Hawk award at the 4th Arab Film Festival in Rotterdam, 2004.

Director: **Tariq Hashim**  
Born in Baghdad in 1960 and studied directing at the High Institute of Directing and Theatre Arts in Bulgaria, as well as cinema directing and television directing in Denmark. He has worked as an actor, director, photographer and editor in Iraq, Bulgaria and Denmark.



Director, Producer, Screenwriter: Tariq Hashim • Cinematographer: Tariq Hashim, Ziad Turkey, Lamia Alibady • Production Company/ World Sales: Tariq Hashim Borissav, Julius Blomsgade 22A 3TH – 2200 Copenhagen N, Denmark • Tel: 0045-2713-2011

Country: Australia

Director: Wayne Coles Janess

2005, 90 mins



## IN THE SHADOW OF THE PALMS (WORLD PREMIERE)

Not unlike that most televised of wars led by the US (Vietnam), the recent US-led war on Iraq has become the most extensively covered conflict of recent times, with briefings from Washington and embedded reporters. The media-saturated images gave the public little sense of what was happening in Baghdad in the weeks preceding the siege. Janess and his documentary filmmaking team Ipso-Facto were in the city four weeks before the war started and managed to gain unsupervised access to Iraqis on a daily basis.

In The Shadow Of The Palms is the result of such interactions and a considerably more humane window into the lives of Iraqis. His exchanges include a meeting with an Arabic poetry professor, an Olympic wrestling coach, an imam and a cobbler. Each encounter provides greater nuance and depth to counter mainstream media images, and Janess's follow-up in the aftermath of the bombings provides contextual reasoning for the tensions that emerged. Time spent with the US 1st Armoured Division also unravels the effects of conflict on the soldiers. In essence, the documentary makes it apparent that the Iraqi people have had to deal with an initial regime, subsequent wars and "regime change" that have been imposed upon them outside of their control or participation.

Director: **Wayne Coles Janess**  
Wayne Coles Janess is an international award-winning director, producer and writer. His documentary, *Bougainville - Our Island, Our Fight*, has won numerous awards. In addition to his work with Australia's ABC Flagship programme, he has also supplied programming for BBC, Channel 4, CBC, NHK and the American Broadcasting Corporation. His other films include *On The Border Of Hometown*. Janess holds three post-graduate degrees in Media Studies, Visual and Performing Arts and Education.



Director, Producer, Cinematographer, Editor: Wayne Coles Janess • Production Company/World Sales: Ipso-Facto Productions, GPO Box 705, Melbourne 3001 Australia • Tel: 61-4-11159-454 • Fax: 61-2-9770-4263 • Email: info@ipso-facto.com.au





IRAQ NOW!

Country: Switzerland/Germany

Director: Samir

2002, 112 mins



## FORGET BAGHDAD

Samir's sophisticated and historically prescient documentary reveals yet another layer to counter the frequently misconceived idea that the politics of the Middle East is now a black-white binary pitting Judaism against Islam, Arabs against the Azhkenazis (European Jews) or Israeli Jews. Instead, Samir focuses on four highly politicised Iraqi Jews and communist activists: authors Shimon Ballas, Samir Naqqash and Sami Michael as well as Moshe Houri and the younger Iraqi academic and film theorist Ella Shohat.

What these intellectuals have in common is the collective and somewhat ironic position they find themselves in as Iraqi Jews. They recall the experience of migrating from Iraq to Israel with pained irony and humour. Persecuted for their Jewishness in Iraq and struggling under political repression there, but pressured to assimilate in Israel via writing almost exclusively in Hebrew, the Mizrahim and Sephardis (Arab Jews) are in a unique bind. In particular, they reflect on the "colonial pretensions" of Israel's Azhkenazis who are not only key figures in the settlement projects in this conflict-ridden territory, but have strong assertions about where Palestinians belong and do not belong. Winner of the First Prize at Locarno Film Festival.

**Director: Samir**  
Born in 1955 in Baghdad, Samir immigrated to Switzerland with his parents in the '60s. He studied at the Zurich School of Visual Arts, and became an author and independent filmmaker in 1982. He has made more than 40 documentaries and features for film and television, including *Filou* (1988), *Blind Date* (1998) and *Death Hunters: To Die For* (1999).



**Director, Screenwriter: Samir • Producer: Samir, Karin Koch, Gerd Haag • Cinematographer: Nurith Aviv • Editor: Nina Schneider • Featured Interviewees: Shimon Ballas, Moshe (Moussa) Houri, Sami Michael, Samir Naqqash, Ella Habiba Shohat • Production Company: Dschoint Ventschr Filmproduktion, Zentralstrasse 156, 8003 Zurich, Switzerland • Tel: +41-1-456-3020 • Fax: +41-1-456-3025 • Email: dvfilm@dschointventschr.ch • World Sales: Accent Films International, Rue de la gare 46, CH - 1820 Montreux • Tel: 0041-21-963-9300 • Fax: 0041-21-963-9305**

Country: USA

Director: Robert Greenwald

2004, 84 mins



## UNCOVERED: THE WAR ON IRAQ

Notable for his work in television and documentary filmmaking, Greenwald has previously documented the fallacies of the 2000 US elections (*Unprecedented: The 2000 Presidential Election*, 2002) and in 2003 he made the predecessor to *Uncovered*. Its grassroots popularity made a longer version indispensable and despite its release prior to the elections (along with Michael Moore's *Fahrenheit 911*), public opinion did not shift dramatically enough to stem the tide of Bush's re-election. *Uncovered: The War On Iraq* is a powerful chronicle of the Bush Administration's quest to wage war after 9/11 and an excellent, if disturbing deconstruction of the imperialist goals, rather than legitimate legal reasons that propelled the invasion. Interviewees include Dr David Kay, formerly with the CIA, who led the search for weapons of mass destruction (WMDs) in Iraq with a team of over a thousand members. In January 2004, he concluded that there were no stockpiles of weapons and resigned from the CIA. UN Weapons Inspector Scott Ritter also drives home the point made by all the countless experts and former members of the administration, namely, that the war on terror is a particularly terrorising enterprise with daunting consequences. This is an absolutely critical antidote for the banality of mainstream media coverage of one of the early 21st century's most unjust wars.

**Director: Robert Greenwald**  
Robert Greenwald executive produced the 2002 documentary, *Unprecedented: The 2000 Presidential Election*, directed by Richard Roy Perez and Joan Sekler. The success of that project led Greenwald to two additional "Un" documentaries - *Uncovered*, which he produced and directed, and *Unconstitutional*, directed by Nonny de la Pena, about the erosion of American civil liberties following the events of September 11. Another project is *Outfoxed: Rupert Murdoch's War on Journalism* (2004).



**Director, Producer: Robert Greenwald • Editor: Kimberly Ray • Production Company: Carolina Productions, 10510 Culver Blvd. Culver City, CA 90232, USA • Tel: 310-204-0404 • World Sales: Cinema Libre Studio, 8328 De Soto Avenue, Canoga Park, CA 91304, USA • Tel: 818-349-8822 • Fax: 818-349-9922**





IRA & NOW!



Director: **Simone Duarte**  
Brazilian journalist Simone Duarte's coverage of the 9/11 attacks was nominated for an Emmy International. She worked for the UN during the early days of Sergio Vieira de Mello's administration in East Timor and did a feature series on the area. Her first documentary, *Archivo de la identidad*, screened at the Amnesty International Film Festival in Los Angeles and Salt Lake City, and Global Visions in Canada.



Country: USA/Brazil

Director: Simone Duarte

2004, 56 mins

## EN ROUTE TO BAGHDAD

Unarguably one of the most significant members working in the UN (UNHCR and otherwise), the death of Sergio Vieira de Mello on August 19, 2003 at the UN headquarters in Baghdad during a bombing was a loss of immeasurable proportions for world diplomacy, multilateralism and conflict resolution. UN Secretary General Kofi Annan, Richard Holbrooke, Dennis McNamara, King Sihanouk and numerous other humanitarian aid workers, UN members and journalists reflect on the impact Mello had within his lifetime. This included his participation in assisting nations make the transition towards democracy in Mozambique, East Timor and Cambodia.

With the present political context, the greatest question that will remain unanswered with Mellos's death is with regard to what influence he might have had on UN's role in Iraq. Certainly, the manner in which the UN has been sidelined in the present war is the haunting aftermath of this loss. But while its focus is on the UN diplomat, Duarte's documentary is also equally focused on the clearly global impact the UN has in world diplomacy and politics. Duarte's film won the UN Correspondents Association's Silver Medal Award for reporting humanitarian and developmental affairs.

Director: Simone Duarte • Producer: Anemary Soares, Kristine Soresnsen, Simone Duarte • Screenwriter: Simone Duarte, Karen Sztajnberg • Cinematographer: Emmanuel Bastien • Editor: Karen Sztajnberg • Production Company: Duarte Productions LLC, 1760 Second Avenue 5D New York, NY 10128, USA • Tel: 1-212-423-0218 • Fax: 1-212-423-0218 • Email: [duarte productions@nyc.rr.com](mailto:duarte productions@nyc.rr.com) • World Sales: Journeyman Pictures, 75A Walton Road East Molesey Surrey, KT8 0DP, UK • Tel: +44-020-8941-9994 • Fax: +44-020-8941-9899 • Email: [ms@journeyman.tv](mailto:ms@journeyman.tv)

Country: Korea

Director: Sung Hye-lan

2004, 80 mins



## ROAD TO BAGHDAD

While much of our attention has fallen on the reactions in Europe and North America to the war on Iraq, considerably less awareness exists of the direct action or ground-level responses in Asia. Road To Baghdad is unique in that it takes us on a journey with Korean anti-war protestors who participated in one of the largest international protests against the war that took place in early 2003. Afterwards, several in the Korean contingent journeyed to Baghdad to meet Iraqis and do community work there. While some returned home, others stayed behind and we see their attempts to reconnect with the Iraqis they met.

Director: Sung Hye-lan • Screenwriter, Cinematographer: Sung Hye-lan, Park Ji-min • Editor: Ahn Kwang-sub • Production Contact: Hwang Mi Yo Jo, 112-101 lee-mun Apt. lee-mun 3 Dong, Dong-dae-mun Gu, Seoul, Korea • Email: [jwfaith@hanmail.net](mailto:jwfaith@hanmail.net), [jwfaith@hotmail.com](mailto:jwfaith@hotmail.com)

Director: **Sung Hye-lan**





### THE INEVITABLE PASSAGE OF TIME: THE FILMS OF HOU HSIAO-HSIEN



The films of legendary Taiwanese filmmaker Hou Hsiao-hsien are an account of history as something that happens to us, an impersonal event which nevertheless tugs us along in its tide. As Lie-Tzeu notes (quoted by Stephane Bouquet), "All that which you are is an effect of the irresistible cosmic emanation. Therefore, what really belongs to you?"<sup>1</sup> Hou recognised the dialectical nature of history from the very onset of his journey into filmmaking and from his own passage to Taiwan from Meixian county in the Kwangtung Province of Mainland China. His films come to grips with Taiwan's recent history, which is a remarkable instance of changing power structures, from the Mainland's presence and control for centuries, followed by Japanese rule that began in 1895 until their surrender after the second world war in 1945. It is this recent memory that rings most powerfully in the collective consciousness of the nation. From 1947 to 1987, the nationalist Kuomintang (KMT) party held the Taiwanese under tight control and Martial Law. If every nation has its searing apex, Taiwan's is clearly the 2/28 massacre incident (February 28, 1947) during which close to 20,000 Taiwanese who rebelled against nationalist rule were killed. It is against this historical background that the history of cinema can be considered.

The emergence and development of cinema went through its undulations from state-sponsored Mandarin-only films during the Martial Law years to the social realism of the '70s depicting sex, violence and gang culture. A New Taiwanese cinema emerged in the early '80s with a collection called *In Our Time* – this was a break from the excess of the '70s. Finally, a cinematic oeuvre emerged in which non-professional actors and everyday stories were present. It is here that we see Hou making his presence felt with *The Sandwich Man* (1983), while also producing Chen Kunhou's *Growing Up* (1983).

Hou's signature was already present, even in these early films of the early '80s. Strongly autobiographical in tone, films such as *The Boys From Fengkuei* (1983), *A Time To Live, A Time To Die* (1985) and *Dust In The Wind* (1986) reveal Hou's recurring compulsions in content and style. In terms of the former, Hou's films alter the meaning of nostalgia, re-defining memory and subjective experience as something curiously

removed from one's sense of self. As Fergus Daly notes, Hou's aesthetics seem to reveal memory as a constitutive force, it provides a point of focus or orientation in how his characters grapple with changes that are immense and often inevitable. Hou's films are remarkable precisely because they are affective without being explicitly affecting. Emotion is suggested and always contextualised by the occurrences that are larger than the characters themselves. In the case of *Dust In The Wind*, trains chugging towards tunnels through darkness and emerging into light, become the leitmotif through which Hou conveys the undulating lives of his characters. In his shot of the signal at the train tracks which has turned red and seemingly will not shift to green, Hou is able to convey a change of tide for his characters, even in their absence. As Daly notes "the camera doesn't follow the characters because once they've slid beyond the frame's limit they are metamorphosed."<sup>2</sup>

Hou also has a method he employs to convey whatever narrative "trajectory" he intends. He is renowned for his use of deep focus, long shots and master shots – often refusing to resort to the conventional technique of cutting to close-ups to signify intensity, movement in plot. Rather, Hou's extended takes and predominant use of long shots place an emphasis on realism, on the mundane aspects of everyday life – be it cooking, eating, sewing, conversing or waiting for trains. Again and again, it seems as though life happens to people in Hou's films and the grand historical shifts do not supercede the fact that daily life must still go on. So it is that the passage from rural existence to urban life in *Dust In The Wind* occurs with such subtlety, it is barely perceptible. Equally, the more dramatic and disorienting transition from the Mainland to Taiwan in *A Time To Live, A Time To Die* (1985) is juxtaposed with that most indelible and universal of experiences – that of childhood and children going about their daily games in the neighbourhood. Life simply moves along, even in the midst of dramatic historical and personal change.

Significantly, Hou's most overt referencing of Taiwan's recent history emerged in *City Of Sadness* (1989), made two years after Martial Law was lifted and Taiwanese filmmakers, artists and others were able to experiment with a more liberal mode of expression. It's one of the few films of its kind to tackle the turbulent



years of transition from Japanese rule to control under the nationalist government with its resultant violence. But Hou is neither a historian, nor an explicitly self-declared "political" filmmaker. So *City Of Sadness* is permeated with a sense of pathos once again delivered through daily ritual and repetition. The cyclical pattern of a nation under the control of one entity after another, as well as repeated shots of the hospital entrance, departures and goodbyes. Once again, as Daly states, "everything begins and ends with resignation... This is why repetition plays such a major role in Hou's films; repetition of sites, scenes, gestures... Repetition can thereby undo the linearity of narrative filmmaking, replacing development with passage and modulation."

Though Hou's later films such as *Goodbye South, Goodbye* (1996) and *Flowers Of Shanghai* (1998) found the director experimenting with a shift in style, these larger preoccupations remain in his oeuvre. This is a cinema of ritual and repetition, which serve as a point of continuity within a cosmic order that is determined by forces larger than we can foresee or fully absorb. Hou has simply demonstrated himself to be a master of witnessing such a universe. - **Vinita Ramani**

#### References:

Daly, Fergus: 'On Four Prosaic Formulas Which Might Summarize Hou's Poetics' – *Senses of Cinema*: <http://www.sensesofcinema.com/contents/01/12/hou.html>: 2001  
 Wu, George: 'The Films of Hou Hsiao-hsien' in *Culture Vulture*, <http://www.culturevulture.net/Movies2/HouHsiao-Hsien.htm>  
 Nornes, A.M. & Yeh, Y.Y: 'City of Sadness' in *Cinemaspace*, University of California at Berkeley Papers, <http://cinemaspace.berkeley.edu/Papers/CityOfSadness/table.html>: 1994  
 Copyright: Abe Mark Nornes and Yeh Yueh-yu.

#### Footnotes

<sup>1</sup> From Daly, Fergus: 'On Four Prosaic Formulas Which Might Summarize Hou's Poetics' – *Senses of Cinema*: <http://www.sensesofcinema.com/contents/01/12/hou.html>

<sup>2</sup> *ibid*: page 4.

## BIOGRAPHY OF DIRECTOR HOU HSIAO-HSIEN

Taiwan's premium director and winner of numerous film prizes all over the world, Hou Hsiao-hsien established himself as a leading figure of Taiwan New Wave in the last decade.

He was born in China and moved to Taiwan in 1948. He spent his childhood in southern Taiwan. Upon completing his military service in 1969, Hou went to study filmmaking at the National Taiwan Academy of Arts. He graduated in 1972 and took various jobs before switching to films. He was an assistant director to veteran directors Li Hsing and Lai Cheng-Ying. He later formed partnership with cinematographer Chen Kun-Hou and took turns directing.

He made his directorial debut with the film *Cute Girls* in 1980. By his third film, *Green, Green Grass Of Home* (1981), he was nominated for a Golden Horse Award, Taiwan's equivalent to the Oscars. Since then, he has helped shape a whole new cinema consciousness in Taiwan.

Hou captured international attention with *The Boys From Fengkuei* (1983) and *A Summer At Grandpa's* (1984), both winners at Festival des 3 Continents, Nantes, France. His autobiographical film, *A Time To Live, A Time To Die* (1985), took home an international critics' award from Berlin in 1985 and was named the best film outside of Europe and America by the Rotterdam Film Festival. He then continued to make critically acclaimed films, *Dust In The Wind* (1986) and *Daughter Of The Nile* (1987), and was gradually known as one of the most innovative filmmakers of the world.

In 1989, his *City Of Sadness* won the coveted Golden Lion at Venice Film Festival. In 1993, his masterpiece, *The Puppetmaster*, won jury prize in Cannes. His next four films, *Good Men, Good Women* (1995), the energetic *Goodbye South, Goodbye* (1996), *Flowers Of Shanghai* (1998), *Millennium Mambo* (2001) and *Café Lumière* (2004), were selected to compete at the Venice Film Festival and were hailed by the critics at the Cannes Film Festival.

As a producer, Hou has helped bring about classics such as Edward Yang's *Taipei Story*, Zhang Yimou's *Raise The Red Lantern*, Hsu Hsiao-Ming's *Dust Of Angels* and *Heartbreak Island*, Wu Nien-Jen's *A Borrowed Life* and Chen Kuo-Fu's *Treasure Island*. He also took the lead acting role in *Taipei Story*.

### FILMOGRAPHY

1980	<i>Cute Girls</i>
1981	<i>Cheerful Wind</i>
1982	<i>Green, Green Grass Of Home</i>
1983	<i>The Sandwich Man</i> ( <i>The Sandwich Man</i> segment) <i>The Boys From Fengkuei</i> (Best Film, Festival des 3 Continents, Nantes, France)
1984	<i>A Summer At Grandpa's</i> (Best Film, Festival des 3 Continents, Nantes, France)
1985	<i>A Time To Live, A Time To Die</i> (International Critics' Award, Berlin Film Festival; Best Film Outside Europe and America, Rotterdam Film Festival)
1986	<i>Dust In The Wind</i> (Best Cinematography and Best Editing, Festival des 3 Continents, Nantes, France)
1987	<i>Daughter Of The Nile</i> (Quinzaine, Cannes; Special Jury Award, Toronto Film Festival)
1989	<i>City Of Sadness</i> (Golden Lion, Venice Film Festival)
1993	<i>The Puppetmaster</i> (Special Jury Award, Cannes)
1995	<i>Good Men, Good Women</i> (Best Film, Hawaii Film Festival; FIPRESCI prize, Singapore Film Festival)
1996	<i>Goodbye South, Goodbye</i>
1998	<i>Flowers Of Shanghai</i>
2001	<i>Millennium Mambo</i>
2004	<i>Café Lumière</i>





## hou hsiao-hsien RETROSPECTIVE

Country: Japan/Taiwan

Director: Hou Hsiao-hsien

2004, 104 mins



### CAFÉ LUMIÈRE

Café Lumière is Hou Hsiao-hsien's beautiful homage to Yasujiro Ozu (Tokyo Story) on the centenary of the Japanese filmmaker's birth. Freelance writer Yoko (Yo Hitoto, of mixed Taiwanese-Japanese parentage) has returned home to Takasaki from Taiwan and is researching the life of '30s Taiwanese singer Jiang Ewn-Ye. She lives with her uncle and maintains a relationship with her divorced father and his new wife. But the real source of comfort, calm and empathy comes from bookstore owner Hajime (Tadanobu Asano). Hajime and Yoko share a profound, if at times ambiguously beautiful friendship. But Yoko's father and those around her are taken aback to discover that she is pregnant and quietly attempt to understand her decision to enter motherhood on her own.

Naturalistic in its tone and subtly rendered, Hou's elegiac film is a masterpiece of its own reckoning and a wonderfully rendered tribute to the Japanese master. This is the first film the veteran Taiwanese filmmaker has chosen to undertake outside his home turf, but in many ways, he maintains a continued fascination for the meandering effects of time and the ways in which the future and present must reconcile with the past.

Director: Hou Hsiao-hsien • Producer: Shochiku Production Company • Screenwriter: Hou Hsiao-hsien, Chu Tien-wen • Cinematographer: Lee Ping-bing • Editor: Liao Ching-song • Cast: Yo Hitoto, Tadanobu Asano, Masato Hagiwara, Kimiko Yo. World Sales: Shochiku-Kimawu Sato, 4-1-1 Tsukiji, Togekai Bldg, 12th Floor, Chuo-Ku Tokyo 104-8422, Japan • Tel: 81-3-5550-1623 • Fax: 82-3-5550-1654 • Email: kimawu-sato@shochiku.co.jp

Country: Taiwan

Director: Hou Hsiao-hsien

2001, 120 mins



### MILLENNIUM MAMBO (QIANXI MANBO)

Marked as something of a departure in Hou's style, Millennium Mambo nevertheless maintains his interest in the passage of time, a remembrance of things that have passed, as well as a sense of stasis that imposes itself on people's lives. Vicky (Shu Qi) is reminiscing in the year 2011 about her life a decade ago, revealed to be lush in mood, but somewhat oppressive in its emotional ebb and flow. Caught between her DJ boyfriend Hao Hao (Tuan Chung-hao) who lives in a perpetual soporific daze and the older gangster Jack (Jack Kao), Vicky seems unable to find love in either relationship and exists in a narcissistic bubble that keeps her moving, though without direction. Her recollections which act as a narrative arc through the whole film sometimes correspond to what we witness onscreen and at other times, plainly contradict it. This marks the contingent nature of memory, but it also fits the mood of the film where life seems so hazy and uncertain in its direction, that detail is at best patchy. Like Flowers of Shanghai, Millennium Mambo is visually arresting. Shot by Mark Li Ping-bing (Flowers of Shanghai, In The Mood For Love), the film is vibrant, washed in reds and blues. The film won numerous awards including the Technical Grand Prize at Cannes 2001, the Silver Hugo at Chicago 2001 and the Golden Horse Award in 2001.

Director: Hou Hsiao-hsien • Executive Producer: Hwang Wern-ying, Gilles Ciment • Producer: Chu Tien-Wen, Eric Heumann • Screenwriter: Chu Tien-Wen • Cinematographer: Mark Lee Ping-bing • Sound: Tuu Duu-chih • Music: Lim Giong, Yoshihiro Hanno • Cast: Shu Qi, Jack Kao, Tuan Chun-hao



## HOU HSIAO-HSIEN RETROSPECTIVE

Country: Taiwan

Director: Hou Hsiao-hsien

1998, 130 mins



### FLOWERS OF SHANGHAI (HAI SHANG HUA)

Pearl (Carina Lau) is a senior member of the Gongyang Enclave flower girls and provides guidance to younger, inexperienced members, though most appear wilfully motivated without her assistance. In this carefully crafted if deceptive world, liaisons are arranged between wealthy (or bankrupt) men and old fashioned call girls. Emerald (Michelle Reis) is determined to strike a deal to buy her freedom, while Crimson (Michiko Hada) struggles with the reality that her long-term relationship with Master Wang (Tony Leung Chiu-wai) is about to end. Seemingly cuckolded, Wang marries the considerably younger Jasmin (Vicky Wei), only to suffer the consequences of his actions later.

Hou's period piece set in the late 19th century is a vertiginous journey into the heady world of brothels and the languid rituals of the ruling classes. Beautifully shot again by Mark Li Ping-bin (In The Mood For Love), the outside world remains firmly unseen. Instead, the claustrophobic, hypnotic atmosphere heightened by the subjective perspectives of its opium-smoking inhabitants, making Flowers Of Shanghai one of Hou's densest and most visually arresting films.

Director, Executive Producer: Hou Hsiao-hsien • Producer: Yang Teng-Kuei, Shozo Ichiyama • Associate Producer: Takashi Tsukinoki, Fumiko Asaka • Cinematography: Mark Lee Ping-bin • Original Novel by: Han Ziyun • Music: Yoshihiro Hanno • Production Design: Hwang Wern-ying • Cast: Tony Leung Chiu Wai, Michiko Hada, Michele Reis, Carina Lau, Jack Kao, Rebecca Pan, Vicky Wei

Country: Taiwan

Director: Hou Hsiao-hsien

1989, 157 mins



### CITY OF SADNESS (BEIJING CHENGSHI)

City Of Sadness is a sweeping story set during 1945-1949, a key period in Taiwanese history. It not only marked the Japanese surrender in 1945, through the historically tragic day February 28, 1947, which was known as the 2/28 massacre incident. Nineteen forty-nine also signalled Taiwan's secession from the mainland, after which Taiwan was under 40 years of Martial Law. Hou's Golden Lion Award winner at Venice in 1989 nevertheless focuses on the personal in the variegated history of Taiwan. Wen-heung (Cheun Sown-yung) is the oldest of four brothers and deaf-mute Wen-ching (Tony Leung Chiu-wai) is the youngest of the siblings and runs a photography studio. He is also the anchor in the film. Wen-ching's sympathies lie with the anti-government socialists and the friendship with Hinoe (Wu Yi-fang), who has fled to the mountains to escape persecution for his political views. In Hinoe's absence, he is entrusted with taking care of Hinoe's sister, Hinome (Hsin Shu-fen, Dust In The Wind). It is their relationship that perhaps most clearly demonstrates the historical complexities of Japanese-Mainland Chinese and Taiwanese relations.

Characteristically, Hou focuses very much on everyday routines, making an expressly subtle film without explicit political references. This is as much a film about history as it is about a nation facing itself and its own personal narratives.

Director: Hou Hsiao-hsien • Producer: Fu Chiu-sheng • Screenwriter: Chu Tien-wen, Wu Nien-jen • Cast: Sung Young-chen, Wu Yi-fang, Nakamura Ikuyo, Jack Kao, Tony Leung Chiu Wai, Li Tianlu, Shufen Xin





## hou hsiao-hsien RETROSPECTIVE



Country: Taiwan

Director: Hou Hsiao-hsien

1987, 93 mins

### DAUGHTER OF THE NILE (NILUOHE NUER)

Noted as the first film in which Hou Hsiao-hsien departs from rural Taiwan to the contradictory demands of urbanised Taipei, *Daughter Of The Nile* focuses on a young woman called Hsiao-yang (Ling Yang, a popular Taiwanese singer) who works in a fast-food restaurant and her burglar brother Hsiao-fang (Jack Kao). Both attempt to make ends meet and survive in materialistic, neon-drenched Taipei. While it is Hou's first foray into an urban setting, which he later went on to re-explore in *Millennium Mambo*, he maintains a narrative cadence that is meditative.

Shifting from their daily rituals as siblings, to Hsiao-fang's misdemeanours and the pummelling music inside Taipei's night clubs, the film is the first of Hou's many glimpses at urbanised Taiwan, languorous youth culture and the search for purpose and direction. The influence of the "west" is also evident in the film, not only through its soundtrack and the inflections of dance music, but through the title, named after a comic book Hsiao-yang loves about an American girl who falls in love with an Egyptian king.

Director: Hou Hsiao-hsien • Producer: Lu Wen-jen • Screenwriter: Chu Tien-wen • Cinematography: Chen Hui-en  
• Editor: Liao Ching-song • Original Music: Chang Hung-yi, Cihyuan Chen • Cast: Ts'ui Fu-sheng, Jack Kao, Li Tianlu, Yang Fan, Yang Lin

Country: Taiwan

Director: Hou Hsiao-hsien

1986, 109 mins



### DUST IN THE WIND (LIANLIAN FENGCHEN)

*Dust In The Wind* begins with an indelibly beautiful shot of the approaching light at the end of a tunnel that expands gradually from a tiny speck (like a mote of dust) to light and brightness. Tunnels are a leitmotif in the film, marking as they do the passage of time, journeys that are both literal and figurative. The film is a quiet, distanced portrayal of youthful love and its inevitably ephemeral nature. Wan (Wang Jingwen) and his rather taciturn girlfriend Huen (Xin Shufen) decide to leave their rural, coal-mining town to seek their fortunes in Taipei where Wan hopes to improve his academic skills beyond writing letters for illiterate neighbours. Their sporadic visits to the village show the gradual, almost imperceptible shift in time. Though Wan is stoically reserved throughout the film, in a key moment when the narrative arc comes to its closure, he bears his emotions and frailty more openly than Huen.

Time simply continues while Hou draws a remarkable contrast between this and the immutable beauty of the village's undulating mountains, lush greenery and rites or rituals. Couching the repetition of gestures and anecdotes from older members of the family, Hou hints at how one must simply continue, regardless of the inevitability of change or loss.

Director: Hou Hsiao-hsien • Screenwriter: Chu Tien-wen, Wu Nien-jen • Cinematography: Mark Lee Pin-bing • Editor: Liao Ching-song • Sound: Yang Jing-an, • Original Music: Chen ming chang, Hsu ching chun • Cast: Li Tianlu, Xin Shufen



## HOU HSIAO-HSIEN RETROSPECTIVE

Country: Taiwan

Director: Hou Hsiao-hsien

1985, 138 mins



### A TIME TO LIVE, A TIME TO DIE (TONG NIEN WANG SHI)

Counted as one of Hou's most autobiographical films (co-written with his long-time collaborator Chu Tien-wen), *A Time To Live, A Time To Die* reflects on one family's post-war migration from Meixian county in the Kwangtung Province in pursuit of better opportunities in Taiwan.

Young Ah-hsiao, teasingly nicknamed Ah-ha by the other children, is relatively unaffected by this transient existence and wiles away his time playing with neighbourhood kids in the streets. His grandmother experiences the disorientation in a far more palpable, poignant way. Like *Dust In The Wind*, Hou captures generational differences, as well as the overarching sense of uncertainty experienced by displaced Mainlanders. Hou employs his signature long shots, once again delivering his edict that some force larger than ourselves moves our lives and even personal memory is recalled with an odd sense of detachment. This is evident in the personal narrative delivered through the movements experienced by the family itself, but it also acts as a metaphor for a nation still struggling to find its footing and identity. The film won numerous awards, including the FIPRESCI Prize in Berlin 1986, as well as the Rotterdam Award at the Rotterdam Festival in 1987.

Director: Hou Hsiao-hsien • Screenwriter: Hou Hsiao-hsien, Chu Tien-wen • Cinematography: Mark Lee Pin-bing • Sound: Tu Du-che • Cast: Mei-feng, Tang Yu-yuen, Tien Feng, Xin Shufen, Yiu Ann-shuin

### PUBLIC LECTURE THE ROLE OF DIALECTS IN HISTORICAL NARRATIVE BY HOU HSIAO-HSIEN

Hou Hsiao-hsien will present a public lecture on *The Role of Dialects in Historical Narrative* at the Museum's auditorium. This is a rare chance to get up close and personal with the filmmaker.

Date: April 25, 2005 (Monday)  
Time: 7 pm  
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Enquiries: 6332 4075

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### CONFERENCE

This first-ever conference will focus on Hou Hsiao-Hsien, one of the most important Asian film directors still active today. It brings together leading scholars and critics who trace the historical development of Hou's work. The two-day conference is jointly organised by the Asia Research Institute, National University of Singapore and the Singapore History Museum.

Date: April 29-30, 2005 (Friday and Saturday)  
Time: 9 am - 6 pm  
Venue: Singapore History Museum  
Enquiries: 6874 5279 or [ariyeov@nus.edu.sg](mailto:ariyeov@nus.edu.sg)

Free Admission. Seats available on the first-come, first-served basis.

Website: <http://www.ari.nus.edu.sg/conf2005/hhh.htm>

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## PUPI AVATI RETROSPECTIVE



### PUPI AVATI - KNIGHT OF THE QUEST

For Italy the '60s meant the boom at all levels. During that unprecedented, unrepeatable era, it was even possible that a frozen-food travelling salesman in his late 20s, frustrated by a side career as a second-rate sax player with a jazz team, would decide to start anew as a movie director! All this happened far from Rome, where the film industry was and still is located, in Pupi Avati's hometown Bologna, merely half an hour away from Federico Fellini's Rimini littoral.

That lucky guy, Avati, found a Maecenas (an art sponsor) giving him 160 million lire on the spot, so without any experience he shot a quite lavish first feature, *Balsamus, Satan's Man*. A dreamy self-portrait of 1968's revolutionary ebullience, staged like an impromptu happening around a magician dwarf who might or might not be an immortal miracle-maker transplanted from the 18th Century. Shot in CinemaScope in sunny Emilia Romagna's countryside - the Padan region so dear to his heart - this Fellinesque fresco couldn't get any commercial release. By chance, a few reviewers discovered it in 1970. As for myself, I invited the movie to play for a couple of days at a tiny arthouse. The visual and intellectual impact of Pupi Avati's debut was very strong indeed on us, those happy few.

His next idiosyncratic movies either stayed forever in the vaults or, like *Bordella* (Brothella, 1975), were butchered by censors. He started being better known abroad thanks especially to *The House Of Laughing Windows* which got an award at Paris' Festival du Film Fantastique. I still remember seeing it with that French audience, scared and amazed by an horror tale unlike any other, where Catholic Church ghosts appear in broad daylight and you can't avoid unearthing more and more alarming secrets.

Avati got a big hit at last with his TV mini-series, *Jazz Band* (1978), a funny and moving piece of autobiography. That same year, using the same trio of actor friends - Lino Capolicchio, Gianni Cavina, Carlo Delle Piane - who appear in several of his movies, he painted his masterful *The Stars In The Ditch*. It's an ageless fairy tale about Sex and Death set in the mysterious Emilia Romagna's marshes echoing Ingmar Bergman's arcane landscapes. It

would seem incredible today, but this and other of Avati's early works were gunned down by most Italian critics who couldn't admit such an unbridled lonely talent into their exclusive pantheon.

Step by step, Avati, helped by his younger brother and producer, Antonio, founded in Rome their own small company - now known as DueA (for the Two Avatis) Film - which slowly gathered a faithful theatrical audience. This was at least large enough to let them produce one, or sometimes even two features per year. No other filmmaker from the '80s onwards has been able to get such a regular output in Italy or in Europe as far as I know. And very few were like Avati who never adapted nor used stories written by other authors.

Following a couple of nostalgic musicals, Avati went back to explore his darker occultist side. *Zeder* is an absorbing Gothic parable grounded in a terrifying afterlife. It had a limited release, but is now being rediscovered as a cult DVD. *A School Outing* rang the entrance of Avati's movies into major international festival such as Venice. His further works would screen regularly there as well as in Cannes, Berlin, New York, Cairo, Tokyo and London. In 1996 he directed *Festival*, a satirical look at this frequently deceptive vanity circus of movies.

*A School Outing* like the majority of Avati's adventures, was inspired by his own mother's remembrances. His mother, an extraordinary storyteller, used to enchant Avati and the whole family at home every evening, and who is among the leading characters of *The Story Of Boys And Girls* and *A Midsummer Night's Dance*, two sorrowful miniatures about a provincial Italy that has been totally destroyed by wars and by so-called progress. Comedies, but not "Italian-style" ones, such as *Graduation Party* and *Heart Is Everywhere*, similarly dealing with lost traditions and forgotten habits, are imbued with Avati's biting social criticism. The filmmaker seems to be clashing against past hypocrisy almost as much as against today's trivialities. *Christmas Present*, a rare and more biting contemporary reflection, follows a poker game between friends which becomes a Beckett-like vivisection of ethics and humanity.

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Knights Of The Quest, a big budget extravaganza inspired by the Middle-Ages Holy Shroud stories, is an exception in Avati's canon since it attempts to revive those breathless historic romps which Italy used to export in droves from the silents to the '50s. Its daring duels and escapes are stunningly reminiscent of Riccardo Freda's and Alessandro Blasetti's peplums (historic epics). In Bix, the director analyses another myth, that of Bix Beiderbecke, the white jazz player who died too young. Avati's total identification with this American meteor went so far that he decided to acquire Bix's house in Davenport, Iowa. The Three Of Us, based on an episode from Wolfgang Amadeus Mozart's childhood in Bologna, lyrically reveals the inner roots of a creative genius.

Space is not enough for us to mention endless more activities that Avati did during his galloping quest. He co-wrote Pier Paolo Pasolini's final work, Salò. He produced movies by promising young talents such as Maurizio Zaccaro, Lamberto Bava, Cesare Bastelli. He directed several surreal TV shows for Rai. He did not disdain commercials. He supervised a private TV network. He presided over Cinecittà's film studios. He is chairing Rimini's official Fellini Foundation. He published novels, short stories... etcetera etcetera...

While I am writing, his latest movie, Ma quando arrivano le ragazze? (So When Will The Girls Come

In?), a modern jazz odyssey, is getting a strong box office throughout Italy, and he is in the middle of shooting La seconda notte di nozze (The Second Wedding Night). The other day he described to me the detailed plot of a future movie, a frightfully bloody convent intrigue to be shot this Fall in... Davenport, Iowa. - **Lorenzo Codelli**, film archivist/scholar with the Cineteca Del Friuli and a film critic for Positif magazine.

#### *Bibliographical note*

- An English language booklet on Pupi Avati's work was published in 2003 by Los Angeles' Italian Cultural Institute;
- Lorenzo Codelli edited another booklet published by the 1990 Edinburgh International Film Festival.
- An abundant Italian language literature includes - Antonio Maraldi's *Pupi Avati cinema e televisione*, Centro Cinema, Cesena 1980, new edition 2003;
- Antonello Sarno's *Vent'anni dopo. Il cinema e la tv di Pupi Avati*, Nuova Eri, Rome 1989; Giovanna Grignaffini's *Storie di famiglia. Il cinema di Pupi Avati*, Sala Editore, Pescara 1993.
- Plus various monographs on single movies, interviews and dozens of graduation thesis. Among 79,200 Pupi webs listed by Google, 8,270 are in English.



PUPPI AVATI RETROSPECTIVE



Country: Italy	Director: Pupi Avati	2003, 103 mins
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HEART IS EVERYWHERE  
(IL CUORE ALTROVE)

Set in the '20s, Nello Ballochi is a 35-year-old teacher of Greek and Latin whose father is a tailor in Bologna to the Papal, and who hopes his son will find a suitable wife, thus ensuring an heir to the business. Nello stays in a guesthouse run by Arabella, an astute woman who is well aware of the situation. Eventually Nello meets Angela, a beautiful and alluring young blind woman whom he falls in love with. But his awkwardness coupled with familial disapproval, does not work favourably towards the relationship.

Made in the *comedia all'italiana* genre, Avati identifies Heart Is Everywhere as a typically "Roman styled" film, in terms of its broadness and wit. Some of its characters, including Nello's mother (Anna Longhi) and father (Giancarlo Giannini) have acted in the films of Alberto Sordi and Lina Wertmuller respectively, thus bringing their comic sensibilities to the film. At the same time, this element of comedy is shaped to fit the subtlety and pathos Avati wanted the film to deliver.

Director, Screenwriter: Pupi Avati • Cinematographer: Pasquale Rachini • Music: Riz Ortolani • Cast: Neri Marcorè, Vanessa Incontrada, Giancarlo Giannini, Nino D'Angelo, Sandra Milo, Giulio Bosetti, Anna Longhi

Country: Italy	Director: Pupi Avati	2001, 147 mins
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KNIGHTS OF THE QUEST  
(I CAVALIERI CHE FECERO L'IMPRESA)

Set in 1271, following the death of Louis XI and the failure of the 7th Crusade, five knights hailing from various regions heeded the "call" and began their hunt for the Holy Shroud. The secret place where the shroud is said to be concealed is revealed to them and they begin a journey, which takes them from their base in the Tosco-emiliano Apennines to Thebes, Greece where they hope to achieve what most believe to be impossible.

Knights Of The Quest shows Avati continuing his love for history and the Middle Ages in particular and a fascinating narrative journey to discover the whereabouts of the Shroud. Quite like his film Magnificat, Knights Of The Quest draws inspiration from old legendary stories around King Arthur and the tradition of going on adventurous quests – but Avati, always one to test the boundaries of genre, does not create a weighty religious film but an engaging tale that both younger and older audiences will draw vicarious pleasure from.

Director, Screenwriter: Pupi Avati • Cinematography: Pasquale Rachini • Music: Riz Ortolani • Cast: Edward Furlong, Raoul Bova, Marco Leonardi, Thomas Kretschmann, Stanislas Merhar, F Murray Abraham, Carlo Delle Piane





PUPPI AVATI RETROSPECTIVE



Country: Italy

Director: Pupi Avati

1999, 120 mins

A MIDSUMMER NIGHT’S DANCE  
(LA VIA DEGLI ANGELI)

It is the ‘30s in Bologna, Italy and Ines is a licenced typist who works in an antique shop. She falls in love with Angelo, the son of the shop owner, though he does not reciprocate her feelings. Ines finds consolation in spending time during the summer with her cousins and watching the town prepare for the big “ball” during which men are recruited to be introduced to local, unmarried women. During this event and the preparations leading up to it, the interactions between Ines and Angelo begin to change for the better.

Largely based on the stories Avati and his brothers heard about their parents and how they both met, many consider A Midsummer Night’s Dance to be one of Avati’s most accomplished films. As Avati commented, “I like the metaphor of the angels who come down from the mountain for the last time and who will never be seen again... I think it is one of the most beautiful metaphors in all my films.” The film won the Best Screenplay Award at the Montreal World Film Festival 2000.

Director: Pupi Avati • Screenplay: Pupi Avati, Antonio Avati • Cinematography: Cesare Bastelli • Music: Riz Ortolani • Cast: Gianni Cavina, Valentina Cervi, Carlo Delle Piane, Libero De Rienzo, Eliana Miglio, Chiara Muti, Toni Santagata

Country: Italy

Director: Pupi Avati

1991, 116 mins



BIX - AN INTERPRETATION  
OF A LEGEND

Bix is Pupi Avati’s interpretation of the life of Leon “Bix” Beiderbecke (Bryant Weeks), considered by many to be one of the best white jazz soloist trumpet players of the ‘20s, who had a strong influence on both Louis Armstrong and Duke Ellington. He was also a legend who died at the age of 28, after a long battle with alcoholism, poverty and isolation. The film - largely shot in Bix’s hometown of Davenport, Iowa - is a lush homage with a soundtrack that recreates many of Bix’s original numbers. It is also filled to the brim with beautiful twenty-something men dressed to perfection, posing with vintage automobiles, wandering the halls of theatres, dormitories and ornate bathrooms in Midwestern homes. There is hardly a woman to be seen in this world of male relationships and homoerotic desire.

Avati, who is both a jazz lover and clarinet player, wanted to capture the last nine years of Bix’s life and avoid a typical biopic approach. Instead, the film finds a window into his life without reproducing the same mythic and canonical ideas that are usually held about great artists who die before their time.

Director: Pupi Avati • Screenplay: Pupi Avati, Antonio Avati, Lino Patruno • Cinematography: Pasquale Rachini • Music and arrangements: Bob Wilber, Riz Ortolani • Cast: Bryant Weeks, Ray Edelstein, Mark Colver, Barbara Wilber, Emile Levisetti, Sally Groth



## PUPPI AVATI RETROSPECTIVE

Country: Italy

Director: Pupi Avati

1989, 99 mins



### THE STORY OF BOYS AND GIRLS (STORIA DI RAGAZZI E RAGAZZE)

Set in 1936 in the Tuscan hills, this sprawling film wanders through the lives of two families brought together for a sumptuous feast at a weathered, but grand country estate. Silvia (Lante della Rovere) is a modest working-class woman with an eccentric array of family members. She is engaged to the considerably wealthier Angelo (Davide Bechini). The aristocratic and snobbish elders in Angelo's clan disapprove of the match. This sets the scene for an emotional roller-coaster ride; the local priest oversees the preparations of the feast and as every family member from both sides jostle for attention, the drunken atmosphere of drama and unintended confessions escalates.

Beautifully shot and full with energy and lust for life, Avati's film is a broad view into the class disparity in the Italian social structure, particularly the class conflicts of the Fascist era. Shot in black and white with an ensemble cast of 26 speaking roles, Avati's keen observation on human behaviour has also been called his Nashville (the Robert Altman film made in 1975). The film won the Silver Ribbon for Best Italian Film at the Venice Film Festival and a Ciak award for Best Screenplay.

Director, Screenwriter: Pupi Avati • Cinematography: Pasquale Rachini • Music: Riz Ortolani • Cast: Lucrezia Lante della Rovere, Davide Bechini, Alessandro Haber, Felice Andreasi, Anna Bonaiuto, Claudio Botossi, Consuelo Ferrara, Massimo Bonetti, Mattia Sbragia

Country: Italy

Director: Pupi Avati

1986, 101 mins



### CHRISTMAS PRESENT (REGALO DI NATALE)

On Christmas Eve, four old friends and one guest get together for a night of poker. The purpose of this reunion is hardly innocent, as the intention is to con the guest, a rich industrialist (Carlo Delle Piane) who is presumed to be rather dim-witted. Instead, bad blood and old hostilities emerge between the four friends and their seemingly clueless guest is far more in control than any of them assume. Structured and shot like a stage play, Christmas Present was almost entirely set in one room, progressively closing in on its characters and honing in on the dissolution of relationships.

Avati called it his parable on friendship and brotherhood and used flashback extensively to bring greater contextual clarity to the present dynamics between the four friends. Avati reinvented Carlo Delle Piane's screen persona in this film and launched the career of dramatic actor Diego Abatantuono who, until then, was better known as an eccentric stand-up comedian. Abatantuono later went on to act in Gabriele Salvatores's Mediterraneo (1992). Avati regular Carlo Delle Piane won the Golden Lion award for Best Actor at the Venice Film Festival, 1986.

Director, Screenwriter: Pupi Avati • Cinematography: Pasquale Rachini • Music: Riz Ortolani • Cast: Diego Abatantuono, Gianni Cavina, Alessandro Haber, Carlo Delle Piane, George Eastman, Kristina Sevieri





PUPPI AVATI RETROSPECTIVE

Country: Italy

Director: Pupi Avati

1985, 96 mins



GRADUATION PARTY  
(FESTA DI LAUREA)

World War II has just ended and a middle-aged working class man Vanni (Carlos Delle Piane) has just set up his own bakery in anticipation of the rush of tourists who will flood the Adriatic. He is then hired by an upper-class family to convert a dilapidated beach house with an overgrown garden into a suitable venue for their daughter's graduation party. Still deeply in love with the girl's mother (Aurore Clement) whom he first encountered when his own mother worked as a cook in the rich household, he agrees to undertake the task.

Despite the contempt with which they treat him, he prepares the place with the gusto of someone who believes in the redemptive power of love, until the surprising ending. Though Avati considered it to be one of his "minor" works, Graduation Party was lauded by critics for its stark portrayal of hypocrisy and lies beneath a demeanour of celebration and perfection. Once again a portrait of Italy's bourgeoisie, Avati stated that the post-war setting allowed him to "explore the spirit that animated the middle-class: the urgency to re-establish the hierarchies erased by the war."

Director, Screenwriter: Pupi Avati • Cinematography: Pasquale Rachini • Music: Riz Ortolani • Cast: Carlo Delle Piane, Aurore Clement, Lidia Broccolino, Nik Novecento, Dario Parisini, Davide Celli, Cesare Barbetti, Luisa Morandini

Country: Italy

Director: Pupi Avati

1984, 88 mins



THE THREE OF US  
(NOI TRE)

Set in 1770, The Three Of Us is an imaginative take on what 14-year-old Wolfgang Amadeus Mozart's life outside of his musical endeavours might have been like. In the film, Mozart travels with his father to stay at Count Pallavicini's estate so that he may prepare for his music examination at the Bologna Philharmonic Academy. However, his study routine is disrupted when he meets many boys of his age, befriends Count Pallavicini's son Giuseppe and falls in love with Antonia, who lives in the neighbouring villa. This taste of a normal life prompts the young prodigal genius to deliberately fail his examination.

Made on a modest budget, The Three Of Us was released just a few months prior to Milos Forman's considerably high-profile film Amadeus which also focused on the life of the enigmatic musician. However, many critics felt that the smaller film was able to reproduce the authenticity of the period and felt the film was a refreshing "break" from the more Hollywood-dominated images to saturate cinema screens. Avati's film is as much an exploration of the complex dynamics of love and adolescence as it is a study of the relationship between normality and genius. The film won the Special Prize of the Jury at the Istanbul International Film Festival, 1986.

Director: Pupi Avati • Screenplay: Pupi Avati, Antonio Avati • Cinematography: Pasquale Rachini • Music: Riz Ortolani • Cast: Christopher Davidson, Lino Capolicchio, Gianni Cavina, Carlo Delle Piane, Ida di Benedetto, Dario Parisini, Barbara Rebeschini, Giulio Pizzirani, Leonardo Sottani



PUPPI AVATI RETROSPECTIVE



Country: Italy      Director: Pupi Avati      1983, 90 mins

A SCHOOL OUTING  
(UNA GITA SCOLASTICA)

Two high-school teachers (Carlo Delle Piane and Tiziana Pini) take their students for an outing on the Apennines between Bologna and Florence. It turns out to be a day of wondrous magic and much of the group is captivated by their own energy, as if under a spell. On their hike, they encounter marching soldiers; it is 1914 on the eve of World War I. The young school-goers flirt with each other and, in turn, the older teacher (Piane) confesses his love for his younger colleague (Pini). However, a scandal breaks out when it's discovered that she'd had a fling with one of her students. Nevertheless, he both maintains his feelings and defends her against castigation from others.

Carlo Delle Piane won the Pasinetti award for Best Actor at Venice in 1983 and the film was in many ways, the first big commercial hit for Avati, despite the fact that it was made on a shoe-string budget. As usual, Avati culled his idea for the narrative from stories he had heard from relatives. Never sentimental in his love of memory, nostalgia and evocation of the past, Avati's intention in A School Outing was to give voice to the idea that in life, even a day or two of absolute perfection makes all the remaining years liveable.

Director: Pupi Avati • Screenplay: Antonio Avati, Pupi Avati • Cinematography: Pasquale Rachini • Music: Riz Ortolani  
• Cast: Carlo Delle Piane, Tiziana Pini, Rossana Casale, Cesare Barbetti, Ferdinando Orlandi, Bob Tonelli, Giampiero Cocchi, Lidia Broccolino, Marcello Cesena, Nik Novecento

Country: Italy      Director: Pupi Avati      1982, 102 mins



ZEDER

Novelist Stefano receives a used typewriter as a present from his wife and while using it late one night, he discovers a typed imprint on the ribbon. The imprint turns out to be an essay by a scientist named Paolo Zeder. The essay itself is a startling revelation on the existence of k-zones – spaces where death ceases to exist (not unlike Stephen King's Pet Cemetery). Stefano's attempts to dig deeper into Zeder's findings only meet with resistance from those around him. Eventually, in his search he is led to an abandoned piece of property guarded by electric fences. Though new construction is slated to begin there, nothing seems to take place. Murderous events happen and the suspense is heightened by the fact that Avati allows the audience to know more than his protagonist.

With Zeder, Avati returned to his love for the horror/fantasy genre, as well as the setting of the Po River Valley, which he earlier explored with The House Of The Laughing Windows (1976). With its Padano-romagnolo setting, Avati's take on the genre is idiosyncratically Italian, giving expression to the mood and atmosphere of Bologna's provinces.

Director: Pupi Avati • Screenplay: Antonio Avati, Maurizio Costanzo, Pupi Avati • Cinematography: Franco Delli Colli  
• Music: Riz Ortolani • Cast: Gabriele Lavia, Anne Canovas, Paola Tanziani, Bob Tonelli, Cesare Barbetti, John Stacy, Aldo Sassi, Veronica Moriconi





## PUPi AVATi RETROSPECTIVE

Country: Italy

Director: Pupi Avati

1978, 100 mins



### THE STARS IN THE DITCH (LE STRELLE NEL FOSSO)

Set in 1700 in the Po River Valley, *The Stars In The Ditch* is about a father and his four sons who live without the company of women until Olimpia arrives at their villa. Their quiet, idyllic existence is thrown into disarray by her sudden appearance. In one way or another, they all fall in love with her. Olimpia for her part marries the father and a son during the same nuptial rite and distributes her affection and warmth to the clan of men. Then one night, she quietly disappears when they are all asleep.

The film works firstly as a tale of the capitulation of man and the indiscriminating effect that Olimpia has on all the men, regardless of their age or relationship to her. In another sense, Avati wanted to evoke a kind of Golden Age of romance in which the father and all his sons want to marry Olimpia and, in expressing their love of her, they also court death. In many ways, the film is a kind of Greek tragedy, a classical tale that makes evident the relationship between love, beauty and death. *The Stars In The Ditch* won the Golden spike award at the Valladolid International Film Festival in Spain in 1979.

Director: Pupi Avati • Story: Antonio Avati, Maurizio Costanza, Pupi Avati • Screenplay: Cesare Bornazzini, Pupi Avati • Cinematography: Franco Delli Colli • Music: Amedeo Tommasi • Cast: Lino Capolicchio, Gianni Cavina, Carlo Delle Piane, Giulio Pizzirani, Adolfo Belletti, Roberta Paladini, Ferdinando Orlandi

Country: Italy

Director: Pupi Avati

1976, 110 mins



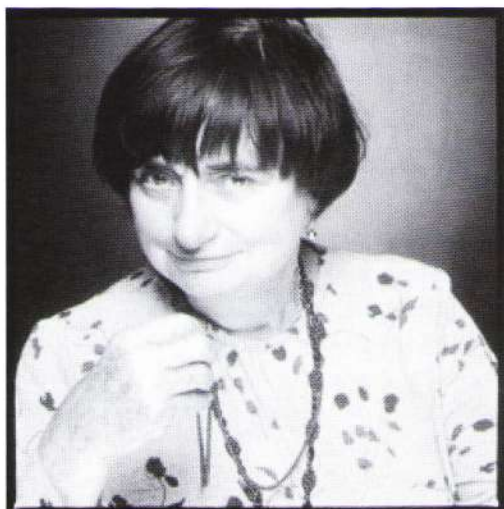
### THE HOUSE OF THE LAUGHING WINDOWS (LA CASA DALLE FINESTRE CHE RIDONO)

Stefano (Lino Capolicchio) is an art restorer hired to restore a fresco of St Sebastian in a tiny church tucked away in a rural Italian village. As he digs further into the life of the original artist behind the fresco who was known as the "Painter of Agony," Stefano uncovers an unpleasant interior veiled by the village's quaint facade. Though persuaded by his girlfriend Francesca to cease his pursuit of the goings-on in the village church and the deeper meaning behind the image of St Sebastian, Stefano climbs further into the quiet horror before him. But his search for truth leads to the death of those around him before things come to a surprising and chilling denouement.

Set in the little town of Emilia-Romagna in the Comacchio Valley, the narrative finds its origins in stories that Avati heard as a boy, as well as from the stories of Isak Denisen which fuelled his interest in gothic and esoteric tales.

Director: Pupi Avati • Story: Antonio Avati, Pupi Avati • Screenplay: Antonio Avati, Gianni Cavina, Maurizio Costanza, Pupi Avati • Cinematography: Pasquale Rachini • Music: Amedeo Tommasi • Cast: Lino Capolicchio, Francesca Marciano, Gianni Cavina, Giulio Pizzirani, Bob Tonelli, Vanna Busoni





# Agnès Varda : Retrospective

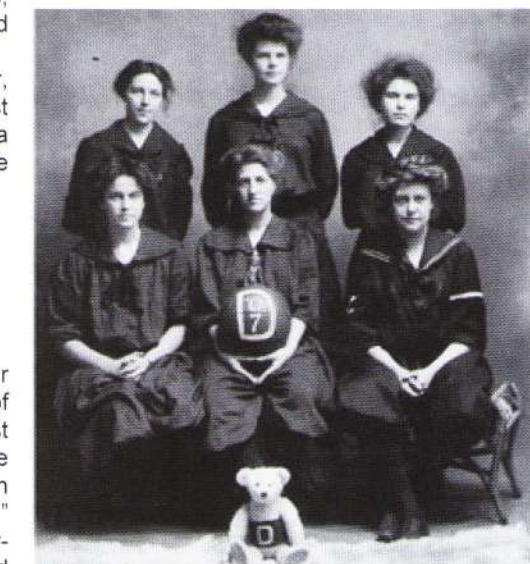
Though she is arguably the greatest female filmmaker of all time, Agnès Varda has never seemed interested in restricting herself to being merely a "woman director." Which is not to say that a distinctly feminine -- and occasionally feminist -- sensibility cannot be traced throughout her 50-year career, in such films as "L'Opéra Mouffe" (1958), "Cléo from 5 to 7" (1961), "One Sings, the Other Doesn't" (1977). But there are many other Vardas as well: Varda the pioneering French independent whose first feature (1956's "La Pointe courte")

predates those of her Left Bank and Nouvelle Vague comrades; the radical and experimental Varda of "Black Panthers" (1968) and "Lions, Love... and Lies" (1969); the biographer and eulogist for her late husband Jacques Demy in a series of features and documentaries in the 1990's; and the fantasist-historian of the neglected "A Hundred and One Nights" (1995).

Before there were any of these cinematic Vardas, however, there was Varda the photographer, and it's to this earliest incarnation of herself that she returns with her latest project, a compilation given the Godardian portmanteau title "Cinevardaphoto."

## Focus on Cinevardaphoto

'The most fascinating thing with an image is that people never say what you expect them to, everyone has their own vision of any photograph.' "Cinevardaphoto" comprises Varda's most recent film, "Ydessa, the Bears and Etc...", screening alongside two earlier films, "Ulysses" and "Salut les Cubains!", which together span some 40 years. "Ydessa, the Bears and Etc..." began with Varda's visit to an exhibition by artist-collector-curator Ydessa Hendeles. The display of hundreds of old photographs, each of which features a teddy bear, prompted Varda to seek out the artist and examine what lies behind the meticulous accumulation of these very particular historical artefacts. In "Ulysses", a single photograph taken by Varda in 1954 shows a child, a naked man and a dead goat on the seashore. Re-visiting her own memories and those of the subjects, amongst others, she ponders the real and the imaginary of the captured moment. Made in 1962, "Salut les Cubains!" fuses documentary photographs from the director's visit to Castro's Cuba with a cheerful cha-cha-cha soundtrack to encapsulate the energizing optimism of the time. Seen as a triptych, the films provide a fascinating discourse on the relationship between film and photography, and



summarise the director's own history of image making in these distinct but connected art forms. Aesthetically they can be seen to travel "backwards" as well, beginning with a video piece, then a colour film, and finally a black-and-white film made up entirely of still images.



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## HER OWN CINÉCRITURE AGNÈS VARDA AND THE CINEMATIC ESSAY

Though it is an oft-quoted statement from Agnès Varda, it merits repetition as it so aptly sums up her approach to the visual realm: "I don't want to show things, but to give people the desire to see."<sup>1</sup> Varda – trained in art and photography – draws from her keen sense of the palpable and tactile impact of an image. But she equally culls inspiration from her training as a cinematic essayist, crafting works that challenge the staid definitions of documentary filmmaking, like her mentor/friend/filmmaker Chris Marker and fellow "Left Bank" filmmaker Alain Resnais.<sup>2</sup> The final intriguing touch in Varda's carefully-honed *cinéécriture* (ciné-writing) is her ability to tell stories often centred around female protagonists, while never quite identifying with the particular suggestions of being named a "feminist."

Agnès Varda was born in Ixelles, Belgium on May 30, 1928 and grew up in the Sète district of Provence (on a port). She studied art history at the École du Louvre and then worked as the official photographer for the Théâtre National Populaire. Place and visual representation would both play a keen role in her eventual shift towards filmmaking, which manifested as *La Pointe Courte* (1954: held by many critics as the first indication of the French New Wave). Two stories run parallel to each other in a Faulkner-inspired diptych. One captures the emotional nuances of a couple who are in the midst of trying to breathe new life into their waning relationship. The other is a distanced gaze at the lives of poverty-stricken fishermen at *La Pointe Courte*, shot in a manner akin to works of Italian neo-realism. Praised by the likes of André Bazin and Pauline Kael, it marked Varda's fascination for the malleability of cinematic form that neither conventional narratives nor ethnographic documentaries were able to fully account for.

Like *La Pointe Courte*, both shorts and features in her subsequent works would reveal a love of the extraordinary in the ordinary, as in *L'Opéra Mouffe* (1958) and *Daguerreotypes* (1975) both of which work as portraits of life on a particular Parisian street. In the former, a pregnant Varda

shoots a montage of fruit, people on the streets and muses on her own fecund state. In the latter, Varda shifts her focus to the shopkeepers and residents of Rue Daguerre where she lived for over 40 years. Similarly scenes from *Cléo From 5-7* returned to these Parisian streets and lingers with a fine eye for detail and an immense love of the extraordinary in the mundane. This Vardian touch reaches its apex in a simple moment in her documentary *Les Glaneurs et La Glaneuse* (The Gleaners And I, 2000), where Varda's own aged hand comes under scrutiny by the bemused filmmaker. As that documentary reveals, it is not time that moves, but us. But in Varda's hands, this impermanence and inevitability of decay is rendered beautiful, without the weight of cynicism or irony.

As indicated earlier, Varda's female-centred films have nevertheless generated much debate on whether she espouses a specifically feminist philosophy or not (political shifts of the movement aside). *Cléo de Cinq à Sept* (*Cléo From 5-7*, 1961) is the seminal work that made Varda more than a passing reference in gushing remarks about the French New Wave. In it, the pop star protagonist Cléo (Corinne Marchand) experiences a wildly shifting spectrum of moods through the ninety minutes in real time we spend with her as she awaits the results of a medical test for cancer. Gallant, melodramatic, alternately insecure and self-confident, the film becomes more than a mere critique of traditional gender politics, wherein a woman must preen herself to be constantly watched, without which she lacks identity. We witness Cléo wrestling with this curious affliction and with the all-too-persistent notion that beauty is a sign of life.

Of course, 40 years later Varda once again undoes this with her film on gleaners. As if in counterpoint to Cléo's anxiety about preservation of youth and deference of death, Varda asks rhetorically, what happens to our refuse and that which we discard or abandon as no longer worthy?

Women and their relationship to each other

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or society at large is more decidedly explored in *L'une chante, l'autre pas* (One sings, The Other Doesn't, 1976) which lovingly observes the changes in the lives of two women over 15 years as they experience the women's liberation movement, the sexual revolution and the definitions of femininity. These studied explorations would become more stark, more precise and intriguing in *Sans toit ni loi* (Vagabond, Without A roof, Or Law: 1985), in which Sandrine Bonnaire plays the role of Mona, a homeless drifter who consciously chooses life on the streets. Beginning with her dead body found in a ditch, the film tracks back to those who encountered her before her death. It is perhaps Varda's most unflinching gaze at the limits of freedom, identity and its consequences.

Not self-consciously autobiographical, Varda has nevertheless managed a remarkable balance in placing herself within her cinematic landscape without succumbing to narcissism or to the plight of "othering" her subjects. Her two films made in 1987, *Jane B par Agnès V* and *Kung-fu Master* testify to this. The former is a documentary based around Birkin, while the latter is composed of character sketches Birkin worked on during the making of the first. *Kung-fu Master* explores motherhood (both Birkin and Varda's children act in the film), as well as the very presence of women on screen and our understandings of fiction/truth.

Indeed, almost fifty years after she began filmmaking, Varda's *cinécriture* remains fresh and more importantly, has a heart at the centre of it. *Cinévardaphoto* (2004) is an apt compendium demonstrative of this. It moves from an exploration of photographs as relics and evidence of memory, to the montage of Cuba in

the '60s when Varda shared her compatriots' faith in the possibilities of socialism. Each vignette reveals once again, the Vardian observation which reveals the beauty in the fact that it is we who change, give birth, decay and die, while the clock without hands (a relic she gleans from a friend in *The Gleaners...*) simply *is*. - **Vinita Ramani**

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- Carter, Helen: *Agnès Varda in Senses of Cinema*. <http://www.sensesofcinema.com/contents/directors/02/varda.html>
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- *The World of Agnès Varda - Film Forum at New York City*: <http://www.filmforum.com/archivedfilms/agnesvarda.html>
- *Cultural Services of the French Embassy in the U.S.*: <http://www.frenchculture.org/cinema/festival/varda/varda-lapointe.html>

#### Footnotes

- <sup>1</sup> *The World of Agnès Varda - Film Forum at New York City*: <http://www.filmforum.com/archivedfilms/agnesvarda.html>
- <sup>2</sup> *Outside of the French New Wave filmmakers Godard, Truffaut, Chabrol, Rivette and Rohmer etc., the "Left Bank" filmmakers were Chris Marker, Alain Resnais and Varda.*





TRIBUTE TO AGNES VARDA



Country: France      Director: Agnès Varda      2004, 96 mins

CINÉVARDAPHOTO

Cinévardaphoto is a gorgeous, Vardian compendium that considers the relationship between image, memory and art. Composed of three films, the newest of which is Ydessa, les ours et etc... (2004, 44 minutes), as well as Ulysse (1982, 22 minutes) and Salut les Cubains (1964, 30 minutes), each one unspools into a story. In Ydessa, Varda focuses on famous Toronto art collector Ydessa Hendeles's Teddy Bear Project, an exhibition of thousands of photographs featuring owners with their teddy bears. Hendeles's exhibit works like a repository of survivors through their beloved artefacts.

In Ulysse it is Varda's own work that is held under scrutiny – a photograph taken in 1954 at a stony beach in Calais of a naked man, a young boy and a dead goat. The subjects who were photographed and the image itself are re-visited. There is something oddly discomfoting in her conversations with both her subjects. Neither recall that particular photograph, nor the numerous portraits Varda took of them. In the last short film Salut Les Cubains, thousands of photos Varda took while in Cuba are brought to life through a montage, with Varda quizzically and not atypically dubbing it "Socialism and cha-cha-cha." In its entirety, Cinévardaphoto is both witty and intellectually stimulating.

Director, Screenwriter: Agnes Varda • Cinematographer (Ydessa): John Holosko, Rick Kearney, Markus Seitz, Claire Duguet; Cinematographer (Salut Les Cubains): Per Olaf Csongova, J Marques; Cinematographer (Ulysse): Jean-Yves Escoffier, Pascal Rabaud • Editor (Ydessa): Agnes Varda, Jean-Baptiste Morin; Editor (Ulysse): Marie-Josée Audiard, Helene de Luze; Editor (Salut les Cubains): Janine Verneau



Country: France      Director: Agnès Varda      1976, 6 mins

THE PLEASURE OF LOVE IN IRAN  
(PLAISIR D'AMOUR EN IRAN)

A short that explores architecture, love, ideas of the sacred and profane in Iran.

Director, Screenwriter: Agnes Varda, Editor: Sabine Mamou, Cinematography: Nurit Aviv, Charlie Van Damme, Cast: Valerie Mairesse, Ali Raffi, Therese Liotard.



Country: France      Director: Agnès Varda      1958, 17 mins

A PREGNANT WOMAN'S NOTEBOOK  
(L'OPÉRA MOUFFE)

This short film was made when Varda was pregnant with her first child Rosalie. As a photographer and lover of visual art, Varda is able to glean vivid and suggestive images, comparing a pregnant belly to a large pumpkin, a montage of fruit at a vegetable market and the faces that live, work and wearily or elatedly exist on the street. Not unlike her 1975 portrait of rue Daguerre (Daguerreotypes) where she lived for over 40 years, this is a theme Varda returns to – neither documentary nor entirely fiction, but vignettes of lives in particular contexts.

Director: Agnes Varda • Cinematography: Sacha Vierny • Editor: Janine Verneau • Original Music: Georges Delerue • Cast: Dorothee Blank, Antoine Bourseiller, Andre Rousselet, Jean Tasso, Jose Varela, Monika Weber



## TRIBUTE TO AGNES VARDA

Country: France

Director: Agnès Varda

1992, 63 mins



### THE YOUNG GIRLS TURN 25 (LES DEMOISELLES ONT EU 25 ANS)

Varda's husband and filmmaker Jacques Demy was in the midst of making *The Young Girls Of Rochefort* in 1966. Varda was there with her camera rolling to document rehearsals, moments of calm and quiet intimacy in between shooting and the town of Rochefort itself. Perhaps the most important detail of the film was the fact that *The Young Girls Of Rochefort* starred the revered French actress and dancer/model Françoise Dorléac and her real-life sister Catherine Deneuve (then a lesser-known actress). They played the Garnier twin sisters in a film that won over both the town and Demy. Tragically, Dorléac passed away in a car accident a year after the film was made.

Varda, Deneuve and others who were involved in the making of the film or acted bit parts in it, return to Rochefort for the 25th anniversary of the film. Varda's documentary slips smoothly back and forth between archival footage and snap-shot interviews with the little boys and girls who acted in the film, who are now adults and parents themselves. There is a great deal of love in Varda's lingering shots of her husband Demy, as well as her penchant for capturing the town and people's expressions, moods and gait. As a film it stands on its own, but for those who have seen Demy's film, it will resonate at a whole other level.

*Director, Screenwriter: Agnes Varda • Cinematographer: Alexandre Auffort, Stéphane Krauz, Patrick Mounoud, Georges Strouve, Agnes Varda • Music: Michel Legrand, Jacques Loussier • Cast: Mag Bodard, George Chakiris, Danielle Darrieux, Jacques Demy, Catherine Deneuve, Françoise Dorléac, Bernard Evain, Jean-Louis Frot, Gene Kelly, Michel Legrand, Jacques Perrin, Michel Piccoli, Jacques Riberolles, Bertrand Tavernier*

Country: France

Director: Agnès Varda

1976, 110 mins



### ONE SINGS, THE OTHER DOESN'T (L'UN CHANTE, L'AUTRE PAS)

Varda has always shown a profound fascination and love for people, rather than working out of a feminist project in any specific way. But within her oeuvre, *One Sings, The Other Doesn't* is recognised as a film decidedly focused on women and the solidarity they share. It charts the life of two women over a 15-year period through personal and political changes. Pauline is an aspiring singer while Suzanne is a single mother of two after her lover commits suicide. In many ways utterly different, the two women share an intimacy and caring that is natural and effortless.

Separated through some periods, they re-connect after Suzanne has moved to southern France where she has set up a family planning centre and when Pauline (now re-named Apple) has formed a feminist troubadour group who practice consciousness-raising through songs. Whether it is the creative energy involved in songwriting or raising children and falling in love, both women continue to share their lives with each other through spells of loneliness and communion with others. Beautifully shot with Varda's characteristic eye for beauty in images and the landscape around her, the film is also well-acted by its two leads Valerie Mairesse and Therese Liotard.

*Director, Screenwriter: Agnes Varda • Cinematographer: Charlie Van Damme • Editor: Joëlle Van Effenterre • Sound: Henri Morelle • Cast: Therese Liotard, Valerie Mairesse, Robert Dadies, Mona Mairesse, Francis Lemaire, Ali Raffi, Gisele Halimi, Jean-Pierre Pellegrin, Joëlle Papineau, Micou Papineau, Doudou Greffier, François Wertheimer, Mathieu Demy, Marion Hansel*





## TRIBUTE TO AGNÈS VARDA



Country: France

Director: Agnès Varda

1961, 90 mins

### CLÉO FROM 5-7 (CLÉO DE CINQ À SEPT)

Unarguably the film that brought Varda the greatest attention as a leading figure in the French New Wave, *Cléo From 5-7* unravels in real time, following the emotional undulations of a famous pop singer called Cléo (Corinne Marchand) as she waits for a doctor's report that may or may not indicate that she has cancer. Beginning with a superb sequence (overhead shot) of hands laying out tarot cards, Cléo's fortune is read and her fate seems sealed.

For the remainder of the time we spend with her, she rehearses songs and flits restlessly through a wonderfully photographed Paris. Cléo's emotions move from the declaration that, "As long as I'm beautiful, I'm alive" to her profound sense of alienation from what surrounds her. If any of her emotions seem melodramatic, this impression is quelled when her narcissism is revealed to be prompted by society's persistently voyeuristic attitude towards her. It is only when she meets a soldier on his way to Algeria that she finds empathy and connection as both have anxieties about their respective futures and their mortality. The film is both symbolically rich and masterfully structured, with comic cameo appearances by Jean-Luc Godard and Anna Karina as well as Sami Frey and Eddie Constantine (Godard heroes later on).

*Director, Screenwriter: Agnes Varda • Producer: Carlo Ponti, Georges de Beauregard • Cinematography: Paul Bonis, Alain Levent, Jean Rabier • Editor: Pascale Laverriere, Janine Verneau • Original Music: Michel Legrand • Cast: Corinne Marchand, Antoine Bourseiller, Dominique Davray, Dorothee Blank, Michel Legrand, Jose Luis de Villalonga, Lucienne Lemarchand, Jean-Luc Godard, Anna Karina, Eddie Constantine, Sami Frey*

Country: France

Director: Agnès Varda

1954/56, 90 mins



### THE BRIEF POINT (LA POINTE COURTE)

As most critics have noted, Varda's masterful debut feature film was as much a mark of the advent of the French New Wave as Godard's *Breathless*, Truffaut's *The 400 Blows* or Resnais' *Hiroshima, mon amour* though unsurprisingly, *La pointe courte* rarely receives mention in this regard. Drawing from Faulkner's technique of parallel construction in *The Wild Palms*, the film tells two stories in conjunction. One focuses on a married couple (Silvia Monfort and Philippe Noiret) who are attempting to mend the fraying edges of their marriage by taking a trip to the Italian sea port where the man is from. As they struggle to discern whether they are still in love or only in love with the idea of their love, their strolls along the beach and daily undulations are beautifully rendered.

The other story works within an Italian neo-realist mode, focusing on the lives of the fishermen living at La Pointe Courte and their struggles with poverty and daily life. Neither sympathically, nor romantically portrayed, Varda's touch is both unique and startling, bordering on a documentary-like detachment from its subjects. Praised immensely for its fantastic attention to visual and aural detail, this was and continues to be a stunning piece of filmmaking.

*Director, Screenwriter: Agnes Varda • Cinematographer: Paul Soulignac, Louis Stein • Editor: Alain Resnais • Cast: Silvia Monfort, Philippe Noiret*





## FRENCH PANORAMA

With the support of the French Embassy



Country: France

Director: Jacques Richard

2004, 210 mins



### HENRI LANGLOIS: THE PHANTOM OF THE CINEMATHEQUE

Jacques Richard – the sometime assistant to Henri Langlois – made his first film at the age of 20, encouraged by the legendary father of the Cinematheque. Several short films and feature length efforts later, his incredible 210-minutes homage to Henry Langlois is an absolute must-see for film lovers that takes the audience through the first 40 years (1936-1976) of the Cinematheque Française's existence.

The documentary features an alluring array of archival footage, as well as interviews with New Wave French filmmakers Godard, Truffaut and Chabrol as well as the actor Jean-Pierre Leaud. It also shows the evolution and survival of an institution determined to preserve and promote cinema, through the trials of World War II and the Paris protests that ensued in the late '60s when Langlois was removed from his position as co-founder and later reinstated. Beyond being a portrait of the man himself, Richard's documentary is also a history of film and a tribute to what Langlois defined as the "great popular art form.". Lovingly researched and produced over a seven-year period by Richard, the result is breathtaking.

Director: **Jacques Richard**

Born in 1954 in France, his shorts include *Leaud de Hurlé-dents* (2003), *Le Musée du Cinema Henri Langlois du Palais de Chaillot* (1998) and feature-length films include *Ne* (1975), *Le Rouge de Chine* (1977) and the most recent, *Jean Rouch, des mensonges plus vrais que la realite* (2004).



Director: Jacques Richard • Producer: Les Films Elementaires • Co-producer: La Cinematheque Francaise • Cinematographer: Jerome Blumberg, Jacques Richard • Editor: Fabrice Radenac • Music: Nicolas Baby, Liam Farrell • Sound: Francois Didot • Mixing: Mathieu Genet • Assistant: Marie-Charlotte Bridant • Colour Timing: Dominique Le Rigoleur • With: Claude Chabrol, Georges Franju, Jean-Luc Godard, Alfred Hitchcock, Jean-Pierre Leaud, Serge Losique, Eric Rohmer

Country: France

Director: Jean-Luc Godard

2004, 80 mins



### OUR MUSIC (NOTRE MUSIQUE)

French New Wave director Godard's newest film is part fictional narrative, part documentary and part philosophical rumination on the relationship between text and image. Structured in the shape of a Dante-esque triptych called Hell, Purgatory And Heaven, Godard begins in Hell with a montage of war images. This is followed by Purgatory which takes us to a literary conference in Sarajevo. Though the Bosnian situation forms the crux of the conversations and ruminations, it becomes the platform from which Godard and his counterparts consider the very roots of hatred, violence and "othering." Perhaps one of the most resonant statements made in a film full of profound considerations, occurs when a guest asks Godard, why revolutions aren't started by humane people. Godard's reply is, "That's because humane people don't start revolutions." "They start libraries." "And cemeteries," adds the guest. While the Hell segment is vividly visual and shows the outcome of our (self)-destructive tendencies, it is ironically in Purgatory that writers, filmmakers, poets and citizens of the world are able to consider both hate and love, reconciliation and acceptance. As if held in a moment of suspension in between heaven and hell, people's personal truths emerge and in the final segment of Heaven, this Eden is reconfigured not without irony and poignancy.

Director: **Jean-Luc Godard**

Born in Paris, where he worked as a writer and critic for *La Gazette du Cinema*, and *Cahiers du Cinema*. He was instrumental in what became the French New Wave with his film *A Bout de Souffle* (1960). Selected filmography includes *Vivre Sa Vie* (1962), *Le Mepris* (1963), *Bande a part* (1964), *Alphaville* (1965), *Masculin Feminin* (1966), *2 ou 3 choses que je said d'elle* (1967), *Nouvelle Vague* (1990), *Allemagne Neuf zero* (1991), *JLG par JLG* (1994) and *...loge de l'amour* (2001).



Director, Screenwriter, Editor: Jean-Luc Godard • Producer: Alain Sarde, Ruth Waldburger • Cinematographer: Julien Hirsch • Cast: Sarah Adler, Nade Dieu, Rony Kramer, Simon Eine • World Sales Company: Wild Bunch (Vincent Maraval), 99 rue de la Verrerie, 75004 Paris, France • Tel: 33-1-5301-5020 • Fax: 33-1-5301-5049 • Email: [ssimonutti@exception-wb.com](mailto:ssimonutti@exception-wb.com)



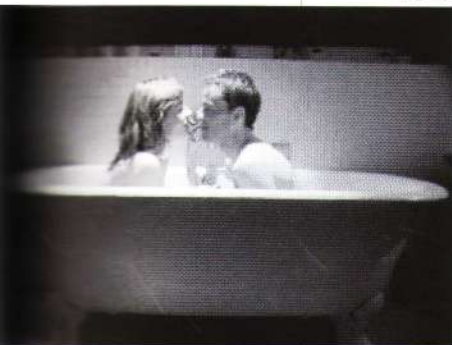


## FRENCH PANORAMA

Country: France/USA

Director: Ra'up McGee

2004, 110 mins



### AUTUMN (AUTOMNE)

Made by American film school graduate Ra'up McGee who was determined to debut with a French language film that would pay homage to film noir, *Autumn* is an achievement in that it is quintessentially French in mood, setting and casting. Jean-Pierre (Laurent Lucas, *Le Pornographe*) is a troubled hit man who realises he has too much conscience to kill. Having rekindled his relationship with Michelle (Irene Jacob from Krzysztof Kieslowski's film *Red - Three Colours Trilogy*), he sees their love as the symbolic end of his dubious work. But he soon discovers that Michelle has stolen a mysterious briefcase, forcing Jean-Pierre to re-enter a world he so desperately wanted to leave. The film also features Dinara Drukarova (*Since Otar Left*).

In typically noir spirit, the film is suffused with atmosphere and almost every other character seems duplicitous, or otherwise involved in a subterranean world of crime and misdemeanour. In a world where death is so perpetually close at hand, it is, of course, only natural that love also lingers close by. McGee plays as much with atmosphere through light, shadow and darkness, as he does with tropes of French cinema that viewers will have grown to both know and love.

**Director: Ra'up McGee**

Born in New York and is currently based in Los Angeles and Paris. He studied film at the University of California, San Diego and Loyola Marymount University in Los Angeles. He has written, directed, edited and produced the feature-length documentary *Ramadhan In Indonesia* (1997) and the documentary shorts *Project Quest* (1998) and *Harold Hitchcock: Life In Light* (2001). *Autumn* is his first narrative feature.



Director, Producer, Screenwriter, Editor: Ra'up McGee • Cinematographer: Erin Harvey • Cast: Laurent Lucas, Irene Jacob, Michel Aumont, Dinara Droukarova, Jean-Claude Dreyfus • World Sales: Backup Films 42 rue du Faubourg du Temple 75011 Paris, France • Tel: +33 1 47 70 02 34 • Fax: +33 1 47 70 03 14 • Email: oaknin@backupfilms.com

Country: France/USA

Director: Pola Rapaport

2004, 80 mins



### WRITER OF O

A book published in 1954 called *The Story Of O* scandalised the world for decades after its publication. Known for many decades under the pseudonym Pauline Reage, the author finally revealed herself to be Dominique Aury, an editor for the prestigious French publishing house Gallimard. Filmmaker Rapaport first read *The Story Of O* as a 13-year-old, doing so discreetly and wondering for years about its original writer. Tracking down British author and journalist John de St Jorre whose *New Yorker* article exposed Aury, Rapaport allows St Jorre to lead us on the journey to discovering the novelist. Dominique Aury decided to reveal her identity in 1994 at the age of 39.

The most intriguing part of the film and of our discovery of Aury is her mild-mannered nature and gentle demeanour. As various authors, publishers and journalists ruminate, Aury is a dramatic example of our hybrid selves. She is an alluring instance of how opposite, contrasting and seemingly contradictory elements create a seemingly contiguous self. Titillating, revelatory and as disconcerting, *Writer Of O* is an intriguing filmic experience that touches on feminism, censorship, literature and subjectivity.

**Director: Pola Rapaport**

Born in Madison, Wisconsin and raised in New York City, Pola Rapaport worked as a film and sound editor on documentaries for Moyses Films, Columbia Artists and National Geographic. In addition to several short films, her work as a director includes *Blind Light* (1998) and *Family Secret* (2000).



Director, Writer: Pola Rapaport • Executive Producer: Anne Schuchman • Producer: Sylvie Cazin • Cinematographer: Wolfgang Held • Editor: Variety Maszynski • Music: Helen Blazy • Cast: Catherine Mouchet, Penelope Puymirat, Cyril Corral, Alain Rimoux, Thierry de Carbone, Dominique Aury, John de St Jorre, Barney Rosset • World Sales: INA, Sylvie Cazin 4 avenue de l'europe 94360 Bry-sur-Marne, Cedex, France • Tel: 33-14-9833276 • Fax: 33-14-9833182 • Email: scazin@ina.fr • World Sales: INA France, Michel Gautard 4 avenue de l'europe 94360 Bry-sur-Marne, Cedex, France • Tel: 33-14-9832982 • Fax: 33-14-9833182 • Email: mgautard@ina.fr



Country: Germany

Director: Edgar Reitz

2003, 680 mins



## HEIMAT 3 - A CHRONICLE OF BEGINNINGS AND ENDINGS (HEIMAT 3 - CHRONIK EINER ZEITENWENDE)

Unprecedented even in works of German literature, Edgar Reitz's feat is a presentation of 20th century Germany in the shape of a novel-like film composed of six episodes. Prior to Heimat 3, Reitz had made Heimat and Heimat 2, which in their entirety, took a sweeping journey through German history – familial, social, political – starting from 1919 and moving through the decades to 1970.

Heimat 3 – A Chronicle Of Beginnings And Endings situates itself in the final decade of the 20th century that naturally had dramatic significance for the German people. In the lag period between the fall of the Wall and reunification, East Germans in particular found themselves in a world held in suspension so that tax registration didn't exist and friendships were forged with cultural differences set aside. The fall of the Wall marked a profound shift in consciousness and the very concept of national boundaries.

The film begins on November 9, 1989 when the Berlin Wall comes down. There is a private reunification happening in a Berlin hotel between music conductor Hermann Simon and singer Clarissa Lichtblau and, in the midst of historical change and turbulence, they vow to never part, setting off to Hunsrück. They embark on a project to renovate a half-timber house located among the vineyards above the Rhine and here, various lives cross paths as Hermann's relatives from Schabbach arrive.

Hunsrück itself becomes both the literal and metaphorical site of historical change. Previously the centre of Western lines of defence and a 20,000-strong American airbase community, in the early '90s it becomes a post-Cold War museum of emptied buildings, derelict spaces and relics. East German construction workers, people from Kazakhstan, the Kyrgyz, Tachikistan and Georgia with German ancestry pour in and house themselves in ex-US Army settlements, in an ironic turn of events. Reitz chronicles an epoch through the following six episodes: 1) The Happiest People In The World (1989), 2) The Champions (1990), 3) The Russians Are Coming (1992-1993), 4) Everyone's Doing Well (1995), 5) Follow Me (1997) and 6) Goodbye To Schabbach (1999-2000).

**Director: Edgar Reitz**  
Born in 1932. He grew up in Hunsrück and, after finishing school, studied German literature, journalism and drama in Munich. He has been involved with literary works, avant-garde music and literature since the mid-'50s. He made his first films in 1958 and was a part of the Oberhausener Group who founded Young German Film in 1962 and declared the old cinema dead. Reitz has also taught stage direction and camera theory for nearly a decade and has made numerous films, documentaries and other experimental features. He has also published a number of books on film theory and aesthetics. Selected filmography includes *Kommunikation* (1961), *Filmstunde* (1968), *Das Goldene Ding* (1971) and the Heimat trilogy.



**Director:** Edgar Reitz • **Producer:** Robert Busch • **Screenplay:** Edgar Reitz, Thomas Brussig • **Cinematographer:** Thomas Mauch, Christian Reitz • **Editor:** Susanne Hartmann • **Cast:** Henry Arnold, Salome Kammer, Michael Kausch, Matthias Kniesbeck, Christian Leonard, Constance Wetzel, Nicola Schössler, Uwe Steimle, Tom Quaas, Larisa Iwlewa, Antje Brauner, Peter Schneider, Heiko Senst • **Production Company:** Edgar Reitz Filmproduktion GmbH • **World Sales:** Antonio Exacoustos, ARRI MEDIA World Sales, ARRI Film and TV Services GmbH, Tuerkenstr. 89 D-80799 Muenchen, Germany • **Tel:** +49-89-38091288 • **Fax:** +49-89-3809-1619 • **Email:** Aexacoustos@arri.de





## GERMAN FOCUS

Country: Germany/Luxemburg

Director: Volker Schlöndorff

2004, 97 mins



### THE NINTH DAY (DER NEUNTE TAG)

After a series of non-German films that included *The Handmaid's Tale* (1990) and *Death Of A Salesman* (1985), Schlöndorff returns to make a film in his native language and tackles a fine, if difficult moral subject. Set during the horrors of Nazi occupation and based on a true story, Catholic priest Henri Kremer (Ulrich Matthes) is suddenly released from the Dachau concentration camp and allowed to return to Luxembourg, only to discover this release is conditional. Gestapo Untersturmführer Gebhardt (August Diehl) gives him nine days to convince the bishop in Luxembourg to support the Nazi occupiers, thus creating a fissure between the Luxembourg church and Rome. If Kremer tries to escape, his family and all the priests in Dachau will be killed. If he fails, he must return to Dachau. As the bishop delays his meeting with Father Kremer, Gebhardt - who once studied for priesthood himself - and Kremer begin a debate on the implications of the dilemma and Judas's role in founding the Catholic Church. Unarguably a significant figure in German New Wave cinema along with the likes of Edgar Reitz, *The Ninth Day* only reiterates his contribution to contemporary European cinema.

Supported by the European Coordination of Film Festivals.

Director: Volker Schlöndorff • Producer: Juergen Hasse • Screenplay: Eberhard Gerner, Andreas Pfluger • Cinematographer: Tomas Erhart • Editor: Peter R Adam • Cast: Ulrich Matthes, August Diehl, Bibiana Beglau, Germain Wagner, Jean-Paul Raths • World Sales: Telepool GmbH, Sonnenstrasse 21, 80331 Munich, Germany • Tel: 49-89-5587-6226 • Fax: 49-89-5587-6229 • Email: telepool@telepool.de

Director: **Volker Schlöndorff**

Born in Wiesbaden, Germany. His debut feature film, *Young Torless* (1966), was an award-winner, and his adaptation of *The Tin Drum* (1979) won the Palme d'Or at Cannes. His other films include *A Free Woman* (1972), *Swann In Love* (1984), *The Ogre* (1996) and *Palmetto* (1998).



Country: Germany

Director: Wim Wenders

2004, 114 mins



### LAND OF PLENTY

After almost a decade of living abroad in Israel, Lana (Michelle Williams, *Imaginary Heroes*, *Prozac Nation*) returns home to go to college and search for her only living relative, her mother's brother Paul. Living on a modest budget with a family friend, Lana is a youthful optimist working in a homeless shelter who wants to see the state of affairs in the country change from its atmosphere of post-9611 paranoia. In ironic contrast, former Vietnam veteran Paul (John Diehl) is a loner obsessed with weeding out people who are dangerous to the nation's "security."

Wenders punctuates their own world-views with an aural melange that captures the atmosphere in the country at large. Radio snippets of Bush's rallying speeches to American citizens are often heard, as are clips of right-wing radio hosts praising the Republican efforts to stem the tide of terrorism. But these seemingly obvious signals are well-framed, playing as an almost desolate soundtrack to America's poor and marginalised, capitalising on collective paranoia and dejection. Wenders has always had an uncommon eye for the lost and derelict in America's urban landscape, and *Land Of Plenty* allows him to push this keen vision further. *Land Of Plenty* won the UNESCO Award at the Venice Film Festival x00V.

Director: Wim Wenders • Producer: Lee, In-ah, Samson Mucke, Gary Winick, Jake Abraham • Screenplay: Michael Meredith, Wim Wenders • Cinematographer: Franz Lustig • Editor: Moritz Laube • Cast: John Diehl, Michelle Williams, Richard Edson, Wendell Pierce, Shaun Toub • Production Company: Reverse Angle Neue Schandnause Straße 20, Berlin Germany D-10178 • World Sales: Hanway Films, 24 Hanway Street, London W1T 1UH, UK • Tel: +44-0207-290-0750 • Fax: +44-020-290-0751 • Email: info@hanwayfilms.com

Director: **Wim Wenders**

Born in Düsseldorf and studied at the Munich Academy for Television and Film. His selected filmography includes *Summer In The City* (1970), *Lightning Over Water* (1980), *Paris, Texas* (1984), *Wings Of Desire* (1987), *Faraway, So Close!* (1993), *The End Of Violence* (1997) and *Buena Vista Social Club* (1999).







## GERMAN FOCUS

Country: Germany

Director: Bruce LaBruce

2004, 90 mins



### THE RASPBERRY REICH

Gleefully defined as a "porno-political-palooza," The Raspberry Reich is about modern leftist Germans taking on the politics of the extreme left-wing movements of the '70s and refashioning it to fit contemporary times. The leader of the Reich is Gudrun (Susanne Sachsse), who models herself on Gudrun Ensslin – one of the main members of the Baader-Meinhof Gang (Red Army Faction) and demands that her band of soldier boys get down with each other. The politics aggressively and passionately states that heterosexual monogamy is a bourgeois construct to be destroyed for a true revolution to ensue. Agit-prop as much as it is "agit-porno," The Raspberry Reich is as critical of the left for failing to put "Mexico" in its mouth as it is hilarious and immoral.

# BANNED

Canadian filmmaker Bruce LaBruce has never been one for the tame and mundane, frequently acknowledging the role that the punk movement has played in his cry for freedom. His choice to place himself within the so-called "porno" genre of filmmaking only shows the keen awareness it has given him of how commodification of sexuality in particular has made it one of the most lucrative products in the market. With his newest film he continues to genre and gender-bend, challenging thousands of years of western mythology and psychology that dictates sexual identity, politics and family.

Director, Screenwriter: Bruce LaBruce • Producer: Jurgen Bruning • Cinematographer: James Carman • Editor: Jorn Hartmann • Cast: Susanne Sachsse, Daniel Batscher, Andreas Rupprecht, Dean Stathis, Anton Z Risan

Director: **Bruce LaBruce**  
Born in Tiverton, Ontario and is based in Toronto. His previous films include *No Skin Of My Ass* (1991), *Hustler White* (1996) and *Skin Gang* (1999).



Country: USA/Germany

Director: Jem Cohen

2004, 99 mins



### CHAIN

Jem Cohen has a remarkable capacity to turn ugly urban sprawl into something of fragile beauty. Those who remember Cohen's 16mm work in *Instrument* (the 1998 documentary on DC band Fugazi) will recognise those motifs in *Chain* – the upper floors of tall, concrete buildings; planes like tiny birds in a heavy, grey sky and the blank faces of urban roamers.

In *Chain*, corporate culture homogenises the landscape to such a degree it is hard to tell where its two protagonists are. Tamiko (Miho Nakaido, last seen in Hal Hartley's *Flirt*) is a Japanese businesswoman sent to America to scope these empty spaces and find a spot to build a theme park. Her musings on this trip are like a robotic company incantation, merely reiterating bureaucracy-speak in good faith. In contrast, Amanda (Mira Billotte, vocalist of Washington DC band Quix\*o\*tic) has run away from home and works illegally on the fringes of the urban wasteland, roaming its malls and keeping a video diary to catalogue her restless wandering. With musical contribution from Godspeed You! Black Emperor, *Chain* is ambient, haunting and beautiful in its rendering of the emptiness of modern life. The film exists in an experimental grey area that lends it an air of treading both documentary and fictional narrative cinema.

Director: **Jem Cohen**  
Jem Cohen's poetic and often ephemeral work is marked by a blurring of the distinctions between documentary, narrative and experimental genres. Cohen frequently shoots in hundreds of locations, without any additional crew, in the tradition of documentary street photographers such as Robert Frank. His projects include work with R.E.M., Fugazi and the Butthole Surfers. His filmography includes *Buried In Light: Eastern Europe In Passing* (1994), *This Is A History Of New York* (1988) and *Lost Book Found* (1996).



Director, Screenwriter, Editor: Jem Cohen • Producer: Mary Janeska • Cast: Miho Nakaido, Mira Billotte • World Sales: Gravity Hill c/o Antidote International Films, 200 Varick Street, Room 502, New York, New York 10014, USA • Tel: 646-486-4344 • Fax: 646-486-5885 • Email: james@antidotefilms.com, gravityhill@mindspring.com





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Country: UK

Director: Danny Boyle

2004, 97 mins



## MILLIONS

Directed by renowned British filmmaker Danny Boyle (*Trainspotting*, *The Beach*) and written by Frank Cottrell Boyce (*24-hour Party People*), *Millions* is yet another shift in genre and style for the ever-versatile filmmaker. After their mum passes away, life takes a dramatic turn for 10-year-old Anthony (Lewis Owen McGibbon) and his eight-year-old brother Damian (Alexander Nathan Etel). The now-changed family moves to a plush neighbourhood with pristine, banal suburban houses. While Anthony takes to the new surroundings with ease, Damian is a little more reluctant and unsure of the change. So instead, he holes up during play-time in a fort made of boxes by the rail-road tracks, which also serves as the meeting ground for himself and the various saints who visit him and impart their spiritual yet practical wisdom upon him.

When the two boys chance upon a case packed with £229,320 (days before UK switches to the Euro), things take yet another twist. The tug of differences in perception between the two brothers forms one arc of Boyle's delightful tale. But at the crux of it, the explicit differences between a world of materialism and the world of altruism Damian wants to inhabit show how children may perceive the universe around them and how their perspective need not be prettified for our benefit.

Director: Danny Boyle • Producer: Graham Broadbent • Screenwriter: Frank Cottrell Boyce • Cinematographer: Anthony Dod Mantle • Editor: Chris Gill • Cast: James Nesbitt, Daisy Donovan, Lewis McGibbon, Alex Etel, Enzo Cilenti, Nasser Memarzia • World Sales: Pathe Picture International, Kent House, Market Place, London W1W 8AR, UK • Tel: +44-202-7323-5151 • Fax: +44-020-7436-7891



Director: **Danny Boyle**  
Born in Manchester, England, in 1956. He made his feature directorial debut with *Shallow Grave* in 1994, which was followed by *Trainspotting* (1996). His other renowned films include *The Beach* (2000), an adaptation of the Alex Garland novel. This was followed by films that went back to basics: *Vaccuming* *Nude In Paradise* and *Strumpet* (2001), which were shot digitally for UK television. *28 Days Later* (2003) was also released to critical acclaim.

Country: UK

Director: Kenny Glenaan

2004, 87 mins



## YASMIN

Written by Simon Beaufoy (*Full Monty*), the film is set in a Northern England mill town against a backdrop of poverty, high unemployment and racism. Yasmin (Archie Panjabi, who plays Pinky in *Bend It Like Beckham*) agrees to marry a cousin from Pakistan to please her widowed father but the marriage doesn't seem fit to last – her husband is an erstwhile goat herder from rural Pakistan who is decidedly out of place in the urban destitution of northern England. However, after 9/11, Yasmin begins to experience prejudice and mistrust at work and around her and then her husband is interned.

Gleenaar's film is neither sensationalist, nor depressingly downbeat in its choice of subject matter. Instead, changes in the social and political atmosphere, post-9/11, are shown off of centre-stage. Rather than focusing on racism as an explicit violent phenomenon, *Yasmin* shows its disturbing underbelly – shifting attitudes and fresh prejudices subtly expressed. Winner of the Ecumenical Jury Prize at the Locarno International Film Festival, 2004 and the Audience Award at the Dinard British Film Festival, 2004.

Supported by the European Coordination of Film Festivals.

Director: Kenny Glenaan • Producer: Sally Hibbin • Co-Producer: Jonathan Olsberg • Screenwriter: Simon Beaufoy • Cinematographer: Toni Slater-Ling • Editor: Kristina Hetherington • Music: Stephen McKeon • Cast: Archie Panjabi, Renu Setna, Steve Jackson, Syed Ahmed, Shahid Ahmed, Amar Hussain, Badi Uzzaman • Production Company: Parallax Independent, 7 Denmark Street, London WC2H 8LZ, UK • Tel: +44-020-7836-1476 • Fax: +44-020-7497-8062 • Email: sally@parallaxindependent.co.uk • World Sales: Gavin Film Ltd. 66/66 Dean Street W1D 4PL London, UK • Tel: +44-020-7220-2079 • Fax: +44-020-7437-3903 • Email: bill@gavinfilm.com



Director: **Kenny Glenaan**  
Kenny Glenaan worked for 10 years as an actor for television, film and theatre. Then he started to direct with the BBC, directing television programmes and episodes of television dramas including *The Whirlpool* (1995), *Ten Guitars* (1995), *Eastenders* (1998) and *Buried* (2003). His filmography includes *Gas Attack* (2001) and *Duncane's Boys* (2005).





Country: UK

Director: Daniel Gordon

2004, 93 mins

## A STATE OF MIND

Daniel Gordon (*The Game of Their Lives*, SIFF 2004) took an unprecedented journey into North Korea, tracing the successes of North Korea's magical football team who qualified for the 1966 World Cup football tournament. Here, he builds on the success of the first documentary and returns to Pyongyang to pay witness to the build-up towards the Mass Games – the world's largest choreographed gymnastics performance.

On government recommendation, Gordon and team were able to spend time with two star girl gymnasts, Hyon Sun and Song Yun, and their families as they train daily in preparation for the event. The documentary breaks down many western mainstream-media propagated stereotypes about one of the least understood nations in the world. It also candidly reveals the idiosyncrasies of the communist regime, from its explicit loathing of US imperialists (the government specifically) to their corresponding love of peace-loving Americans. Gordon also manages to speak to regular citizens about the famine called the "Arduous March" after US-imposed sanctions left the country in a lurch. Gordon's approach has opened up a remarkable window into the lives of North Koreans. Winner of the Special Award and Music Award at the Pyongyang Film Festival 2004.

**Director: Daniel Gordon**

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 produced programmes for the BBC, Channel 4 and was nominated for the BAFTA for producing and directing Channel 4's Cricket Academy. His previous documentary on North Korea was the award-winning *The Game of Their Lives* (2003).



Director, Producer: Daniel Gordon • Cinematographer: Nick Bennet • Editor: Peter Haddon • Production Company: VeryMuchSo Productions, 8 Stretton Road, Sheffield S11 8UQ, UK • Tel: +44-114-266-7050 • Email: info@verymuchso.co.uk • 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@ix.netcom.com

Country: USA/UK

Director: Robert Stone

2004, 89 mins



## GUERRILLA: THE TAKING OF PATTY HEARST

While Patty Hearst is better known for her numerous roles in films by John Waters, she is perhaps less well known for her connections to the radical Symbionese Liberation Army. In 1974, Hearst was kidnapped by the extremist group and subsequently stayed with the SLA as a gun-wielding member and activist, only later emerging from the underground and embracing a career as an actress. Whether it was a case of the notorious "Stockholm Syndrome" where kidnapped victims begin to identify with their captors, or a case of brainwashing (as Hearst later claimed), is a moot point.

The '60s were a period of dramatic interventions followed by a clamp-down and the SLA, somewhat like the Weathermen (*The Weather Underground* documentary featured in SIFF 2004) or the Red Brigade, felt compelled to react. However, their quasi-Maoist rhetoric and reasoning was lost in a fire-wall of extremism. Stone's documentary includes interviews with former members Russ Little and Mike Bortin, as well as the fascinating influence that cinema had in their attempts to create a plan of action. The remarkable footage and reflections from various quarters make for an engaging compendium of a unique period in American history.

**Director: Robert Stone**

Born in the UK, Robert Stone moved to the US and attended the University of Wisconsin at Madison. His debut, the breakthrough film, *Radio Bikini* (1987), was nominated for best documentary at the Academy Awards. In addition to his work in television and film, Stone is the creator of a permanent installation housed in the JFK Museum in Boston. *Guerilla: The Taking Of Patty Hearst* (2004) is Robert Stone's sixth feature length film.



Director, Producer: Robert Stone • Cinematographer: Howard Shack • Editor: Don Kleszy • Sound: Coll Anderson • Production Company: Robert Stone Productions, 11 Morton Road, Rhinebeck, NY, 12572, USA • Tel: +1 917 544 5997 • Fax: +1 845 818 4018 • Email: rsproductions@msc.com • World Sales: Jane Balfour Services, Flat 2, Crescent Mansions, 122 Elgin Crescent, London, W11 2JN, UK • Tel: +44 (0) 20 7727 1528 • Fax: +44 (0) 20 7221 9007



If you think Canada is just about mounties and maple leaves,



**The Magical Life of Long Tack Sam by Anne Marie Fleming**

Saturday April 16, 9.15 pm, Jade 2

The director takes a peek into the life of her great-grandfather, Long Tack Sam, who is one of the most popular vaudeville performers.

**Far Side of the Moon by Robert Lepage**

Sunday April 24, 9.15 pm Prince 1

A tale of dualism told through the negotiations between two brothers as they come to terms with their mother's death.

A 9-minute short animation called "Man Without a Shadow", a co-production between Canada and Switzerland will be shown



**Wilby Wonderful by Daniel McIvor**

Tuesday April 26, 7.00 pm, Jade 2

Features a stellar cast including Sandra Oh and James Allodi.

A story about how big things can get in a very small town...

A 9-minute short animation called "Man Without a Shadow", a co-production between Canada and Switzerland will be shown

**Chinese Restaurants: Three Continents by Cheuk Kwan**

Saturday April 23, 9.15 pm, Singapore History Museum

Fusion or confusion? You decide, as Cheuk Kwan presents yet another installment. This time we travel to the heart of Madagascar, bits of Norway and Canadian backwaters.



**Save and Burn by Julian Samuel**

Friday April 22, 7.00 pm Singapore History Museum

A look into the social and anthropological history of libraries, and how life could have been if some of history's libraries had not been destroyed.

**Think Again.**

The Canadian entries for the 18th Singapore Film Festival.

Canada





Country: Canada

Director: Robert Lepage

2003, 105 mins



## FAR SIDE OF THE MOON (LA FACE CACHÉE DE LA LUNE)

Winner of the FIPRESCI Award at the Berlin International Film Festival 2004, Robert Lepage's adaptation of his stage play of the same name is something of a departure in an oeuvre that has consisted of surreally pensive films (*The Confessional*, 1995; *The Polygraph* 1997). In Lepage's new film, the theme is cosmic in scope but rebounds to the fundamental issue of human subjectivity. Philippe (Robert Lepage) is a nerdy but keenly acerbic PhD student researching space exploration. He is struggling to cope with his mother's death and, correspondingly, must reconcile and renegotiate ties with his brother Andre (also Robert Lepage) – a flamboyantly gay, effortlessly successful TV weatherman. Lepage plays with dualisms throughout the whole film. There is Andre's bourgeois lifestyle and his contempt for the hermetic and poverty-ridden world of academia that Philippe represents. The mirror-like face of the moon and its dark, pockmarked side hidden from our gaze is another dualism. All exploration, be it of one's past, one's innards or the reaches of outer space, becomes a search for the self. But in that process, there is a sense we've settled for a less imaginative rendering of the world and ourselves. There is lightness and even humour in these tensions and the result is as beautiful as it is filled with pathos.

### Director: Robert Lepage

Born in 1957 in Quebec, Canada. He studied at the Conservatoire d'art dramatique de Quebec and has been working as a theatre director, actor and writer since 1982. His plays include *Vinci* (1985), which won the Prix Coup de Pouce at the Avignon Festival, *Le Polygraphe* (*The Polygraph*, also a film) and *Les Plaques tectoniques* (*Tectonic Plates*). His films include *Le Confessional* (1995) and he is recognised as one of the forerunning artists working in Canadian theatre.



Director, Screenwriter: Robert Lepage • Producer: Bob Krupinski, Mario St Laurent • Cinematographer: Ronald Plante • Editor: Philippe Gagnon • Cast: Robert Lepage, Anne-Marie Cadieux, Marco Poulin, Celine Bonnier • World Sales: Max Films International, 1751 Richardson Street (Suite 2.102), Montreal Quebec, Canada H3K 1G6 • Tel: 514-282-8444 • Fax: 514-282-9222 • Email: international@maxfilms.ca

Country: Canada

Director: Daniel MacIvor

2004, 99 mins



## WILBY WONDERFUL

Featuring a stellar ensemble cast of Canada's most talented actors including Sandra Oh, James Allodi, Maury Chaykin and Paul Gross, *Wilby Wonderful* is the tale of an eccentric little community on Wilby island who are threatened by scandals that rock their world to the foundations. Duck MacDonald (Callum Keith Rennie) is the town's dyslexic sign painter who keeps interrupting the suicide attempts of depressed video store-owner Dan (James Allodi). Meanwhile, Dan has enlisted real-estate agent Carol French (Sandra Oh) with the task of selling his house before his intended "departure." However, Carol is more preoccupied with selling her recently deceased mother-in-law's property to Mayor Brent Fisher (Maury Chaykin) to find a way in with the in-crowd. In a town full absorbing troubles, no one is prepared for the discovery of a body in the closet.

Cape Breton native MacIvor's approach is quintessentially Canadian – there is plenty of heart beneath the eccentricity and quirkiness and *Wilby Wonderful* is ultimately a gentle story that vouches for the possibility that we live in a world of creation rather than destruction. The successes of Quebecois and Canadian documentary films aside, MacIvor's contribution spells positive things for Canadian cinema in general.

### Director: Daniel MacIvor

Born in Nova Scotia, Canada and is known for his work in theatre, as well as his role as Artistic Director of *Da Da Kamera*, the off-shoot of which is *Da Da Kamera* pictures co-run with Sherrie Johnson. He has directed numerous shorts including *Wake Up Jerk Off* and *Margaret Atwood And The Problem With Canada*. His previous full-length feature film was *Past Perfect* (2002), in which he also starred. MacIvor continues to work in both theatre and film.



Director, Screenwriter: Daniel MacIvor • Producer: Sherrie Johnson • Cinematographer: Camelia Frieberg • Editor: Mike Munn • Cast: Paul Gross, Sandra Oh, James Allodi, Maury Chaykin, Rebecca Jenkins, Ellen Page, Callum Keith-Rennie • World Sales: *Da Da Kamera* Pictures, 385-401 Richmond Street West, Toronto, Ontario M5V 3A8, Canada • Tel: 416-593-8680 • Fax: 416-586-1504 • Email: ddkpictures@ca.inter.net





Country: Canada

Director: Cheuk Kwan

2004, 79 mins

## CHINESE RESTAURANTS: THREE CONTINENTS

Chinese-Canadian documentary filmmaker Cheuk Kwan continues his exploration of Chinese restaurants and communities across the world. Part of an ongoing series, *Three Continents* was preceded by *On The Islands* and *Song Of The Exile* (SIFF 2004).

Le Jade in Tamatave is run by a Chinese family who have never been to Hong Kong or the Mainland, yet they authenticate cuisine from various parts of the country, while also creating a unique hybrid of Chinese-Malagasi food. The most interesting aspect of this journey in Madagascar is the stories of how the Malagasies and Chinese have intermarried over generations to create a new Métis community. Cheuk Kwan discovers how Chinese migrated, sometimes illegally, to get work in kitchens before starting their own restaurants. This is largely the reality for the couple who run Lille Buddha in Tromsø, Norway – a town with only seven Chinese families. In Outlook, Saskatchewan, a sprightly old man with a small town twang explains his approach to serving people food, whether it's eggs, bacon and toast for breakfast in the morning or otherwise. As ever, these explorations into cuisine, community and migration continue to fascinate and reveal the influence and presence of Chinese food in the world.

**Director: Cheuk Kwan**  
Born in Hong Kong and grew up in Singapore, Hong Kong and Japan. After completing his Masters degree in the US, he migrated to Canada in 1976 and focused on a career in information technology. A multi-linguist and community activist, he founded *The Asianadian* in 1978, a magazine devoted to promoting Asian Canadian arts, culture and politics. He studied film at NYU in 1998 and began making the *Chinese Restaurants* series.



Director, Producer, Screenwriter: Cheuk Kwan • Cinematographer: Kwoi • Editor: Ricardo Acosta, Zinka Bejtich • World Sales: Tissa Films/Cheuk Kwan, 61 Twyford Road, Toronto Ontario M9A 1W5, Canada • Tel: 416-804-1527 • Fax: 416-231-7532 • Email: ckwan@tissa.com

Country: Canada

Director: Anne Marie Fleming

2004, 90 mins



## THE MAGICAL LIFE OF LONG TACK SAM

An acrobat, comic, circus performer and one of vaudeville's greatest treasures who once worked with Orson Welles. Yet, very few people know even scant details regarding the life of Long Tack Sam, whose Chinese roots and travels from Austria to North America made him a kind of modern-day cultural custodian a little ahead of his times.

Vancouver-based filmmaker Anne Marie Fleming's film is an homage to one of this seminal vaudeville performer of the '20s who, incidentally, also happens to be her great-grandfather. Fleming never met Long Tack Sam, but undertook a labour of love lasting six years to research the life of an intriguing and tireless professional. Fleming travelled to China, interviewed her distant relatives (Fleming is of mixed Caucasian-Chinese parentage) and pieced together a tale that sheds light on Sam's eastern mysticism and western razzle-dazzle aesthetics. Her research reveals that he worked with The Marx Brothers and George Burns and even included his two daughters in his act, but nevertheless, his life remained veiled. The documentary combines conventional methods with comic-animation vignettes to produce an overall eclectic experience that takes viewers into a wondrous man's life.

**Director: Ann Marie Fleming**  
Ann Marie Fleming has written and directed over 20 films, incorporating various techniques such as animation, documentary and experimental and has been screened at Berlin, Toronto and Sydney. Her recent credits include the 45-minute animated drama *Lip Service - A Mystery*, which explores issues of community and identity through the eyes of a lipless woman, and *Blue Skies*, a personal response to the events of 9/11, which won best Canadian short film at the 2002 Toronto International Film Festival.



Director, Screenwriter: Anne Marie Fleming • Producer: Anne Marie Fleming, Svend-Erik • Editor: Anne Marie Fleming, Ileana • World Sales: National Film Board of Canada/Johanne St-Arnauld, 3115 Cote De Liesse, Saint-Laurent, Quebec, Canada H4N 2N4 • Tel: 514-283-9450 • Fax: 514-496-4372 • Email: international@nfb.ca





## CANADIAN IMAGES



Country: Canada

Director: Julian Samuel

2004, 80 mins

### SAVE AND BURN (WORLD PREMIERE)

Save And Burn is Samuel's continued exploration of the history of libraries that began with *The Library In Crisis* (SIFF 2002). Whereas the first documentary dealt with the particular phenomenon of digitisation and the death of libraries (or bibliocide, as some commentators aptly remarked), *Save And Burn* tackles the issue of race and class by travelling to libraries and visiting theoreticians in the UK, Ireland and Egypt (the marvellous Bibliotheca Alexandria). Tracing the genealogy of these institutions of learning, Samuel shows us we have inherited the great Arab and Asian traditions of libraries and the dissemination of knowledge. Though Samuel had intended to travel to the US to interview library historians in that country, the Canadian government advised Samuel (a EU and Canadian citizen of Pakistani birth) to not travel across the border in the aftermath of 9/11, as immigration and border patrols have become increasingly stringent and dubious. This provocative and brilliant documentary speculates on how civilisation might have advanced had we stemmed the tide of barbarism on all sides that destroyed these last houses of knowledge.

Director: **Julian Samuel**

Julian Samuel is a Canadian filmmaker, painter and novelist currently living and working in Montreal. Samuel has taught graduate level courses in Film Studies at Concordia University and John Abbott College. His films include *The Raft Of Medusa*; *Into The European Mirror*; *City Of The Dead* and *The World Embarras*. *Library In Crisis* (SIFF 2002) was the first in a trilogy of documentaries exploring the history of libraries. He has also written *Passage To Lahore* and is presently working on a new novel.



Director, Producer, Researcher: Julian Samuel • With the support of: PRIM Centre d'arts mediatiqes, Conseil des arts et des lettres du Quebec, The Canada Council, Camera • Editor: Michel Giroux • Sound: Julian Samuel, Rawi Hage • Technical Consultants: Andre Vanasse, Jeremy Khan, Kate Khan, Sebastien Pesot, Thomas Gardner, Yves Labelle • Featured Interviewees: Ross Shimmom, Isam al Khafaji, Taher Khalifa, Youseff Zeidan, Hesham Abd El Moshen, Robin Adams, Bernard Meehan, Ken Monahan, Michael Ryan, Declan Kiberd, David Grattan, Paul Began, John Feather, Alistair Black, Erling Bergan, Tom Twiss • World Sales: Julian Samuel • Email: [jsamuel@vif.com](mailto:jsamuel@vif.com)



Country: Canada/Switzerland

Director: Georges Schwizgebel

2004, 10 mins

### THE MAN WITHOUT A SHADOW (L'HOMME SANS OMBRE)

Why bother dragging around one's shadow? A man enters a pact with a magician to obtain great riches in exchange for his shadow. However, he quickly discovers what a humiliating lack the absence of a shadow can be. In his travels, he ends up in Bali where he witnesses the theatre of shadow puppetry and learns the true worth of shadows. Schwizgebel's animated (paintings) short is a beautiful allegory on human nature and the magic of performance.

Director, Writer, Editor, Cinematographer: Georges Schwizgebel • Producer: Georges Schwizgebel, Marcel Jean • Music: Judith Gruber-Stitzer • Sound: Olivier Calvert • Production Company: Studio GDS and National Film Board of Canada • Email: [festival@nfb.ca](mailto:festival@nfb.ca) • World Sales: National Film Board of Canada/Johanne St. Arnaud, 3155 Cote de Liesse, St-Laurent, Quebec, Canada, H4N 2N4 • Tel: 514-283-9450 • Fax: 514-496-1895 • Email: [international@nfb.ca](mailto:international@nfb.ca)

Director: **Georges Schwizgebel**



Country: Canada

Director: Marie-Josée Saint-Pierre

2004, 10 mins

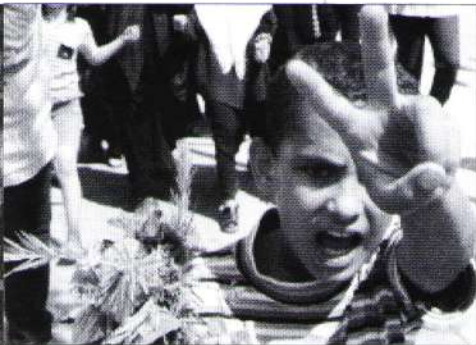
### POST-PARTUM

The filmmaker's subterranean, dream-like visual poem shot in 16mm is a meditation on how she was abandoned as a child by her mother. Her memories include vignettes of greyish shorelines, houses and peering faces placed on sheets that are hanging on a line to dry.

Director: **Marie-Josée Saint-Pierre**

Director, Producer, Screenwriter: Marie-Josée Saint-Pierre • Cinematographer: Korbett Matthews, Benoit Beaulieu • Cast: Cécile Michaud, Hélène Saint-Pierre, Julie Saint-Pierre, Thomas Fauteux • World Sales Information: <http://www.mjstpfilms.com>





Director: **Richard Rowley and Jacqueline Soohen**

Richard Rowley and Jacqueline Soohen are New York based filmmakers whose groundbreaking feature documentaries, *Zapatista* (1998), *Black And Gold* (1999) and *This Is What Democracy Looks Like* (2000), have won top honours at film festivals worldwide. They have reported from Argentina, Afghanistan, Iraq, Mexico, Ecuador, Brasil, East Timor, South Africa and Palestine, where they were the only video team to break the siege of the Church of the Nativity in 2002 in Bethlehem.



Country: USA

Director: Richard Rowley, Jacqueline Soohen

2003, 76 mins

## THE FOURTH WORLD WAR (ASIAN PREMIERE)

In *The Fourth World War*, the activist filmmakers make it their priority to measure mass media myth production against the responsibility of independent newsgroups and activists to present a people's account of conflict and survival. While mass media in the post-9/11 climate have been generating a doomsday picture of global terrorism (not least aided by governments across the world) that has only led to heightened restrictions and violation of personal freedom, very little of substance is said about ground-level resistance. *The Fourth World War* is this untold story of people who resist annihilation in the current climate of global conflict exacerbated by the "war on terror." Spanning five continents including Mexico, South Africa, Palestine and Korea and shot over two years, the film provides powerful, immediate images of struggle on the frontlines and is narrated by Tony Award winner Suheir Hammad and singer Michael Franti of Spearhead.

It's a valuable addition to the burgeoning genre of independent media's activist documentaries and an ever-important reiteration that we must always be wary of becoming desensitised to conflict and its real effects on innocent people.

Director, Producer, Cinematographer: Richard Rowley, Jacqueline Soohen • Editor: Paul McNulty • With: Suheir Hammad, Michael Franti • Production Company/World Sales: Big Noise Films PO Box 72, New York New York 10013, USA • Tel: 646-641-4454 • Email: rick@bignoisefilms.com



Director: **Michael Coulter**

Born in New York City, Michael Coulter worked as an assistant to Andres Serrano for many years before he directed and photographed *A History Of Sex*, which was meant to be his last film. Coulter died during the production of this film.



Country: USA

Director: Michael Coulter

2003, 76 mins

## A HISTORY OF SEX (ASIAN PREMIERE)

Photographer and artist Andres Serrano made public headlines in 1988 when one of his photographs was torn apart by a US senator on the floor of the Senate House, beginning the debate of art and funding for the arts in earnest. Putting aside the fact that this sort of reaction by an increasingly conservative American government is hardly surprising, Serrano's work, in some sense, tried to bridge the gap between what's considered to be sacred, pure and "undefiled" with what's deemed to be profane.

Long-time friend and assistant to the infamous New York photographer, the late Michael Coulter spent extensive time watching and adding to Serrano's startling and taboo-breaking artwork. Here, Coulter became a filmmaker and from behind the lens, he watches Serrano's ritual of creating photographs that are both stunningly and uncomfortably honest. Travelling from the sex clubs of Amsterdam to the canals and cathedrals, Serrano's own spirituality and his rendering of images associated with the Catholic Church come alive under Coulter's gaze. *A History Of Sex* is both a portrait of sexuality's relationship to religion and the artist who so keenly explores that most taboo of subjects.

Director: Michael Coulter • Executive Producer: Danny Fisher, Jack Fisher, Joe Fisher • Producer: Hisami Kuroiwa, Bob Jason • Associate Producer: Krishna Cowland, Kathy Fehle • Cinematographer: Michael Coulter, Ian Teal • Editor: Ernie Fritz, Ian Teal • Original Score: John Califra • World Sales: Media Luna Entertainment GmbH & Co. KG, Hochstadenstrasse 1-3, D-50674 Cologne, Germany • Tel: +49-221-139-2222 • Fax: +49-221-139-2224 • Email: info@medialuna-entertainment.de





Country: USA

Director: Jeffrey Jacobs

2004, 81 mins



## A SIDEWALK ASTRONOMER (WORLD PREMIERE)

A Sidewalk Astronomer is about John Dobson, the eclectic, witty and engaging man who invented marvellous telescopes with easily available material that have the capacity to reveal the furthest reaches of the universe - something most telescopes available on the market could not perform for amateur astronomers. Shaped to move like cannons and often ranging in costs from an unbelievable seven dollars to prices not much higher, Dobson's intentions are simple - that everyone on any given sidewalk in the city should be able to see these marvels.

Jacobs intersperses conference gatherings and seminars by Dobson with beautiful shots of moon landings and views from space. While Dobson himself would argue that the telescopes and the film itself is less about him and more about our minds, our knowledge of a world beyond the one we exist in, the documentary nevertheless reveals a great deal about why Dobson was able to create the instrument. As he so pointedly states, curiosity is everything. If you are not curious, you are dead. Dobson's philosophical views on atheism, time, existence and life are as interesting as his insistence that we gaze through these telescopes. A Sidewalk Astronomer is also a lovely companion film to Errol Morris's A Brief History Of Time.

Director, Producer, Cinematographer: Jeffrey Jacobs • Editor: Jeanne Vitale • Production Company/World Sales: Jacobs Entertainment Inc., 26 Allendale Drive, Rye, New York, USA • Tel: 914-925-0099 • Fax: 914-925-9737 • Email: jacobsfilm@aol.com

### Director: Jeffrey Jacobs

Jeffrey Jacobs has worked in freelance film production as an editor, production manager and assistant director and has over 50 production credits. He worked on several documentaries for National Public Television and was an assistant cameraman to Albert Maysles on documentaries and films for industry. He was the founding film buyer for the Angelika Film Center in New York from 1989 until 1997.



Country: USA

Director: Shane Carruth

2003, 80 mins



## PRIMER (ASIAN PREMIERE)

Primer is an elliptical sci-fi thriller set in the industrial park and suburban fringes of a generic city. Abe Aaron (Shane Carruth) and their friends are mildly bored engineers who work for a big corporation by day and focus their energies on personal projects in the garage by night. Their present preoccupation is a device that reduces the apparent mass of any object placed within it and opens up possibilities for travelling through time.

A former mathematics/engineering student, Carruth masterfully gleans the essence of the presuppositions that drive science, as he states, "First, the discovery that turns out to be the most valuable is usually dismissed as a side-effect. Second, prototypes almost never include neon lights and chrome." The tendency to overlook what is revolutionary and the genre's tendency to delight in surface effects over the subtlety of discovery and invention is precisely the trend Primer works dead against. Instead, Carruth's debut is evocative, complex and clever, like Donnie Darko (2001) or Fear X (SIFF 2004), it will leave viewers puzzled and gripped long after the last credits roll. Winner of the Grand Jury Award at Sundance 2004.

### Director: Shane Carruth

Shane Carruth's academic background is in engineering, though he has been writing short stories and, subsequently, a screenplay for what was to become the film Primer. Carruth was born in Myrtle Beach, South Carolina. As the son of an Air Force sergeant, he grew up all over the US and graduated from college with a degree in mathematics, went to work, and promptly quit all of his first three engineering positions. He taught himself everything about filmmaking in order to make Primer.



Director, Screenwriter: Shane Carruth • Location Sound: Reggie Evans • Camera Operator: Anand Upadhyaya, Daniel Bueche • Assistant Camera Operator: James Russell • Production Assistant: David Sullivan • Production Company: Primer Movie Ltd • Tel: 214-764-3905 • Fax: 214-691-8768 • World Sales: Conquistador Entertainment, 600 Flower Avenue, Suite 5, Venice, CA 90291, USA • Tel: 310-396-9692 • Fax: 310-396-3882 • Email: info@conquistador-ent.com





## US INDEPENDENTS



Country: USA

Director: James Hou

2004, 58 mins

### MASTERS OF THE PILLOW (ASIAN PREMIERE)

Hou's controversial documentary follows University of California (Davis) professor Darrell Y Hamamoto as he embarks on his "Yellow Porno Movement," with the intention of producing the first Asian American porno film of its kind. The documentary features interviews with acclaimed Asian Americans such as David Henry Hwang (writer of *M. Butterfly*), Justin Lin (director of *Better Luck Tomorrow*) and Elaine Kim (producer of *Slaying The Dragon*). The interviews and Hou's own narrative comments give the documentary a formal composition, but its intriguing tale of Hamamoto's motivations and interpretation of sexuality, racism and cultural politics. In Hamamoto's eyes, the porn industry clearly needs a shake-up. *Masters Of The Pillow* explores one man's attempt to do precisely that.

Director, Producer, Cinematographer: James Hou • Co-Producer: Alyx Park, Tony Thai • Additional Cameraman: Johnny Cabaddu, Tony Thai, Alyx Park, Rob Poswall • Editor: James Hou, Johnny Cabaddu • Featured Interviewees: Darrell Hamamoto, Justin Lin, Elaine Kim, David Henry Hwang, Eric Byler, Rick Lee, Chun Lee, Layla Lei • Sales Contact: [info@mastersofthepillow.com](mailto:info@mastersofthepillow.com)

### THE PICKUP

Ed is your typical nerd who can't get a date no matter what he does. Marcus, his considerably more experienced, but womanising friend, teaches him the art of the "pickup." (2002, 8 minutes)

Director, Screenwriter: James Hou, Sales Contact: [info@mastersofthepillow.com](mailto:info@mastersofthepillow.com)



Director: **James Hou**  
Founder of San Francisco-based Avenue Films. He made his debut in 2002 with the acclaimed short comedy, *The Pickup*, which screened at the Hawaii International Film Festival, San Diego Asian Film Festival, and Chicago Asian American Showcase. His first feature-length documentary, *Masters Of The Pillow*, is garnering unprecedented attention with its candid exploration of Asian American sexuality.

Country: USA

Director: Jonathan Caouette

2003, 88 mins

### TARNATION

In *Tarnation*, 34-year-old Jonathan Caouette documents the early history of a fairly typical white suburban couple (Adolf and Rosemary Davis, his grandparents) in Texas. Their daughter Renee - Jonathan's mother and a child beauty-queen - was institutionalised and given shock therapy treatment for what was believed to be a mental disorder. In Caouette's rendering of history, it seems evident that the accident Renee suffered, which led to a temporary paralysis, was perceived by her parents as more psychological than physiological. From the age of 11, Jonathan borrowed a video camera and began documenting his life and *Tarnation* is the resulting chronicle of nearly two decades, told through video, super 8 and home movie footage of dysfunction upon destitution wreaking havoc on him and his mother, as well as others. Using basic home computer editing software, Caouette pieces together the shards of his life: shock treatments, rape, his mother's drug overdose, schizophrenia, depersonalisation syndrome and abuse with foster parents. While the emotional resonance of the film is arresting and intense in itself, the film acts just as powerfully as a catalogue detailing his relationship to New York's underground film and gay culture and the creative energy that inspired Caouette and provided the catharsis necessary to make sense of life.

Director, Editor, Writer: Jonathan Caouette • Executive Producer: Gus Van Sant, John Cameron Mitchell • Producer: Stephen Winter • Associate Producer: Jason Banker • Co-Editor: Brian A Kates • Assistant Editor: Florence Holdeman • Featuring: Jonathan Caouette, Renee LeBlanc, David Sanin Paz, Rosemary Davis, Adolph Davis • World Sales: [dgoldberg@wellspring.com](mailto:dgoldberg@wellspring.com)



Director: **Jonathan Caouette**  
Born and raised in Houston and lives in Queens, New York. He has been making films since the age of eight and has acted in theatre including productions of *Godspell* and *Jesus Christ Superstar*. He has also participated in commercials and student films as well as MTV segments. His many short films include *The Ankle Slasher* (1987), *The Techniques And Science Of Eva* (1988), *The Hospital* (2001) and *Fame* (2002).







**Director: Abby Epstein**  
Abby Epstein became the Associate Director of Eve Ensler's Obie-winning Off Broadway play, *The Vagina Monologues*, going on to direct subsequent productions in Canada and Mexico. Epstein has been producing and directing theatre internationally for the past 12 years and has worked extensively in Los Angeles at the Improv, Groundlings and Odyssey Theaters as well as for Warner Bros Television. She is the founding Artistic Director of Chicago's acclaimed Roadworks Theater Ensemble.



Country: USA

Director: Abby Epstein

2004, 73 mins

## UNTIL THE VIOLENCE STOPS (ASIAN PREMIERE)

*Until The Violence Stops* is a remarkable, heartbreaking yet humorous and empowering collaboration between countless women based around the global movement "V-Day" to end violence against women and girls that was an offshoot from Eve Ensler's play, *The Vagina Monologues*.

Eight hundred cities participated in V-Day and Epstein travels to some of these communities to witness stories of abuse and the emergence of hope. In Harlem, New York celebrity performers including Salma Hayek, Rosie Perez and others raise funds for the movement. In Ukiah, California, 39 women perform *The Vagina Monologues*. In Manila, Philippines, actress Monique Wilson creates a V-Day event for a 5,000-strong theatre in the city. In Pine Ridge Reserve, at a women's shelter, Lakota men talk about suffering and perpetrating abuse and the effort to end violence and actress Tantoo Cardinal performs a monologue. In Narok, Kenya, activist Agnes Pareyio has founded a V-Day safe house for girls who do not want to tolerate or experience genital circumcision. Packed with interviews and inspired performances, this is an essential documentary capturing new directions in the women's (and men's) movement.

*Director, Producer: Abby Epstein • Cinematographer: Paulo Netto • Editor: Lisa Palattella • Featuring Eve Ensler, Salma Hayek, Rosario Dawson, Jane Fonda, Tantoo Cardinal, LisaGay Hamilton, Rosie Perez, Isabella Rossellini, Susan L Taylor, Queen Latifah, Glenn Close • Sales/Contact: Susan Celia Swan • Tel: (212) 253-1823 • Email: press@vday.org*

Country: USA

Director: David A Feingold

2003, 77 mins



## TRADING WOMEN (ASIAN PREMIERE)

Whether it is the trade in children or women, myths and horrors surround the issues concerning the disadvantaged who are caught in the industry. And Feingold has decades of experience both researching and shooting films in South-east Asia, so *Trading Women* goes far beyond exposing the immediate horrors of the trade. Instead, it asks why it is that many highland girls – indigenous minorities such as the Akha, Lahu, Hmong and Karen – have ended up migrating to work in this industry.

The film draws from interviews with sex workers, brothel owners, politicians and trafficked girls as well as the parents of the children who were kidnapped and taken into the industry. Through sharing their collective stories, some of the misconceptions around the sex trade are more cogently dispelled. The crucial element to this is Feingold's ability to link seemingly well-intended development programmes in the upland regions of Thailand and the political repression in Burma to the dislocation and mushrooming numbers of indigenous women in the sex trade industry. Furthermore, Feingold speculates aptly that the US-led initiative to impose severe sanctions on countries with this problem only pushes it further underground. In dispelling myths, *Trading Women* also reveals the tragic underbelly of globalisation.

*Director: David A Feingold • Producer: David A Feingold, Dean W Slotar • Editor: Sam Lee • Narrator: Angelina Jolie • Production Company: Ophidian Films, 12 West 96th Street #90 New York City, New York 10025, USA • Tel: 212-585-3350 • Fax: 212-439-1703 • Email: ophidianfilmsnyc@aol.com • World Sales: APTV*





## US INDEPENDENTS

Country: USA

Director: Holly Fisher

2001, 90 mins



### KALAMA SUTTA: SEEING IS BELIEVING (ASIAN PREMIERE)

Focusing on Burma (renamed by the military junta in 1990 to "Union of Myanmar") where the restoration of democracy is an ongoing and fundamental issue, Fisher contrasts the lives of hill-tribes who fetch water with hollow bamboo with the junta who do business on the Internet.

Burma is a startling land of discrepancies where the impact of globalisation has impacted in dramatically different ways on the land and its people. The consequences of neo-colonialism and militarism upon the country and the world at large is one overarching leitmotif in the film. The other plays with the title of the film itself: "kalama sutta" is the Buddha's statement on "free enquiry," to encourage one to doubt appearance and to critically examine blind faith or entrenched tradition. Fisher's documentary begins on a note of irony when Burma's foreign minister encourages foreign investment and tourism, by quoting the sutta and requesting outsiders to come see Burma for themselves. Running contrary to that image produced for outsiders, Fisher's documentary also iterates the Buddha's aphorism, with a remarkably different and powerful intention in mind – namely, to continue to educate outsiders about the condition of a people suffering and resisting oppression.

**Director: Holly Fisher**  
Holly Fisher trained in Chinese art history and cinema studies in Columbia and NYU before becoming a renowned filmmaker during the late '60s, making cinema verite documentaries focusing on political and environmental issues. Her first documentary, *Progress, Pork-Barrel And Pheasant Feathers* (1966) won a blue ribbon for conservation at the Educational Film Library Film Festival (EFLA). Her work includes *Bullets For Breakfast* (1992) as well as several experimental films.



*Director, Cinematographer, Editor: Holly Fisher • Producer: Holly Fisher, Katherine Pieratos • Cast: Naw May Oo, Zami, Moe Thee Zun, Min Zin • Production Company/World Sales: Otherwise Pictures – Holly Fisher, 9 Murray Street, #10NW, New York, NY 10007, USA • Tel/Fax: 212-587-0141 • Email: zacho@mindspring.com*

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Country: Argentina

Director: Jorge Gaggero

2004, 83 mins

## LIVE-IN MAID (CAMA ADENTRO)

Fate has decidedly turned against Beba (Norma Aleandro). She is an alcoholic divorcee facing anxiety and embarrassment as imminent poverty and declining middle class status loom in the horizon. Forced to sell her jewellery and peddle cosmetics door-to-door, Beba is behind on her wage payment to live-in maid Dora (Norma Argentina). Gaggero's subtle, yet comic and ardent portrayal of the struggles of a declining bourgeoisie's sense of disorientation without material status is not dissimilar to Martin Rejtman's *The Magic Gloves* (SIFF 2004) which also took a candid and darkly humorous approach to class politics in Argentina. To his credit, Gaggero's choice in actresses for his lead roles is nothing less than perfect. Aleandro's delivery as Beba alternates when the viewer least expects it. Her shifts from smug self-sufficiency, which is now only symbolic and far from materially true, to pathetically insecure are both believable and oddly tragic. With equal power, Norma Argentina delivers her role as Dora with understated charm. Although the film delivers a critique of the archaic class system that still values the use of live-in maids, its emotional centre is in the still-more perplexing issue of how two women must now renegotiate a relationship that has lasted over three decades.

Director: **Jorge Gaggero**

Jorge Gaggero obtained his degree in film studies at the Centro de Experimentación y Realización Cinematográfica de Buenos Aires, Argentina. In 1996 he was selected by the Shoah Visual History Foundation to record testimonies of the survivors of the Holocaust in Argentina. That year he also wrote and directed *Ojos de Fuego*, which won Best Short Subject Script at the National Film Institute. In 1997 he earned a Fulbright Scholarship and attended the directing programme at The American Film Institute.



Director, Screenwriter: Jorge Gaggero • Executive Producer: Veronica Cura • Producer: Libiao • Cinematographer: Javier Julia • Editor: Guillermo Represa • Art Director: Marcelo Bazzano • Sound: Vicente D'Elia • Cast: Norma Aleandro, Norma Argentina, Marcos Mundstock, Raul Panguinao • Production Company: Libido-Aqua Films – Filmanova, Cabello 3644-C1425APN, Buenos Aires Argentina • Tel: 5411-4802-4218 • Fax: 5411-4809-3698 • Email: produccion@aquafilms.com.ar, verocura@aquafilms.com.ar



Country: Argentina

Director: Ana Poliak

2004, 91 mins

## PIN BOY (PARAPALOS)

Ana Poliak's award-winning third feature film skilfully treads the line between fiction and documentary, painting a poetic yet unadorned picture of working life. Adrián (Suárez) has come from the rural area to work as a pin-setter in one of Buenos Aires, fading bowling alleys. Everyday, he darts away from the hurtling bowling balls and races against time to set the pins for the customer's next round. It's a fast fading occupation as the age of automation begins to take over. Adrián does his job with a fastidious dedication that unravels the idiosyncrasies of daily working life and then returns home to the tiny cramped flat he shares with his cousin Nancy.

While Adrián has an almost child-like innocence with which he observes the world, it is his companions at the bowling alley who act as spokespersons for the various class politics, ideas and dreams of Argentina's working class. Nippur is a hobo, hippie/heavy metal-loving man who poeticises and criticises what he sees around him. El Turco is the quintessential teacher and trains Adrián on the job. Poliak's characters may be the unseen and forgotten citizens of Buenos Aires, but in her film, they come alive.

Director: **Ana Poliak**

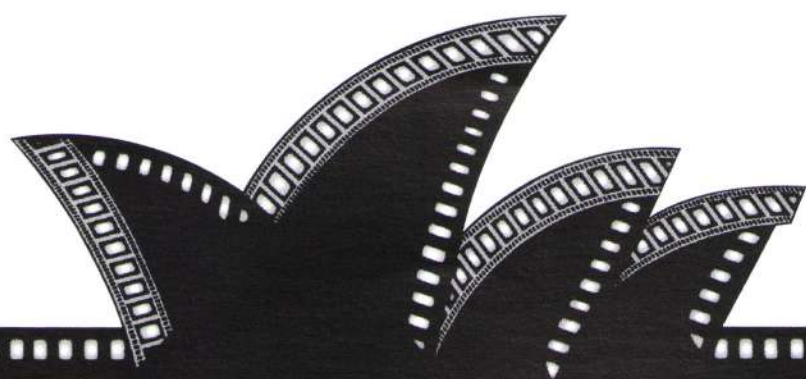
Born in Buenos Aires, in 1962. Ana Poliak studied drawing, painting, set design and photography, and graduated in film direction and film studies from the Escuela Experimental de Cine del Instituto Nacional de Cinematografía. Her previous films include the 1989 *Suco de Sábado* (short film) *Que vivan los crocos* (documentary, 1990) and *La fe del volcán* (2001). *Pin Boy* is her third feature and won first prize at the Buenos Aires Film Festival 2004.



Director, Producer, Editor: Ana Poliak • Screenplay: Ana Poliak, Adrian Suarez, Santiago Loza • Cinematography: Victor "Kino" Gonzalez, Alejandro Fernandez Moujan • Cast: Adrian Suarez, Nancy Torres, Roque Chappay, Jose Luis Seytan Guzman, Armando Quiroga, Dorian Waldemar • Production Company: Viada Producciones s.r.l. Argentina, Hubert Bals Fund of International Film Festival Rotterdam.



The Australian High Commission  
is proud to continue its  
support of the  
Singapore International Film Festival.







Country: Australia

Director: Paul Cox

2004, 101 mins



## HUMAN TOUCH

Human Touch concerns Anna (Jacqueline McKenzie), a woman in her early 30s with a successful career as a singer in a relationship with painter and artist David (Aaron Blabey). During a choir performance, her luminescent voice commands the attention of Edward (Chris Haywood), a wealthy and cultured man in his 60s. She accepts his invitation to his opulent mansion in the hope that he will take an interest in funding the choir. Instead she finds herself in a dense world of art, filled with beauty and erotic lushness. Edward in turn, sensing a latent sensuality in Anna, asks her to pose for a series of nude photographs, to which she consents. David feels threatened by Edward's capacity to reach a part of Anna he has been unable to and must witness the journey of self-discovery Anna embarks upon.

From one of Australia's most renowned filmmakers, Paul Cox's new film has many odd characters and eccentricities in addition to its preoccupation with Anna's journey. But the film is also reflective of Cox's own approach to such issues; art and the pursuit of creativity are presented in a subtle and naturalistic tone. Despite its weighty subject matter, Anna's encounters with Edward's world and her own inner universe are conveyed with quiet grace.

Director: **Paul Cox**  
Born in the Netherlands and moved to Australia during the '60s. He is recognised as one of Australia's leading filmmakers. His previous films include *Lonely Hearts* (1982), *Man Of Flowers* (1983), *Molokai: The Story Of Father Damien* (1999) and *Innocence* (2000).

With the support of the Australian High Commission



Director, Screenwriter: Paul Cox • Producer: Mark Patterson • Cinematographer: Ian Jones • Editor: Simon Whittington  
• Cast: Jacqueline McKenzie, Aaron Blabey, Chris Haywood, Aden Young, Terry Norris, Kirstie Hutton, Rebecca Frith  
• World Sales: British Film Institute, 21 Stephen Street, London W1T 1LN, UK • Tel: +44 20 7255 1444 • Fax: +44 20 7436 4014 • Email: [karena.weekes@bfi.org.uk](mailto:karena.weekes@bfi.org.uk)

Country: Austria

Director: Thomas Woschitz

2004, 65 mins



## THE JOSEF TRILOGY (ASIAN PREMIERE)

Woschitz's short feature film has been described as a quirky deadpan road movie in the style of Finnish filmmaker Aki Kaurismäki. The trilogy consists of *People's Pockets And Bleeding Noses*, *Duds* and *Girls And Cars*. The story revolves around five woodcutters called Josef, Josef, Josef, Josef and, of course, Josef. They want to escape the monotony of their daily existence in the Austrian mountains and hope to find greener pastures in Canada. Unfortunately, they're only able to scrape together enough money to get an Opel Rekord. Sympathetic to their ennui and with motives of her own, a young female mountain farmer wishes to escape her abusive father and talks the five Josefs into attempting a coup.

Naturally, the coup fails and their hopes for a speedy departure to Canada are temporarily shelved. Seven years later, the five Josefs manage to get there. However, dreams of a new world and new possibilities are shattered and exposed as a realm of shams and generic TV-like images. Shot like a western with sparse dialogue, wry wit and curiously atmospheric music, *The Josef Trilogy* is a crazy road-movie with a surprising climax. Official selection for Cannes Critics Week, 2004.

Director: **Thomas Woschitz**  
Born 1968 in Klagenfurt and studied at the Centro Sperimentale di Cinematografia in Rome, Italy. He directed several short films and worked as a director and film editor in Vienna and Rome. His filmography includes *A Little Girl is Dreaming Of Taking The Veil* (2001), the short documentary, *The Dream Of Fame* (1999), and *Fool* (2004).



Director, Screenwriter: Thomas Woschitz • Producer: Gabriele Kranzelbinder • Cinematographer: Arnaldo Catinari, Arthur Cooper • Editor: Thomas Woschitz, Johannes Nakajima • Music: Oliver Welter, Stefan Deisenberger • Cast: Martin Honsel, Arthur Klemt, Gerhard Kubelka, Alessandro Piva, Jürgen Maurer, Philipp Amann • World Sales: The Co-Production Office • Tel: +33-1-56026000 • Email: [shorts@thecopro.de](mailto:shorts@thecopro.de)





Country: Denmark

Director: Susanne Bier

2004, 110 mins



## BROTHERS (BRODRE) (ASIAN PREMIERE)

Michael (Ulrich Thomsen) has a successful career in the military, a beautiful wife Sarah (Connie Nielsen), and two daughters. In contrast, his younger brother Jannik (Nikolaj Lie Kaas) is an unanchored wanderer with a dubious relationship to the law. However, things change when Michael is sent on a UN mission to Afghanistan and is eventually missing in action and presumed dead. Jannik rises to the responsibility suddenly placed before him and is able to provide reprieve for both Sarah and the children. Unexpectedly, Michael returns home. From the director of the Dogme film *Open Hearts* (2002), Bier abandons those aesthetics and instead focuses on a well-thought out balance of vulnerability and cruelty. Given the subject matter, weighty emotional outpouring is never made apparent. Instead, Bier trusts her audience to comprehend the complexity of the dilemma, made all the more poignant by Michael's struggle to deal with war-ravaged Afghanistan, when he had anticipated like other Danes, to play a solely restructuring and peace-building role. Winner of the Best Actress and Best Actor awards at the San Sebastian International Film Festival 2004.

Supported by the European Coordination of Film Festivals.

Director: **Susanne Bier**  
Born in 1960 and is a graduate of the National Film School of Denmark. She received the Carl Dreyer award for her feature film debut, *Freud Leaving Home* (1990). Her other films include *Family Matters* (1993), *Once In A Lifetime* (2000) and the Dogme film *Open Hearts* (2002), which received special mention in Toronto. *Brothers* is her eight feature film.



Director: Susanne Bier • Producer: Sisse Graum Jorgensen, Peter Aalbaek Jensen • Screenplay: Anders Thomas Jensen • Cinematographer: Morten Soborg • Editor: Pernille Bech Christensen • Music: Johan Soderquist • Cast: Connie Nielsen, Ulrich Thomsen, Nikolaj Lie Kaas, Solbjorg Hafjeldt, Bent Mejding • World Sales: Trust Film Sales ApS, Filmbyen 10 Avedore Tvaervej 10, 2650 Hvidovre, Denmark • Website: [www.trust-film.dk](http://www.trust-film.dk) • Email: [post@trust-film.dk](mailto:post@trust-film.dk)

Country: Denmark

Director: Lars Von Trier, Jorgen Leth

2003, 90 mins



## THE FIVE OBSTRUCTIONS (DE FEM BENSPAEND)

Together with Jorgen Leth, Dogme filmmaker Lars Von Trier enters the world of documentary filmmaking and challenges the conventional methodology that dictates the genre. In 1967, Leth made a 13-minute short called *The Perfect Human* – a document on human behaviour. In the year 2000, Trier challenged Leth to undertake five re-makes of this film. Trier's condition comes in the form of five obstructions, which constrain Leth to rethink the story, characters and method of remaking the original. The first takes Leth to Cuba, a country he has never visited, where he must re-make *The Perfect Human* and edit it so that no shot exceeds half a second. Though Leth is initially troubled that the result will be nonsensical, he triumphs and Trier moves to the next challenge.

It is a game full of traps and vicious turns and one in which two brilliant filmmakers attempt to outwit each other. It is also a sophisticated sparring session, which proves to demonstrate how obstructions become opportunities. In the end, *The Five Obstructions* is an investigation into the very phenomenon of filmmaking. Winner of the FIPRESCI Prize at the Zagreb Motovun Film Festival 2004 and the Best Documentary Award at the Durban International Film Festival.

Director: **Lars Von Trier**  
He received the Grand Prix in Cannes for *Breaking The Waves* (1996), and founded Dogme 95, heralding a new aesthetics in filmmaking. His Dogme films include *The Idiots* (1998) and *Dancer In The Dark* (2000).



Director: **Jorgen Leth**  
His poetry spans several volumes and he has directed over 30 films since the early '60s including *The Perfect Human Being* (1967) and *Sunday In Hell* (1976).



Director, Screenwriter: Lars Von Trier, Jorgen Leth • Producer: Carsten Holst • Cinematographer: Dan Holmberg • Editor: Camilla Skousen, Morten Højberg • Sound: Hans Møller • Appearances: Lars Von Trier, Jorgen Leth • World Sales: Trust Film Sales ApS, Filmbyen 10 Avedore Tvaervej 10, 2650 Hvidovre, Denmark • Website: [www.trust-film.dk](http://www.trust-film.dk) • Email: [post@trust-film.dk](mailto:post@trust-film.dk)





Country: Denmark

Director: Hella Joof

2004, 93 mins



## OH HAPPY DAY (ASIAN PREMIERE)

Hannah has a "lukewarm" existence singing in a pallid church choir. To make matters worse, she is in a half-hearted marriage and cannot foresee passion or inspiration in her life. However, she begins to see a sparkle of life after a gospel choir from the US, led by the charismatic Reverend Jackson, performs in her provincial town. Riding her bike home from the concert, she has a minor accident with the tour bus and Reverend Jackson ends up recuperating in town after sustaining minor injuries. Urged by her exuberant sister-in-law and fellow choir member to approach Jackson and request his assistance in training the singers, Hannah re-discovers her talent, her passion for singing and the power of love – be it divine or sensual.

Joof manages to marry unlikely elements – Baptist gospel choir music and a provincial Danish town – to produce an emphatically moving result. Hannah's boredom and frustration with the lack of passion in her life isn't emotionally exaggerated. If anything, there is a comic undertone to it that is endearing. Oh Happy Day subtly delivers the edict that life is joy culled from the power of faith. Its gospel interludes and amateurish renditions from the small but eager choir only drive home the point further.

Director: Hella Joof • Screenplay: Hella Joof, Jannik Johansen, Lotte Andersen • Cinematographer: Eigil Bryld • Editor: Nicolaj Monberg • Production Designer: Mette Rio • Sound: Morten Degenbol • Composer: Rick Astley • Cast: Lotte Andersen, Malik Yoba, Ditte Gråbøl, Kurt Ravn, Søren Fauli, Lars Hjortshøj, Peter Aude, Mikael Birkkjær • World Sales: Nordisk Film International Sales, Halmtorvet 29, DK -DK-1700 København V • Tel: +45 3326 6880 • Fax: +45 3326 6889 • Website: [www.sales.nordiskfilm.com](http://www.sales.nordiskfilm.com) • Email: [contact@nordiskfilm.com](mailto:contact@nordiskfilm.com)

Director: **Hella Joof**  
Born in 1961 in Denmark and graduated in acting from the Odense Drama School, 1990. For over a decade she has been a prolific figure on stage, in film, and TV. She has also co-hosted the children's programme, *Bullerfnis*, with great success. *Shake It All About* (En kort en lang, 2001), her feature film debut, was a hit at the box office as well as a favourite with the critics. *Oh Happy Day* is Joof's second feature film.



Country: Finland, Latvia, Russia, Germany

Director: Mika Kaurismäki

2004, 103 mins



## HONEY BABY (ASIAN PREMIERE)

Tom (Henry Thomas) is an American songwriter on tour in the Baltic. He meets Natasha, a Russian woman returning home from Germany after going AWOL on her wedding day. Pursued by her husband's henchmen, Natasha's brief encounter with Tom in Kaliningrad is unpleasant as she decides to steal his car to avoid being tracked. But when she starts listening to Tom's music in the car, she decides to help him. While the wandering pair eventually fall in love with each other, each one is escaping in one way or another from a reality they are not happy with. In typically mythical fashion, in order for their love to really stand the test of circumstance and emotional uncertainty, Tom too, has to undergo a journey and come out on the other side successfully. Thomas (real life singer-songwriter with The Blueheelers) performs many of the beautiful songs in *Honey Baby* himself and much of the soundtrack was written by Niki Sudden who was in the quirky post-punk '70s band Swell Maps. Mika Kaurismäki's passion for music is impossible to miss and here, he allows Thomas to carry the sounds of alt-country/folk Americana music and couches it within the simplest of stories to produce an engaging tale.

Supported by the European Coordination of Film Festivals.

Director: Mika Kaurismäki • Producer: Mika Kaurismäki, Ulrich Meysies • Screenwriter: Ulrich Meysies, Mika Kaurismäki, Eike Goreczka • Cinematographer: Timo Salminen • Music: Niki Sudden, Henry Thomas • Cast: Henry Thomas, Irina Björklund, Helmut Berger, Kari Vaananen, Yelena Gorbunova, Kai Wiesinger • Production Company/ Sales: Marianna Films Oy, Punavuorenkatu 5 A 2 00120 Helsinki, Finland • Tel: +358 9 622 1614 • Fax: +358 9 622 1614 • Email: [office@marfilm.pp.fi](mailto:office@marfilm.pp.fi)

Director: **Mika Kaurismäki**  
Mika and Mika Kaurismäki are reputedly Finland's most prolific and irreverent filmmaking team, who are said to have virtually inaugurated the "new Finnish cinema." They run their own independent film company Villealfa (named in honour of Godard's *Alphaville*) and produce satirical films that have challenged cinematic conventions. Older brother Mika's filmography includes *LA Without A Map* (1998), *Sound Of Silence* (2002) and *Highway Society* (2000).







Country: Fiji/USA

Director: Vilsoni Hereniko

2004, 87 mins

## THE LAND HAS EYES (PEAR TA MA ON MAF)

The Land Has Eyes is the first film ever to be made by a native Rotuman (a Pacific island under Fiji's jurisdiction) on the island of Rotuma, which tells the tale of Viki (Sapeta Taito) who fights for her family's name and honour. Set during the time just prior to Fiji's independence from British rule in 1970, Viki's father has been accused wrongfully of crimes he did not commit by the British authorities. Moved and inspired by the mythological figure of the Warrior Woman (Rena Owen) Viki decides to fight for justice and freedom, restoring her family's dignity.

Hereniko's feature film debut was shot in Rotuma with an entire cast of first-time actors – largely the Rotuman islanders who fed and housed the crew. Despite its shoe-string budget, it's a powerful debut and a promising continuation for indigenous filmmaking in the region. Hereniko deftly balances the fallacies of modernity – even upon an island as remote as Rotuma – and the reclamation of tradition to bring change. Not unlike the New Zealand Maori film *Whalerider*, Hereniko places both the burden of responsibility and the power to see the truth within his young protagonist. The results are simply astounding.

Director: **Vilsoni Hereniko**

Born in 1954 on the island of Rotuma, Hereniko received his education on the island of Fiji, then garnering scholarships to complete a Masters and research work in education as well as drama and theatre. He also began experimenting with film, producing *The Rotuman Clown* and made a short film, *Just Dancing*, based on his own play. *The Land Has Eyes* is his feature film debut.



Director, Screenwriter: Vilsoni Hereniko • Executive Producer: Merata Mita • Producer: Jeannette Paulson Hereniko, Corey Tong, Vilsoni Hereniko • Cinematographer: Paul Atkins • Editor: Jonathan Woodford-Robinson • Music: Clive Cockburn, Audy Kimura • Post-Production Supervisor: Geoff Murphy • Cast: Sapeta Taito, Emily Erasito, Moriki Tigarea, Ritie Titofaga, Voi Fesaitu, Rena Owen • World Sales: Te Maka Productions, c/o Jeannette Paulson Hereniko, 6105 A Summer Street, Honolulu, Hawaii 96821, USA • Tel: (808) 396-8353 • Fax: (415) 626-5595 • Email: jphmovies@aol.com

Country: Hungary

Director: Ferenc Török

2004, 92 mins



## EASTERN SUGAR (SZEZON) (ASIAN PREMIERE)

With a contemporary setting in present-day Hungary, *Eastern Sugar* is about a group of 23-year-old friends from the plains region of Karcag who set out to discover the country after graduating from a vocational school for catering. They set off for Lake Balaton – a considerably more upscale area with the *Aliga* resort – where they manage to get seasonal work as waiters.

The film initially allows viewers to get an intimate knowledge of the boys. However, as the film progresses, viewers are given a gradual sense of the context within which they find themselves. This distancing also reveals the ways in which the landscape – for all its apparent beauty – holds them back and has left them locked in a stasis. A clever and humorous narrative about a country's youth trying to find direction after a long history of communism, *Eastern Sugar* was the winner of the Best Supporting Actor Award for Ervin Nagy and the People's Choice Award at the Budapest Hungarian Film Festival Week, 2004.

Director: **Ferenc Török**  
Born in 1971. His diploma film, *Moscow Square*, won the Best First Film Prize and Audience Prize at the 32nd Hungarian Film Week. *Eastern Sugar* is his second feature film and won Best Supporting Actor Prize (Ervin Nagy) and it was the People's Choice via Internet at the Hungarian Film Week in 2004. His filmography includes *Driving Hard* (*Hajtás*, 1997), *Budapest Bikers Go Amerika* (*Hajtás Pajtás menni Amerika*, 1998), *Moscow Square* (*Moszkva tér*, 2000) and *Holiday House* (*Alig*, 2001).



Director: Ferenc Török • Producer: László Kántor, Zsuzsa Kulcsár • Screenplay: Szilárd Podmaniczky, Ferenc Török • Cinematographer: Dániel Garas • Editor: Béla Barsi • Art director: Gábor Valcz • Costumes: Juristovszky Sosa, Fruzsina Nagy • Sound: Tamás Zányi • Music: Zagar • Production manager: Gerg Balika • Cast: Zsolt Nagy, Judit Rezes, Ervin Nagy, Péter Kokics, Ági Szirtes • World Sales: Magyar Filmunió 1068 Budapest, Városligeti fasor 38 Hungary • Tel: +36-1-351-7760 • Fax: +36-1-352-6734 • Email: filmunio@filmunio.hu • World Sales: Makep – Hungarofilm Divison, Bajcsy-Zs. út 7, 1065 Budapest, Hungary • Tel: +36-1-267-3026 • Fax: +36-1-267-3140 • Email: info@hungarofilm.hu





Country: Macedonia

Director: Svetozar Ristovski

2004, 107 mins



## MIRAGE (ILUZIJA)

A brilliant if troubling debut from Ristovski paints a harrowing and indispensable portrait of the future of the Balkans. Thirteen-year-old Marko's (Marko Kovachevic) father has just lost his factory job and life at home is miserable at best. At school, thuggish boys constantly bully him. One day he is coerced into participating in a petty crime and reprimands from school authorities worsens his spirits. Eventually, the young boy descends into a downward spiral and returns to the school for a confrontation with his teacher, with devastating consequences.

Ristovski's debut full-length feature film works on the level of a kind of universal metaphor, namely, that hope and potential is wasted in the face of corruption and apathy. It would certainly be an apt indicator for the Balkan region and its trials. Twelve-year-old Kovachevic's performance is as sensitive as it is heart-wrenching, emphatically communicating his sense of frustration in being pushed down and subjected (literally or otherwise), rather than inspired and supported. A cinematographic achievement in the hands of Vladimir Samoilovski, *Mirage* is as much about illusions as it is about the mirror we must look into, in order to see truthfully.

Director: **Svetozar Ristovski**

Born in Veles, Macedonia and studied architecture and dramatic arts in Skopje, Macedonia. His filmography includes the short documentary, *Second Class Passengers* (1999), the full-length documentary, *Joy Of Life* (2001) and the short fiction film, *Hunter* (2000).



Director, Producer: Svetozar Ristovski • Screenwriter: Svetozar Ristovski, Grace Troje • Cinematographer: Vladimir Samoilovski • Editor: Atanas Georgiev • Cast: Marko Kovachevic, Msutafa Nadarevic, Vlado Jovnovski, Nikola Djuricko • World Sales: Crescent Releasing 555 Brooksbank Avenue, 9/310A North Vancouver, British Columbia V7J 3S5, Canada • Tel: 604-983-5992 • Fax: 604-983-5015 • Email: nathantichenor@crescent.ca

Country: Norway

Director: Annette Sjursen

2004, 76 mins



## MY JEALOUS BARBER (MIN MISUNNELIGE FRISØR)

Bent is a regular, security-seeking sort of man, who never takes a day off from work, brings his father dinner every evening and has his hair cut at Frank's Barbershop as he has done for years. The comfort of this routine is interrupted when aroma therapist Susie moves into the neighbourhood. Susie's eclectic profession aside, she also has an extremely poor short-term memory. Bent is fascinated by her, not least because she reacts to their every encounter as if it were the first. Frank the hairdresser reacts to this with guarded suspicion, forewarning Bent about any hasty moves. However, after years of living a routinely predictable existence, Bent decides that change is both necessary and inevitable.

Both endearing and comedic, Sjursen's debut feature film won her the Jury Special Award for Directing at Mannheim-Heidelberg International Film Festival 2004. Peter Keough (FIPRESCI Jury member at Mannheim-Heidelberg) described Sjursen's debut as "a flawless miniature of endearing absurdity from beginning to end." Indeed, it is the film's believable themes and its ability to capture the humour in everydayness that makes it a remarkably delightful watch from start to finish.

Director: **Annette Sjursen**

Annette Sjursen worked as a journalist and a film critic before she started making short films. The last of these, *Dublin In Rain*, has received international recognition. She also makes documentary films. *My Jealous Barber* is her debut feature film.



Director: Annette Sjursen • Producer: Stein B Svendsen • Screenplay: Lars Saabve Christensen, Annette Sjursen, based on Christensen's novel *Den misunnelige frisøren* • Cinematographer: Philip Ogaard • Music: Stein B Svendsen • Production Company/Sales: Maipo Film, TV Produksjon AS, PO Box 275, N-1319 Bekkestua • Tel: +47 67 52 51 90 • Fax: +47 67 52 51 96 • Website: www.maipo.no • Email: maipo@maipo.no





Country: Poland

Director: Konrad Niewolski

2003, 99 mins



## SYMMETRY (SYMETRIA) (ASIAN PREMIERE)

Lukasz (Arkadiusz Detmer) is picked up one night by the police after walking out of a cinema and put in a line-up, to be identified by an old woman as the man who assaulted her. Simply presumed guilty, he finds himself thrown into prison but begins to fight for his release. This takes several unusual turns – not least in terms of its protagonist's survival in prison where brute hierarchies dictate who will be subjugated and who will rule within its walls. Inside the institution, there are only two categories, the "regs" and "wankers." Quite naturally, the regs rule and the wankers are subjugated to these brute leaders. Though it seems the timid Lukasz will fall into the second category, both the film and our reading of the protagonist take a turn in a direction we do not anticipate.

Symmetry is evocatively shot and scored, and draws not only from a familiar and well-worn genre to reinvent itself, but equally from Niewolski's real life experience. Detmer's excellent performance and the moral choices his character must make in order to both survive in prison and secure his release build to an intensive climax. Winner of the Critics Award at the Polish International Film Festival 2003.

Director: **Konrad Niewolski**

Born in 1972 in Warsaw. His first film, D.I.L., presented at the independent cinema competition at the XXVII Polish Film Festival in Gdynia 2002, received the Grand Prix of I Independent Cinema Festival in Channel 2 of Telewizja Polska and was honored by the jury of Kameleon Independent Cinema Festival.



Director, Screenwriter: Konrad Niewolski • Producer: Artur Zgadzaj • Cinematographer: Arkadiusz Tamiak • Editor: Jarek Pietraszak • Cast: Arkadiusz Detmer, Andrezej Chyra, Janusz Buko-Hiecki, Kinga Pries, Borys Szyc, Mariusz Jakus • Production Company: Em Jolanta Dobosz Ul. Srebrna 16 Warsaw, 00-810 Poland • Tel: 0048-22-6543682 • Fax: 0048-22-6543682 • Email: kd@niem.edu.pl • World Sales: SPI International Polska Ul. Tyniecka 38 A 02621 Warsaw, Poland • Tel: 0048-22-646-2036 • Fax: 0048-22-848-4570 • Email: spi@spi.pl

Country: Russia

Director: Karen Schakhnazarov

2004, 106 mins



## THE RIDER NAMED DEATH (ASIAN PREMIERE)

Based on the novel Pale Horse by the real-life anti-tsarist agitator and terrorist Boris Savinkov, who published his works under the pseudonym V Ropshin, Schakhnazarov's fin-de-siecle epic set in Moscow wrestles with the reality of early 20th century Russian terrorism. It is 1904 and revolutionaries, led by George (Andrey Panin), are plotting to kill Grand Duke Sergei Alexandrovich, the Governor-General of Moscow. Their first attempt to bomb his official residence fails. George persists and follows the Governor to a performance at the Bolshoi Theatre.

The film is stunningly shot by cinematographer Vladimir Klimov, in a Moscow that was painstakingly recreated for the film. Savinkov's writings were the only of its kind to be lauded by literary contemporaries of the time and the film is a remarkable portrait of a man completely consumed by the Revolution. The Rider Named Death is not Schakhnazarov's first period movie. His sadly overlooked 1991 film, Assassin Of The Tsar, starring British actor Malcolm McDowell, tackled similar territory. But it is the proximity to Savinkov's story in this newest effort and Savinkov's destiny that provides the inherent tension at the heart of the film.

Director: **Karen Schakhnazarov**

Karen Schakhnazarov has variously worked as a director, scriptwriter and producer, receiving numerous awards for his work. Since 1976 he has been a film director of the Mosfilm Studios and, later, the General Director and Chairman of Mosfilm Cinema Concern. His films include The Town Of Zero (1988), Assassin Of The Tsar (1991) and, most recently, The World's History Of Poisoning (2001).



Director, Producer: Karen Schakhnazarov • Screenwriter: Alexander Borodyansky, Karen Schakhnazarov • Cinematographer: Vladimir Klimov • Editor: Natalia Gorbunova • Cast: Andrey Panin, Artem Semakin, Rostislav Berschauer, Dmitry Dyuzhev, Ksenia Rappoport, Anastasia Makeeva • World Sales: Mosfilm Cinema Concern, Mosfilmovskaya Str. 1, Moscow, 119992. Russian Federation • Tel: +70-9514-39700 • Fax: +70-9593-82083 • Email: mosfilm@com2com.ru





Country: Serbia/Montenegro

Director: Goran Paskaljevic

2004, 95 mins

## MIDWINTER NIGHT'S DREAM (ASIAN PREMIERE)

Set in contemporary Serbia, Lazar (Lazar Ristovski, *Underground*) returns home after 10 years of incarceration. Having regained his liberty, he is determined to free himself of the past and move towards a new life, like the country he has returned to. His former apartment now has two occupants - single mother Jasna and her autistic daughter, Jovana, are refugees from Bosnia who have been squatting there for several years. It is immediately evident that both Lazar and Jasna are attempting to come to grips with a past that has come close to breaking their resolve, but has not affected their spirits. Reluctant to force them out, Lazar moves in with them and gradually, a special kinship forms between these three marginalised souls. As they look toward a possible future as an unusual family, their lives become symbolic of a nation also attempting the same.

Paskaljevic eschews overly complex shooting methods, instead adopting a style that gives the film a naturalistic tone, suitable to the tentative, yet hopeful subjects of the film. The acclaimed award-winning Serbian filmmaker credits include *Special Treatment*, *Someone Else's America* and *Powder Keg* (aka *Cabaret Balkan*). *Midwinter Night's Dream* won the Special Jury Prize at San Sebastian Film Festival, 2004.

Director, Producer: Goran Paskaljevic • Screenplay: Filip David, Goran Paskaljevic • Cinematographer: Milan Spasic • Editor: Petar Putnikovic • Cast: Lazar Ristovski, Jasna Zalica, Jovana Mitic • World Sales: Bavaria Film International, Bavariafilmplatz 8, 82031 Geiselgasteig, Germany • Tel: 49-89-6499-2686 • Fax: 49-89-6499-3720 • Email: [Bavaria.international@bavaria-film.de](mailto:Bavaria.international@bavaria-film.de)

Director: **Goran Paskaljevic**

Born in Belgrade and studied at Prague's renowned Film and Television School of the Academy of Performing Arts. He has since directed over 40 documentaries, features and short films. His filmography includes *Beach Guard In Winter* (1976), *The Dog Who Loved Trains* (1978), ...And The Days Are Passing (1979), *Special Treatment* (1980) and *Twilight Time* (1982).



Country: Switzerland

Director: Irene Marty

2004, 73 mins

## IN THE SHADOW OF THE PAGODAS: THE OTHER BURMA (ASIAN PREMIERE)

Researched and filmed over four years in Burma, Thailand and the border region, this documentary begins with a picturesque journey to the "Golden Land of a Thousand Pagodas," as Burma is commonly known, before leaving the benign tourist image to explore the human rights situation in the country.

Marty and the crew also talk some of the 150,000 Burmese refugees living in Thai refugee camps and unveil the genocide committed against Burma's Christian and Muslim minorities. The film brings to light the atrocities which the Burmese military government has inflicted on its own people, systematically killing them through using forced labour, forced movement, arbitrary executions and massacres - in order to undermine the organisation of a widespread Democratic opposition. Marty and the crew offer viewers a rare glimpse into the forces that oppose the ruling Junta, in particular, when the crew finds its way into areas where cameras from the western world have not entered previously. Largely shot in these areas without prior permission, Marty has daringly managed to collate fragments of lives that continue to live under unconscionable duress.

Director, Screenwriter: Irene Marty • Producer: Francois Bernath • Cinematographer: Matthias Kalin • Editor: Fee Liechi • Production Company: KAIROS-Film GmbH, Bellerivestr. 42, Postfach 8034 Zurich, Switzerland • Tel: +44-1-388-1061 • Fax: +44-1-388-1099 • World Sales: Accent-Films International, Rue de la Gare 46, 1820 Montreux, Switzerland • Tel: +44 21 963 9300 • Fax: +44 21 963 9305 • Email: [cspsych@accent-films.com](mailto:cspsych@accent-films.com)

Director: **Irene Marty**

Born in 1958. She moved to San Francisco in 1979 and began working with as an assistant to a producer/director of ZDF, Second German Television, producing documentaries both in USA and Asia. She returned to Switzerland in 1985 and worked in television for several years before founding her independent film company, Kairos, in 1990. Her filmography includes *Karibu - Swiss Development Aid In Africa 100 years Later* (1990/1991), *The Kokain Cartel* (1993) as well as several made-for-television documentaries and shorts.







The European Coordination of Film Festivals, a European Economic Interest Group (EEIG) brings together more than 230 festivals of varying scale and with a wide range of special interests, all of whom are committed to the defense and promotion of European cinema. All Member Countries of the European Union are represented as well as several other European countries.

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.

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 publishes Eurofilmfest, a quarterly review providing information about its activities and projects and news concerning member festivals. The Coordination is also an information centre and a focal point for Festivals to meet and exchange ideas and experience.

The MEDIA Programme aims at strengthening the competitiveness of the European audiovisual industry with a series support measures. MEDIA co-finances training initiatives for audiovisual industry professionals, the development of production projects, as well as the distribution and promotion of European audiovisual works.

In the framework of the MEDIA support program of the European Commission to European films, the European Coordination of Film Festivals sets up actions to help promote 6 European films in 5 festivals outside of Europe.

At 2005 Singapore International Film Festival, the 6 European films promoted by the European Coordination of Film Festivals are:

- *Brothers* by Susanne Bier (Denmark)
- *Yasmin* by Kenny Glenaan (United Kingdom)
- *A Hole In My Heart* by Lukas Moodysson (Sweden)
- *Niceland* by Fridrik Thor Fridriksson (Iceland/Germany/Denmark/United Kingdom)
- *The Ninth Day* by Volker Schlöndorff (Germany/Luxembourg)
- *Honey Baby* by Mika Kaurismäki (Finland)

64, rue Philippe le Bon - B-1000 Brussels  
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E-mail: [cefc@skypro.be](mailto:cefc@skypro.be) - <http://www.eurofilmfest.org/>







Country: Iceland/Germany/Denmark/UK

Director: Fridrik Thor Fridriksson

2004, 87 mins

## NICELAND (ASIAN PREMIERE)

Starring two of UK's current stars Gary Lewis (Billy Elliot, Gangs Of New York) and Martin Compston (Sweet Sixteen by Ken Loach), Niceland is the tale of two mentally challenged lovers Jed (Compston) and Chloe (Gudrun Bjarnadottir) whose relationship has suffered a serious setback, after Chloe's cat dies. Though Chloe becomes suicidal, Jed is determined to remedy the situation and marry her. This sets him off on a quest to discover the real meaning of life, a task that seems impossible until he meets Max (Gary Lewis), a junk collector who claims he knows the secret to existence – on television. From junkyards to factories, Jed is surrounded by crazed, unsure people but remains determined to see his quest through to the end.

Known for his highly acclaimed films Cold Fever (1995) and Devil's Island (1996), Fridriksson's films are often evocative of fairy tales and bear a sincerity at their core that makes them emphatic, without being cloying. Aesthetically beautiful and with a surprisingly welcome tenderness at its centre, Niceland is a refreshingly eclectic fairy tale.

Supported by the European Coordination of Film Festivals.

Director: **Fridrik Thor Fridriksson**

Born in Iceland and is a self-taught filmmaker, who also founded Iceland's first film magazine, as well launching the Icelandic Film Corporation. His films include Children Of Nature (1991), White Whales (1987), as well as Angels Of The Universe (2000).



Director: Fridrik Thor Fridriksson • Producer: Skuli Fr Malmquist, Thor S Sigurjonsson • Screenplay: Huldur Breidford • Cinematographer: Morten Soborg • Editor: Anders Refn, Sigvaldi J Karason • Cast: Martin Compston, Gary Lewis, Kerry Fox, Peter Capaldi, Shuana Macdonald, Gudrun Bjarnadottir, Timmy Lang, Gudrun Gisladottir • World Sales: Bavaria Film International, Bavariafilmplatz 8, 82031. Geiseltasteig Germany • Tel: 49-89-6499-2686 • Fax: 49-89-6499-3720 • Email: Bavaria.international@bavaria-film.de

Country: Sweden/Denmark

Director: Lukas Moodysson

2004, 98 mins

## A HOLE IN MY HEART (ETT HÅL I MITT HJÄRTA)

Moodysson never hesitates to show us the face of new Europe, which he powerfully did with Lilya 4-ever (SIFF 2003). He returns here with yet another disturbing and emotionally intense tale diving into youth culture and its many missteps. Rickard lives in a cramped and dingy apartment where he is shooting an amateurish porno film starring his two friends, Geko and Tess. Tess claims she has wanted to be in porno films since the age of 12. Meanwhile, Rickard's son, Eric, stays in his room, withdrawn, blaring industrial music to drown out the activities in the apartment. Eventually, the dynamics between Rickard and his friends grow more extreme and hard-hitting. There is some pathos at the core of Moodysson's unflinching gaze into contemporary culture, but they are few and far between. Instead, the film is virtually saturated with a vehement rage against contemporary culture and its ephemeral promises of better lives. This doesn't come so much from Moodysson's characters, as it does from their very lack of history, context or direction in their lives. It's a daunting ride few would dare to take, but as ever, Moodysson remains vital in maintaining a cinematic gaze that is as brave as it is merciless.

Supported by the European Coordination of Film Festivals.

Director: **Lukas Moodysson**

Born in Malmö, Sweden and studied film at the Dramatiska Institutet in Stockholm, where he directed several short films. He is also a poet and writer. His first feature, Fucking Åmål (1999), screened at the Festival and won many international awards, including the Teddy at the Berlin International Film Festival. His other films include Together (2000) and Lilya 4-ever (2002).



Director, Screenwriter: Lukas Moodysson • Producer: Lars Jönsson • Cinematography: Malin Fornander, Jesper Kurlandsky, Lukas Moodysson, Karl Strandlind • Editor: Michal Leszczylowski • Production Designer: Malin Fornander, Jesper Kurlandsky, Lukas Moodysson, Karl Strandlind • Sound: Hans Møller • Cast: Thorsten Flinck, Sanna Bråding, Björn Almroth, Goran Marjanovic



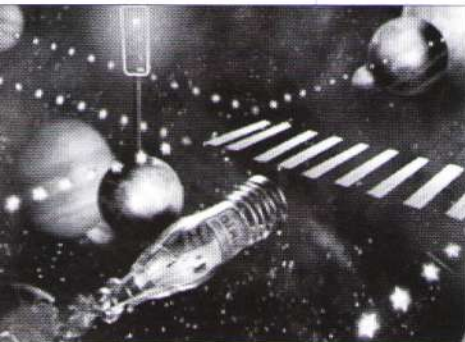


## WORLD cinema

Country: Switzerland

Director: Karim Patwa

2004, 60 mins



### KARIM PATWA'S SPACESHIP (ASIAN PREMIERE)

Karim (Matthias Fankhauser) believes he is of extra-terrestrial origin, a preposterous idea his mother dismisses as mere fantasy. To drive the point home she hands him a bottle of "Vimto" lemonade, which was created by the Patwa family back in the '50s. But when Karim tries the lemonade, he gets hiccups and shrinks to the size of a needle head. Confused by this sudden transformation, he climbs into the lemonade bottle seeking refuge and discovers the bottle is in fact a spaceship, which transports him into the massive Patwa Galaxy. Here, Karim can get in touch with his relatives and go on a quest to ascertain his origins and discover his place in the world.

Using an array of film mediums from archival 35mm material, to computer animation, DV, Super 8 and VHS footage, Karim Patwa's sci-fi autobiographical drama is equal parts kitsch comedy and a poignant search for the self. Fascinated by sci-fi films as a boy, the director felt it was the most apt genre within which to handle the weighty questions of origins, roots and cultural identity. Some members of Patwa's family, scattered in both Kenya and Europe, also feature in the film, playing themselves thus adding an even greater air of humour to this fantastical, comical tale of a man on a quest.

Director: **Karim Patwa**  
Born in 1968 in England and subsequently moved to Switzerland where he completed a BFA in Film and Video. Patwa has made numerous short films, music videos and commercials, while also teaching editing at universities. Karim Patwa's *Spaceship* is his first full-length feature film.



Director, Screenwriter: Karim Patwa • Producer: Samir • Cinematographer: Dominique Margot • Editor: Arne Hector • 2-D Animation: Stefan Bischoff • 3-D Animation: Noé Marti • Cast: Matthias Fankhauser, Anne-Marie Patwa, Miriam Patwa, Burhan Patwa, Safia Patwa • World Sales: Remo Brauchi, Sales and International Distribution Manager, Dschoint Ventschr Filmproduktion Zentralstrasse, 156, 8003 Zurich, Switzerland • Tel: +41 1 456 30 23 • Website: [www.dschointventschr.ch](http://www.dschointventschr.ch) • Email: [remo@dschointventschr.ch](mailto:remo@dschointventschr.ch)

Country: Switzerland/Germany

Director: Ulrike Koch

2004, 110 mins



### ASSHAK - TALES FROM THE SAHARA (ÄSSHÄK, GESCHICHTE AUS DER SAHARA)

Building on the success and insights of her previous film, *Saltmen Of Tibet*, Koch returns to the theme of exploring the rituals and lives of another culture without being intrusive in her approach. In *Asshak - Tales From The Sahara*, her focus is on the Tuareg nomads and a story is woven around Noehi who travels through the landscape, meeting different characters while on his journey. The encounters include a Marabout hidden in his mosque and a young girl making the transition into becoming a radiant and strong Tuareg woman. His journey is also evocative of the Tuareg myth that a city of wonders exists beyond the dunes and of the animals that once inhabited the desert who have now all but disappeared. In a semi-barren and arid landscape, the Tuareg are shown to maintain a keen ritual and aesthetic life with little material possessions involved.

Koch's method allows her to come intimately close to the daily rhythms and symbolic transitions of daily life, but the absence of commentary allows the stories to be told in their own time and language. The effect is that of being absorbed in a stunningly beautiful world that unravels like a fable.

Director: **Ulrike Koch**  
Ulrike Koch studied China, Japan and ethnology at the Universities of Zurich and Beijing. She worked as an assistant on Ulrike Ottinger's *Joan D'Arc Of Mongolia* and *Nikita Michalkov's Uрга*. Her other films include *QiGong (The Art Of Silence As Elixir Of Life, 1996 documentary)* and *Die Salzmannen von Tibet (The Saltmen Of Tibet, 1997 documentary)*.



Director, Screenwriter: Ulrike Koch • Producer: Alfi Sinniger, Karl Baumgartner, Ernst Szebedits, Gerard Huisman • Cinematographer: Pio Corradi • Camera: Pepijn Aben • Editor: Magdalena Rokob • Music: Harry de Wit • Cast: El Hadj Ibrahim, Tshibrit, Azahra, Nahi Alutinine, Aurach • World Sales: Media Luna Entertainment GmbH Co. KG, Hochstadenstrasse 1-3, D-50674 Cologne, Germany • Tel: +49-221-139-2222 • Fax: +49-221-139-2224 • Email: [info@medialuna-entertainment.de](mailto:info@medialuna-entertainment.de)





Country: Union of European Countries

Director: Various

2004, 138 mins



## VISIONS OF EUROPE

Initiated and produced by Zentropa in cooperation with ZDF/ARTE, Visions Of Europe is an aptly global effort in which 25 filmmakers from "Europe" reflect with irony, poignancy and satirical aplomb on their country, the very concept of a nation and the larger European Union. The five-minute shorts include many significant contributions.

Hungarian Belá Tarr's bleak and wry Progress is a simple portrait of waiting in line for rations and by extension, it becomes an incisive deconstruction of the word "progress." UK's Peter Greenaway comes up with a European shower/bath in which his naked, anonymous protagonists - male, female, fat, thin, tall and short - are each painted with a nation's flag and huddle to share one shower. Bodies without identities, yet bodies vying for space as the flags wash off their bodies in a whirl of rainbow-hued water down the drain, Greenaway's five minutes are precious and piercing. Other filmmakers include Christoffer Boe (Denmark), Fatih Akin (Germany), Aisling Walsh (Ireland), Jan Troell (Sweden) and Teresa Villaverde (Portugal). Visions Of Europe is a fantastic compendium of an abstract entity called "Europe" that turns the mirror upon itself and sees such plurality, that it cannot be defined.

Director, Editor, Cinematographer, Screenwriter: Various • Producer: Mikael Olsen • Production Company: Zentropa Entertainment 7, Filmbyen 22, 2650 Hvidovre, Denmark • Tel: +45-36868789 • Fax: +45-36868789 • Email: Joanna.mikolajczyk@filmbyen.com • World Sales: Trust Films Sales APS, Filmbyen 12, 2650 Hvidovre, Denmark • Tel: +45-3686-8788 • Fax: +45-3677-4448 • Email: nicolai@trust-film.dk

Country: Uruguay/Argentina/Germany

Director: Juan Pablo Rebella, Pablo Stoll

2004, 94 mins



## WHISKY

Winner of the prestigious Sundance-NHK International Filmmakers Award, and the Regard Original at Cannes 2004, Whisky is the second feature film from the promising young Uruguayan directing team of Rebella and Stoll, whose debut feature film, 25 Watts (2001), was also critically well-received. Whisky tells the tale of morose and humble Jacobo who has managed a stocking and sock factory for the better part of his life, with loyal assistant Marta. One day, Jacobo's estranged brother, Herman, who has been living abroad for years, decides to pay a visit. Surprisingly, Jacobo asks Marta to pose as his wife and the two must suddenly adapt to each other's patterns both in the factory and in the domestic setting of Jacobo's home. To add to this, fun-loving Herman suggests a seaside trip for the trio and the usually quiet pair end up revealing more of themselves than either of them expect.

Here, Rebella and Stoll glean a lovely core of comedy from downbeat characters trapped in the obligations of daily, mundane life. Whisky has been described as having an air of Finnish filmmaker Aki Kaurismaki's own penchant for the droll and tragicomic aspects of life. Rebella and Stoll bring this touch into Latin America with refreshing results.

Director: Juan Pablo Rebella, Pablo Stoll • Producer: Fernando Epstein • Scriptwriter: Pablo Stoll, Juan Pablo Rebella, Gonzalo Delgado Galiana • Cinematographer: Barbara Alvarez • Art Director: Gonzalo Delgado Galiana • Music: Pequena Orquesta Reincidentes • Sound: Catriel Vildosola, Daniel Yafalian • World Sales: Bavaria Film International, Bavariafilmplatz 8, 82031 Geiselgasteig, Germany • Tel: 49-89-6499-2686 • Fax: 49-89-6499-3720 • Email: Bavaria.international@bavaria-film.de

Director: **Juan Pablo Rebella**

Director: **Pablo Stoll**

The directors met at the Catholic University of Uruguay when they were 18 years old and studied Communication. Their first film, 25 Watts (2001), recorded the lives of three friends and its raw, semi-autobiographical narrative won it awards at Rotterdam, Havana, Montevideo, Buenos Aires and Gramado (Brazil). Whisky (2003) was filmed in two months and has won numerous awards at Cannes, Tokyo, Lima Latin American Film Festival and Gramado.







## FESTIVAL SHORTS AND FRINGE



Country: China/Hong Kong

Director: Tom Barnes

2002, 11 mins

### PORK CHOP

A tableau of Japanese women living in Hong Kong and working together who muse on their boyfriends, lunch time meals and pork chop.

Director, Scriptwriter: Tom Barnes • Producer: Candy Wong • Cinematographer: Henry Chung • Editor: Go Lo Chuen • Art Director: Yi Zhou • Composer: Paul Lui • Sound Recordist: Mark Roberts • Lighting: Ah Pao • Sales/Distribution Contact: Sarah Cheung, Hong Kong Arts Centre • Tel: 852-28245307 • Email: scheung@hkac.org.hk



Country: France

Director: Pascal Lahmani

2002, 18 mins

### FROM HEAD TO TOE (DE LA TÊTE AUX PIEDS)

Set during the French occupation, a group of women gather in a basement, defiantly against the odds and decide to continue with their annual cooking competition. In a room packed with ovens, work surfaces and stoves, they bicker, stir, chop, strain and skewer through rivalry and jealousy as well as air-raid sirens to produce the most delectable and perfect banquet.

Director: Pascal Lahmani • Producer: Frederic Pelle • Set Design: Philippe Boulouvar, Nicolas Derieux, Jenny Gaidon, Karima Rekhamdji • Cast: Dora Doll, Dominique Frot, Marie Berto, Marie Payen, Catherine Van Hecke, Sylvie Jobert, Jenny Leignel-Bernay, Anne-Marie Bertrand Cavard • Sales: Bianca Films: 32 rue Delizy. 93694 Pantin cedex • Email: biancafirms@hotmail.com



Country: France

Director: Hendrick Dusollier

2004, 12 mins

### OBRAS

Employing a single shot, Obras is the debut film by Dusollier in which he journeys through both space and time to explore the destruction of Barcelona and its eventual reconstruction, using graphics, virtual 3D space and mutations of the urban landscape.

Director, Cinematographer, Design: Hendrick Dusollier • Animation: NoBrain • Music: Jean-Francois Viguie • Production: Autour de Minuit Productions, Nicolas Schmerkin 22 rue Chauchat, 75009 Paris, France • Email: nicolas@autourdeminuit.com



Country: Hungary

Director: Kornel Mundruczo

2004, 22 mins

### LITTLE APOKRYPHA 2 (KIS APOKRIF 2)

"Now when he had left speaking, he said unto Simon, launch out into the deep and let down your nets for a draught. And Simon answering said unto him, Master, we have toiled all the night, and have taken nothing: nevertheless at thy word, I will let down the net." (Luke: 5, 4-6)  
An impressionistic rendition of Biblical fable.

Director: Kornel Mundruczo • Screenplay: Kornel Mundruczo, Viktoria Petranyi • Cinematographer: Balazs Revesz • Editor: Tamas Kollanyi • Cast: Orsi Toth, Pavel Iacouvici, Nicolae Nicola, George Savencu • World Sales: The Coproduction Office, 24 rue Lamartine 75009 Paris, France • Tel: +33-5602-6000 • Fax: +33-5602-6001 • Email: shorts@thecopro.de





FESTIVAL SHORTS AND FRINGE



Country: Poland/USA

Director: Marcel Sawicki

2004, 28 mins

HOLIDAY

Pawel, a 20-year-old drifter, returns to Poland from studying abroad in America and inhabits a vacationing friend's apartment that is littered with countless anonymous photographs. He attempts to rebuild his severed friendships with Jan, an old friend who welcomes him with open arms, and Agata, Pawel's ex-girlfriend, who can't help but wonder why he came back from what seemed to be the ideal opportunity. Things turn awry when he is called to the draft by the military with a likelihood of deployment in Iraq.

Director, Producer, Screenwriter, Editor: Marcel Sawicki • Cinematographer: Stephen Jennings • Cast: Olin Gutowski, Gregorz Artman, Maria Szymczyk • Sales: Marcel Sawicki, 3339 Solomon Lane, Alameda, CA 94502, USA • Email: sawickimarcel@hotmail.com



Country: Indonesia

Director: Dave Lumenta

2004, 23 mins

BORDERLESS BORNEO: A DOCUMENTARY ON THE UNDOCUMENTED

Anthropologist and researcher Dave Lumenta's film centres around the 600,000 Indonesian migrant labourers who were expelled from Malaysia's Borneo states. Despite several highly tense incidences of conflict between the local population and the Indonesians who come to work and reside in Sarawak, Lumenta's research reveals how a vast majority of local Sarawak Malaysians and Indonesians get along amicably, sharing fluid relations despite media portrayals to the contrary.

Director, Cinematographer: Dave Lumenta • Producer, Screenwriter, Editor: Dave Lumenta, Rhino Ariefiansyah • Contact: Centre Southeast Asian Studies (CSEAS), Kyoto University, Graduate Student Room N121, 46 Yoshida Adachimachi Sakyo-Ku, Kyoto, Japan 606-8501 • Email: lumenta@cseas.kyoto-u.ac.jp, dlumenta@yahoo.com • Producer's Contact: Kompleks UI Pancoran Mas, Blok D No.2, Sawangan, Depok • Tel: 62-21-7750062 • Email: anakapai@telkom.net



Country: Indonesia

Director: Ariani Djalal

2003, 19 mins

BORN IN ACEH  
ILAHIR DI ACEH)

Born in Aceh is almost like an endless nightmare sequence that captures the tragedy of Aceh children who find themselves orphaned at a young age, unable to study or finish school.

Director, Screenwriter: Ariani Djalal • Producer: TIFA Foundation • Cinematographer: Andre Triadiputra • Editor: Aline Justria, Andre Triadiputra • Production Company: TIFA Foundation, Jl. Kelud No. 23, Setiabudi, Jakarta 12980, Indonesia • Tel: +62-21-8296-185 • Fax: +62-21-8296-185 • Email: stariani@yahoo.com, ariani@offstream.net, email@offstream.net



Country: Indonesia

Director: Lulu Ratna

2005, 2 mins

MY RIGHT WING

An exercise in looking – Ratna captures images on a long-haul flight.

Director, Cinematographer: Lulu Ratna • Producer: Mao Mando Sajo Films, Lulu Ratna • Editor: Ahsan Andrian • Music: Genetic Habit • World Sales: Boemboe International Distribution





## FESTIVAL SHORTS AND FRINGE



Country: Indonesia

Director: Gotot Prakosa

2004, 28 mins

### PERJALANAN SARDONO W KUSUMO

Gotot Prakosa is one of Indonesia's leading experimental short filmmakers who focused (during the '70s-'80s) on everything from animation, to drawing directly on film, photographing objects and more straightforward documentaries about other radical Indonesian artists. Perjalanan is an instance of the latter: its subject is Indonesia's renowned performance artist Sardono W Kusumo.

Director, Screenwriter: Gotot Prakosa • Producer: Gotot Prakosa, Sardono Kusumo, Cinematographer: Gotot Prakosa, Andy Arnold, Sardono Kusumo, Robert Chappell, Ketut • Editor: Gotot Prakosa, Ari Fitriyansyah • Sales/Contact: Jalan Perkici Raya, Blok EA3 No. 55, Bintaro Jaya Sektor V, Jakarta Selatan, Indonesia • Email: gotot\_prakosa@yahoo.com



Country: Indonesia

Director: Edwin

2004, 7 mins

### DAJANG SOEMBI, THE LADY WHO IS MARRIED TO A DOG

This is the first silent film in the history of Indonesian cinema. It tells the tale of a woman who is married to a dog. Even more bizarre, she conceives a son who wants to be her lover and becomes a brutal killer. This intriguing short is based on an old folk tale. As with most folktales, there are numerous renditions and versions; several Indonesians in Amir Muhammad's The Year Of Living Vicariously re-tell the tale with slightly different interpretations. The film also stars Indonesian experimental filmmaker Faozan Rizal (see Page 35). The film won the 2nd Prize at the Jakarta International Film Festival Short Fiction Competition 2004.

Director, Screenwriter: Edwin • Producer: Renate Tombakan • Cinematographer: Sidi Saleh • Editor: Edwin • Cast: Ine Febrianti, Faozan Rizal. Production Company: Katak Hitam, Baskara Sari 29, Surabaya 60112, Indonesia • Tel: 62-856-889-2223 • Email: edwin@kotakhitam.com



Country: Indonesia

Director: Dendy Chusnawan

2004, 23 mins

### MORNING AND EDELWEISS (PAGI DAN EDELWEISS)

In 2002, filmmaker Dendy Chusnawan began doing research on Mount Bromo in East Java, which is 2,000 m above sea level, and the Tengger tribe who live around the peak of the mountain. After six months, the shoot began and developed into a story about two Tengger adolescents and their search for Edelweiss in the Mount Bromo area. Much of the Tengger tribe practice their own form of Hinduism and the Edelweiss flower plays an important role in rituals. However, the Indonesian government issued a ban on the picking of the flower.

Director, Cinematographer: Dendy Chusnawan • Producer: Hj Siti Fauziah • Screenwriter: Eko • Editor: Ardian Toni • Cast: Ngariyono Sumiran • Production Company/World Sales: Dendy Chusnawan, Jl. H. Tahir No. 18, Kebon Jeruk, Jakarta Barat, Indonesia • Tel: +62-816-792608 • Email: dendypagi@yahoo.com



Country: Indonesia

Director: Rhoda Grauer

2004, 57 mins

### RASINAH: THE ENCHANTED MASK (RASINAH DALANG TOPENG)

Rasinah: The Enchanted Mask is the story of a 72-year-old teacher and dancer of Topeng Cirebon, an esoteric form of mask dance. The film is an emotional tale of an ancient art, the 9th and 11th generations of a family to whom it has been entrusted and the two men possessed by the teacher and her heritage.

Director: Rhoda Grauer • Producer: Shanty Harmayn • Cinematographer: Yudi Datau • Editor: Kate Hirson, Alin • Rhoda Grauer, Desa Bakas, Banjarangkan, Klungkung, Bali, Indonesia 80752 • Tel: 62-366-31022 • NY contact: 1-212-222-9371 • Production Company: Salto Productions, Jl. Sultan Sayhir, No 11c Jakarta Pusat 10350 Indonesia • Email: salto@cbn.net.id, rhodatv@dps.centrin.net.id





FESTIVAL SHORTS AND FRINGE



Country: Indonesia

Director: Sardono W Kusumo, Robert Chappell

1992, 45 mins

SORCERESS OF DIRAH  
(DONGENG DARI DIRAH)

Developed by Javanese performance artist and choreographer Sardono Kusumo, this documentary is a fascinating exploration of Balinese dances and legends, re-worked in a more experimental mode. Kusumo worked on these dances over several years and re-staged them numerous times with the village of Teges in Bali. These performances were taken to North America and Europe in the '70s. Kusumo shot this 35mm film in Bali with American cinematographer and director Bob Chappell.

Director: Sardono W Kusumo with Robert Chappell • Producer: Robert Chappell, Basuki Ramelan • Cinematographer: Robert Chappell • Music: Otto Sidharta • Performances by: Villagers of Teges, Bali and Sardono W Kusumo • Contact/Sales: Jalan Cikini Raya 73, Jakarta Pusat • Email: humasikij@cbn.net.id



Country: Indonesia

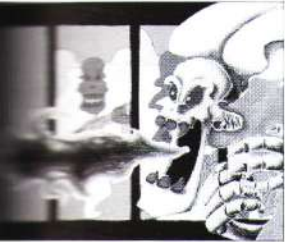
Director: Wahyu Aditya

2004, 4 mins

STOP HUMAN CLONING

What happens when our body turns into the site of scientific and genetic experimentation? Especially when it is an experiment that is contingent, subject to failure?

Director, Producer, Cinematographer, Screenwriter, Editor: Wahyu Aditya • Contact/Sales: Jalan Tebet Raya 45 C Jakarta Selatan 12820, Indonesia • Tel: +62-21-837-91952 • Email: waditya2000@yahoo.com



Country: Portugal

Director: Vitor Lopes

2004, 12 mins

TIMOR LORO-SAE

In the juxtaposition and crossing over of history and myth, the narrative of the Timorese people is one in which 500 years of Portuguese colonisation was followed by a people who resisted 26 years of Indonesian occupation. Timor Loro-sae is a free country today, though it still bears the weight of its dramatic history.

Director, Screenwriter, Cinematographer: Vitor Lopes • Producer: Antonio Costa Valente • Editor: Carlos Silva, Vitor Lopes • Sales/Contact: Rua Dr. Egas Moniz, 159, 3860-078 Avanca, Portugal • Email: movies@avanca.com





## FESTIVAL SHORTS AND FRINGE



Country: Iran

Director: Abdollah Alimorad

2003, 14 mins

### THE WHITE WINGED

A beautiful animation short that is as much a parable about environmental destruction and ecological imbalance, as it is about relationships between the creatures who live in nature. The beautifully scored *The White Winged* traces the lives of two swan-like birds during the summer. Subsequently, the two birds chance upon a toxic-looking pit where diseased, frail, mutilated birds are feeding on contaminated food. As the environment suffers gradual deterioration, the two birds are forced to also turn to the toxic pit for sustenance.

Director, Screenwriter: Abdollah Alimorad • Producer: Kanoon • Cinematographer: M Rahim Bakhtiari • Editor: Hassan Hassandoust • Production Company: Kanoon (Institute for the Intellectual Development of Children ( Young Adults), Hejab Street, Fatemi Avenue, Tehran, 141156, Iran • Tel: +98-21-896-7392 • Fax: +98-21-882-1121 • Email: [intl\\_affairs@jamejam.net](mailto:intl_affairs@jamejam.net) • World Sales: Intl Affairs of Kanoon, Hejab Street, Fatemi Avenue, Tehran, 141156, Iran • Tel: +98-21-896-7392 • Fax: +98-21-882-1121 • Email: [intl\\_affairs@jamejam.net](mailto:intl_affairs@jamejam.net)



Country: Iran

Director: Mohammad Ali Safoora

2004, 13 mins

### THE DREAMS THAT WE DREAMED

A short documentary based on the life of Laleh and Ladan – the Iranian conjoined twin sisters who spent the better part of their 29 years experiencing difficulty. They held onto the possibility that with advances in medical surgery, they would be separated to live as two individuals. Unfortunately, the 2003 surgery left both sisters dead. Safoora follows that time period and the eventual demise of these remarkable, hopeful women.

Director, Producer, Cinematographer, Screenwriter, Editor: Mohammad Ali Safoora • Contact details/sales: Art Faculty, Tarbiat Modarres University, Tehran, Iran • Email: [safoora\\_m@yahoo.com](mailto:safoora_m@yahoo.com)



Country: Iran

Director: Kaveh Bahrami Moghadam

2004, 30 mins

### I SPEAK TO GOD (MAN BE KOHDA HARF MIZANAM)

Moghadam's film focuses on three patients at the Raazi Mental Diseases Centre and how their illness is diagnosed, what treatment is given and what life is like for these patients.

Director, Screenwriter: Kaveh Bahrami Moghadam • Cinematographer: Morteza Poorsamadi • Editor: Bahman Kiarostami • Production Company: Experimental... Documentary Cinema Development Centre, No. 17 Shahidghandi Sq, Dr Shariati Avenue, Tehran, Iran • Tel: +98-21-8511275 • Fax: +98-21-8511241-2



Country: Iran

Director: Mohammad Shirvani

2004, 14 mins

### IRANIAN CONSERVE (KONSERVE IRANI)

Shot in a small grey metal room with a DV camera and an actress in less than four hours, Shirvani's film is about a woman trapped inside an elevator who has a personal encounter with a young man she gets to know via her cell phone. Hailed by Abbas Kiarostami as one of the best short films to be made in post-revolution Iran, it won the Reflet d'Or for Best Short Film at the Cinéma Tout Ecran Festival in Geneva 2004.

Director: Mohammad Shirvani • World Sales: Robert Richter, Wedteweg 8 CH-3007 Bern, Switzerland • Tel: +41-31-371-3272 • Fax: +41-31-371-3272 • Website: <http://home.tele2.ch/richterfilm> • Email: [Robert.richter@datacomm.ch](mailto:Robert.richter@datacomm.ch)





## FESTIVAL SHORTS AND FRINGE



Country: Italy

Director: Mauro Calvone

2004, 15 mins

### THE AGE OF FIRE (L'ETÀ DEL FUOCO)

This is the perfect technologised world in which every gadget and appliance is fully automated, so that the apartment can provide the ultimate living experience. Everything is available by using the Internet or the phone and nothing is beyond being acquired. It's just a pity that the gas won't light.

Director: Producer, Screenplay: Mauro Calvone • Cinematographer: Alessandro Pavoni • Music: Giovanni Lodigiani • Cast: Renato Carpentieri, Massimo Poggio, Daniela Fazzolari • Contact: Mauro Calvone, Via P. Gallo 6/2, 10025 Pino Torinese (TO), Italy • Tel: +39-011-811-9290 • Email: maurocalvone@libero.it



Country: Italy

Director: Antonello Carboni

1998, 18 mins

### VOICES OF THE MOUNTAIN (VOCI DELLA MONTAGNA)

A lovely combination of ethnography and cinematic narrative, Voices Of The Mountain revolves around the lives of shepherds Francesco and Luigi Carta who live in the countryside around Teti (Mandrolisai, Sardinia). Capturing scenes from the life of shepherds and their flock such as grazing, milking and cheesemaking, Carboni's film resists the culturally homogenised vision of rural Italy, finding beauty instead in particularity.

Director, Scriptwriter, Cinematographer, Editor, Music, Sound: Antonello Carboni • Producer: Antonio Bellinzas • Sales: Via Carpaccio 9, 09170 Oristano • Email: servizi.cultural@tiscali.it



Country: Korea

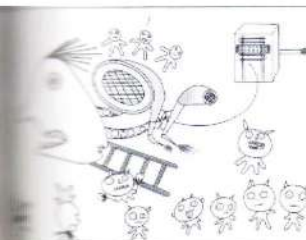
Director: Dong Hyeuk Hwang

2004, 19 mins

### MIRACLE MILE

Dong's short film is a precursor to the continued exploration of the gritty urban reality that characterises the lives of many hyphenated Americans in its cities. In this case, James (Karl Yune) is an illegal cab driver in Los Angeles who picks up a young Korean woman (Hana Kim) on his routine trip to the airport. She has come to America searching for her brother who was sent to the country for adoption many years earlier. Without any family of his own in America, James begins to secretly hope that he is her brother.

Director: Dong Hyeuk Hwang • Producer: Christina Piovesan • Cinematographer: Peter Mishara • Editor: Dong Hyeuk Hwang, Ray Park • Music: Gascia Ouzounian • Cast: Karl Yune, Hana Kim • Sales information/Contact: 3624 Overland Avenue U5, Los Angeles, CA 90034, USA



Country: Korea/USA

Director: Eunjung Hwang

2003, 11 mins

### FABULOUS CREATURES

An award-winning film at the Oberhausen film festival, Fabulous Creatures uses animation and computer game strategies in an inventive and imaginative way to expose the frailties and complexities of an irate state of mind.

Director, Producer Cinematographer, Screenwriter, Editor: Eunjung Hwang • Contact/Sales: Eunjung Hwang 645 E 14th St. U11G New York, NY 10009, USA • Email: hwanggeunj@yahoo.com





## FESTIVAL SHORTS AND FRINGE



Country: Korea

Director: Bong Jun-ho, Ishii Sogo, Yu Lik Wai

2004, 100 mins

### DIGITAL SHORT FILMS BY THREE FILMMAKERS

Influenza by Bong Jun-ho (Memory Of Murder, Barking Dogs Never Bite) catalogues the downward spiral of Cho Hyuk-rae who is perched atop the Han River bridge and has been captured by security cameras.

Ishii Sogo (Electric Dragon 80,000V, Labyrinth Of Dreams) contributes Mirrored Mind, in which an actress writing a script experiences a blurring of reality and fiction within her own life.

Dance Me To The End Of Love by Yu Lik Wai (All Tomorrow's Parties, Love Will Tear Us Apart) is a silent film with a sci-fi undertone in which Plasticity suffers from the big chill. Extreme cold prevents any human existence in this atmosphere and the story is built around Kirin - the doorkeeper of an underground hostel in this hostile environment who earns his living by collecting empty beer cans.

Sales contact: Jeonju International Film Festival, 4F Korea Stationery Centre 186-33 Jangchung-dong 2-ga, Jung-gu, Seoul 100-855, Korea • Email: [program@jiff.or.kr](mailto:program@jiff.or.kr)

Country: Korea

Director: Various

2004, 142 mins



### KAFA COLLECTION 2004 (KOREAN ACADEMY OF FILM ARTS)

This year's KAFA collection includes both film and animation shorts from upcoming young Korean filmmakers. 16mm films include The Silver Wedding (Kim Kyung-mo), about the parents of a boy who died in a traffic accident 10 years ago and their decision to spend their wedding anniversary in remembrance of him. Tropical Night (Ha Seong-sil) is set during a hot monsoon summer. A man who works the front counter of a motel keeps calling someone who doesn't answer the phone, while a young woman staying in one of the rooms at the motel makes frequent visits to see her ill husband at the nearby hospital. Time Machine (Lee Won-sik) is an abstract, poetic film set in a place you can no longer go to (temporally or spatially). A man and a woman meet there and wonder they will encounter each other again.

Animation shorts in the programme are Julgui (Park Si-won), which is set at the river of purgatory where life and death meet. A ghost named Julgui lives at the river and steals the souls of babies. Hi (Choi Won-jae) revolves around an individualistic protagonist who suddenly opens his heart and finds love. The Sorrow Of Superman (Jeong In-ok) is a Korean take on the legendary comic hero. Like Clark Kent, this story is about an office-bound man who in reality is a superhero. Iyagi (Min Dong-hyun) is about a boy who doesn't want to get up and out of bed and a story about the dread of writing a story. The Story Of My Mother (Choi Hyu-ju) is both an animation and documentary film about the filmmaker's mother who works at a psychiatric ward as a counsellor and attempts to see the emotional trials of people through the mother's eyes.

World Sales: Korean Academy of Fine Arts 19-8, 2-ga, Namsan-dong, Jung-gu Seoul, Korea 100-042 • Tel: 82-2-752-0746 • Website: [www.kofic.or.kr](http://www.kofic.or.kr)





## FESTIVAL SHORTS AND FRINGE



Country: Malaysia

Director: Albert Hue

2004, 34 mins

### 117

Albert Hue works most often as a cinematographer, but here he turns to directing in a film that explores the relationship between two good friends and their days spent working for triads.

Director, Screenwriter, Editor: Albert Hue • Producer: Sylvia Ong • Cinematographer: James Lee • Contact/Sales: 35, Jalan Wirawati 8, Taman Maluri, Cheras, 55100, Kuala Lumpur, Malaysia • Email: bracketpictures@yahoo.com



Country: Malaysia

Director: Danny Lim

2004, 18 mins

### 18?

What is 18? The mysterious number is one of many idiosyncratic tableaux of graffiti art that has cropped up around the streets of Kuala Lumpur, Malaysia taking the shape of underground agitprop, vying for space and contesting the advertising billboards that generally exist in the city. But who's the artist behind the graffiti and why the symbol of 18?

Director, Producer: Danny Lim • Cinematographer: John Cheah • Editor: Azharr Rudin • Contact/Sales: Danny Lim 33-25-10 Block C, Villa Scott, Jalan Scott, Brickfields. 50470 Kuala Lumpur, Malaysia • Email: danlim@gmail.com, dan.lim@lycos.com



Country: Malaysia

Director: Patrick Lim

2004, 20 mins

### ECHOES

Echoes is a psychological supernatural drama about memories, illusions, reflections and the rupture of time. Resonating beneath it all is the question of truth. Julia works late in her office one night and begins to see things that may or may not be there.

Director: Patrick Lim • Producer: Clarice Wong, Patrick Lim • Screenwriter: Jennifer Liew • Cinematographer: Sazuwan Zulkifli • Editor: Maher Gilmour • Contact/Sales: 35, Jln BP 1/3 Bandar Bukit Puchong 47100 Puchong, Selangor, Malaysia • Email: limpatrick@hotmail.com



Country: Malaysia

Director: Mohd Naguib Razak

2004, 103 mins

### GLASS ENCLOSURE: TOKYO INVISIBLE

Director Mohd Naguib Razak spent time in Tokyo on a fellowship only to discover himself isolated and profoundly alone in a wondrous, yet oddly harsh city where intimacy is ephemeral at best. Glass Enclosure is a poetic, honest visual essay on this experience. Mohd uses the motif of a glass enclosure within which a writer finds himself trapped. Everything and everyone is within plain view of his world, but untouchable and inaccessible.

Director, Producer, Scriptwriter, Editor: Mohd Naguib Razak • Associate Producer: Miyuki Murayama, Ken Takiguchi • Music: Masamichi Shigeno • Sales: Blue in Green Productions, 16-B-1-2 The Palladium Jalan Gurney Dua 54000 Kuala Lumpur, Malaysia • Tel: +603-277-55388 • Email: blueingreen@time.net.my, naguib\_razak@yahoo.com





## FESTIVAL SHORTS AND FRINGE



Country: Malaysia

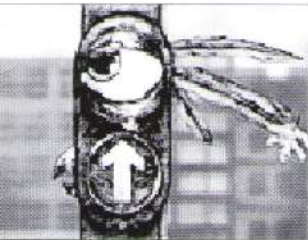
Director: James Lee

2004, 17 mins

### GOODBYE TO LOVE (MEI YOU AI RE JE)

A man waits. He longs for and mourns the increasing disconnectedness he feels towards a person he loves. Goodbye To Love is an epilogue of a romance, traced in three minimalist, melancholic acts.

Director, Screenwriter: James Lee • Producer: Sylvia Tan • Editor: Johnny Kok • ContactpSales: 17 Jalan 22p5l, Taman Lin Seng, 46300, PJ, Selangor, Malaysia • Email: doghouse73@yahooWm



Country: Malaysia

Director: Eugene Foo

2003, 5 mins

### GREY AVENUE

A visual feast of a surreal world that brings the emotional state of mind to surface when a Malaysian youth is placed in a foreign land.

Director: Eugene Foo Shyang Eu • Contact: 407 Block B GRse Apartmentp Jalan SS26p10, Taman Mayang Jaya, 47301, Petaling Jaya, Selangor, Malaysia • Tel: R603750S3W7VW • Email: hungry\_genes@yahooWm



Country: Malaysia

Director: Khairil M Bahar

2004, 12 mins

### NICOTINE

Nicotine is the story of a young man, who, after seeing his best friend cough blood, decides to quite smoking. The film tries to show the truth about what goes through a smoker's mind and exactly how addictive it is while never attempting to preach for or against the habit of smoking.

Director: Khairil M Bahar • Contact: 17 Jalan Setiabakti W/Damansara Heights, 504V0 Selangor, Malaysia • Tel: 012533SSW5 • Email: khaimano@yahooWm

Country: Malaysia

Director: Chi Too

2004, 2 mins

### OUT OF THE CLOSET

Described as a short film about identity and the self, Out Of The Closet is both terse and highly effective in its humorous approach to this question.

Director, Producer, Cinematographer, Editor: Chi Too • Screenwriter: Gary LaEiber, Chi Too • Sales: 1WJalan Sempilai, Taman Tenaga, Cheras, 56000 Kuala Lumpur Malaysia • Email: 1Wempilai@gmailWm, chi\_too@tmWetWw



## FESTIVAL SHORTS AND FRINGE



Country: Malaysia

Director: Wayne Ho, Quah Chia Seang

2005, 2 mins

### PANIC ATTACKS

Panic Attacks is a two-minute experimental film, darkly humorous, raw and spontaneous with a message tucked into it about the perils of nicotine consumption.

Director: Wayne Ho, Quah Chia Seang • Contact: 199 Jalan Ampang 50450 Kuala Lumpur, Malaysia • Email: gaoo\_78@yahoo.com



Country: Malaysia

Director: Bryant Low

2004, 6 mins

### SAMA ORIGE

An existential inquiry into one man's quest for meaning, fulfillment and the perfect tan. Plus: The true evil nature of Hello Kitty.

Director, Producer, Screenwriter, Cinematographer: Bryant Low, Editor: James Gervais • Contact: 151-8-2 Menara Duta Condominums, jalan 1/38B, 51200 Kuala Lumpur, Malaysia • Email: sigmundfrogus@yahoo.com



Country: Malaysia

Director: Jye Lee

2004, 22 mins

### STAIRS

The story of three different characters happen at a particular stairwell. Yuan is secretly falling in love with his secondary school friend. Yoke is an unmarried pregnant mother-to-be who runs away from home. Kit has started taking drugs and borrowing money from his best friends.

Director, Editor: Jye Lee (Lee June Jye) • Producer: Chong Yew Fei • Screenwriter: Teoh Chien Cheng • Cinematographer: Teoh Chien Cheng, Lim Chik Fong • Sales/Contact: 45 Jalan Hujan Batu 2, Taman OUG, 58200 Kuala Lumpur, Malaysia • Email: yfchongw@tm.net.my



Country: Netherlands

Director: Mathijs Geijskes

2003, 6 mins

### STOP!

A robbery raid in a video store is the opening sequence of this brilliant short film about the nature of film and reality itself. When that reality turns out to be a "film," it too unravels into something other than "reality." A film within a film that goes on indefinitely, Geijskes's short is a remarkable experiment in showing us how we've been inundated with reality TV shows.

Director, Screenwriter: Mathijs Geijskes • Producer: Tom Burghard • Cinematographer: Bert Pot • Editor: Job ter Burg • Sales/Contact: Corono Pictures, ridderschapstr. 27, 3512 CN Utrecht, Holland • Email: w.m.geijskes@wanadoo.nl





## FESTIVAL SHORTS AND FRINGE



Country: Philippines

Director: Khavn Dela Cruz

2005, 3 mins

### CANS AND SLIPPERS (LATA AT TSINELAS)

Piling is a young boy living in the slums of Manila who, like most young boys his age, is passionate about sports, in this case, football. But with neither the boots nor the football to give direction to his passion, he plays with a crushed can, in slippers. A cogent short that captures the desire for something that remains unfulfilled due to circumstance.

Director, Producer, Screenwriter: Khavn Dela Cruz • Cinematographer: Albert Banzon • Editor: Sunshine Matutina • Cast: Jayson Placer, Daryl Reyes, Arjay Lanlagura, Ryan Lanlagura, Gani Agana • Sales/Contact: 23-F Kamias Road, Quezon City, Metro Manila, Philippines 1102 • Website: [www.kamiasroad.com](http://www.kamiasroad.com) • Email: [oracafe@rocketmail.com](mailto:oracafe@rocketmail.com)



Country: Philippines

Director: Mes De Guzman

2005, 77 mins

### DILIMAN

Abe is a socio-political literary writer turned romance novelist who lives alone in a lower middle class housing unit in Diliman, which is also the hub of academics and artists in Manila. Despite the fact that he lives comfortably on his income earned from a trade he has mastered, he is both dissatisfied and lonely. He looks out of his window one day and sees an old man sitting on the roof of a building. Watching the man becomes an obsession that eventually begins to haunt Abe.

Director, Screenwriter: Mes De Guzman • Producer: Ramon De Guzman, Noel Montano • Cinematographer: Bahaghari, Albert Banzon • Editor: Abbas Tabas • Sales/Contact: Unit 1445 Sunny Villas Fairview Quezon City • Email: [spakaplog@yahoo.com](mailto:spakaplog@yahoo.com), [sampaybakod@hotmail.com](mailto:sampaybakod@hotmail.com)



Country: Philippines

Director: Khavn Dela Cruz

2004, 15 mins

### MONDOMANILA: INSTITUTE OF POETS (MONDOMANILA: INSTITUSYON NG MAKATA)

Based on the story by Norman Wilwayco, Institute Of Poets is about Tony de Guzman, who is the current resident at the Institute of Poets and also a walking time-bomb waiting to go off. Frustrated with the pretensions he encounters, this shrewd citizen of the Philippines ghetto sets his sights on his foreign classmate Steve Banners, a pompous self-righteous dude with delusions of America's grandeur at the expense of nations belonging to the "third world."

Director, Producer, Screenwriter: Khavn Dela Cruz • Cinematographer: Albert Banzon • Editor: Genghis Jimenez • Music: Nani Nuguit, Jay Gapasin, Philip Sagun, Lourde Veyra • Cast: Marvin Agustin, David Kahn • Sales/Contact: 23-F Kamias Road, Quezon City, Metro Manila, Philippines 1102 • Website: [www.kamiasroad.com](http://www.kamiasroad.com) • Email: [oracafe@rocketmail.com](mailto:oracafe@rocketmail.com)



Country: Philippines

Director: Topel Lee

2004, 5 mins

### NAK NANG

Set in post-apocalyptic Manila, the film revolves around the typical scenario of a male character trying to be a hero and a "damsel in distress" who apparently needs to be saving.



## FESTIVAL SHORTS AND FRINGE



Country: Philippines

Director: John Torres

2004, 3 mins

### TAWIDGUTOM

Tawidgutom is an experimental love poem/monologue composed of images that recur and repeat themselves. The narrator reminisces on a relationship and anticipates meeting his old lover again, both with trepidation and excitement.

Director, Producer, Cinematographer, Editor, Screenwriter: John Torres • Cast: Paul Doble • Production Company/Sales: Los Otros Films, Unit 203 Eagle Star Condominium, 25 F. dela Rosa St., Loyola Hts., Quezon City, Philippines • Tel: +63-917-667-9418 • Email: john@johntorres.net



Country: Philippines

Director: John Torres

2004, 12 mins

### SALAT

Salat is composed of several vignettes that are like snap-shots of urban life, juxtaposed once again with images of love, friendship and everyday life. In The Last Sherbet, street kids savour ice-cream. Lunar Play is a short elegy for Portuguese footballer Miklos Feher (1979-2004), while Ellipsis, Kulob and Lunar Punch is a triptych in which the narrator muses on hope and the persistence of the spirit to want to carry on, against the background of a relationship that has quietly ended.

Director, Producer, Cinematographer, Editor, Screenwriter: John Torres • Cast: Michal Cruz, Rom Villaseran, Michael Morales, Nelvin Morales, John John Barzon, Kevin Baril • Production Company/Sales: Los Otros Films, Unit 203 Eagle Star Condominium, 25 F. dela Rosa St., Loyola Hts., Quezon City, Philippines • Tel: +63-917-667-9418 • Email: john@johntorres.net



Country: Philippines

Director: John Torres

2004, 13 mins

### HOW CAN I COURT YOU WITHOUT EVER HOLDING YOU (KUNG PAANO KITA LILIGAWAN NANG DI KUMAKAPIT SA IYO)

An experimental film composed of rapid cuts, digitised images, snippets of urban and rural landscapes that are placed against a running poem, often premised by the film's title – How Can I Court You... but this almost rhetorical question is addressed as much to a lover unseen as it is to inanimate objects and to the world around the poet/narrator.

Director, Producer, Cinematographer, Editor, Screenwriter: John Torres • Cast: Ina Luna, Raphael Gallegos, Marc D'Aigle, Carlos Magno • Production Company/Sales: Los Otros Films, Unit 203 Eagle Star Condominium, 25 F. dela Rosa St., Loyola Hts., Quezon City, Philippines • Tel: +63-917-667-9418 • Email: john@johntorres.net





## FESTIVAL SHORTS AND FRINGE



Country: Thailand

Director: P Wongsawat, S Lachonnabot, N Prathum

2004, 13 mins

### FULL MOON

A boy discovers that he is different from everyone else.

Director: Pongpol Wongsawat, Seri Lachonnabot, Narongrit Prathum • Producer/Production Company: Thai Film Foundation, 50/17 Salaya-Nakornchaisri Rd, Salaya Phutthamonthon Nakornphathom Thailand 73170 • Tel: 662-8002716 • Fax: 662-8002717 • Email: thaifilm@ji-net.com

Country: Thailand

Director: Arnont Nongyaow

2004, 10 mins

### MR WEIRDO AND ANOMALOUS SPACE

A journey of an insane man to derelict, grey spaces such as a graveyard, a vacant house and a garbage disposal area.

Director: Arnont Nongyaow • Contact: 300/536 Moo Ban Chiang Mai Grandview, Chiang Mai 50100, Thailand



Country: Thailand

Director: A Wattaranon, S Chankomol, S Sakunasingh, W Suwan, P Eaimtrakul

2003, 11 mins

### THE NIGHT OF FREEDOM

A man calls for his freedom at night.

Director: Areewan Wattaranon, Sittipon Chankomol, Sek Sakunasingh, Worachat Suwan, Patchara Eaimtrakul • Producer/Production Company: Thai Film Foundation, 50/17 Salaya-Nakornchaisri rd, Salaya Phutthamonthon Nakornphathom, Thailand 73170 • Tel: 662-8002716 • Fax: 662-8002717 • Email: thaifilm@ji-net.com

Country: Thailand

Director: D Patummasoot, B Smathipunya, S Noiyyu, A Pisapan

2004, 10 mins

### THE WALL

Everyone has their own thoughts.



Director: Doongta Patummasoot, Baramee Smathipunya, Sahaporn Noiyyu, Anocha Pisapan • Producer/Production Company: Thai Film Foundation, 50/17 Salaya-Nakornchaisri rd, Salaya Phutthamonthon Nakornphathom, Thailand 73170 • Tel: 662-8002716 • Fax: 662-8002717 • Email: thaifilm@ji-net.com



## FESTIVAL SHORTS AND FRINGE



Country: Thailand

Director: Niyom Khongchay

2004, 4 mins

### WAR

Everytime a war breaks out caused by a handful of people, the entire world is the victim of its consequences.

Director: Niyom Khongchay • Sales/Contact: Ban Borkaew 109/6 Moo 2 Ladkrabung Bangkok, Thailand • Tel: 66-6-8059587



Country: USA

Director: E Marcus, H Gunnarsdottir, T Naccache

2004, 57 mins

### ALIVE IN LIMBO

In 1993, the three filmmakers of Alive In Limbo met five kids – four Palestinian refugees and one Lebanese boy who, like most kids their age, dreamt of possibilities in the future and preoccupations of the present. At a time when the Oslo Peace Accords were signed and there was much hope that the situation in Palestine-Israel would improve, Alive In Limbo's focus is on the lives of these children who lived and played in the Shatila camp in Beirut, Lebanon. In 1999, 2000 and 2002 the filmmakers returned to seek out the same children they had met years earlier to see how their lives had changed.

Director: Erica Marcus, Hrabba Gunnarsdottir, Tina Naccache • Producer: Erica Marcus • Cinematographer, Editor: Hrabba Gunnarsdottir • Original Score: Ziad Sahab Raymar • Sales: Educational Films, 696 33rd Street, Oakland, CA 94609, USA • Tel: 510-653-3195 • Email: erica@ericamarcus.com



Country: USA

Director: Jeff Walker

2005, 8 mins

### EARLY SYMPTOMS IN KAMPALA

Shot in Uganda and Rwanda, Early Symptoms In Kampala explores ideas of knowledge – what can be known, hidden knowledge, (mis)perception, and mistaken identity – while telling the story of a non-African's time in East Africa. The first-person narrator exhibits a growing fixation on the wetlands surrounding his home in Kampala, Uganda, and the idea, totally unfounded, that he may have a secret twin living in the swamp.

Director, Producer, Cinematographer, Screenwriter, Editor: Jeff Walker • Contact/Sales: Jeff Walker, PO Box 844, Kampala, Uganda • Tel: +256-77-669-547 • Fax: 206-203-4885 • Email: jeffx@negia.net



Country: USA

Director: Mystelle Brabbée

2005, 71 mins

### HIGHWAY COURTESANS

Brabée's film was made over a nine-year period and focuses on Guddi and her peers Shana and Sungita who are born into the Bachara community in Central India. Traditionally, the Bachara womenfolk were trained to become courtesans. Today, that translates into prostitution for every Bachara family's eldest girl. The girls serve a daily stream of roadside truckers to bring home an income for their families. Whether deemed as exploitative, a core of the local economy or otherwise, Brabée's film asks cogent questions about modernity, tradition, gender and self-determination.

Director: Mystelle Brabbée • Producer: Mystelle Brabbée, Anura Idupaganti, Tom Donahue • Cinematographer: Mystelle Brabbée, Craig McTurk, Todd Holmes, Purva Naresh • Editor: Todd Holmes • Sales/contact: Mystelle Brabbée, 62 W. 111th Street, #2R New York, NY 10011, USA • Email: mystelleb@aol.com





## FESTIVAL SHORTS AND FRINGE



Country: USA

Director: Jason Rem

2004, 84 mins

### PUT THE NEEDLE ON THE RECORD

A veritable head-spinning ride through dance music culture, history lessons and actual gigs, Jason Rem's *Put The Needle On The Record* was shot during one week in March 2003, during the winter music conference in South Beach, Miami. Every genre of music conceivable within the "dance" music genre - from big beat, ambient, breakbeat, downtempo, deep house, industrial, rave to industrial and trance - comes alive in this documentary. DJs featured include Christopher Lawrence, Roger Sanchez, Jesse Saunders, Dirty Vegas, The Crystal Method, Jason Bentley and Charles Feelgood.

Director, Screenwriter, Cinematographer: Jason Rem • Producer: Jason Rem, Helen Woo, Shahin Amirpour, Joni Day • Editor: Martin Singer • Sales: Rem Entertainment Inc. 8491 Sunset Boulevard, #2787 - Hollywood, CA 90069, USA • Tel: 310-273-7818 • Email: [jason@dj-film.com](mailto:jason@dj-film.com)



Country: USA

Director: James Sereno

2004, 12 mins

### SILENT YEARS

After years of repression, a woman must journey back to her past and confront memories of teenage abuse while growing up on the island of Hawaii. Adapted from selected poems by renowned Hawaiian author Lois-Ann Yamanaka, *Silent Years* tells a universal story using the unique dialect of Hawaiian Pidgin English.

Director, Producer: James Sereno • Screenwriter: Lois-Ann Yamanaka • Cinematographer: Paul Atkins • Editor: Jay K. Evans • Sales: James Sereno 1050 Queen Street Suite 302 • Tel: 808-349-3344 • Fax: 808-597-1444 • Email: [jsereno@kineticfilms.com](mailto:jsereno@kineticfilms.com)



Country: USA

Director: S Leo Chiang, Mercedes Coats

2004, 60 mins

### TO YOU SWEETHEART, ALOHA

Mourning the recent deaths of his wife and only daughter, Bill Tapia, the colourful 94-year-old Hawaiian-born ukulele master, finds his muse in 26-year-old manager Alyssa Archambault. While navigating this unconventional friendship, Tapia arrives at the pinnacle of his musical career and learns to forge a life for himself after having outlived everyone he loves.

Director, Producer: S Leo Chiang, Mercedes Coats • Cinematographer: S Leo Chiang • Editor: Deborah Lum • Sound Recordist: Mercedes Coats • Sales: Mercedes Coats, Walking Iris Films, 210 Upper Terrace, #4, San Francisco, CA 94117, USA • Tel: 415-564-4502 • Website: [www.sweetheartaloha.com](http://www.sweetheartaloha.com)

Following the initiative of Singapore International Film Festival and in line with ASEF's cinema programme focused on supporting independent cinema from Europe and Asia, the workshop will focus on digital film production.

The workshop will gather six young and experienced digital film makers to supervise a digital film (maximum 10 minutes). Each of the film directors will work with a team of film students from Ngee Ann Polytechnic, Singapore.

The objectives of the workshop are:

- To offer a panorama of digital cinema movement in Asia and Europe
- To offer a unique opportunity for young up-coming digital film makers to share experiences and information during a four day intensive workshop, with resource persons and film students
- To raise awareness on the importance of digital film for the development and recognition of up-coming talent

**Workshop Directors:**  
Roel Mondelaers (Belgium)  
Tintin Wulia (Indonesia)  
Noh Dong Seok (Korea)  
Tan Chui Mui (Malaysia)  
Khavn de la Cruz (Philippines)  
Bartek Konopka (Poland)

**Resource Persons:**  
Park Kiyong (Korea)  
Stig Björkman (Sweden)

**Participants:**  
Ngee Ann Polytechnic students

# ASIA - EUROPE DIGITAL FILM WORKSHOP

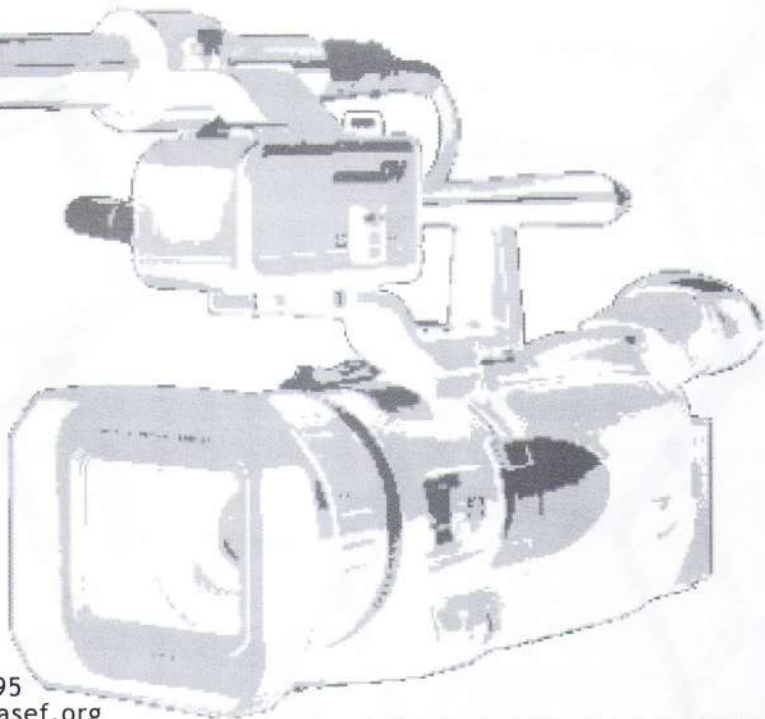
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T: +65 6874-9700 F: +65 6872-1206 E: [info@asef.org](mailto:info@asef.org)



Designed by: Soh Lai Yee / Asia-Europe Foundation





## **ASIA-EUROPE DIGITAL FILM WORKSHOP**

In co-operation with Ngee Ann Polytechnic and the Asia-Europe Foundation.

Asian and European filmmakers will work with students of Ngee Ann Polytechnic's Film, Sound and Video Department to produce six 10-minute digital films. In addition, the digital movement in Asia and Europe will be discussed and screened during the workshop.

The workshop instructors and supervisors are Park Kiyong (Korea), Stig Bjorkman (Sweden), Roel Mondelaers (Belgium), Tintin Wulia (Indonesia), Noh Dong Seok (Korea), Tan Chui Mui (Malaysia), Khavn de la Cruz (Philippines) and Bartek Konopka (Poland).

Date: April 11-15, 2005

Venue: Ngee Ann Polytechnic, Film and Video Department



## **MASTER CLASS LECTURE GEOFF BURTON INSPIRATION AND DESIRE: THE MOVIES THAT CHANGED MY LIFE**

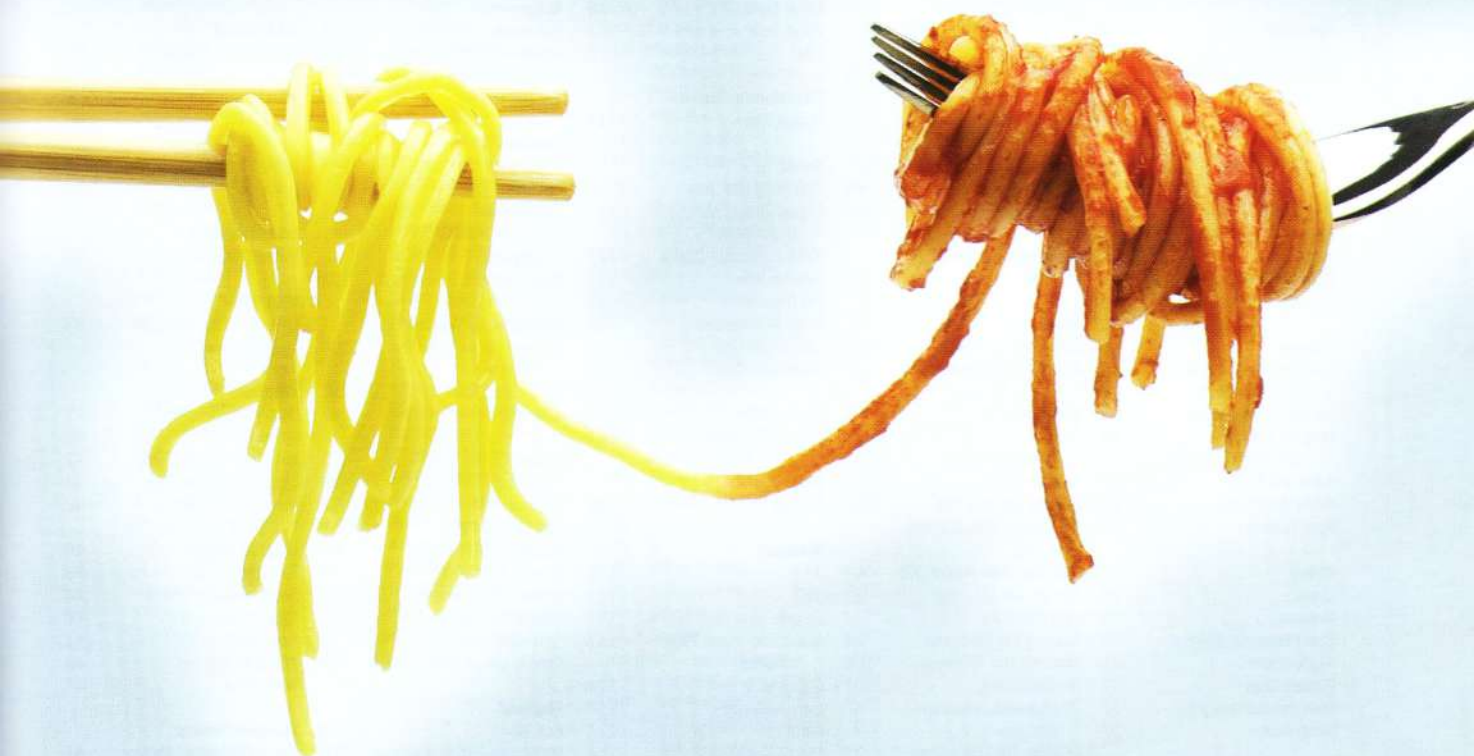
Geoff Burton has primarily worked throughout his cinematic career as a cinematographer in Australian cinema for over three decades. His filmography credits as a cinematographer include *Sunday Too Far Away* (1975), the critically acclaimed *The Year My Voice Broke* (1987), *Dead Calm* (1989) and *Blindman's Buff* (2000). As a director, Burton has a number of films to his credit, including the unusual Australian film dealing with gender and familial relations, *The Sum Of Us* (1994), which starred a then young Russell Crowe, and a couple of movies for television. His most recent project is *Mr. Midnight The Movie: My Haunted Holiday*, which is currently in production.

The Master Class Lecture will focus on a series of films from the '60s British realist cinema tradition that influenced Burton's own cinematographic and directorial efforts. The filmmakers who will be discussed include Lindsay Anderson, Tony Richardson, Karel Reisz, Brian Forbes, John Schlesinger and the great English cinematographer Walter Lassale. The talk will explore the idea of inspiration from the works of others and the personal creative desire that inspiration drives.

Time: Saturday, April 23, 10.15 am

Venue: Golden Village Marina

Admission is Free



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