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APRIL 13-29, 2006



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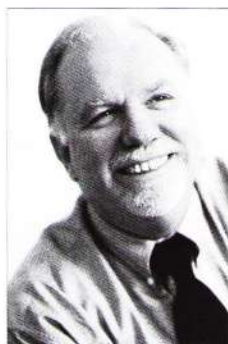


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FOUNDER'S MESSAGE

Much of world's attention in recent times has centred on the Middle East and the turmoil that has resulted from the shift in social and government structures, the uprooting of populations due to war and the changing economic circumstances. In keeping with the state of flux in that part of the world, we present, in this year's 19th Festival, a programme that has a large focus on the current state of Arab cinema, reflecting the changes that are taking place. Our opening film from Lebanon, *Kiss Me Not On The Eyes*, is a take on the plight of women trapped by social norms in the Egypt of today.

Other films in this focus run the gamut from political fables and love stories to documentaries, all cinematically showing the full richness and intensity of Arab history, society and culture. The filmmakers hail from places ranging from Iraq, Syria, Iran, Palestine, Lebanon, Egypt, Morocco to Yemen, and included in the programme is also a tribute to Palestinian director Michel Khleifi.

It is interesting to see the changes in the Oscar-nominated films this year, a perceptible shift from traditional blockbusters to films that express concern for social and political issues, some of which relate directly to the environment in the Middle East as seen from the eyes of western directors, and many have underlying themes that question social values. Two films – one about Palestinian suicide bombers and the other about Israeli assassins – competed for major awards after being both praised and damned in the court of public opinion. The nomination of *Munich* and *Paradise Now* has been noted by some commentators to represent a victory for movies that preach understanding and tolerance in a region not famed for either.

On the Oscar focus on hot-button social issues, it appears that Hollywood now recognises that filmmakers who work on these issues in their more serious, sombre movies do matter, not just as entertainment or art, but as an expression of the industry's political and social concerns. As reported by the *Washington Post*, Ang Lee, director of *Brokeback Mountain*, spoke of "the power of movies to change the way we're thinking"; Steven Spielberg, director of *Munich*, has called this year's Oscar-nominated films "courageous" for the risks they took with stories about racism, terrorism, government and corporate crime, and homosexuality; and Mark R Harris, a producer of *Crash*, said "this movie has changed people's lives".

We at the Festival certainly believe that some movies do make a difference, and we hope to continue to showcase films with strong social and other impacts, alongside those with outstanding cinematic contributions. As is our tradition, we will continue to have a strong Asian programme, with a line-up of films from Cambodia to Japan. In particular, we are very pleased, for the first time, to have a Singapore-made closing film – 4:30 – by our homegrown director Royston Tan.

Other highlights in this year's festival are the Australian Film Focus, held for the first time in conjunction with the SIFF, and screening an exceptional selection of films from *Down Under*; the new Philippines digital cinema; the ever popular Asian Anime; and, of course, the great feast of excellent international cinema.

On the competition front, 11 films compete in the Asian Feature Film segment of the Silver Screen Awards, including one by Singapore's own director Kelvin Tong. And, over 60 entries were received for the Singapore Short Film category.

So put aside the popcorn and concentrate on enjoying a superb selection of great movies!

GEOFFREY MALONE

Festival Founder

PRESENTER'S MESSAGE



DHL is proud to be the presenting sponsor and official logistics provider of the 19th Singapore International Film Festival, the most highly anticipated film event of the year.

Though we are no strangers to the Festival, having served as official logistics provider four times in the past, our decision to take on the mantle of this year's presenting sponsor underpins our commitment to give back to the communities in which we operate.

We at DHL support the arts and applaud the national endeavour to transform Singapore into a Renaissance City by upping the arts and culture quotient. After all, art is food for the soul, and a vibrant art and culture scene enriches people's lives in a myriad of unexpected ways.

Bringing the Festival here allows audiences to gain insights into different cultures through the diversity of productions screened exclusively in this platform.

In addition, the Festival is an inspiration to aspiring artistes here. The lucky ones get the opportunity to showcase their craft to a proper viewing audience; the up and coming ones are able to immerse themselves fully in this creative milieu that stirs and inspires. This can very well be the tipping point between a fledgling filmmaker and an auteur.

With that, I would like to wish the 19th Singapore International Film Festival continual success in its journey to keep providing that guiding light in the film industry, be it in nurturing new creative talents or just bringing to this nation of avid film goers quality movies that deserve an audience.

TEO SER LUCK

*General Manager
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OPENING FILM

Country: Lebanon

Director: Jocelyne Saab

2005, 112 mins



KISS ME NOT ON THE EYES

The lilting gait of a woman's ankles. The seductive swivel of her hips. Meet Dunia (which literally means World), an enthusiastic pupil of poetry and belly dancing who discovers that her ability to express her art is constrained by a sexually-repressed self. In her search to release her pent-up sexuality and to improve aesthetic expression, she is aided by a male mentor, Dr Beshir.

She comes to the realisation that she can only experience ecstasy in music and poetry if she confronts the contradictions in a world where women are either placed on a pedestal or lusted after. Writer/director Jocelyne Saab (a rarity in the male-dominated filmmaking profession in the Middle East) subtly yet emphatically explores sexual taboos in Arab society. The loud exchanges and altercations, the rowdy bazaars and the throbbing rhythmic beat of the drums seductively evoke an image of an Egypt pulsating with life. The fiery soundtrack woven into the vibrant imagery promises a heady ride through the world of female sexuality.



Director: **Jocelyne Saab**

Born in Beirut, she studied economics and received her PhD from the Sorbonne University, Paris. Saab was a war reporter and has directed 20 documentaries, including her award-winning Beirut, My City (1982) and Once Upon A Time In Beirut (1984). Adolescente Sucre D'amour (1985) is her fiction feature debut. She has also directed more than 20 music videos for Arab music stars.

Director, Producer, Screenwriter: Jocelyne Saab • Cinematographer: Jacques Bouquin • Editor: Claude Reznic • Cast: Hanane Turk, Mohamed Maunir • Production Company: Collection D'Artiste-Liban, c/o Saab 29 Boulevard Saint-Germain, Paris 75005 France • Tel: 0033 1 432 93321 • Email: jsaab@hotmail.com • World Sales: Collection D'Artiste - Jocelyne Saab, 29 Boulevard Saint-Germain, Paris 75005 France • Tel: 0033 6039 59749 • Email: jsaab@hotmail.com



OPENING SHORT: MY BEAUTIFUL RAMBUTAN TREE IN TANJUNG RAMBUTAN (WORLD PREMIERE)

In U-Wei bin Haji Saari's My Beautiful Rambutan Tree In Tanjung Rambutan (Malaysia, 2005, 24 mins), two siblings left at home one evening while their parents attend a wedding get into typical juvenile mischief. A fight over their beloved treat, rambutans, turns into a chilling yet bittersweet account of sibling love.

Director:
U-Wei bin Haji Saari

U-Wei swept the 1993 awards in Malaysia for his first full-length feature film, Woman, Wife And Whore. In the following year he received international acclaim for The Arsonist and became the first Malaysian director ever to be invited to the Cannes International Film Festival; the film was also named Best International Film at the Brussels Film Festival.



Director, Screenwriter: U-Wei bin Haji Saari • Producer: Julia Fraser • Cinematographer: Raven Ragharan • Editor: Johan John • Cast: Megat Deli Mohd. Jabri, Siti Raihanah Ahmad Zalani • Production Company: leBrocquyFraser Productions Ltd. 64 Monk's Hill Terrace, Singapore 228547 • Tel: 6836 6710 • Fax: 6836 6730 • Email: info@lebrocquyfraser.com



CLOSING FILM



Country: Singapore

Director: Royston Tan

2006, 93 mins

4:30

In 4:30, the sense of alienation and emotional detachment seems to exist everywhere. More so in the world of Xiao Wu, a child from a single-parent family. Xiao Wu's existence revolves around school, an empty apartment and the dubious comfort of instant noodles. One day, his routine is subtly transformed by a tenant in the apartment, who is nursing a heartache. Their paths cross only once in a while. Longing for human contact Xiao Wu tries all he can to make a connection in that hour between night and day.

In Royston Tan's film the images speak volumes. Except for Xiao Wu and the Korean tenant, the other characters are faceless. The director deftly builds on our sense of heaviness and unease. Xiao Wu's world exists within a rigid structure. Barriers exist both physically and metaphorically. It is a quiet film except for the distant voices of the people around him and Xiao Wu.

Royston Tan has collected over 42 awards both internationally and nationally. In 2003, the Netpac Jury recognised Royston Tan as one of Asia's most promising talents. 4:30 was chosen for the prestigious Panorama section of the 56th Berlin Film Festival.



Director: Royston Tan
(b. 1976, Singapore)
Tan graduated from Temasek Polytechnic, Singapore and was named ASEAN Best Director of the Year 2001 at the Malaysian Video Awards. His films have been showcased in more than 20 film festivals worldwide. Tan's first feature, 15, won the NETPAC-FIPRESCI Award at the 2003 Singapore International Film Festival and has been screened at major international film festivals including Sundance.

Director: Royston Tan • Producers: Gary Goh, James Toh, Makoto Ueda • Screenwriter: Liam Yeo, Royston Tan • Cinematographer: Lim Ching Leong • Editor: Low Hwee Ling • Cast: Xiao Li Yuan, Kim Young Jun • Production Company: Zhao Wei Films Pte Ltd, 22 Scotts Road, Unit 01-28, Singapore 228221 • Tel: (65) 6730 1806 • Fax: (65) 6735 1181 • World Sales: Celluloid Dreams, 2 Rue Turgot, 75009 Paris, France • Tel: +33 1 4970 0370 • Fax: +33 1 4970 0371 • Email: info@celluloid-dreams.com

For countless years, Singapore has been the world's gateway to Asia. And for that time, it has remained a secret canvas of diversity kept from the silver screen - until now. Its kaleidoscope of backdrops and cultures, have made this island metropolis the choice location for some of Bollywood's and Hong Kong's latest movie productions. Discovered but far from fully, Singapore represents a unique blend of Asia, and indeed the next frontier in film location.



SINGAPORE

THE NEXT FRONTIER IN FILM LOCATION



On Location

Singapore's rich ethnicity is evident throughout the island. Here you'll find modern skyscrapers on one street, and colonial-style buildings on another. Old-world charm is provided by the rustic shophouses of Chinatown and Little India: the ornate architecture and intricate details offer perfect vignettes of early Asia. So whether it's urbane or nostalgic, suburban or unspoilt nature, Singapore brings filmmakers a myriad of settings in a single location.

The 'Film in Singapore!' Scheme (FSS)

This scheme assists international filmmakers and broadcasters shooting in Singapore. Apart from financial support, the scheme also helps ensure a hassle-free production experience. Facilitating the ground support required, from hiring local talent, crew, production equipment, to recommending locations.

Singapore also has some of the region's best post-production and sound recording services. Equipped with the latest in digital facilities, they are manned by experienced TV and film personnel who provide professional support at all levels, and every step of the way. So filmmakers can film, edit and finish entire productions as seamlessly possible.



For more information on filming in Singapore, email your queries to stb_filminsingapore@stb.gov.sg

UNIQUELY
Singapore



PRE-OPENING CHARITY GALA

Country: Singapore

Director: Jocelyn Woo Yen Yen, Colin Goh

2006, 100 mins



SINGAPORE DREAMING (WORLD PREMIERE)

Singapore Dreaming is a story about a family with big dreams, living on a small island. Heavily in debt, patriarch Loh Poh Huat can't help but feel bitter whenever he has to perform his job as a lawyer's clerk - seizing goods from the homes of credit card debtors. At the end of his career and frustrated by the gulf between his middle class dreams and his working class reality, he takes his feelings of failure and envy out on his family. So when Poh Huat suddenly wins two million dollars in the lottery, the Lohs start believing that maybe this windfall will deliver them from their struggles. But something happens which pitches the family into a battle where the stakes are the very meaning of life itself...

Singapore Dreaming is a poignant, yet darkly humorous story about a typical Singaporean family coming to grips with their aspirations. It weaves a layered and moving tale about family dealing with loss, ambition and the search for what really matters in life.

Singapore Dreaming is the second feature film by the writing/producing/directing team of Woo Yen Yen and Colin Goh, and the very first film production by Woffles Wu, one of the world's top cosmetic surgeons.

The film is also the first collaboration between Singapore and New York filmmakers: its beautiful visuals are the work of acclaimed New York-based director of photography Martina Radwan, whose film Ferry Tales was nominated for an Academy Award in 2004, while its evocative musical score is the work of acclaimed Singaporean composer, Sydney Tan. Rounding off this international collaboration are New York-based editor Rachel Kittner (who co-edited the 2006 Oscar nominated documentary, Street Fight) and sound designer Paul Hsu, whose most recent projects include Ang Lee's The Hulk, Barry Sonnenfeld's Men in Black II and Martin Scorsese's upcoming The Departed.

Singapore Dreaming is proud to be the very first Singaporean film to be supported by the Singapore Tourism Board.

Directors, Producers, Screenwriters: Jocelyn Woo Yen Yen, Colin Goh • Executive Producer: Dr Woffles Wu • World Sales: 5C Films, 13B Jalan Berjaya, Singapore 578625 • Tel: +65 9060 4261, 9060 4238, 9630 3686 • Fax: +65 6466 2046 • Email: film@singaporedreaming.com

Directors: **Jocelyn Woo Yen Yen** and **Colin Goh** (b. Singapore)

This husband-and-wife producer/director team won the Special Achievement Award at the 2001 SIFF with their debut short film, eAhLong.com. TalkingCock The Movie, is their first feature-length film. Woo Yen Yen is currently a Spencer doctoral Research Fellow at Teachers College, Columbia University, while Colin, a former practicing attorney, has turned to full-time writing and illustration. They now live in New York City.



Executive Producer/Producer: **Dr Woffles Wu**

In Aesthetic Surgery, a recent book by prestigious art publishers Taschen Books, Dr Woffles Wu was featured as one of the world's 19 most renowned aesthetic surgeons. Aside from being a former national ten-pin bowler and snooker player, Dr Wu also maintains a keen interest in the arts. He is a painter whose work has been exhibited in Singapore and Taiwan, and has acted in film, on TV and the stage. An avid cinephile, he now wishes to further develop Singaporean cinema, beginning with Singapore Dreaming.



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This gala and reception was made possible with the kind sponsorship of BVLGARI, the contemporary Italian jeweller.

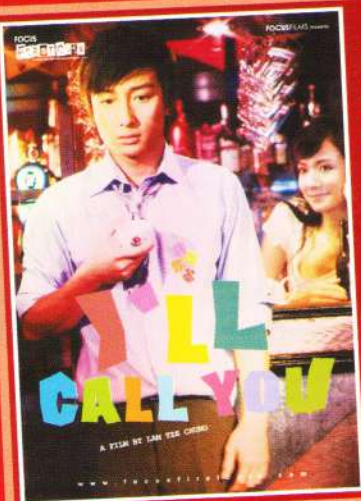
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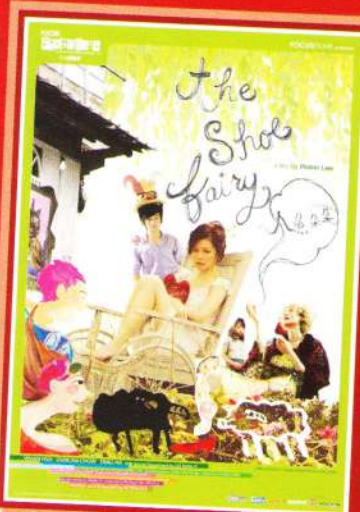


I'LL CALL YOU 得閒飲茶

Director: Lam Tze Chung
Cast: Alex Fong, Viann Liang,
Lam Ka Tung,
Chan Kwok Kwun, Lam Suet

• Udine Far East Film Festival

HONG KONG



THE SHOE FAIRY 人魚朵朵

Director: Robin Lee
Cast: Vivian Hsu, Duncan Chow,
Tang Na, Chu Yueh-hsin

• Pusan Int'l Film Festival
• Tokyo Int'l Film Festival
• Women Make Waves Film/Video Film Festival
• Goteborg Film Festival
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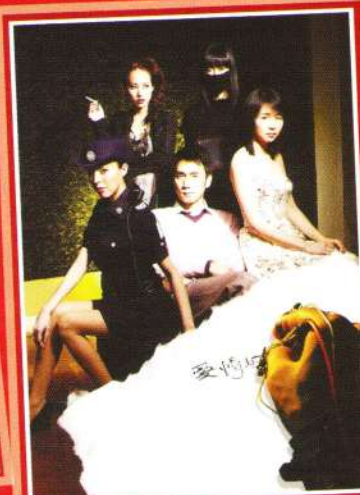
TAIWAN



PG (Parental Guidance) 家長指引

Director: Lee Kung Lok &
Wong Ching Po
Cast: Kent Tong, Shuet Lei,
Kristal Tin, Monie Tung

HONG KONG



LOVE STORY 愛情故事

Director: Kelvin Tong
Cast: Allen Lin, Evelyn Tan,
Erica Lee, Tracy Tan,
Amanda Ling

• Singapore Int'l Film Festival

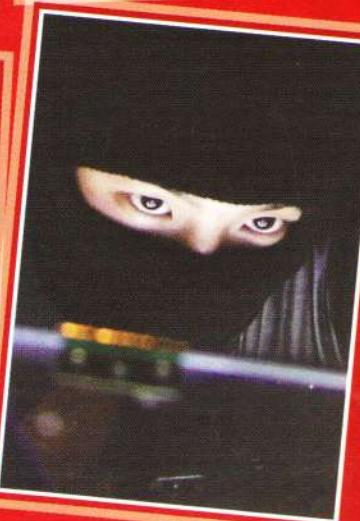
SINGAPORE



RAIN DOGS 太陽雨

Director: Ho Yuhang
Cast: Kuan Choon Wai,
Yasmin Ahmad, Liu Wai Hung,
Cheung Wing Hong

MAIAYSIA



CRAZY STONE 瘋狂的石頭

Director: Ning Hao
Cast: Guo Tao, Liu Hua, Hou Shu,
Teddy Lin

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SILVER SCREEN AWARDS



Country: China

Director: Ying Liang

2005, 100 mins

TAKING FATHER HOME

When Xu Yun leaves his village in search of his father, it marks a point of no return for the adolescent. Living a life of hardship in rural China, the news of his father having an affair, making it big and with a car to boot incensed the young adult. His mother's pleas fail to stop him from leaving. We next see Xu Yun with the 1,000 yuan given by his father and two ducks in a basket setting off for the city to look for his father.

More than a youth's journey into adulthood, Ying Liang's feature debut is a hard hit on present-day China, with deep moral and spiritual questioning by the director. Right from the word 'go', the film echoes the dilemma that is facing the country as it marches towards development and economic change. The father in the film symbolises the leadership of the country, the son the masses in search of its destiny.

Throughout his search he faces challenges that would transform him further. There are constant references urging him to become a man. Circumstances show that there are no guarantees in life. The director seems to ask: Is it necessary to kill the 'father' in order that the 'son' may find this true self? Winner of the Special Jury Prize at the Tokyo Filmex.

Director/Editor: Ying Liang • Producer: Peng Shan • Screenwriters: Ying Liang, Peng Shan • Cinematographers: Li Rong Shen, Ying Liang • Cast: Xu Yun, Wang Jie • Production Company/World Sales: 90 Minutes Film Studio, Room 201, No. 200 Tianmu Mid-street, Shanghai 200071, China • Tel: 0086 21 6324 1821 • Fax: 0086 21 6324 1821 • Email: yingliang2046@hotmail.com

Director: **Ying Liang**
b. 1977, Shanghai, China)
Studied at the art department of Beijing Normal University and holds a BA from the Department of Directing at Chongqing Film Academy. Ying Liang has directed a number of short films before his debut feature, *Taking Father Home*.



Country: Indonesia

Director: Riri Riza

2005, 150 mins

GIE

Idealist, teacher, writer, rebel and a central yet unknown political activist in the '60s, the darkest era of Indonesia history – that is who Chinese-Indonesian Soe Hok-Gie is. Gie juxtaposes the high drama of political events and the world of friendship and romance. Even as the people around him adjust to Suharto's new regime, he continues to fight. His uncompromising idealism drives those close to him away – his friends and the woman he loves.

What makes director Riri Riza's biopic of a politically non-aligned thinker distinctive is the epic-like depiction of life in Jakarta spanning the late '50s and early '60s. Through Gie's eyes, as revealed in his posthumously-published journals (which were restricted from publication for many years), the political milieu of Indonesia unfolds – communism, militancy, corruption and cronyism – as it attempts to define its identity after years of being shackled by Dutch colonialists. The more-than-commendable portrayal of Gie by Nicholas Saputra (Dragon & Tigers Award Nominee) brings across the burning idealism of Indonesian youth. Unshaken by setbacks, Gie becomes an icon of hope in a country that yearns for a more just society and leaders with conscience. Awarded the Hubert Bals Fund of the International Film Festival Rotterdam for its content and artistic value and winner of the Best Movie at the 2005 Indonesian Film Festival.

Director: **Riri Riza**
Responsible for more than 30 documentaries, TV features, music videos and commercials, Riri Reza graduated from the film department of the Jakarta Institute of the Arts in 1993. He is also the co-writer/producer/director of Indonesia's highest grossing film *Petualangan Sherina* (2000).



Director, Screenwriter: Riri Riza • Producer: Mira Lesmana • Cinematographer: Yudi Datau • Editor: Sascha Sunu • Music: Thoersi Argeswara • Cast: Nicholas Saputra • Production Company/World Sales: Miles Films • Tel: 62 21 7500503 • Fax: 62 21 752 17755 • Email: milespublicist@yahoo.com



SILVER SCREEN AWARDS

	Country: Iran	Director: Mani Haghighi	2006, 75 mins
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MEN AT WORK

Based on the work of Abbas Kiarostami, Men At Work tells the hilarious story of four friends who, driving along a winding mountain road from a failed skiing trip, encounter a strange, enormous rock. The men's frivolous attempts to dislodge it gradually disintegrate into a tale of betrayal, defeat and renewed hope. Nader, Mammad, Mohsen and Morteza are from Iran's modern urban middle class. In their 50s and in the throes of their mid-life crises, they are having difficulties relating to members of the opposite sex. Except for Mohsen, they are all hostile to the female gender. As the men become obsessed with the rock, we cannot but laugh at their fixation. In this context, it becomes symbolic of patriarchy and the impact it has on men themselves within Iranian society. The four men were later joined by Mina and Sahar, Mohsen's wife. More cars pull up and shovels and chain saws were procured but the ending is unexpected.

Men At Work is the director's second feature. It received the best screenplay prize at the international section of the Fajr Film Festival and was selected and screened at the Forum Section of the 2005 Berlin Film Festival.

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



Director: Mani Haghighi • Screenplay: Mani Haghighi based on the work of Abbas Kiarostami • Cinematographer: Koolhaas Kalari • Art Direction: Amir Estabi • Cast: Attila Pesyani, Mahmoud Kalari, Ahmad Hamed, Omid Rohani, Fatemeh Motamed Arya • Production: Aftab Megaran Productions Co., Tehran

	Country: Japan	Director: Ryuichi Hiroki	2005, 126 mins
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IT'S ONLY TALK

Three lovers – three different identities - Yuko is 35 years old, single, out of work, and on medication from her psychiatrist to combat her manic depression. Living in Kamata Town ("not an ounce of chic", according to her web page) Yuko divides her time between a variety of men friends, each with his own peculiarities. Her university classmate, Hommo, suffers from impotence. "K", whom she meets on the net, is a self-confessed pervert. Then, there is a young gangster, Noboru, who is a fellow manic depressive. Her cousin, Shoichi, is also on the scene, having left his family to pursue his mistress, only to be given the cold shoulder by her too.

Yuko seems to create a different persona (and a different history) depending on whom she is talking to at the time. Human contact is just as important for her as for anyone else, but sometimes her condition makes it difficult for others to relate to her for as long as she would like. Ryuichi Hiroki explores the essence of "being alive" and "continuing to live" in this tragi-comedy.

Director: **Ryuichi Hiroki**
(b. 1954, Japan).
Ryuichi Hiroki is one of Japan's most prolific pink film or erotic fantasy film directors. His work, often described as "haunting, tender" with "emotional intensity and bold eroticism", found its niche after a series of three gay pink films starting with *Our Season* (1982). Hiroki's film *Vibrator* (2003) was named by critics in Japan as easily the best Japanese film of the year. His other films that have participated in major international film festivals include *Tokyo Trash Baby* (2000).



Director: Ryuichi Hiroki • Producer: Akira Morishige • Screenwriter: Haruhiko Arai • Cinematographer: Kazuhiro Suzuki • Editor: Jyunichi Kikuchi • Cast: Shinobu Terajima, Etsushi Toyokawa, Shansuke Matsuoka, Tomorowo Taguchi, Satoshi Tsumabuki • Production Company: Studio Three Co., Ltd., 1-19 Miyuki B/D 2 Floor, Shinsencho Shibuya-ku, Tokyo, 150-0046, Japan • Tel: +81 3 5728 6658 • Fax: +81 3 5728 6659 • Email: morishige@soei-cpa.com • World Sales: Gold View Co., Ltd., 3-50-5 Entopia Ogikubo #1201, Asagaya-minami Suginami • Email: kiyo@goldview.co.jp



SILVER SCREEN AWARDS



Country: India

Director: Sandip Ray

2005, 103 mins

AFTER THE NIGHT... DAWN

Sandip Ray's film, *After The Night... Dawn*, is a psychological drama. It is a subtle examination of human relations under extreme circumstances. Bimal Das, a retired government officer, lives by himself in a cottage in a remote corner of the Himalayan foothills. As the film opens, his entire family has come over for holidays – his eldest son Nirmal, his vivacious wife Anita, and Shyamal the younger son. Anita has also dragged along her young sister, Sunita. The intention is to get her acquainted with Shyamal. Bimal's friend, Brojen Bhowmick, hearing about the get-together, has also joined him. All seem idyllic until an earthquake strikes, cutting them off from the rest of the world. The countryside and the gaiety in the house take a different turn, their relationships change beyond recognition, a veritable fight for survival.

An RD Bansal presentation of a Kamal Bansal production, it is reminiscent of Satyajit Ray's films. RD Bansal has produced several national and international award-winning films including six films directed by Satyajit Ray. Sabyasachi Chakraborty as Nirmal won the best actor award at the seventh Osian's Cinefan Asian Film Festival.

Director, Screenwriter: Sandip Ray • Producer: Kamal Bansal • Cinematographer: Barun Raha • Editor: Subrato Rai • Cast: Soumitra Chatterjee, Rituparna Sengupta • Production Company/World Sales: R.D. Bansal Productions Huf. 45 Lenin Sarani, Calcutta 700013 India • Tel: 91 98310 11188 • Fax: 91 33 22444097 • Email: rdb2000@vsnl.com

Director: Sandip Ray

Son of legendary filmmaker Satyajit Ray, Sandip Ray was born in Calcutta in 1953. His credits include four feature films, a documentary and a highly-successful 26-part TV series. Satyajit Ray Presents I & II. His film, *Uttoran* (The Interrupted Journey, 1994), a screenplay by Satyajit Ray, was selected for 'Un Certain Regard' at the Cannes Film Festival that year.



Country: Lebanon

Director: Jocelyne Saab

2005, 112 mins

KISS ME NOT ON THE EYES

The lilting gait of a woman's ankles. The seductive swivel of her hips. Meet Dunia (which literally means World), an enthusiastic pupil of poetry and belly dancing who discovers that her ability to express her art is constrained by a sexually-repressed self. In her search to release her pent-up sexuality and to improve aesthetic expression, she is aided by a male mentor, Dr Beshir.

She comes to the realisation that she can only experience ecstasy in music and poetry if she confronts the contradictions in a world where women are either placed on a pedestal or lusted after. Writer/director Jocelyne Saab (a rarity in the male-dominated filmmaking profession in the Middle East) subtly yet emphatically explores sexual taboos in Arab society. The loud exchanges and altercations, the rowdy bazaars and the throbbing rhythmic beat of the drums seductively evoke an image of an Egypt pulsating with life. The fiery soundtrack woven into the vibrant imagery promises a heady ride through the world of female sexuality.

Director, Producer, Screenwriter: Jocelyne Saab • Cinematographer: Jacques Bouquin • Editor: Claude Reznic • Cast: Hanane Turk, Mohamed Mounir • Production Company: Collection D'Artiste-Liban, c/o Saab 29 Boulevard Saint-Germain, Paris 75005 France • Tel: 0033 1 432 93321 • Email: jsaab@hotmail.com • World Sales: Collection D'Artiste – Jocelyne Saab, 29 Boulevard Saint-Germain, Paris 75005 France • Tel: 0033 6039 59749 • Email: jsaab@hotmail.com

Director: Jocelyne Saab

Born in Beirut, she studied economics and received her PhD from the Sorbonne University, Paris. Saab was a war reporter and has directed 20 documentaries, including her award-winning *Beirut, My City* (1982) and *Once Upon A Time In Beirut* (1984). *Adolescente Sucre D'amour* (1985) is her fiction feature debut. She has also directed more than 20 music videos for Arab music stars.





SILVER SCREEN AWARDS

Country: Philippines

Director: Raya Martin

2005, 96 mins



A SHORT FILM ABOUT THE INDIO NACIONAL (WORLD PREMIERE)

Late in the night, a young woman wakes up bothered by something unknown to her. She rouses her husband from sleep, and makes him tell a story. The husband narrates a childhood experience about a boy's strange meeting with an old man. At the end of the night they realise what is truly bothering them. They are in a country in the midst of an impending great struggle.

Set in the 1890s, this black-and-white silent movie tells of the bloody emergence of the Philippines. As a monument to the Indio of the country, the film follows three separate lives – a town church bell ringer, a boy who is torn between his duties to the Spanish state and as a Filipino; a pubescent, caught in the growing pressures of the revolution; and an adult theatre actor in the rural community rehearsing for an upcoming Spanish play adapted by the locals. In *Indio Nacional*, Raya Martin tells of lives that are changed drastically by war. Their stories are linked by the man's story narrated to his wife. The film not only hopes to recreate a cinematic experience once lost during the war, but to define what appears to be lacking in our perception of the past: the history of emotions and feelings of a people.

Director: **Raya Martin**
(b. 1984, Philippines).
Martin graduated from the Film Institute of the University of the Philippines and has been quietly impressing festival circuit with his short films and full length documentary. His award winners include a short atmospheric film, *The Visit*, recipient of the 2004 Ishmael Bernal Award for Young Cinema and the documentary, and *The Island At The End Of The World*, recipient of the best documentary film prize at the 2005 .MOV film festival in Manila.



Director, Producer, Screenwriter: Raya Martin • Cinematographer: Maisa Demetillo • Editor: Anne Esteban, Louie Quirino • Cast: Bodjie Pascua, Suzette Velasco, Lemuel Galman, Mar Joshua Maclang, Russell Ongkeko, The Barasoain Kalinangan Theatre Group • Production Company/World Sales: Raya Martin, 37 Taribio St., BF Homes, Parañaque, 1720 Philippines • Email: rayamartin@gmail.com

Country: Philippines

Director: Clodualdo del Mundo Jr.

2005, 110 mins



PEPOT SUPERSTAR (INTERNATIONAL PREMIERE)

This musical-comedy tells the story of a 10-year-old boy called Pepot who dreams of becoming a movie star, of one day attaining fame that can lift him out of his misery and grinding existence. So when he is not on the streets, like the many hundreds of street children who roam Metro Manila trying to eke out a living, Pepot finds himself at the cinema, ready to be dazzled by the movie world.

Set in the 1970s during the Marcos era, the film shows a culture that is obsessed with show business and trivial glamour – a culture of escapism that drives millions towards fleeting moments of recognition through one of the many star searches and competitions for television idols. At the same time, it explores the penchant of Pinoys for entertainment in the midst of serious social problems. Although it was written more than 30 years ago, Clodualdo 'Doy' del Mundo Jr. does not see it as a "mainstream story". Pepot Artista or Pepot Superstar was named the Best Film in the Full Length Category at the inauguration of the Philippine all-digital Cinemalaya Independent Film Festival. "Nothing happened until Cinemalaya came up," says the director. The award promotes films that articulate and interpret the Filipino experience with fresh insight and artistic integrity.

Director: **Clodualdo Agnis del Mundo, Jr.**
(b. 1948, Philippines).
Movie scriptwriter, filmmaker, teacher, Clodualdo del Mundo, Jr. finished a bachelor of arts degree at the Ateneo de Manila University, cum laude, in 1968. He headed the communication arts department of De La Salle University from 1975 to 1985. He was a founding member and the former chair of the Manunuri ng Pelikulang Pilipino, and vice-president of the Screenwriters Guild of the Philippines.



Director, Screenwriter: Clodualdo Del Mundo, Jr. • Producers: Clodualdo del Mundo, Jr., Herky del Mundo • Cinematographer: Herky del Mundo • Editor: Daniel Adapon • Cast: Elijah Castillo, Rio Locsin • Production Company: Buruka Films, 109 Lapu-Lapu Street, Caloocan City, Philippines • World Sales: Herky del Mundo, 43229 Augustine Place, Ashburn, VA 20147, USA • Tel/Fax: (1) 1 571 2124373 • Email: hdlmundo@bizateller.com



SILVER SCREEN AWARDS



Country: Philippines

Director: John Torres

2006, 110 mins

TODO TODO TEROS (WORLD PREMIERE)

An artist wakes up as a terrorist. He is sent abroad to bomb subways. He hasn't gone home. Manila sits still. A videotape emerges. This stranger talks to the camera and a familiar voice reacts, blasting as they move along. Composed mostly of found footage of close friends, Filipino musicians and performance artists, the film is a surreal take on Manila and how artists can subvert a culture by the mere act of creating works that empower and transform. It is a meta-movie of sorts, a self-aware film that exposes suffering, infidelity, a woman's empowerment, and filmmaking as a benign mode of terrorism against strangers and lovers alike.

Director: **John Torres**
Received a Bachelor of Arts degree in Communication (cum laude) in the Ateneo de Manila University in 1997. He spent a year as a film apprentice under internationally acclaimed feature film director Carlitos Siguion-Reyna (Lugava Ang Itawag Mo Sa Akoni) and took courses in directing under filmmaker Marilou Diaz-Abaya (Rizal) and French cinematographer Michel Hugo. He made his first three films to retell the personal journey of a young man trying to reflect and make sense of his own brokenness amidst pain and isolation.



Director, Producer, Screenwriter: John Torres • Cinematographer: John Torres, Albert Banzon • Cast: Bughaw, Earl Drilon, Olga Aliseichyk, Regiben Romana • Production Company: Los Otros Films, Unit 203 Eagle Star Condominium, 25 Fabian dela Rosa Street, Loyola Heights, 1108 Quezon City, Philippines • Tel: +63 2 4343906 • Email: johnotros@gmail.com

Country: Syria

Director: Nidal Al-Dibs

2005, 95 mins

UNDER THE CEILING

Under The Ceiling is one of the rare films that come out of Syria since less than two or three are approved for production each year. This debut feature by Nidal Al-Dibs gives a glimpse of life amongst younger generation Syrians trapped in turmoil with a bleak future. It tells the story of Marwan, a videographer/director and his group of friends growing up in a poorer sector of Damascus. His escape from the bleakness is the company of Ahmad, a poet who inspires the young man; and Lina, Ahmad's wife. Ahmad's sudden death unfurls an avalanche of emotions that have dogged him, questioning the values and beliefs that he has held so far.

Filmed mainly indoors within a confined apartment overlooking a courtyard with only the television and his video equipment as his only prized possession, it articulates the dead-end lives of young people such as Marwan and their tough daily routine, broadly reflecting the social and political themes that continue to face present day Syria. Written and directed by Al-Dibs, the film represents the current cinematic movement of auteur films in Syria. "Attractively enigmatic scenes signal the arrival of a director to watch," Variety.

Director: **Nidal Al-Dibs**
(b. 1960, Syria).
Nidal Al-Dibs studied Architecture at Damascus University from 1980 to 1987 and Film Directing at the Pan Russian Film Institute (VGIK) from 1988 to 1994. Since 1996 he has worked as Assistant Director in Syrian cinema productions and directed three short films: Winter Sonata (1992), Collage (1994) and his graduation film, Ya Leil Ya Ein (1999).



Director, Screenwriter: Nidal Al-Dibs • Producer: National Film Organisation • Cinematographer: Yousef bin Yousef • Editor: Ali Lelan • Cast: Rani Hanna, Soufafa Memar • Production Company/World Sales: Mohamad Al-Ahmad - National Film Organisation, 26 Taktiri Str, Rawla, Damascus, Syria • Tel: +963 11 333 1884 • Fax: +963 11 332 3556 • Email: info@cinemasy.com



SILVER SCREEN AWARDS

Country: Singapore

Director: Kelvin Tong

2005, 96 mins



LOVE STORY (WORLD PREMIERE)

"Lovers are incomplete halves of a single puzzle." - Plato

A theatre usher looks for love and finds it in a library book. A cop chases a killer only to wind up at the end of her own gun. Meanwhile, a pulp-romance writer confuses fact with fiction and learns that true love comes only after a great loss. The stories that flow from this ebb of desire to find true love lead us to various stories that create an amalgam of time, space, consequences and fact and fiction that are often not easily identifiable.

Director: Kelvin Tong
Kelvin Tong was the film critic for the Singapore national English daily, *The Straits Times* (1995 and 1999). He was also honoured with a seat on NETPAC/FIPRESCI, an international body of film critics who serve as jury members at film festivals around the world such as the Cannes Film Festival, during his stay at *The Straits Times*. Tong is the recipient of The Young Cinema Award at the 2000 Singapore IFF and the FIPRESCI prize at the 2000 Stockholm IFF, for his film *Eating Air*.



Director: Kelvin Tong • **Producer:** Leon Tong • **Screenwriters:** Kelvin Tong, Yeo Lay Leng • **Cinematographer:** Chiu Wai Yin • **Editor:** Derek Ho • **Cast:** Allen Lin, Evelyn Tan, Erica Lee, Tracy Tan, Amanda Ling, Benjamin Heng, Ben Yeung • **Production Company:** Baku Films, 216-5 Syed Alwi Road, Singapore 207754 • **Tel:** + (65) 9182 9595 • **Email:** leon@bakufilms.com • **World Sales:** Focus Films Ltd, 18/F, Futura Plaza, 111-113 How Ming Street, Kwun Tong, Kowloon, Hong Kong • **Tel:** + (852) 3120 3346 • **Fax:** + (852) 2343 3243 • **Email:** enquiry@focusfilms.co



The Silver Screen Awards are proudly presented by the Singapore Film Commission

The Singapore Film Commission (SFC) is an agency under the Media Development Authority (MDA) which facilitates and assists in film development for Singapore. The MDA's aim is to develop Singapore into a Global Media City, where its Media 21 strategy seeks to establish Singapore as a media exchange; export Singapore-made content; internationalise local media companies; nurture local media talents and develop digital media. The SFC's key areas of focus are: Funding, Facilitation and Promotion. Its mission is to "nurture, support, and promote Singapore talent in film-making, the production of Singapore films, and a film industry in Singapore."

For more information, please visit www.sfc.org.sg.



SILVER SCREEN AWARDS: SINGAPORE SHORTS



Country: Singapore

Director: Kirsten Tan

12 mins

10 MINUTES LATER

Determinism is the philosophical doctrine that claims that every physical event, including human cognition and action, is causally determined by an unbroken chain of prior occurrences.

Director, Screenwriter: Kirsten Tan • Producer: Kwok Lye Ching • Cinematographer: Alex Tan • Editor: Tascha Eipe • Contact: Kwok Lye Ching, Blk 21 St George's Road #21-174, Singapore 321021 • Tel: 97974211 • Email: mariekwok21@gmail.com



Country: Singapore

Director: Chen Bang Jun

15 mins

AIK KHOON

A friendship is tested when Aik Khooon, a taxi driver, tries to set up a stall together with his friend. They realise how little they know about each other.

Director: Chen Bangjun • Producer: Lim Ting Li • Screenwriters: Yeo Siew Hua, Chen Bangjun • Editor: Yeo Siew Hua • Contact: Lim Ting Li, 30-D Sunbird Circle, Singapore 487273 • Tel: 65455118 • Email: tingli.lim@gmail.com



Country: Singapore

Director: Kam Leong Huat

7 mins

“DI” (LITTLE BROTHER)

Two brothers get into mischief with disastrous results when their mother leaves them at home to run an errand. “Di” is a tale about the love-hate relationship between two brothers growing up in the '70s in Singapore.

Director, Screenwriter: Michael Kam • Producer: Sharon Phuah, Michael Kam • Cinematographer: Amandi Wong • Editor: Sam Yap • Contact: Oak 3 Films, 7 Bukit Pasoh, Singapore 089821 • Tel: 62262338 • Email: s_phuah@hotmail.com



Country: Singapore

Director: Jonathan Ng

11 mins

GANGA

The lives of four people intertwine and their values are questioned when each of them makes a decision. Love, however, prevails.

Director, Screenwriter: Jonathan Ng • Producer: Ajay Kumar Rai • Cinematographer: Mehrai Nisha • Editor: Ryan Tan • Contact: Ajay Kumar Rai, Blk 165 Sembawang Drive #12-458, Singapore 750314 • Tel: 64409094



Country: Singapore

Director: Gavin Lim

13 mins

HELLO

Set in the '70s in Singapore when the telephone was beginning to come between relationships and love, Naomi Wong, the telephone cleaning lady, meets Jap Leong, the new man of the '70s and a practitioner of modern courtship. Would they be so lucky as to get a connection?

Director, Producer, Screenwriter, Editor: Gavin Lim • Cinematographer: Amandi Wong • Contact: Gavin Lim, 20 Lincoln Road #15-04, The Lincoln Modern, Singapore 308353 • Tel: 62586133 • Email: futura@singnet.com.sg



SILVER SCREEN AWARDS: SINGAPORE SHORTS



Country: Singapore	Director: Ong Jit Fong	9 mins
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QUIETLY

A grandfather facing imminent death passes on his understanding of life to his grandson.

Director, Producer, Screenwriter, Editor: Ong Jit Fong • Cinematographer: Philip Van • Contact: Ong Jit Fong, 26 Jalan Lempeng, Tower B, #08-09, Singapore 128805 • Tel: 68721565 • Email: jfo216@nyu.edu



Country: Singapore	Director: Joe Peter	8 mins
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THE WINDOW

Youthful Jamie suffers from cystic fibrosis which terminally affects his breathing. Sixty-year-old Martin is paralysed from the neck down. Together they share a room in the hospital where they amuse themselves as best as they can.

Director, Screenwriter: Joe Peter • Producer: Maja Biton • Cinematographer, Editor: Brieve Lyon • Contact: Maja Biton, 108 Jalan Rajah, #06-124, Singapore 320108 • Tel: 62566451 • Email: joe@noaveragejoe.net



Country: Singapore	Director: Gao Yuanheng	7 mins
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THE BALLOON

A theatre attendant confronts his obsessive-compulsive disorder when he finds a balloon.

Director, Screenwriter, Producer: Gao Yuanheng • Cinematographer: Tham Weiming • Editor: Grace Chay • Contact: Gao Yuanheng, 292 Pasir Panjang Rd #05-294, Singapore 118633 • Tel: 67761932 • Email: shnookums.pookums@gmail.com



Country: Singapore	Director: Kelly Ling	1 min
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WHERE IS SINGAPORE?

Kelly Ling's animation locates where Singapore lies.

Director, Producer, Cinematographer: Kelly Ling • Contact: 506A Serangoon North Ave 4 #02-452, Singapore 551506 • Tel: 65562257 • Email: kellyling@gmail.com



FESTIVAL JURY



SILVER SCREEN AWARDS

The Silver Screen Awards were introduced in 1991 during the 4th Singapore International Film Festival to encourage excellence among Asian filmmakers. Over the succeeding years, the Awards have grown in stature and number. From the initial two Awards in 1991 for Best Asian Feature Film and Best Singapore Short Film, the Festival will be presenting 11 Awards this year.

MAIN JURY

MICHEL KHLEIFI

A director who has built his reputation with his groundbreaking film, *Wedding In Galilee* (1986), Michel Khleifi has produced or directed five full-length features and seven documentaries for international release and broadcast. Khleifi is currently completing *Sous l'Ombre du Ciel*, a feature-length political thriller for Arte, the French-German cultural channel, on the theme of Jerusalem and directing a programme at the Jesuit University of Beirut.

LEE MEILY

One of the few women cinematographers in the Philippines, Lee Meily aspired to make films after seeing Kidlat Tahimik's independent classic, *Mababangong Bangungot*. From a Dentistry course, she shifted to study Communication Arts at De La Salle University where she excelled in photography. That landed her a job at Chroma Studios eventually becoming their first female staff photographer. Lee teamed up with Laurice Guillen to do the award-winning movie *Tanging Yaman* followed by *American Adobo* which was shot on location in New York. Her most recent work is *Crying Ladies* which she did in tandem with her husband, director Mark Meily.

GOH MENG HING

An ardent movie fan since the age of 10, Goh Meng Hin otherwise known as "Ah Goh" started his career as a camera assistant in the Drama Unit of the then Singapore Broadcasting Corporation in 1990. He later worked his way as gaffer learning his trade from established cinematographers. In 2004, Goh teamed up with director Ong Lay Djinn to shoot the award-winning feature *Perth*. *Perth* is Goh's first full-length feature as a cinematographer.

Best Asian Feature Film Category

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

Best Singapore Short Film Category

Best Film
Special Jury Prize
Best Director
Special Achievement Award
Audience Choice Award

NETPAC-FIPRESCI JURY

ED LEJANO

Ed Lejano is an Executive Committee Member of the Cinemalaya Independent Film Festival. He is also an assistant professor at the University of Philippines Film Institute, College of Mass Communication where he also heads the Extension and Theatre Service Unit. A freelance film director, his screenplay *Sinungaling na Buwan*, was awarded the top prize at the 2002 Scriptwriting Contest of the Philippines Film Development Foundation.

LIM FONG WEI

Lim Fong Wei is a film graduate of Boston University. Two of his shorts, *Dry* and *The Thief's Journal*, were screened at the Harvard Film Archive in conjunction with Jack Smith's *Flaming Creatures*, Isaac Julien's *Looking For Langston* and Ira Sachs' *The Delta*. His subversive experimental film, *Drya*, about two people's futile attempt to connect with meaningless sex was awarded the Redstone Film Festival's Honorable Mention Award. *The Thief's Journal* was screened at the SIFF Fringe event in Singapore. Lim is currently a feature correspondent for the largest Chinese daily paper in Singapore *Lianhe Zaobao*, covering topics ranging from design, architecture, youth, culture, trend, anime and film.



ASIAN CINEMA



Country: China

Director: Ning Ying

2005, 90 mins

PERPETUAL MOTION

Following her ambitious Beijing Trilogy (1993 – 2001), Ning Ying turns to an ostensibly romantic story about contemporary successful career women. Though the setup is pure pulp, it roils and unearths startling depths, signifying a major change in direction for the feminist filmmaker. Co-written by musician/novelist Liu Sola and magazine publisher Hung Huang, who both star in the movie, the director admits it is a kind of anger against the oriental images of the female gender and letting the nightmares of painful experiences inside come out. Niuniu, the principal character, wakes up to find her husband missing and convinced that one of her three friends, Lala (Liu Sola), Qinqin (Li Qinqin) or Madam Ye (Ping Yanni), has seduced him. She then invites them all to a Chinese new year dinner.

Niuniu's vindictive plans unfold within the borders of a luxurious Beijing courtyard house, in one long, seminal night, with the women disclosing the deepest secrets of their hearts, suffused with dark, cutting-edge wit and lurking eeriness. Destined to shake audiences out of their preconceived ideas of women's roles in China, *Perpetual Motion* is a milestone for women in Chinese cinema.

Director: **Ning Ying**
(b. 1959, Beijing, China)
She was admitted to the Centro Sperimentale de Cinematografia in Italy in 1982 and was assistant director to Bernardo Bertolucci in the making of *The Last Emperor*. In 1991, she made her debut feature *Someone Falls In Love With Me* followed by *For Fun* (1992), *On The Beat* (1995), *I Love Beijing* (2000) and *Railroad Of Hope* (2002).



Director, Producer, Editor: Ning Ying • Screenwriter: Ning Ying, Liu Sola, Hung Huang • Cinematographers: Andrea Cavazzuti, Ning Ying • Cast: Hung Huang, Liu Sola • Production Company: Being Happy Village Ltd. Lianbao Apt.511B, 100027 Beijing, China • Tel/Fax: 86 10 6415 9644 • World Sales: Eurasia Communications Ltd. Lianbao Apt.511B, 100027 Beijing, China • Tel/Fax: 86 10 6415 9644 • Email: eurasia@public3.bta.net.cn



Country: China

Director: Li Hongqi

2005, 78 mins

SO MUCH RICE

A debut from poet/novelist Li Hongqi, *So Much Rice* is ineffably eccentric and plays with deadpan humour like the pre-eminent Finnish filmmaker Aki Kaurismäki. Starting off from one of his poems: a ballad to a certain Mr Mao who, while playing hide-and-seek with his girlfriend, leaves the house. He becomes the houseguest of misogynistic Mr He and, during those days, Mr He joins a dating agency and brings home Ms Zheng. Ms Zheng considers herself a pessimist, having been hurt before. At first, the sound of their lovemaking keeps Mr Mao awake, then Ms Zheng starts to feel that she is more attracted to Mr Mao than Mr He. Seventeen days later, Mr Mao is back on the road, carrying a sack of rice given by Ms Zheng as a parting gift.

Li's muted narrative takes a major backseat to the wacky mood and intensely black minimalist humour. Li himself describes it as "Just a joke – a clumsy joke, with sadness." Articulating certain aspects of the present-day mood in China, it is genuinely odd, and a charming one at that. Recipient of the NETPAC Award, 58th Locarno Film Festival.

Director: **Li Hongqi**
(b. 1976, China)
A poet and novelist, Li graduated from the Central Academy of Fine Arts (1997–1999). His publications include *Hold In One's Palm A Handful Of Perspiration*, *Lucky Fellow* and *I Feel I Am Full Of Energy*. *So Much Rice* (2005) is his directorial debut.



Director, Producer, Screenwriter: Li Hongqi • Cinematographer: Yu Xiaowei • Editor: Zu Ning • Cast: Han Dong, Zhang Yaodong • Production Company: Li Hongqi 1206, 62 Ocean Paradise, Ba Li Zhuang Xi Li, Dong Si Huan Road, Beijing, 100025 China • Tel: 86 10 8955 8958 • Fax: 86 10 6651 5350 • Email: lihongqi1976@yahoo.com.cn



ASIAN CINEMA



Country: China

Director: Zhang Yang

2005, 129 mins

SUNFLOWER

The success of Zhang Yang's *Sunflower* comes first from the relationship between a father and his son spanning over 30 years – covering the Post-Cultural Revolution era to moments of recent Chinese history. Gengnian is the father who has come to grips with the new situation when released from a labour camp with the death of Chairman Mao and the end of the tyranny of the Gang of Four. Not only is he physically damaged - his hands being intentionally injured while in camp for being an artist - but psychologically too, especially when he sees the same kind of talent that is in his son, Xiangyang. That is when the war between father and son begins in earnest as Gengnian tries to impose a strict regimen of training to develop his son's latent abilities - and Zhang fleshes out the turbulence with images of earthquake, cultural changes, and creeping modernisation.

A powerful and touching look at the inner dynamics of one Post-Cultural Revolution family and the adjustment that needs to be made as the fabric of Chinese political and social mores changes ever so rapidly. The film has been described as a modern classic and a worthy addition to Yang's filmography. Winner of the Best Director award at Spain's San Sebastian Film Festival.

Director: Zhang Yang • Producer: Peter Loehr • Screenwriters: Zhang Yang, Ca Xiang Jun • Cinematographer: Jong Lin • Editor: Yang Hong Yu • Cast: Joan Chen, Sun Hai Ying • Production Company: Ming Productions, Fortissimo Films, China Film Group 4th Production Company • World Sales: Fortissimo Films, Veemarkt 77-79, 1019 DA Amsterdam, The Netherlands • Tel: 31 20 627 3215 • Fax: 31 20 626 1155 • Email: marit@fortissimo.nl

Director: **Zhang Yang**
(b. 1967, China)

With a BA in Chinese Literature (1988) Zhang continued his studies in the Directing Department of the Central Drama Academy in Beijing. Currently a director with the Beijing Film Studio, he joined the organisation in 1992. Filmography includes *Spicy Love Soup* (1997), *Shower* (1999) and *Quitting* (2001).



Country: China

Director: Various

2006, 95 mins

CHINESE VILLAGERS DV DOCUMENTARIES ON VILLAGE-LEVEL DEMOCRACY

This film is a collection of 10 short documentary films made by amateur filmmakers from around China whose ages range from 24 to 59. The film explores the issue of democracy by giving a rare glimpse of lives in rural China and the changing dynamics of village structure and governance. The effort is a project under the EU-China Training Programme on Village Governance.

The first of its kind to be produced in China, the 10 short films are: A Welfare Council by Nong Ke (59), an ethnic Zhuang farmer from Guangxi province. A Futile Election by Zhang Huancai (45), a Shaanxi native. Village Leader Wu Aiguo by Zhou Cengjia (42), a farmer from Hu'nian. I Film My Village by Shao Yuzhen (55), a farmer from Beijing. Returning Home For The Election by Ni Lianghui (35), who returns to Hu'bei from Guangdong where he runs a barber shop. The Holy Mountain by Cili Zhuoma (24), an ethnic Tibetan living in Yunnan. Quarry by Jia Zhitan (55), a farmer from Hu'nian. Our Village Committee by Fu Jiachong (49), a village Communist Party chairman from He'nian. Allocation Of Land by Wang Wei (28), a farmer from Shangdong. Did You Vote In Our Village's Last Election? by Yi Chujian (26), who makes a living making wedding videos.

Directors: Nong Ke, Zhang Huancai, Zhou Cengjia, Shao Yuzhen, Ni Lianghui, Cili Zhuoma, Jia Zhitan, Fu Jiachong, Wang Wei, Yi Chujian • Producer: Wu Wenguang • Production Company: Caochangdi Workstation, No. 105, Caochangdi District, Beijing 100016, China • Tel: +86 10 6433 7243 • Fax: +86 10 6433 6143 • Email: wu-wenguang@263.net

Directors: **Nong Ke, Zhang Huancai, Zhou Cengjia, Shao Yuzhen, Ni Lianghui, Cili Zhuoma, Jia Zhitan, Fu Jiachong, Wang Wei, Yi Chujian**

Amateur filmmakers from rural China making their debut in this programme on village level democracy.





ASIAN CINEMA

Country: Cambodia/France

Director: Rithy Panh

2005, 90 mins



Director: **Rithy Panh**

(b. 1964, Phnom Penh, Cambodia)

The director has relocated to France and works on films about Cambodia. His documentaries include *Site II* (1989), *Souleymane Cisse* (1990), *Cambodia, Between War And Peace* (1992), *Bophana – A Cambodian Tragedy* (1996), *The People Of Angkor* (2003) and *S-21: The Khmer Rouge Killing Machine* (2004).



THE BURNT THEATRE

Rithy Panh continues his exploration of Cambodia in *The Burnt Theatre*, after *S-21 Khmer Rouge Killing Machine* (SIFF 2004) and *The People Of Angkor* (SIFF 2005). Preah Suramarith, once a national monument for the performing arts in Cambodia, embodies its culture. When an accidental fire broke out, the theatre burned down. Its edifice is symbolic of the performing arts in Cambodia which are on the verge of becoming extinct. Director Rithy Panh follows a group of five artistes - Rotha, a theatre actor and author; Doeun, an actor, who today earns his living in TV serial roles and karaoke bars, and still dreams of playing Cyrano; Hoeun, an actor and artist who has set up his camp, like Robinson Crusoe, in the former national theatre in ruins; Phan, aged 52, an unemployed actress, before a TV presenter who was imprisoned by the Khmer Rouge; and Bopha, a young journalist aged 22.

The Burnt Theatre is as much about these artistes as about the former national theatre which burnt down 10 years ago – emblematic of the artistes' plight and hardships. In Cambodia, "when culture vanishes, the nation collapses". In a country devastated by war and culture under attack, how is it possible to create? Rithy Panh attempts to answer this question through memory.

Director, Screenwriter: Rithy Panh • Producers: Catherine Dussart, Anne Schuchman • Cinematographer: Prum Mesar • Editor: Marie Christine Rougerie • Production Company: CDP/INA, 4 avenue de l'Europe, 94360 Bry-Sur-Marne, France • Tel: 33 1 498 32800 • Fax: 33 1 498 33182 • Email: aschuchman@ina.fr • World Sales: INA – Michele Gautard, 4 avenue de l'Europe 94360 Bry-Sur-Marne, France • Tel: 33 1 498 32992 • Fax: 33 1 498 33182 • Email: mgautard@ina.fr

Country: Hong Kong

Director: Simon Chung

2005, 80 mins



INNOCENT

Innocent is an incisive and nuanced take on the difficulties of being an immigrant in a new land. A quintessential Toronto tale, the main themes here revolve around being Asian in North America and gay in a heterosexual world. In Simon Chung's first feature, Eric is a 17-year-old boy who has just been yanked out of the familiarity of his home in Hong Kong and thrown into the suburbia of Toronto. Adjustment takes its toll on the family – as his nuclear family crumbles around him, Eric finds himself attracted to a succession of men and at the same time, learning and growing from each painful experience.

Similarly, director Simon Chung straddles two cultures – he is a Canadian filmmaker who lives in Hong Kong. He chose Toronto as a backdrop because it corresponds to his life. But the uniqueness of the film is in the development of the characters, particularly the members of Eric's family – flawed and tragic, and as endemic as in any society. Winner of the 2005 Canadian National Film Board Best Independent Film Award.

Director: **Simon Chung**

Considered a pioneer of Asian queer film, Chung is originally from Hong Kong.

Since graduating with a BFA from York in 1990, he has received international recognition for his short films. His film credits include the award-winning *Life Is Elsewhere* (1996), *Stanley Beloved* (1997) and *First Love & Other Pains* (1999).



Director, Screenwriter: Simon Chung • Producer: Paul Lee, Simon Chung • Cinematographer: Vinit Borison • Editors: Nose Chan Chui, Adam Wong, Sau Ping Hing • Cast: Tommy Lee, Jovita Adrinada • Production Company: Heart Film Production, 4/F, Foo Tak Bldg, 365 Hennessy Road, Wan Chai, Hong Kong • Tel: 852 2836 6282 • Fax: 852 2836 6383 • Email: info@yec.com • World Sales: Ying E. Chi Ltd, 4/F, Foo Tak Bldg, 365 Hennessy Road, Wan Chai, Hong Kong • Tel: 852 2836 6282 • Fax: 852 2836 6383 • Email: info@yec.com



Country: India

Director: Bappaditya Bandopadhyay

2005, 123 mins

BARBED WIRE

A woman's struggle for identity in Bappaditya Bandopadhyay's *Barbed Wire* is a statement against elitism in all its forms by the director. Set in an unspecified town bordering India, Sudha is an illegal immigrant who struggles to survive. She moves from one man to another and from one religion to another. When a threat of terrorism emerges from across the border, it changes the situation in the town. Suspicions arise and Sudha is identified as a prostitute who has passed through a lawyer's office on immigration and terrorism related charges. When questioned by her lover, Sudha is forced to reveal her story of exploitation.

Bandopadhyay sees the situation as a reaction to the growing violence in everyday life. It lays stress on the war that an individual has to wage in order to survive and underlines the irrelevance of religion in the struggle for survival.

Director: **Bappaditya Bandopadhyay**
(b. 1970)

He is the recipient of the Most Promising Director Award for the year 2003 by the BFJA (Bengal Film Journalists Association). Since then the director's films have been featured and selected to participate in the competitions of international film festivals. *Barbed Wire*, his fourth feature, has participated in the prestigious Asian Competition of the 7th Asian Cinefan International Film Festival.



Director, Scriptwriter: Bappaditya Bandopadhyay • Producer: Binay Prakash • Cinematography: Rana Dasgupta • Editor: Uttam Roy • Cast: Sreelekha Mitra, Sudip Mukherjee • Production Company: Shristi Productions, 58/68, Prince Anwar Shah Road, Kolkata 700045 India • Tel: +91 9830867181, 91 3324225664 • Email: shristi_p@sify.com

Country: India

Director: Jahnu Barua

2005, 99 mins



I DID NOT KILL GANDHI

I Did Not Kill Gandhi is the first Hindi language feature by prize-winning Assamese director Jahnu Barua. Set in the present, it is a compelling psycho-drama about an ageing scholar beset by forgetfulness. It subtly questions the way Mahatma Gandhi's values of non-violence, honesty and tolerance are being ignored in modern times. Uttam Chaudhary is a retired professor who starts suffering from bouts of forgetfulness. Little do his daughter, Trusha, and son, Addy, realise that the problem is actually the onset of Alzheimer's disease. But as his memory starts to fade, a childhood trauma surfaces in which Uttam recalls being accused of murdering Mahatma Gandhi. Disturbed by his claims, his children go about searching for the truth, a journey that takes them on an exploration of the human psyche.

I Did Not Kill Gandhi boasts a mature treatment from Jahnu Barua, and a moving performance by veteran actor Anupam Kher, as the ailing intellectual who becomes a prisoner of his own mind. More than issues like old age and mental health, the film also deals with the erosion of Gandhian values. "The kind of thought-provoking and non-musical film Bollywood is capable of making." - BBC

Director: **Jahnu Barua**
(b. 1952, Assam, India)

A graduate from the Guwahati University and the Film Television Institute of India (FTII), Barua is a critically acclaimed director who has won national and international recognition. He has been awarded the "Padma Shree" by the Government of India for his contribution in the film industry. Barua's films including *Aroopa*, his first feature film, are known for their social themes, which address the contemporary culture and politics of Assam.



Director: Jahnu Barua • Producer: Anupam P Kher • Screenwriter: Sanjay Chauhan • Cinematographer: Raaj A Chakravarti • Editor: Deepa Bhatia • Cast: Anupam P Kher, Urmila Matondkar • Production Company: Curtain Call Co. D53/1137 Azad Nagar, Veera Desai Road, Andheri(w), Mumbai 400058 India • Tel: 91 22 2677 0362 • Fax: 91 22 2677 2458 • Email: curtaincallo@yahoo.co.in



ASIAN CINEMA



Country: India

Director: Santosh Sivan

2005, 95 mins

NINE EMOTIONS

Set during the Koovagam festival in Villipuram, Tamil Nadu, *Nine Emotions* tells the story of people who belong to the third gender (or Avaranis), seen through the eyes of a 13-year-old girl, Sweta. It throws light on the mindset of such people, their agonies, and their ecstatic moments at Koovagam. Sweta is the only child and her family includes her pensive uncle, her dad's younger brother Gautam, who is male to the real world but a woman at heart. When Sweta's parents are away at Kumbakonam for a wedding, Gautam leaves home to go to Koovagam for the Kuthandavar Aravani Festival where eunuchs and transvestites from all over converge for the yearly celebration. In *Nine Emotions* all the characters belonging to the third gender play themselves.

Sivan's strong storyline is what helps *Nine Emotions* transcend the level of a documentary – although shots of the festival, and the Miss Koovagam beauty contest do give the film a documentary feel. The film has won several awards including the Public Award in the New Asian Cinema Section at the 11th Lyon Asian Film Festival.

Director: **Santosh Sivan**

A graduate from the Film and Television Institute of India (1984), he began his film career as a cinematographer. He directed the children's film, *Halo* (1995), which was featured in several children's film festivals, and gained international renown for his second feature, *The Terrorist* (1998), a harrowing fact-based drama about a teenage female assassin, followed by *Malli* (1999) and the Bollywood epic *Asoka* (2001).



Director, Cinematographer: Santosh Sivan • Producer: Sunil Doshi • Screenwriters: Santosh Sivan, Raja Chandrashekar, Vishnu Vardan • Editor: A Sreekar Prasad • Cast: Swetha, Eiji K Umamahesh • Production Company: Handmade Films, B-1306 Ankur, Relief Road, Goregaon (west), Mumbai 400 062 India • Tel: 91 22 2875 5645 • Fax: 91 22 2878 5067 • Email: alliance5@vsnl.com



Country: Indonesia

Director: Ratikala Bhre Aditya

2005, 45 mins

BURNED FLOWER

On Tuesday, September 7, 2004, Indonesia saw the passing of one of its most prominent human rights activists, Mohammad Munir Thalib, better known as Munir. The 38-year-old activist, who rose to prominence as an outspoken critic of the military in the chaotic years surrounding President Suharto's fall from power, died of arsenic poisoning en route from Indonesia to the Netherlands on board Garuda Airlines, Indonesia's national carrier.

Combining rare footage of his activities, clampdowns, interviews with human rights activists, teachers, friends and family members, *Burned Flower* chronicles the life and contributions of a man described as "Indonesia's bravest and hardest working human rights campaigner". Beginning with snapshots of his childhood days in East Java, Munir is seen as someone who has tenaciously faced up to and fought back against wrong doings, even in the face of intimidation and threats on his life. Director Ratikala Bhre Aditya's *Burned Flower* portrays Munir, in the words of his wife, as someone "who would be just as happy being a farmer if only knowing that Indonesia abides by human rights and is on the path to democracy."

Director: **Ratikala Bhre Aditya**

(b. 1986, Jakarta, Indonesia)

The director, Ratikala Bhre Aditya, was only 19 when he took on one of the country's most serious issues, the murder of the human rights activist Munir Said Thalib in *Burned Flower*. It followed a workshop conducted by In-Docs Junior Camp for documentary films which he attended. Currently he is studying at the Hannover Universitat-Studienkolleg, Germany.



Director, Screenwriter, Cinematographer: Ratikala Bhre Aditya • Producer: Stanley • Editors: Steve Pillar Setiabudi, Dipo Alam • Production Company: Institute for the Studies on Free Flow of Information (ISAI), Jl. Utan Kayu, No. 49, Jakarta Timur, Indonesia • Tel: +62 21 859118 • Fax: +62 21 8567811 • Email: office@isai.or.id



ASIAN CINEMA

Country: Indonesia/Australia

Director: Lexy Rambadeta, David O'Shea

2005, 50 mins

GARUDA'S DEADLY UPGRADE

The death of Mohammad Munir Said Thalib, Indonesia's leading human rights activist, convulsed Indonesian society. In *Garuda's Deadly Upgrade*, employing interviews with Munir's wife Suciwati and colleagues, Lexy Rambadeta and David O'Shea give an eerie but at times haunting account of the activist's last moments before he boarded Garuda Airlines, Indonesia's national carrier, bound for the Netherlands, and dying on board of arsenic poisoning.

Munir Said Thalib, a vocal critic of Indonesia's intelligence unit and military, is known to have many enemies in those circles. Investigations led to the part played by a Garuda Airlines pilot, Polycarpus, in the activist's death and his connections to BIN, Indonesia's intelligence forces and the military. This incident is seen as a litmus test of Indonesia's embryonic democracy. Whether it involves the military, the intelligence unit, politicians or Garuda executives, it is bound to shake things up in the country. But other than the political implications that can be gleaned from the story, it is a tribute to Munir Said Thalib, Indonesia's bravest and hardest working human rights campaigner.

Directors: David O'Shea
An SBS Dateline Correspondent since 1998, he has been covering events around the archipelago at a time of profound change. His films include *Big Mango in Little Aceh* (2002) and *In Bed with the TNI* (2003).

Lexy Rambadeta
He studied Mass Communication at the Gadjah Mada University, Yogyakarta and has directed, wrote and produced short films, including the exhumation of a mass grave where victims of the 1966 mass killing in Indonesia were buried.



Directors: Lexy Rambadeta, David O'Shea • **Executive Producer:** Mike Carey • **Cinematography:** Lexy Rambadeta, David O'Shea • **Second Camera:** Off Stream Productions, Steve Pillar, F Tejobaskoro, Goen Guy Gunawan • **Contact:** Lucienne Scott, Production Coordinator, Dateline, SBS • **Tel:** +612-9430 3698 • **Fax:** +612 9430 3749 • **Website:** www.sbs.com.au/dateline

Country: Indonesia

Director: Agung Sentausa

2006, 110 mins

GARASI

Teenage love, angst-ridden rockers, modern rock tunes interspersed with a passing reference to High Fidelity in the characters of Revi, Bison and Deden (owners of a second-hand music store) who combine to tell the story of an aspiring rock singer, Gaia. Gaia (played by former Indonesian Idol finalist Ayu Ratna) is an illegitimate child raised by a single-parent mother. Her life takes a turn when Aga (model and soap opera actor Fedi Nuril) spots the promising young singer who has recently quit her band. Together with Awan (played by Awang Budiman, a real-life drummer from the outfit Aries Budiman), they form an outfit that gains a cult following in the local underground scene. The trio is aided by Revi, Bison and Deden (radio talkshow hosts Desta and Ari Dagienkz and indie rock promoter David Tarigan) otherwise known as the D'Lawas trio in the film.

The film is inspired by the music of White Stripes, Radiohead and Fiona Apple. It is set in Bandung where there is a burgeoning rock scene. A commendable art direction and the soundtrack penned by Ayu Ratna, Nuril and Budiman themselves make this debut feature by Agung Sentausa a rocking piece. Award-winning cinematographer Yadi Sugandi presents a languid and elegiac canvas of Bandung.

Director: Agung Sentausa • **Producer:** Mira Lesmana • **Screenwriter:** Prima Rusdi • **Cinematographer:** Yadi Sugandi • **Editor:** Dewi S Alibasah • **Cast:** Fedi Nuril, Ayu Ratna, Aries Budiman • **Production Company:** Miles Films • **Tel:** +62 21 7500503 • **Fax:** +62 21 752 17755 • **Email:** milespublicist@yahoo.com



Director: Agung Sentausa
(b. 1974, Indonesia)
A graduate from the University of Parahiyangan Bandung, he majored in Architecture. His film career started with the production of *Petualangan Seneca*, as the film's third Assistant Director, and has directed the music videos of popular Indonesian singers. *Garasi* is his debut feature.





ASIAN CINEMA



Country: Iran

Director: Hamid Nematollah

2004, 115 mins

BOUTIQUE

In this ultra-contemporary drama set in Tehran, *Boutique* is a portrayal of downwardly mobile young people in the city, exposing the key problems that are plaguing it today. Jahan is a pensive and quiet guy who works as a window-dresser in a trendy mall in downtown Tehran. When young and beautiful Eti, a school dropout who dreams of travelling abroad, walks into the store, Jahan feels compelled to steal a pair of jeans for her. But it is more complicated than he thought. The action triggers a downward spiral that changes Jahan's life forever.

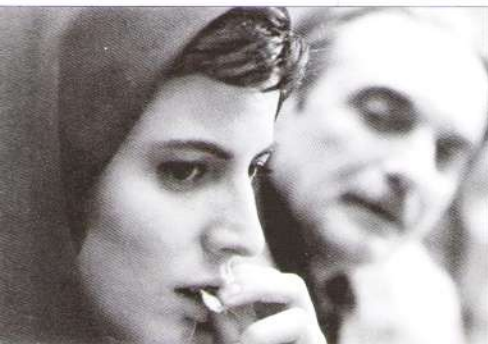
Nematollah's loose shooting style with hand-held camerawork and extended shots accentuate the unsettling state of his characters. Earlier he is seen roaming with several other friends – a kind of exploratory scene into a plethora of male behaviour setting off a mood of uneasiness. The film climaxes at the end when the subdued nature of Jahan explodes into a rage, a kind of crescendo that is expected. "Painfully real and engaging" - Kevin Thomas, Los Angeles Times. Golshifteh Farahani as Eti received the Best Actress Award at the Festival of 3 Continents.

Director: **Hamid Nematollah**
(b. 1967)

Hamid Nematollah began his film career at the age of 16, making 8mm films and later in both 16mm and video format. Nematollah has also been a long time assistant to helmer Massoud Kimiayi. He also writes scripts and for magazines. Now he has veered far afield from his mentor with a loose shooting style. His debut feature, *Boutique*, stakes out a new path for Iranian cinema.



Director, Screenwriter: Hamid Nematollah • Producer: Morteza Shayesteh • Cinematographer: Mahmoud Kalari • Editor: Reza Moini • Cast: Mohamed Reza Golzer, Golshifteh Farahani • Production Company: Hedayat Film. World Sales: Sheherazzad Media International (SMI). Address: 2, 3rd Sarvestan, Pasdaran St, Shariati Ave, Tehran 16619 Iran • Tel: +98 (21) 22 863 260/61 • Fax: +98 (21) 22 858 962 • Email: zibasha@dpimail.net



Country: Iran

Director: Ali Mosaffa

2005, 98 mins

PORTRAIT OF A LADY FARAWAY

An intimate psychological debut, Ali Mossafa's *Portrait Of A Lady Faraway* wanders between dream and nightmare in Tehran's urban jungle - a marked departure from the naturalism that is so much associated with Iranian cinema. When a lonely architect (Homayoun Ershadi) intercepts a random phone message from a woman planning to kill herself, he begins an all-night journey through the streets of Tehran. Curiosity more than concern is what draws him to the address where he finds a young actress, the supposed friend of the caller. After failing to find the would-be suicide, the pair embarks on an urgent search – from hospital emergency room, to a fortune teller, to a gallery where a disturbing art installation is in progress. The event and encounters take him deep into his own past.

Full images that are at once lovely and allusive, and within the intimate enclosure of cars, Mossafa builds a tangible sense of atmosphere that is often unsettling. "An Iranian After Hourse that detours into Tehran's contemporary art world." - Dennis Lim, Village Voice

Director: **Ali Mosaffa**
(b. 1966, Teheran, Iran)
Ali Mosaffa started out as an actor and was the recipient of the Best Supporting Actor at the 13th Fajr International Film Festival for his part in the adaptation of JD Salinger's *Franny And Zooey* (Pari, 1994). His filmography beginning from 1991 includes the short films *Incubus* (1991), *Rush* (1993), *The Deceit Of Poesy* (1996) and *The Neighbour* (1999), recipient of the Best Experimental Film at the Iranian Short Film Festival.



Director: Ali Mosaffa • Producers: Saghie Bagherinia, Ruhollah Baradari • Screenwriters: Ali Mosaffa, Safi Yazdani • Cinematography: Homayoun Payvar • Editor: Haydeh Safi-Yari • Art Director: Mohsen Shah-Ebrahimi • Sound: Fardin Saheb-Zamani • Music: Peyman Yazdani • Cast: Leyla Hatami, Homayoun Ershadi, Zahra Hatami, Zhila Sohrabi • Production Company: Tooba Film Production • World Sales: Iranian Independents, PO Box 15875-4769, Tehran, Iran • Fax: +98 21 2271157 • Email: info@iranianindependents.com



ASIAN CINEMA



Country: Iran

Director: Mojtaba Mirtahmasb

2004, 85 mins

OFF BEAT

Off Beat (45 mins) takes place in the year 2002, with Iran enforcing numerous restrictions on performing rock concerts. This oppression inspired a 10-member group of music fans to hold a contest on the internet for Tehran's underground rock bands.

BACK VOCAL

In Back Vocal (40 mins), it is 24 years after the Islamic Revolution of 1979 and there is still a legal prohibition against female singers singing in Iran. However, rumours start to circulate about females being permitted to sing as part of a duet. This new possibility encourages female singers to take initiatives toward the recording and release of their musical albums.

Director: **Mojtaba Mirtahmasb**
(b. 1971, Iran)

Received a Diploma of Arts in 1991 and a Bachelor of Arts in 1995 in Tehran. Assistant director on *The Day I Became a Woman* (2000), *Kandahar* (2001), *Two Angels* (2002) and *Osama* (2002). Produced and directed *The River Still Has Fish* (2003).



Off Beat: Director, Producer, Screenwriter: Mojtaba Mirtahmasb • Cinematographers: Mojtaba Mirtahmasb, Mohammad Ahmadi, Shahram Moobed • Editor: Ebrahim Mokhtari • Production Designer: Mohammad Reza Safiri • Sound: Forokh Fadaei • Cast: Tehran Underground Rock Bands

Back Vocal: Director, Producer, Screenwriter: Mojtaba Mirtahmasb • Cinematographers: Mojtaba Mirtahmasb, Mohammad Ahmadi, Shahram Moobed • Editor: Ebrahim Mokhtari • Production Designer: Mohammad Reza Safiri • Sound: Farokh Fardasi • Cast: Kiana Kiaras, Darya Dadvar, Mamak Khadem, Pari Maleki, Ramin Behna, Babak Chamanara, Mahan Ebrahimi, Babak Amini

Country: Iran

Director: Mohammad Shirvani

2004, 83 mins



THE NAVEL

In Mohammad Shirvani's *The Navel*, four men and a woman share an apartment in Tehran. The woman is Chista. As the film begins, she has a lover who has left her broken-hearted. The men are Mani, the owner of the apartment who is interested in Chista, Khosrow, a good-looking divorcee with a child, Reza a former cleric, and Abooz, who is about to complete his military service.

Laid-back conversations, within settings that are always nighttime and claustrophobic whether it is in the apartment, or a terrace or inside a moving car - fundamental to Shirvani's film *The Navel* is deep sadness - loneliness of individuals in urban society, living in a vacuum, locked inside a never-ending nocturnal Tehran. In *The Navel*, images like a baby being "unborn" back into the mother's womb and a naked man floating underwater are used to build atmosphere. All this further builds on the pain and loneliness within the characters. *The Navel* is part of an emerging new wave of young generation Iranian directors. "An exciting experimental work from Mohammad Shirvani." (Variety)

Director: **Mohammad Shirvani**

(b. 1973, Tehran, Iran)
During the Iran-Iraq War (1980 - 1988) Mohammad Shirvani was enrolled in a military high school. In 1999, Shirvani "forgot" his army duties for a whole year while directing his first short film, *The Circle*, which was selected for Cannes. He was greeted by the military police at his front door one day who dragged him away in handcuffs. In 2003, six short films later, he directed his first feature film, *The Navel* (2004), which had its world premiere at the Rotterdam International Film Festival 2004.



Director, Screenwriter, Cinematographer, Editor: Mohammad Shirvani • Sound: Mohammad Reza Delpak, Behrouz Moavenian • Cast: Ali Hooshmand, Mana Rabiee, Reza Hassanzadeh, Khosro Hassanzadeh, Aboozar Javanmard • Production/World Sales: Royabeen Media International, Flat #14, 114, 8th St. Nafteshomali, Mirdamad Tehran, Iran • Tel: +98 21 22272983 • Fax: +98 21 22272983 • Email: info@royabeen-media.com



ASIAN CINEMA



Country: Iran

Director: Mohammad Shirvani

2005, 68 mins

PRESIDENT MIR QANBAR

President Mir Qanbar, Mohammad Shirvani's documentary film, is about following a dream and not giving up, "God willing" that dream will come true. Armed with a red flag with a quote from the Quran ("A big victory supported by God is imminent"), a megaphone and his pedal is Mir Qanbar, 75 years old, a candidate for the office of President in the Islamic Republic of Iran. His assistant is his friend Seifollah who distributes leaflets from a mule-drawn cart and has been promised the role of Minister for Health because he is disabled and can feel for those like him. Mir Qanbar has run five times for Congress and three previous attempts to capture the Presidency. Each time he travels from remote Azerbaijan in Iran to the capital but each time he's been disqualified – one reason being he does not have the necessary academic qualifications and time is running against him - there is an age limit for candidates.

The film throws up snippets of simple truths from Mir Qanbar – an idealism which Shirvani seems to say is disappearing. President Mir Qanbar received the Award of Excellence at the 17th Yamagata International Documentary Film Festival.

Director: **Mohammad Shirvani**

(b. 1976, Tehran, Iran)
Also directed *The Navel* (2004) and *Where Is Leili?* (2006). Shirvani considers filmmakers like himself as belonging to a new school of Iranian cinema having grown up during Iran's Islamic Revolution. He wants to ideally strike a medium that straddles between feature film and documentary while at the same time address human issues. Every shot, angle, image, sound, and word in his films has been described as "carefully calculated and perfectly presented" (Persian Mirror).



Director: Mohammad Shirvani • Cinematography: Hooman Behmanesh • Editor: Mohammad Shirvani • Sound: Behrooz Abedini • Music: Mohammad Reza Darvishi • Production: Mohammad Shirvani, Royabeen Media International, Flat #4, 114, 8th St, Nafteshomali, Mirdamad, Tehran, Iran • Tel: +98.21.22272983 • Fax: +98.21.22272983 • Email: info@royabeen-media.com

Country: Iran

Director: Mohammad Shirvani

2006, 75 mins

WHERE IS LEILI? (WORLD PREMIERE)

Featuring rare footage of Iranian traditional music performances, *Where is Leili?* by Mohammad Shirvani provides a fascinating insight into regional Iranian music and cultures through the works of Mohammad Reza Darvishi, the Iranian veteran musician, composer and researcher. Admired for his contribution to Iranian ethnomusicology, Darvishi has been described as a "brave genius" who has dedicated 25 years of his life to the research and compilation of traditional Iranian music and the recording of each instrument. Darvishi admits that his foray into ethnic music is a direct result of his inability to finish a composition for the Iranian Symphonic Orchestra. It was further aggravated by the Iranian Revolution and, between 1979 and 1980, he had a mental disturbance which he felt could only be resolved if he knew more about tribal cultures.

In choosing this biopic, Shirvani is highlighting endangered traditions – one such is the dervish's whirling - a meditation-communion set to music. Darvishi's music soundtracks for such films as *Kandahar*, *Osama* and *President Mir Qanbar* infuses them with direct influence of regional traditional music. His soundtracks parallel that of Toru Takemitsu who introduced Japanese ethnic music into many '60s films by such legends as Akira Kurosawa and Hiroshi Teshigahara.



Director: **Mohammad Shirvani**

(b. 1976, Iran)
Mohammad Shirvani describes his work as "still underground", and very much experimental.



Director, Cinematographer, Editor: Mohammad Shirvani • Producer: Royabeen Media International • Cast: Ali Hooshmand, Mana Rabiee • Production Company/World Sales: Royabeen Media International, Flat #14, 114, 8th St, Nafteshomali, Mirdamad Tehran, Iran • Tel/Fax: 98 21 2227 2983 • Email: info@royabeen-media.com



Country: Israel

Director: Tzipi Trope

2005, 80 mins

A BALLAD FOR MY SON

Interspersing the stories of two draftees of the Israeli Army, Tzipi Trope delves deep into the psyche of Israelis as the announcement was made to withdraw from Gaza by the end of 2005. Elad and Daniel have turned 18 and are about to be drafted into the Israeli army. They believe they have each made the right decision. Daniel is willing to sacrifice his freedom, and Elad his life. As much as the film deals with difficult choices that confront young Israelis today, it is also the story of a people who are still beset by insecurity, guilt and fear, searching for solutions and identity.

Elad is a fifth-generation Israeli whose father was injured during a patrol, while Daniel's was a paratrooper who once served during the Six-Day War. His mother is a human rights activist pained by the Israeli treatment of the Palestinians. Elad sees enrolling in the military as "part of the experience", "protecting our country". His father never quite overcomes the nightmare of his injury. They all want peace but suspicions still remain, Daniel "so frightened of the Palestinian flag, of the Arab faces". Yet the fear is real - there are "snipers" and suicide bombers. All throughout, the language and images in Trope's documentary speak in lucid terms of a people still concerned with survival.

Director, Producer: Tzipi Trope • Line Producer: Sharon Romem • Cinematography: Dudu Yitzhaki, Tzipi Trope • Editor: Yonathan Galili • Music: Nachum Hieman • Production Company: Maya Films, Ltd. US • Tel/Fax: 212 979 6884, US • Mobile: 646 246 4239, Israel • Tel: +972523671411 • Email: ztl@nyu.edu

Director: **Tzipi Trope**
Graduated from the Academy of Music at Tel Aviv University and received her Ph.D. in Film and Television at the University of Michigan. She teaches screenwriting and film directing at tertiary level; and also writes, directs and produces documentaries and feature films for television.



Country: Japan

Director: Mitsuru Meike

2004, 90 mins

THE GLAMOROUS LIFE OF SACHIKO HANAI

Weird, kinky but fun - that sums up Mitsuru Meike's film on Sachiko Hanai, a call girl who fulfils the fantasies of her lusty clients as a cute home tutor. This delightfully refreshing romp thrives on the strange and ludicrous from the word "Go". The events in a cafe, culminating in Sachiko getting a bullet in her forehead and a replica of George Bush's finger in her handbag, only serve to heighten the fun element of the film. Our heroine does not die. Somehow, through some quirk of nature or a chemical reaction to the bullet, Sachiko becomes a super-smart babe capable of applying Einstein's theory and more to boot! As for George Bush's finger, she discovers that its imprint has the potential to set off worldwide mass destruction.

Our heroine sinks into her new role as smart babe by spending time in the library and in the process manages to tempt a professor and his son. "Featuring enough raunch, humour and weirdness to please all but the most po faced. The depiction of the current incumbent at the White House is particularly to be savoured." (Twitch, 6 October 2005)

Director: Mitsuru Meike • Producer: Daisuke Asakura • Screenwriter: Takao Nakano • Cinematographer: Hiroshi Ito • Editor: Naoki Kaneko • Cast: Emi Kuroda, Takeshi Ito • Production Company: Kokuei Co. Ltd. #204, 4-3-1 Tsukiji, Chuo-ku, Tokyo 104-0045, Japan • Tel: +81 (0) 3 3544 5030 • Fax: +81 (0) 3 3541 6700 • Email: kokuei@helen.ocn.ne.jp • World Sales: Stance Company. 1F, 2-14-11 Yushima, Bunkyo-ku, Tokyo 113-0034, Japan • Tel: +81 (0) 3 3839 0981 • Fax: +81 (0) 3 3839 0982 • Email: kazu@stance.co.jp

Director: **Mitsuru Meike**
(b. 1969, Kanagawa Prefecture, Japan)
Dropped out of college in 1992 and became assistant director to Toshiaki Sato. Made his debut with Kankin (Confinement) in 1996. The following year he made his first Pink Film, The Diary Of A Nurse, where he was awarded New Pink Film Director of the year. Meike is the first Pink Film director to receive a grant from the Japanese government to pursue a fellowship outside the country.





ASIAN CINEMA



Country: Japan

Director: Sion Sono

2005, 159 mins

NORIKO'S DINNER TABLE

Does a family that eat together stay together? That seems to be the central theme of Sion Sono's film, *Noriko's Dinner Table*. Noriko is a 17-year-old runaway dissatisfied with her hometown and family. Leaving home and headed for Tokyo, she becomes a member of a "club" that provides the services of a "rental family". Members go from house to house pretending to be a family member of unhappy and lonely individuals. The aim is to undermine the sanctity of the family and end up ruining the people. The dinner table, symbolic of family unity, is actually witnessing the death of it. We first see Noriko and her family at a dinner table. The family is eating, but Noriko sits without touching her food.

Noriko's Dinner Table is peopled by individuals who are made unhappy by their families. Here Sono points to the intergenerational conflicts that are plaguing families and the changing family values. The "club" itself is run by Komiko, who was abandoned as a baby in the luggage locker at a train station. Emotionally detached and desensitised to life, she takes out her unhappiness on others. Her life has no meaning. She can commit murder and still remain cool and unperturbed. Parallel to the service is a disturbing look at the trend of suicide clubs. Winner of the 2005 Don Quijote Prize at the Karlovy Vary International Film Festival.

Director: **Sion Sono**
(b. 1961, Toyokawa, Japan)
A graduate from Hosei University, this poet and award-winning director debuts at the PIA Film Festival with *I Am Sono Sion* (1986). He walked away with the top prize the following year for *A Man's Flower Road and Bicycle Sigh* (1990), his commercially-released film received a screening at the Berlin Film Festival. *Jisatsu Circle* (Suicide Club 2002), winner of the Grand Jury Prize for Most Groundbreaking Film at Canada's Fantasia Film Festival, is the precursor to *Noriko's Dinner Table* (2005).



Director, Screenwriter: Sion Sono • Producers: Yutaka Morohashi, Takeshi Suzuki • Cinematographer: Souhei Tanigawa • Editor: Junichi Ito • Cast: Kazue Fukushi, Tsugumi • Production Company/World Sales: Mother Ark Co. Ltd. 10th Fl. Sogetsu Kaikan, 7-2-21 Akasaka Minato-ku, 107-0052 Tokyo, Japan • Tel: 813 5411 3205 • Fax: 813 3475 4100 • Email: a.kiyohara@motherark.co.jp, or y.morohashi@motherark.co.jp



Country: Japan

Director: Toru Kamei

2004, 75 mins

QUESTION

Love, sex and marriage: do they all go together? Is sex just the meeting of the bodies or can it perhaps lead to the meeting of the minds and even to a higher place where it is sacred? Why does love mean surrendering and sacrificing, while at the same time needing to possess? Through his characters, director Toru Kamei poses these questions.

There is a couple, Mari and Jun, stuck in a sexless marriage to a point where it is breaking up. For if Jun does not meet Mari's desire, he thinks that they should call it quits. The only thing preventing him is his love for her. We later learn what led to Jun's aversion to sex. The most telling perhaps is the prostitute whose services Mari employs. She is the one who says, "I can't moan. I can't moan with pleasure." She envies Jun, for Jun has something that she doesn't. Ironically, this woman who provides love for sale is the dispenser of love itself – for Mari engages her as a substitute and Jun is taught by her to love.

Toru Kamei boldly challenges our prejudices, to open our minds and engage us headlong.

Director: **Toru Kamei**
Director Toru Kamei studied at the Nippon Designer Institute until he left to work for Office You, a film production company. After working for a TV station, Kamei started working as assistant director for several films including *Hole In The Sky* (2001) which was screened during the 2001 Berlin International Film Festival. Kamei debuts with the feature *Shinju Elegy* (2005).



Director, Editor: Toru Kamei • Producer, Screenwriter: Yuji Nagamori • Cinematographer: Masato Nakao • Cast: Yuna Mizumoto, Hiroshi Fujita • Production Company: Fullmotion • World Sales: Bio-Tide and Associates. 3-13-10 3F, Chuo, Nakano-Ku, 164-0011 Tokyo, Japan • Tel: 81 3 3369 8221 • Fax: 81 3 3369 8228 • Email: info@biotide-films.com



ASIAN CINEMA

Country: Japan

Director: Nobutaka Yamaoka

2005, 80 mins



SORANO

Well-respected poet, painter, calligrapher, musician and cult-actor-turned-director Tadanobu Asano finds life dull if he just acts in movies. This documentary analyses the processes and creative energy that compel him to visualise the sketchy images of his dreams into *Tori*: five distinct worlds of live action and animation. To him, to dream is to be in sync with the unconscious. Dreams are streams of consciousness through which latent inner desires or fears are unravelled or unveiled. To him, the best movies are akin to dreams: they have elements of painting, music and poetry.

He discusses the non-cinematic elements (art, music and poetry) that propel his work and how the particular aesthetic strengths of the film directors (Miike, Kitano, Oshima – titans of Japanese cinema) he has worked with influence his style. His production crew includes scriptwriters, cast, cinematographers, and music composers who help to make the aesthetics of his animation too good to miss. *Sorano* discusses the joy, artistic freedom and abandon in filmmaking and suggests that the reserve in Japanese culture translates into an unusual freedom in the depiction of art.

Director: **Nobutaka Yamaoka**

(b. 1965, Osaka, Japan)
Yamaoka began his career as a playwright, video game director and experimental filmmaker after graduating from Doshisha University, Kyoto, in Chemistry. The filmmaker made his debut with the feature film *Pickled Punk* (1993), which was invited to the Berlin Film Festival, and received the Special Jury Prize at Pie Film Festival.



Director: Nobutaka Yamaoka • Producer: Miharū Imai • Cinematographer, Editor: Ryoji Kamiyama • Cast: Tadanobu Asano, Kujun, Shigenori, Yasuyuki Shuto, Nakoshi Yasufumi • World Sales: Sojitz Corporation, 6-1-20 Akasaka Minato-ku, Tokyo 107-8655, Japan • Tel: +81 3 5520 2366 • Fax: +81 3 5520 2370 • Email: contents@sojitz.com

Country: Japan

Director: Tadanobu Asano

2004, 50 mins



TORI

Tori is the directorial debut of successful actor, musician and artist Tadanobu Asano. Consisting of five episodes, *Tori* is a visualisation of dreams through live action and animation shot on DVD. With *Bird* in a young man's mind as a starting point, it spreads its wings and flies on and on, beyond time and space. Despite being hit by lightning, the bird flies higher to form a cycle of life. In *Sword Of Mind*, a samurai sits still. In his hands is a sword which keeps cutting people down against his will. He chases after a man who slept with his girlfriend, and she tries to stop him. His sword pierces through his own father, who is the man. *Ato* is a visual poem depicting the vibrancy of lively graffiti art and skateboarders. In *Eternal Duo*, after a breathtaking performance, through a backstage window, a comic duo is captivated by a beautiful living thing. In the last episode, or, a bird puts on the costume of a beast, and dances in the air.

Director: **Tadanobu Asano**

(b. 1973, Yokohama, Japan)
Described as a cross between Johnny Depp and Toshiro Mifune, Asano is regarded as the hippest, if not the single most important, Japanese film actor working today. He began his acting career at the age of 16 in the television drama series *Kinpachi-Sensei* and had his first film appearance in *Swimming Upstream* (1990). In 1999, his career entered the mainstream with an appearance in Nagisa Oshima's samurai drama, *Gohatto*.



Director: Tadanobu Asano • Cast: Tadanobu Asano, Wataru Miyazaki, Yuriko Kikuchi, SHOWA Noiru/Koiru, Yasuyuki Shuto • Production Company: Imagica, 2-14-1 Higashigotanda, Shinagawa-ku, Tokyo 141-0022, Japan • Tel: +81 3 3280 1688 • Fax: +81 3 3280 7581 • Email: suzuki.akihiro@imagica.jp • World Sales: Sojitz Corporation, 6-1-20 Akasaka Minato-ku, Tokyo 107-8655, Japan • Tel: +81 3 5520 2366 • Fax: +81 3 5520 2370 • Email: contents@sojitz.com



ASIAN CINEMA



Country: Korea

Director: Various

2005, 113 mins

IF YOU WERE ME 2

A series of shorts by five of the most talked about directors in Korean cinema, it follows on the success of *If You Were Me* made in 2004. Both films were commissioned by the National Human Rights Commission of Korea. The film deals with the daily discrimination and social neglect towards social minorities including North Korean teenage refugees, handicapped people, part-time workers, and Korean Chinese, etc. Various filming methods were used, such as the camera simply following the daily routines of a handicapped girl, a camera substituting for the already deceased main character, or uncovering the consciousness of the offender.

The five shorts are: *Seaside Flower* (by Park Kyung-Hee) – about a girl named Eun-hye who suffers from Down's Syndrome; *Hey Man* (by Ryoo Seung-wan) – about a character who learns the lesson to be careful whom to hate; *A Boy With The Knapsack* (by Jung Ji-woo) – about the life of a young North Korean refugee; *Someone Grateful* (by Jang Jin) – a black comedy that touches on issues concerning part-time jobs through the story of an investigator who tortures campus activists; and *Jongno Winter* (by Kim Dong-won) – about a Korean Chinese who froze to death on the wintry streets of Seoul.



Directors: Park Kyung-hee, Ryoo Seung-wan, Jung Ji-woo, Jang Jin, Kim Dong-won



Directors, Screenwriters: Park Kyung-hee, Ryoo Seung-wan, Jung Ji-woo, Jang Jin, Kim Dong-won • Producer: Lee Hyun-seung, Lee Jin-sook, Nam Kyu-sun • Cinematographers: Kim Cheo-ju, Cha Yong-kyu, Ohk Yim-shik, Choi Hyun-ki, Kim Jun-young, Kim Seok-jeong, Jung Il-gun • Editors: Choi Jae-geun, Ohk Jin-gon, Woang Ae-kyung, Kim Sang-bum, Kim Dong-won • Cast: Jeong Eun-hye, Kim Su-hyun • Production Company: National Human Rights Commission of Korea • World Sales: Indiestory Inc, 4 Fl. Baekak Bldg, 135-4 Tongin-dong, Jong Roh-gu, Seoul 110-043 Korea • Tel: 82 2722 6051 • Fax: 82 2722 6055 • Email: indiestory@indiestory.com



Country: Korea

Director: Im Sang-Soo

2004, 104 mins

THE PRESIDENT'S LAST BANG

KCIA (basically the Korean secret service) Chief Agent Ju is tired of the shoddy treatment he is getting. His job scope includes arranging fancy dinner parties, rounding up girls, dealing with overzealous mothers and the President's ex-girlfriends. So when his boss suggests that he is going to kill the President, the bullying agent Ju is shocked at first but agrees to go along with the events rapidly occurring over the course of a single night.

Capricious, blood-spattered, *The President's Last Bang* is a well-crafted effort by Im Sang-Soo looking at modern Korean history. It has been compared to Stanley Kubrick's *Dr Strangelove*, sharing a certain sense of the black humour but not the slapstick take on war. General Park Cheung-Huei was in power for 18 years before his assassination in 1979 by one of his security men. It all happened during a night of carousing, gunned down by his Director of Central Intelligence. Rapid pacing, with guns splattered with blood, keeps the eyes riveted to the screen. *The President's Last Bang* is politics fused with the action film genre and filled with delicious black humour. Winner of the Best Film at Cinemanila International Film Festival.

Director: Im Sang-soo (b. 1962, Seoul)
Attended the Korean Academy of Film Arts for one year and then worked as assistant director to Park Chong-wan and Im Kwon-taek. He made his directorial debut with *Girls' Night Out* (1998), registering a solid success among Korean audiences. His third and most refined picture, *A Good Lawyer's Wife* (2003), topped the local box office for three weeks and was invited to the Venice Film Festival.



Director, Screenwriter: Im Sang Soo • Producers: Shim Jae Myung, Shin Chui • Cinematographer: Kim Woo-hyung • Editor: Lee Eun Soo • Cast: Han Suk-gyu, Baik Yoonsik • Production Company/World Sales: MK Pictures, 6F Cowell B/D, 66-1 Banpo-dong, Seocho-gu, Seoul 137-804 Korea • Tel: 822 2193 2002 • Fax: 822 2193 2199 • Email: jennkang@mkpictures.co.kr, hjpark@mkpictures.co.kr, paulhuh@mkpictures.co.kr



ASIAN CINEMA



Country: Korea

Director: Equan Choe

2005, 105 mins

VOICE

No one expects herself to be a ghost – least of all teenager Young-uhn – and all because of a freak accident in which she is killed by a flying sheet of musical notes while staying late in school for singing practice. The unexpectedness of her death causes her spirit to linger and Young-uhn finds, to her horror and desperation, that she is haunting the school premises. Alienated from the life she once had and those closest to her, Young-uhn desperately tries to achieve salvation from a life in limbo. Her friend, Seon-min, the only one who can hear her distorted whispers as she haunts the grounds, gets the help of psychic Choh-ah to unravel the mystery.

What distinguishes this film from the usual hysterical ghosts who exist to make others' lives hell is its reflective portrayal of the alienation and fear felt by the forgotten dead. In *Voice*, the fourth work in a high school horror series first inaugurated with *Whispering Corridors* (1998), director Equan Choe refreshingly refrains from the use of in-your-face expressionist techniques currently popular in Asian horror cinema to make use of subtler scare effects such as disjointed, warped distortions of the human voice.

Director: **Equan Choe**
(b. 1970)

He majored in linguistics at Seoul National University and later graduated from the Korean Film Academy and the San Francisco Art Institute. Choe was an assistant director in *Whispering Corridors* (1998). *Voice* is Choe's debut feature.



Director: Equan Choe • Executive Producer: Lee Chun-yuh • Producer: Jeon Ryeo-kyung • Scriptwriters: Choi Equan, Seol, Jun-suk • Cinematographer: Kim Yong-heung • Editor: Kim Sun-min • Lighting: Lee Seok-hwan • Music: Lee Byung-hoon, Jang Young-gyu • Recording: Jung Jin-wook • Sound: Kim Suk-won • Cast: Kim Ok-bin, Seo Ji-hye, Kim Seo-hyung • Production Company/World Sales: CINE 2000, c/o CJ Entertainment Inc., 26th Floor Star Tower, 737 Yeoksam-dong, Kangnam-gu, Seoul 135-984, South Korea • Tel: +82-2-2112-5861 • Fax: +82-2-2112-6599 • Email: heejon@cj.net

Country: Kyrgyzstan

Director: Ernest Abdyshaparov

2005, 87 mins

SARATAN



Saratan presents a kaleidoscope of colourful village characters in Kyrgyzstan society as they twirl, twist and turn to survive despite insurmountable odds. Fourteen years after independence from the Soviet Union, the people are left without (agricultural) jobs or ideological (political or religious) beliefs to cling on. The poor outnumber the rich. The villagers infuse prayers with local invocations as "practical" religion which is the order of the day for a people who prefer earthly pleasures.

A myriad of characters dance to the tune woven by director Ernest Abdyshaparov as he ingeniously juxtaposes ideological beliefs with human pride and honour. This tragic-comedy explores with wry humour the mundane lives of a people disillusioned by the promise of a better future. Their seemingly ordered lives ironically and comically become unravelled when the law finally catches up with rustler Taschmat. Winner of the top prize at the Marrakech International Film Festival.

Director: **Ernest Abdyshaparov**
(b. 1961, Kirghizia)

Ernest Abdyshaparov joined Kyrgyzfilm Studios as a production manager and location manager in 1988. He later became an editor and assistant director and has been working as a director since 1993. The feature film, *Saratan* (2004), marks his directorial debut.



Director, Screenwriter: Ernest Abdyshaparov • Producers: Tynai Ibragimov, Herbert Schwering • Cinematographer: Jorzsh Hamitski • Editor: Saida Sydykova • Cast: Kumandor Abylov, Tokon Dairbekov • Production Company: Icon Film, Am Malbuechel 1, 50667 Cologne, Germany • Tel: 49 221 322053 • Fax: 49 221 322054 • Email: info@icon-film.de • World Sales: mdc int. GmbH, Schillerstr 7a, 10625 Berlin, Germany • Tel: +49 30 264 979 00 • Fax: +49 30 264 979 10 • Email: info@mdc-int.de



ASIAN CINEMA



Country: Malaysia

Directors: Various

2005/2006, 108 mins

NEW MALAYSIAN SHORTS: AMBER SEXALOGY

Azharr's Rudin's *The Amber Sexalogy* (2006, 61 mins) is a suite of small but perfectly formed stories that serves as a eulogy to love as well as an exploration of public spaces and private moments. Arranged non-chronologically, the first five shorts record several stages in the love affair of young city dwellers Amber and Harris, from meeting to forgetting. Harris is played by several actors, all the better to reflect on his stages of growth as well as the lovely but obscure object of desire that is Amber.

Director, Producer, Screenwriter, Editor: Azharr Rudin • Executive Producer: Yasmin Ahmad • Associate Producers: Rita Machdar, Amir Muhammad • Cast: Melissa Maureen Rizal, Mark Teh, Gavin Yap, Alvin Wong, Azman Hassan, Tora Andika • Contact: James Lee • Email: doghouse73@yahoo.com

A MOMENT OF LOVE

James Lee's *A Moment Of Love* (2005, 10 mins). Living in the faceless city of modern day Kuala Lumpur, Amy and Lai try to make ends meet. Like everyone else in the city, they work, they dream, they argue about bills. As the price of city life rises, they find that their fragile love may be the only thing they can afford.

Director: James Lee • Email: doghouse73@yahoo.com

SOMETIMES LOVE IS BEAUTIFUL

In James Lee's *Sometimes Love Is Beautiful* (2005, 12 mins), the laundry girl and the motorcycle girl are best friends since childhood. The motorcycle girl remains single and the laundry girl continues her search for true love. Or maybe due to some unforeseen circumstances the girls will continue to keep their real feelings from each other and remain best friends.

Director: James Lee • Email: doghouse73@yahoo.com

SOUTH OF SOUTH

Tan Chui Mui's *South Of South* (2005, 10 mins) is a film about food. And about not having any food. For this Chinese family living by the beach, food is a ritual. A crab you catch is only of any use if you can eat it. One day another family comes to buy food. They don't want to go back to their country for anything. The land of the boat people. But what fisherman would set fire to his boat?

Director: Tan Chui Mui • Email: doghouse73@yahoo.com

IT'S POSSIBLE YOUR HEART CANNOT BE BROKEN

Woo Ming-Jin's *It's Possible Your Heart Cannot Be Broken* (2005, 15 mins) is a black comedy about the innocence and disintegration of a love affair. With film maker Tan Chui Mui and film maker Liew Seng Tat as comic talents. Or how it's possible to make a comedy come about with little means and lots of contagious humour.

Director: Woo Ming-Jin • Email: doghouse73@yahoo.com



Country: Malaysia

Director: Amir Muhammad

2006, 90 mins

THE LAST COMMUNIST

Based loosely on the autobiography of Chin Peng, the legendary Malayan communist guerrilla leader, Amir Muhammad's film tells of the little known role of the communists, in particular the Communist Party of Malaya, towards the dissolution of British rule in the country. It features the lives of people in present-day Sitiawan, Chin Peng's birthplace in Perak, Malaysia. Their stories tell of a socio-economic situation that has not changed much since the war against British and Commonwealth forces was fought from 1948 to 1960.

Furthermore, quite apart from its value as a perspective on Malaysia's early years, interviews with Malaysian communists living in exile in southern Thailand provide a number of sobering parallels with today's war on terror. Chin Peng was once dubbed Asia's most wanted man and his followers labelled as "evil" or "terrorists". As they admit with candour to some of their failures, it can be seen in the film, Chin Peng and his followers leave more than a historical legacy. Filled with songs and dance routines, the film is an unusual pop cultural document of Malaysian history.

Director: **Amir Muhammad**
b. 1972, Kuala Lumpur, Malaysia)
A law graduate, he attended summer filmmaking courses at New York University (1995 and 1997) and made Malaysia's first DV feature, *Lips To Lips*, which travelled to over a dozen festivals around the world. In 2002 two of his short films were awarded at the SIFF: *The Big Durian* (2003) and *The Year Of Living Vicariously* (2005) premiered at SIFF 2003 and 2005 respectively.



Director, Producer, Screenwriter: Amir Muhammad • Executive Producer: Lina Tan • Cinematographer: Albert Hue • Editor: Azharudin • Composer: Harsh Singh • Cast: Zaila Lee (the singer) • Production Company/World Sales: Red Films • Tel. +603 2095 3869 • Fax: +603 2095 3869 • Email: kanchah2001@yahoo.com

Country: Singapore

Director: Kan Lume

2005, 81 mins

THE ART OF FLIRTING

Lynn is a young and attractive magazine writer on an assignment. Her subject is Leo, a sports celebrity. What begins as an innocent interview soon turns into a dinner date and a whirlwind romance that slams to a halt. An intense and disturbing drama that is worth watching for the seriously good performance of its two strong leads, Leonard Yeo and Marilyn Lee (also the co-scriptwriter of the film).

A feature film debut by Kan Lume, the film captures with absorbing and painstaking detail the passage of love both at its high and low. *The Art of Flirting* received the Silver Prize at 2005 Malaysian Video Award for the Best ASEAN Feature Film Section.

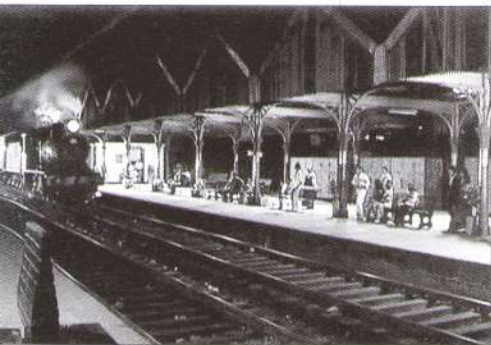
Director: **Kan Lume**
Formerly a director of TV programmes for Channels 5, 8 and Arts Central in Singapore, he turned his attention to filmmaking in 2003. His films have won three local film awards, and participated in film festivals around the world, including an invitation to the prestigious New York Film Festival.



Director, Producer, Screenwriter, Cinematographer: Kan Lume • Editor: Faith Kuan • Cast: Marilyn Lee, Leonard Yeo • Production Company: Quantum Pictures, 54 Clover Avenue, Singapore 579387 • Tel. +65 9060 9771 • Email: kanlume@mail.com



ASIAN CINEMA



Country: Sri Lanka

Director: Dharmasena Pathiraja

2006, 82 mins

IN SEARCH OF A ROAD

In Search Of A Road is a grand opus dedicated to the construction of the northern railway in Sri Lanka. It runs parallel to the A9, the trunk road linking the north to the south. Even more, the routes are symbolic of the links of the people to the land and to each other. Taking the routes as major motifs in this well-thought-out docu-drama, Dharmasena Pathiraja first tells the history of travel and mobility, specifically of the Tamil speakers from the north of the island. Spanning 100 years from 1905 to 2005, the film is set against a backdrop of war and peace as the country undergoes massive social and economic change. The history of the land is captured through the memory of its people. Using reconstruction and archival footage, as the train journeys through the land we catch a glimpse of what life used to be like and what it became when the liberation movement of the north started and finally culminated in a civil war.

The film is a tribute to the communities of people who lived, worked and travelled to the north in search of the meaning of time and space. Awarded for his lifetime contribution to Sri Lankan cinema, the filmmaker was retrospected at the 2003 Singapore International Film Festival.

Director: **Dharmasena Pathiraja**

(b. 1943, Sri Lanka)

Dharmasena Pathiraja was educated at Dharmaraja College, Kandy, and graduated from the University of Ceylon in 1967 with an honours degree. He has been described as a "rebel with a cause" and is generally considered as the leader of the "second revolution" in Sri Lankan filmmaking.



Director, Producer: Dharmasena Pathiraja • Screenwriter: Sarath Kellepotha, Sivamohan Sumathy • Cinematographer: Channa Deshapriya • Editor/Sound: Elmo Halliday • Cast: G P Fermius, N Shanmugalingam, Lionel Wickrama, Sharmini Chelliah • Production Company/World Sales: Dharmasena Pathiraja Productions, 419 High Level Road, Nugegoda, Sri Lanka • Tel: +94 11 2505802 • Email: d_pathiraja@hotmail.com, ssumathy@sitinet.lk



Country: Taiwan

Director: Cheng Wen-Tang

2005, 108 mins

BLUE CHA CHA

After being released from prison, Yu-hua promptly falls in love with two men – a charming businessman and a factory supervisor. Love fades like the transient sprays of the ocean. With two love affairs gone awry, Yu-hua seeks peace and solace by staying with an ex-prison mate, Sister Ann, who owns a cabin overlooking the harbour. When she least expects it, Yu-hua's good spirits return – it takes an autistic fisherman playing with puppets to make her smile again. That day, when the azure blue sky joins the wondrous sea, Yu-hua and Sister Ann dance the cha-cha.

Director Cheng Wen-Tang's Blue Cha-Cha is a refreshing take on the resilience of the human spirit and explores the camaraderie and sisterhood between women in a fun, light-hearted manner. Love and hope spring eternal if only you open your mind to possibilities you have never even noticed before. Life goes on... Life may be hard, but let's cha-cha-cha when things go wrong. "Cheng won an award for Best New Director at Venice in 2002 for the evocative Somewhere Over The Dreamland; Blue Cha Cha provides further demonstration of his talents." Firecracker Magazine

Director: **Cheng Wen-Tang**

(b. 1958, Ilan, Taiwan)

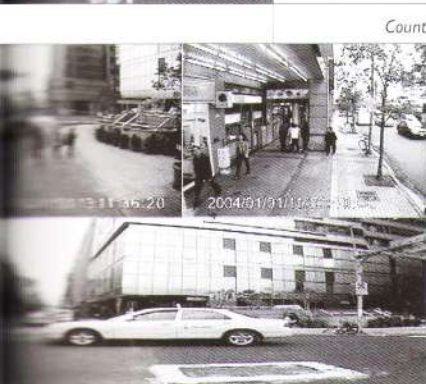
A former commercial and TV drama series producer, his debut feature film, Postcard (1999), competed for the New Currents Award at the 4th Pusan International Film Festival. Somewhere Over The Dreamland (2002) was invited to numerous international film festivals.



Director: Cheng Wen-Tang • Producer: Yang Chi-Yung, Huang Hao-jie • Screenwriters: Cheng Wen-Tang, Cheng Ching-Feng • Cinematographer: Lin Cheng-Ying • Editor: Lei Chen-Ching • Cast: Su Hui-Lun, Lu Yi-Ching, Leon Dai, Lee Wei • Production Company/World Sales: Green Light Film Ltd, 3A, No.9, San Min Road, Taipei, Taiwan 105 • Tel: 886 2 2753 1635 • Fax: 886 2 2760 5188 • Email: good.film@msa.hinet.net



ASIAN CINEMA



Country: Taiwan

Director: Various

2005, 62 mins

TAIPEI 4-WAY

Four of Taiwan's experimental visual artists from different disciplines bring together their distinctive personal portraits of contemporary Taipei – where they live – in a collective effort. These four (including winners of the Golden Horse Best Animation Awards and Best Experimental Film Awards at the Taipei Film Festival 2003 and 2004) explore the aesthetic content and form of digital visual art in a project that "critiques Taipei, our time, digital technology and media".

"en TAIPEItrance" is a symphony composed of the imagery and sound of Taipei city using rapid and fluid single-frames, slow and fast-motion images of vehicles. "traTAIPEIverse" searches for an alternative visual of the people and city of Taipei through surveillance cameras. Could the objective construction of surveillance images be deconstructed to express a subjective insight? "adTAIPEIhere" conveys alienation and anxiety in a stream-of-consciousness style as cameras zoom into the architecture and symbols of a normally-raucous Taipei set to a silent soundtrack. "exTAIPEIit" explores issues related to leaving Taipei through 26 subjects whose ghostly images are interspersed with fleeting shots of foreign cities.



Director: **Shih C. Jay,**
Lu Hsian-Fu,
Wang Chun-Hsiung,
Wu Chun-Hui

Directors, Producers, Cinematographers: Shih C. Jay, Lu Hsian-Fu, Wang Chun-Hsiung, Wu Chun-Hui • Editors: Chu Po-Ying, Lu Hsian-Fu, Chen Yu-Ling, Kuo Shu-Feng • Cast: Lu Hsian-Fu, Huang Ten, Ted Chen • Contact: Tony Wu Chun-Hui, 5F, #14, Aly46, Ln553, Chung-Hsiao E. Rd, Sec4, Taipei, Taiwan • Tel: 886-2-27633743 • Email: tonychwu@yahoo.com



Country: Taiwan

Director: Hou Chi-Jan

2005, 58 mins

TAIWAN BLACK MOVIES

Suffused with crime, sex and violence, socially realistic movies, also referred to as "black movies", prevailed in the early '80s in Taiwan. Director Hou Chi-Jan's documentary explores the relationship between these socially realistic movies and the events of a repressive age. Though box-office hits and admired as cult films by the paying public, black movies were often regarded by scholars as distasteful and cheap grade films in Taiwan's film history.

Twenty years on, there is a realisation that these black movies might be a reflection of the angst-ridden pangs of the '80s. The juxtaposition of these movies with the political or social events of that era reveals that they were in fact a reflection of the widespread suppression and anger people felt towards the changing political and socio-economic environment. The early '80s was a time when Taiwan underwent economic and political transformation. The morbid and shocking images in these black films seemingly convey society's collective fear of uncertainties in a tumultuous period. In the words of director Hou Chi-Jan: "Taiwan Black Movies are not just movies. They are metaphors of that past passionate era."

Director: **Hou Chi-Jan**
(b. Taiwan)
This writer and film director has worked as a research assistant for the database of Taiwan cinema. His debut experimental short film, *Stardust 15749001* (2003), was awarded the Grand Prix of the Taipei International Film Festival and *My 747* (2004) was selected by the Pusan International Film Festival and Berlin Short Film Festival.



Director: Hou Chi-Jan • Producer: Yang Yuan-Ling, Chen Ching-Yu • Cinematographer: Soap Shiao • Editors: Chen Po-Wen, Hou Chi-Jan • Production/World Sales: Hou Chi-Jan, 1F, No. 29-1 Ziyun St, Xinyi District, Taipei City 110, Taiwan • Tel: +886 939835251 • Fax: +886 2 87883524 • Email: rendyhou@mail2000.com.tw



ASIAN CINEMA



Country: Thailand

Director: Various

2005, 107 mins

PROMISE ME NOT (WORLD PREMIERE)

During the reign of King Rama VI, a civil servant from Bangkok, Pong, is assigned to the north where he falls in love with Fah, a beautiful young girl from a lower class. As the only son of a nobleman, Pong is expected to marry another northern girl of equal status chosen by his father. Realising that they cannot be together in their present life, the thwarted lovers decide to end it all. To pledge their undying love, Fah and Pong commit suicide, swearing to be together in every single life from then on. Fah dies but Pong is accidentally saved. Unfortunately, he has amnesia and loses even the memory of his lost love, Fah, to the great distress of her soul which comes back searching for him.

However, their wishes do come true and bind them together for all time. The only problem is that, it is not the way the lovers expect it to be. *Promise Me Not* is a romantic comedy that takes a light-hearted look at what capricious fate can do to thwart the undying love of mere mortals.



Directors: **Theeratorn Siriphunvarapm, Dulyasit Niyomkul, Sakchai Deenan**

Directors: *Theeratorn Siriphunvarap, Sakchai Deenan, Dulyasit Niyomkul* • Producer: *Sangar Chatchairung* • Cast: *Ummarin Nitipan, Suparkorn Chaimongkon* • Production Company: *Matching Motion Pictures Co. Ltd. 305/10 Soi Sukhothai 8 Sukhothai Rd. Khweang Dusit, Bangkok 10300 Thailand* • Tel: 662 669 4200 • Fax: 662 243 1494 • World Sales: *Han Media Culture Co. Ltd. 246/11-8, S building, room S 1-8, Royal City Avenue, Soi Soanvijai, Rama 9 Rd., Huaykwang Bangkok 10320 Thailand* • Tel: (66)-2-6415255 • Fax: (66)-2-6415258 • Email: *sales@hanmediaculture.com*

Country: Thailand

Director: Various

2005, 114 mins



SHORT FILMS ABOUT THE TSUNAMI

Nine soul-searching short films by 10 leading experimental artists and video/filmmakers are showcased in this feature. The project is part of Thailand's tsunami memorial and headed by the country's reputed experimental filmmaker Apichatpong Weerasethakul. The feature starts with a video installation, *Ghost Of Asia*, by Weerasethakul and Christelle Lheureux. A good-humoured video, the film makes a quirky record of a day's trip to the beach on a sunny day. This film and those that follow build eerily on the unexpected that unfolds on that fateful day. *After Shock* by Thunskas Pasittivorakul tells of a spectacular day, when the world seems safe, people are fascinating and sexually more attractive than ever.

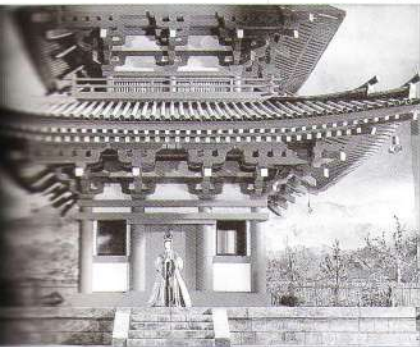
The feature is also about loss and resurrection and how it has affected lives such as *Waves Of Souls* by Pipope Pasittivorakul that tells of soul merchants. A more indignant piece is *Tsu* by Pramote Sangsorn. A young man limps across the beach replacing green flags with red ones. Then we discover why. There is a big open sore on his left leg in the shape of Thailand. It is scandalous to think that meteorological officials were warned hours in advance before the wave struck and did nothing about it. Other films include *Forget It* by Somkid Thamniand, *World Priceless Day* by Lek Manont, *Smiles On The Fifth Night* by Sonthaya Subyen, *Lie Beneath* by Margaret Bong Chew Jen and *Tune In* by Pimpaka Towira.

Directors: **Apichatpong Weerasethakul, Christelle Lheureux, Pipope Panitchpakdi, Thunskas Pasittivorakul, Pramote Sangsorn, Somkid Thamniand, Lek Manont, Sonthaya Subyen, Margaret Bong Chew Jen (Malaysia), Pimpaka Towira**

Contact: *Victor, World Film Festival of Bangkok* • Email: *victor@worldfilmbkk.com*



ASIAN ANIME



Director: **Kihachiro Kawamoto**
(b. 1925, Japan)

A recipient of multiple awards, this animator's work has been exhibited at prestigious events and venues and honoured with retrospectives internationally.



Country: Japan

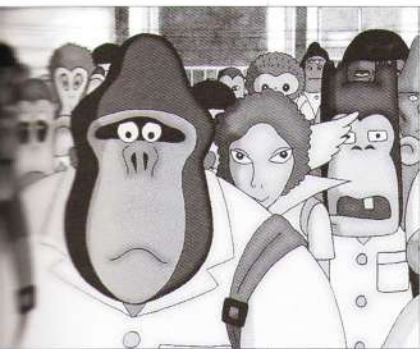
Director: Kihachiro Kawamoto

2005, 70 mins

THE BOOK OF THE DEAD

The Book Of The Dead, the puppet animation of director Kihachiro Kawamoto, tells the story of Iratsume, a woman of noble descent, who weaves a giant shroud, a "Mandala", to relieve the pain of Prince Otsu's ghost. The ghost is here to search for Mimimo no Toji, the woman he saw before he was executed. He, however, mistakes Iratsume for Mimimo no Toji. The character of Iratsume is based on a true figure from the Nara period around 750 AD. The poetic and dreamy style of Kawamoto does well to evoke the romance of that era. It is a story of deliverance and salvation. The film received the Special Jury Prize at the Animafest, Zagreb.

Director, Screenwriter: Kawamoto Kihachiro • Producer: Junko Fukuma • Cinematographers: Tamura Minoru, Itami Kunihiko • Editor: Ito Nobuyuki • Cast: Miyazawa Rie, Kishida Kyoko • Production Company: Sakura Eiga Sha, Sendagaya Bldg, 4-20-1 Sendagaya Shibuya-ku, 151-0051 Tokyo, Japan • Tel: 813 3478 6110 • Fax: 813 3478 5966 • Email: fukuma@sakuraeiga.com • World Sales: 100 Meter Films, Dainan Bldg 1F, Honshi-cho 6 Banchi, Shinjuku-ku, 160-0003 Tokyo, Japan • Tel: 813 3358 3411 • Fax: 813 3358 3411 • Email: valerie-anne@100meterfilms.com



Director: **Yoo Jinee, Kwon Oh-sung, Amy Lee, Lee Sung-gang, Park Jae-dong, Kim Jun, Park Yun-kyung, Lee Jin-suk, Chang Hyung-yun, Jung Yeon-joo**

Country: Korea

Director: Various

2005, 73 mins

IF YOU WERE ME: ANIMA VISION

This feature has six animated takes on themes of prejudice and bigotry made for the Human Rights Commission of Korea. First of its kind to be produced in Korea, the six animated films are: Day Dream – about a child born with malformed limbs who dreams of the problems her father has in finding a kindergarten for her, Animal Farm – the story of a goat who stopped at nothing to become a sheep, At Her House – about a woman who is about to leave for work but can't find a babysitter, The Flesh And Bone – about the trials and tribulations of being born fat and growing up to be a fat woman, Bicycle Trip by Lee Sung-gang, about a bicycle with a mind of its own, and lastly, Park Jae-Dong's Be A Human Being, about a young gorilla that attends cram-school and starts to become human.

Directors, Screenwriters: Yoo Jinee, Kwon Oh-sung, Amy Lee, Lee Sung-gang, Park Jae-dong, Kim Jun, Park Yun-kyung, Lee Jin-suk, Chang Hyung-yun, Jung Yeon-joo • Producers: Oh Sung-yun, Nam Kyu-sun • Cinematographers: Kim Hong-min, Amy Lee, Park Kye-young, Lee Jong-hyeck, huh Tae-jun, Lee Hye-won, Choi Won-suk • Editors: Kim Young-ki, Lee Sung-gang, Kim Mun-hee, Jung In-ok • Production Company: National Human Rights Commission of Korea • World Sales: Indiestory Inc. 4 Fl. Baekak Bldg, 135-4 Tongin-dong, Jong Roh-gu, Seoul 110-043, Korea • Tel: 82 2722 6051 • Fax: 82 2722 6055 • Email: indiestory@indiestory.com

Country: Korea

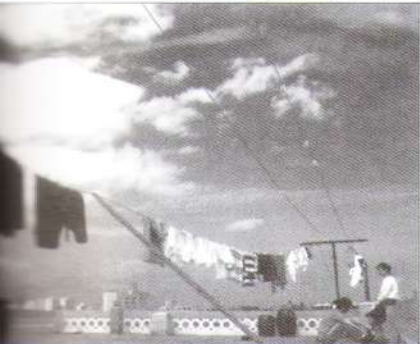
Director: Various

2005, 70 mins

KAFA ANIMATIONS

The Korean Academy Of Fine Arts (KAFA) produces a number of the leading filmmakers and animators of the country. In this programme KAFA puts together the works of seven young upcoming animators of Korea. The Woman With Busy Hands by Kang So-Young tells the story of a day in the life of a shoe designer. Gas City by Oh Hyuk-Joon is about the destruction of Earth as it is filled with gas. Who Are You? by Lee Yun-Bin looks at a family that cannot lead a "normal life" through the lives of the three bears. In Swimming Days, Rho Seung-Hie explores the state of unconsciousness as seen through the dreams of a woman in her 20s. The Wall by Park Sang-Hyun tells the story of a novelist who can't write. In Soul Milk's Spring Outing, Seo Seung-Ah weaves the tale of the sick and spiritless Milk Girl who meets Beer in a fridge. Mackerel by Lee Seon-Hee tells the story of a man with a mackerel's head.

Directors: Kang So-Young, Oh Hyuk-Joon, Lee Yun-Bin, Rho Seung-Hie, Park Sang-Hyun, Seo Seung-Ah, Lee Seon-Hee • Production Company/World Sales: Korean Academy of Film Arts, 337-8, Seokyo-Dong, Mapo-Gu, Seoul, South Korea • Tel: +822-332-6087 • Fax: +822-332-6010 • Email: lacan800@kofic.or.kr



Directors: **Kang So-Young, Oh Hyuk-Joon, Lee Yun-Bin, Rho Seung-Hie, Park Sang-Hyun, Seo Seung-Ah, Lee Seon-Hee**



TRIBUTE TO M. AMIN

Celebrating 70 years of Cathay Organisation



MY GRANDFATHER TAUGHT ME TO BE A WARRIOR, MAKING PANTUNS I WANT

M Amin died in 2003 and made over 50 films during his lifetime. Moving from acting to directing during his Singapore days and directing to acting during his Malaysia days, he is without a doubt one of the great Jalan Ampas/Malaysian directors that contributed to the top 10 great Malay films during the golden age of Malay cinema.

If one were asked about Malaysian film directors the usual and obvious names would be most likely P Ramlee, Jamil Sulung and Hussein Haniff. But if one were to look deeper in Malaysian Cinema one will have to add M Amin to that list.

M Amin (born Sept 12, 1924, died Jan 8, 2003) is my favourite film director. I enjoyed, cherished and continue to watch his films. I realised that his work has a constant and permanent impact and has influenced my own work as a filmmaker. Although like most other directors he had his share of weaker films but seeing him at his top form is such a rewarding pleasure. My favourites are those in his early years with Cathay Keris. After many discussions to reduce the number of films to screen we decided on three films - Cucu Datu' Merah - The Grandson Of Datuk Merah (1963), Dua Kali Lima - Pot Calling The Kettle Black (1966) and Aku Mahu Hidup - I Want To Live (1970).

Quitting from the police force in Perak, M Amin came to Singapore trying for jobs in the movies and was first employed as a language instructor and assistant director on the movie set. He later became an extra and soon a speaking role was offered. He quickly became L Krishnan's assistant director and a reliable dialogue writer. It's a known fact that he was the one who wrote the script for Hussein Haniff's Hang Jebat. With his good looks and his well-built physique, he soon tired of being stereotyped to playing sultan roles. Then it was only natural for directors to try him out for the supporting and then leading roles. And of course his famous acting roles later were that of Hang Tuah in Hussein Haniff's Hang Jebat (1961) and in L Krishnan's Cinta Gadis Rimba - Love Of The Jungle Girl (1957).

The long fighting scene in Hang Jebat between M Amin and Noordin Ahmad, as Hang Jebat, had me and my movie-going friends in 1962 all fired up. We talked and argued about their silat skills, performance and bravery. Later, by the banks of Semantan River, we emulated all their steps, kicks and punches from the scenes in the movie.

L Krishnan's Cinta Gadis Rimba - Love Of The Jungle Girl is adapted from a novel by Harun Aminurashid and is probably the earliest Malay film adapted from a local

popular novel where M Amin played the love interest of the native jungle girl. When Putus Harapan - Not A Ghost Of A Chance (again directed by L Krishnan) was released, it had a scene of an actor carrying and parading a dead woman up a hill which made many feel that the film did not represent the sensibilities and the culture of the locals. That became the spark to one of the reasons the local Malay talents were given a chance to direct films. As P Ramlee and Jamil Sulung were given their chances to direct for Shaw Brothers, M Amin, who was L Krishnan's favourite assistant director, was offered the job right after Hussein Haniff had directed one for Cathay Keris. He was followed by Salleh Ghani, Noordin Ahmad and many others.

M Amins' greatest works are the early films in Cathay Keris which he acted in or directed. As he was contracted to the studio with \$1,500 monthly salary and a bonus of \$5,000 per picture, it's no surprise that he churned out one picture after another. For the 11 years he was with Cathay Keris he made 29 films, starting with Lancang Kuning - The Yellow Yacht (1962) and ending with Hati Batu - Adamant (1973), before migrating to Malaysia.

Hamzah Hussein, an associate producer and the scriptwriter at Cathay Keris, was responsible for many of M Amin's scripts. His scripts constantly referred to the Greek tragedies, old Malay plays (bangsawan), and the movies from Japan, Hollywood and occasionally Hong Kong. Hamzah told me that all he had to do was to *belancarkan* (localise) the story before showing it to M Amin. The first script directed by M Amin was Lancang Kuning - Yellow Yacht (1961), a period piece based on a local palace story, which tested him as a director. After months of struggling to finish the film in the editing room, it was released on Hari Raya (Eid, the day of celebration after the Muslim Fasting Month) to great success at the box-office, resulting in the leading players getting an extra five per cent incentive. With that, he was given the second film to do which to me is his masterpiece. The film is called Cucu Dato' Merah - The Grandson Of Dato' Merah (1962).

Shortly after his first film was released, a Japanese story entitled A Horse Thief was mentioned in the studio and later Ali Aziz was asked to do a script based on it with Hamzah taking care of the dialogue. "It's from a Japanese story about a gun and samurai swords," M Amin once said when I asked him about the story of Cucu Dato' Merah. The aspect of the film that strikes me most then in 1962 is the rebellious and defiant attitude of the main character. I was not used to seeing this kind of hero as I did not

understand it then, but I was drawn to the character because of his folly and this might be the first anti-hero in a local film that I had watched on screen.

Many great lines and one-liners are found in M Amin's films. Great pantuns (traditional rhyming verses) that have been remembered and used till now are found in his period films. My favourite one is from Cucu Dato' Merah when Noordin Ahmad tells Rose Yatimah, "Datuk ku mengajar aku menjadi pahlawan berpantun aku tak boleh (My grandfather taught me to be a warrior, playing pantuns I can't)". It's the best excuse/cop-out line that many of us used in those days to get away from doing unpleasant chores.

Watching Cucu Dato' Merah again recently, I was happy with the ending which I thought to be too melodramatic when I first saw it. Considering that the film was made in 1962, and that it was only his second film, it was expected that he would end the film in the traditional sentimental way; that of a tragic ending with both leads dying in the gulf of the river. He later remade that film in 1970 as Puaka -Gulf Of The Damned with Aziz Jaafar and Dayang Sofiah.

M Amin as a contract director experimented with almost all genres and he did them with a difference. With Gurindam Jiwa -The Hymn Of Soul (1966), he added a daring and ambitious angle to a period piece by having his characters conjuring rhythmic poetic verses as their weapons to strike opponents. In other words, it was an all-talking period film set in the literary world of the king's palace. I remembered being amazed and amused by my friend who wondered why nothing happens in the film because everyone talks and no one fights. It was quite a revolutionary thing to do to the audience of that time.

The modern music of M Amin's time was pop and rock 'n' roll music. His pop yeah-yeah (a '60s Malay pop style) film, Muda Mudi - Young Ones (1970) was the rock 'n' roll film of that time. A take-off of All About Eve; Siput Sarawak was the Bette Davis character, whose daughter was the younger upcoming star in the rock 'n' roll world. M Amin transposed the original film's setting of the acting profession to music.

He also tried his hands in comedy. In 1966 he directed a story adapted from another Cathay Mandarin film, The Greatest Civil War In The World (1961), about two squabbling neighboring tailors Ahmad Nefsu and Omar Hitam and setting it in Singapore. Mat Sentol and Wahid Satay as the comics and the younger generation (again giving the rock 'n' roll perspective) had veteran singer Anita Sarawak in her first acting role. This film later inspired Mat Sentol to direct himself after co-directing a couple of the Mat series with M Amin. Dua Kali Lima - Pot Calling The Kettle Black is a comedy that brings forward a very strong message. In that era of progress, modernisation and material wealth as the signs of success, the film shows how the competing spirit could harm and damage one's self and family.

The last film chosen in this programme is Aku Mahu Hidup

- I Want To Live (1970). When asked whether Aku Mahu Hidup - I Want To Live comes from the Hollywood film of the same title with Susan Hayward, Hamzah Hussein said, "No I did not do that script. That (Hollywood film) I adapted into two films - Dosa Wanita and Sial Wanita."

The film tells of a struggle of a young girl who just wants a normal simple life and who tries to get away from the life of prostitution by her own stepfather. With a noirish opening shot of Singapore by night and the silhouette montages in the style of wayang kulit (shadow theatre), the film immediately tells the mood and feel of the film. This is among the last films that M Amin did with Cathay Keris before he moved to Kuala Lumpur. It's interesting to see footage of Singapore in the '70s.

The last film with M Amin is Adman Salleh's Paloh (2003) which he acted in. The shooting was done in his own home state of Perak. Adman recalled the experience working with M Amin as an inspiring experience from an old master. "He is so humble and almost invisible when he's not needed on the set," Adman remembers. This explains why M Amin's name is not often mentioned when the golden era of Malay Cinema is discussed. It's almost a complete circle of a journey for M Amin to act in Adman's Paloh as he went back to his roots. The meaning of paloh itself is lubuk or gulf, which is what his greatest film is all about - a gulf. Perhaps it was the gulf that he was always trying to bridge - across generations, periods and cultures. - **U-Wei bin Haji Saari**

Note: U-Wei Haji Saari debuted as a television director in 1987 and made about 16 television movies up until 1996. During these years, he also made three feature films. The first of these films, Woman Wife And Whore (1993), received five awards at the 11th Malaysian Film Festival including Best Film, Best Director and Best Screenplay. In 1995, his film, Kaki Bakar (The Arsonist), was invited to Un Certain Regard in Cannes Film Festival as well as Berlin, Montreal, Nantes, Fribourg, New York and Pusan. The film was awarded Grand Prix at Brussels Film Festival.

His third film, Jogho - The Bullfighter (1998), was also invited to numerous film festivals such as Singapore (1998), Pusan (1998), Cinemanila (1999) and Nantes (2001). U-Wei is based in Kuala Lumpur, Malaysia and was the recipient of a grant from NHK Japan in 1997. Nantes Film Festival (France) held a retrospective on his work in 2001. He completed his fourth feature, Buai Laju Laju, in 2004.

Filmography:

Perempuan, Isteri Dan Jalang (Women, Wife and Whore), 1993

Kaki Bakar (The Arsonist), 1995

Jogho (The Champion), 1998

Buai Laju Laju (Swing My Swing High, My Darling), 2004



TRIBUTE TO M. AMIN
Celebrating 70 years of Cathay Organisation

M AMIN - MALAY CINEMA'S
PASSIONATE FREE SPIRIT

I used to watch TV 12 religiously just to catch the old Malay film classics slot on Sundays. I even copied them shamelessly and I started to notice one director whose name kept coming up. He was M Amin and the films I saw were Ayer Mata Duyong (1964), Dang Anom (1962), Gurindam Jiwa (1966), Harimau Jadian (1972), Lanchang Kuning (1962) and Muda Mudi (1965). M Amin struck me as a crazy maverick, someone who had a sense of bravado, who didn't take the middle path like P Ramlee and who wasn't a perfectionist like Hussein Haniff. This guy just wanted to try things just to see what worked. So he could do a mermaid film (Ayer Mata Duyong) which broke your heart because he showed just why guys love mermaids, or a film such as Gurindam Jiwa, which consisted solely of dialogue constructed out of traditional rhyming verses (pantuns). So in some ways, he was as relentless as Hussein Haniff, which explains why Haniff would welcome him as a co-director on Dang Anom (1962). But the one that stuck in my brain was Muda Mudi (1965) because it confirmed something I had always believed, that Singapore was already rocking a long time ago and that the rocking was forced to stop, which explains why there is so little memory of those early rock 'n' roll days.

Two years ago, when the Festival showed U-Wei's Buai Laju Laju (2004), M Amin was tributed in the credits as he had just passed away the year before. It was time to see those early films again. For one year, U-Wei and I debated the M Amin films made during the Cathay Keris years. We finally agreed on three films, each representing a different stage of his career and a different genre. U-Wei personally translated two of them, his favourite film, Cucu Dato' Merah (1963), and Dua Kali Lima (1966). Each film somehow begs the question: "Why is it that Malay cinema in those years was more free, more un-self-conscious and more daring?" - Philip Cheah

Filmography (during Cathay Keris period - 1962-73):
Lanchang Kuning (1962)
Dang Anom (1962)
Tajul Ashikin (1963)
Rumah Itu Dunia Aku (1963)
Cucu Dato' Merah (1963)
Ayer Mata Duyong (1964)
Panglima Besi (1964)
Muda Mudi (1965)
Anak Dara (1966)
Gurindam Jiwa (1966)
Dua Kali Lima (1966)
Dosa Wanita (1967)
Mat Raja Kapor (1967)
Mat Bond (1967)
Serikandi (1969)
Sial Wanita (1969)
Puaka (1970)
Aku Mahu Hidup (1970)
Jahanam (1971)
Samusim Di Neraka (1971)
Semangat Ular (1972)
Harimau Jadian (1972)
Satu Titek Di Garisan (1973)
Hoti Batu (1973)

Country: Singapore/Malaysia

Director: M Amin

1970, 97 mins

AKU MAHU HIDUP
(I WANT TO LIVE)

I Want To Live by M Amin tells the story of Rahimah, a woman in her early 20s who is forced into prostitution by her step father. Until she met Nor, a policeman, who raided the brothel she works in, Rahimah has never known the love of a man. Her beauty is revered but yet she is scorned - even by those who adore her.

Set in Singapore in the 60s, the film opens with a scene inside a brothel. The situation that Amin projects is gritty and raw. Later using actual scenes of well-known back alleys reminiscent of red light districts in Singapore, the movie gives a flavour of life that is not usually seen, giving the movie a real-life feel to it. This film of Amin comes from an era where film is used to great effect as a tool to reflect society. Amin seems to say Rahimah is where she is because of a society that places her there. Even Nor who is seen as a possible saviour for Rahimah is at odds in accepting her. Amin's I Want To Live is Malay cinema at its most direct in tackling a social issue. (Film translated by Nurliyana bte Hassan.)

Director: M Amin • Associate Producer: Hamzah Hussain • Screenwriter: Rajendra Gour DC • Cinematographers: Han Kai Juan, Wong Wa • Editor: Jamil Rais • Sound: VG Bhaskaran, Wan Lim Chye • Cast: Kuswadinata, Ani Jaafar, Salleh Melan, Malek Selamat, Saamah, S Samsuddin, Siti Tanjung Perak, Dollah Dagang, Hashim Salleh, Noor Kuda • World Sales: Cathay Keris Films Pte Ltd, 11 Unity Street #02-01 Robertson Walk, Singapore 237995 • Tel: +65 63378181 • Fax: +65 67322587



TRIBUTE TO M. AMIN

Celebrating 70 years of Cathay Organisation

Country: Singapore/Malaysia

Director: M Amin

1963, 98 mins



CUCU DATO' MERAH (THE GRANDSON OF DATO' MERAH)

Like the two films *Dua Kali Lima* and *Aku Mahu Hidup*, *Cucu Dato' Merah* is as much the story of *Awang Janggut* as it is a social commentary on a Malay malady as seen by director, M Amin.

A period drama complete with Malay symbolisms, myth and folklore, the film title *Cucu Dato' Merah* points to the mental image Malays have of themselves as "cucu" or descendants of *Hang Tuah*, the legendary Malay warrior of Malacca. And, like *Awang Janggut* in Amin's film who calls himself "Cucu Dato' Merah", it is a title that is self-conferred and they would like to have. *Awang Janggut* the principal character of Amin's film is very much a pseudo warrior. Instead of possessing the kris, a warrior's weapon, he owns a prize-winning rooster. His battlefield is the cock fight arena. He lives in a big but empty house inherited from his ancestor. *Awang* would rather live in poverty than work. The closest he comes to living the high life of a warrior was when a successful businessman employed him as a bodyguard after he prevented local hooligans from taunting the businessman's daughter. The film is a social criticism of people who rest on their laurels and ancestry instead of working for themselves. It is also one of the finest examples of the anti-hero in Malay cinema.

Director: M Amin • Producer: A. Lam Shoon Kong • Screenwriters: Ali Aziz, M Amin • Cinematographer: Hsui Chiao Meng • Editor: PV John • Sound: VG Bhaskaran • Cast: Noordin Ahmad, Latiffah Omar, Rose Yatimah • World Sales: Cathay Keris Films Pte Ltd, 11 Unity Street #02-01 Robertson Walk, Singapore 237995 • Tel: +65 63378181 • Fax: +65 67322587

Country: Singapore/Malaysia

Director: M Amin

1966, 89 mins



DUA KALI LIMA (THE POT CALLING THE KETTLE BLACK)

In one swoop, M Amin's *Dua Kali Lima* - literally translated "Two times Five" - lampoons businesses, attitudes, behaviour, the younger generation, intergenerational conflict, love and the Malay movies - and the director seems to have done it with such relish and verve.

The social satire revolves around the lives of two tailors who try to outdo each other. They live within one rented apartment, their shops neighbour one another. *Kulop Besar* has two children *Ana* and *Atan*. *Kulop Kecil* has two daughters, *Anita* (starring *Anita Sarawak*) and *Aton*. *Ana*'s boyfriend is a playboy while *Anita*'s is O.K. Mat, the character from the Malay film *Mat Bond* (the Malay spoof of *James Bond*). He goes around in a sports car, stumbling and falling all over as he jumps in and out of his vehicle. Songs tell of broke youths - if they smoke, the cigarette has to be divided into two. Nobody seems to be spared - including fans of Indian movies and *Kulop Kecil*'s Chinese employee, the one with piles.

It is social criticism in a lighthearted manner. At the end, the message is, as the title indicates - "The Pot Calling The Kettle Black". Competition exists but you should work together. Underlying the satire is a society at a crossroad and on the move.

Director: M Amin • Producer: A. Lam Shoon • Cinematographer: Wong Wa • Editor: Jamil Rais • Sound: VG Bhaskaran • Cast: Mat Sentol, Wahid Satay, Anita Sarawak, Dewi Asiah, Ahmad Nesfu, Omar Hitam, Siti Tanjung Perak, Ani Nyek, Tan Peng Suan • World Sales: Cathay Keris Films Pte Ltd, 11 Unity Street #02-01 Robertson Walk, Singapore 237995 • Tel: +65 63378181 • Fax: +65 67322587

Image: A New Day in Old Sana'a
Directed by Bader Ben Hrsi, United Kingdom-Yemen, 2005.

National Museum Cinémathèque

The National Museum of Singapore's Cinémathèque platform focuses on the presentation of film in its historical, aesthetic, and cultural contexts, with a strong emphasis on local and regional cinema.

Housed in the 247-seat Gallery Theatre, the National Museum Cinémathèque will open up new perspectives on film through retrospectives, themed festivals and special presentations. Beyond film screenings, the programme also includes talks by filmmakers, seminars and public education initiatives.

Cinémathèque Programme 2006

International Season

The Secret Life of Arabia
(19th Singapore International
Film Festival)

7, 13 & 20-29 April

The Secret Life of Arabia focuses on contemporary Arab cinema, featuring motion pictures from Syria, Egypt, Lebanon, Iraq and Palestine. Not-to-be-missed is the *Arab Cinema Today* seminar on 22 April, with insights from filmmakers like Michel Khleifi, Nidal Al-Dibs and Jocelyne Saab.

Singapore Season

3rd Singapore Short Cuts

22 July, 22 July, 5 August, 12 August

A showcase of outstanding short films by local filmmakers, featuring documentaries, animation and experimental works along with post-screening discussions. Catch a special installment on shorts from the 1990s, and a discussion on the development and state of local short filmmaking.

Cine Singapore

June to November

A celebration of Made-in-Singapore feature films. These films throw light on Singapore's social and cultural transformations over the past 3 decades and reveal interesting facets of the Singaporean way of life.

For more information, please call Asst Manager Programming, Zhang Wenjie at 6332 3957 or email zhang_wenjie@nhb.gov.sg or Asst Manager Corporate Communications, Dorothy Ng at 6332 3251 or dorothy_ng@nhb.gov.sg

Co-presented by

N S M
National Museum
of Singapore





THE GENIE COMES OUT OF THE BOTTLE - THE REAWAKENING OF ARAB CINEMA

During the past few years, the Arabic cinema has been embraced with growing interest on the world level, in particular a number of special productions done by talented Arabic people, especially young filmmakers. This has been due to local initiatives and the increasing curiosity of the world to know what is concealed in the region. Another element was the incident of September 11, after which Arabic film titles appeared again on the programmes of film festivals, all of that after a long period of absence.

Despite the fact that cinema production in the Arabic world still suffer from various problems, the geographic width and the distribution of cinematic activity in many countries enables at least a number of movies to be competitive and present on the international level on a yearly basis.

The continuity of elite European and American directors of Arabic origins with their local problems has improved the quality of Arabic cinematic production. During this year alone, the world has witnessed a list of wonderful titles such as *Dunya* (Kiss Me Not On The Eyes) by Jocelyne Saab (Lebanon), *Zozo* by Josef Fares (Lebanon/Sweden), *Paradise Now* by Hani Abu Assad (Palestine), *Alkubz al Hafi* (For Bread Alone) by Rachid Benhadj (Algeria), *Seeds Of Doubt* by Samir Nasr (Egypt), *Marock* by Laila Marakshi (Morocco) and many others.

Although the roots of Arabic cinematography originate in the same period of world cinema, the real production was delayed a lot and it has not taken the character of cinematic production with the exception of two countries - Egypt and Lebanon.

The latter's production was disrupted by the onset of the civil war in 1975. Besides that, the cinema production in Egypt was unstable as the '80s saw a crisis of what is called "Contracting Cinema" where cinemas closed and production of commercial films dropped. The '90s also saw continuing low cinematic production. Comparatively, the '90s had an annual output that averaged at slightly less than 20 films a year, which contrasts sharply against the '40s where the average annual output was 50 movies.

Even with some increase in the number of movies produced in recent years, the Egyptian cinema could not catch up with its golden age, that started in the '40s and ended in the '70s. I am not only talking here about cinema production but am also referring to the level of cinematic creativity. As critic Samir Farid observes: "Not a

single big international cinematic festival has passed without the participation of Egyptian movies in it during that period".

While we are now heading to the Second Century of cinematic production, we find that some Arabic countries have not made any kind of progress until now, at least in the area of feature-length narrative cinema. Countries such as Jordan, Libya, or Eritrea did not witness any feature-length work. This would also apply to the U.A.E., Oman and Saudi Arabia if this article had been published a few months ago. However, since then, the U.A.E. saw its first narrative film by the independent effort of the director Hani Al-Shibani. The Masqat International Film Festival in Oman also celebrated the first feature film by Khalid Al-Zadjali and the Saudi Arabians are trying with the help of a Jordanian-American director to present their first narrative film. It is worth pointing out that the Kingdom of Saudi Arabia lacks any kind of cinema halls until now, since the conservative religious institution has a great influence on the fate of the cultural movements there.

Other countries such as Iraq, Yemen and Kuwait were absent from the cinematic map for a long period for various reasons. The Iraqi cinematic production stopped since 1991 after the Iraqi forces were dismissed from Kuwait and after the start of the economic embargo. During the past 15 years there were only three attempts in Iraq; one before the fall of the dictator regime and the American occupation of Iraq, as the director Amer Alwan from France tried to finish his first narrative work, *Zaman*. It was followed by two attempts in 2003.

The first was by Oday Rasheed with *Underexposure*, which began shortly after the end of the American bombardment. All work on the movie was finished in the beginning of 2005. (It received the Best Asian Feature Film Award at the 18th Singapore International Film Festival). The second film was *Ahlaam* (Dreams) by Mohamed Al-Daradji, who arrived from London to live through an adventure of the worse circumstances for film production. He ended it quickly to present it for its premiere at the Cairo International Film Festival in December 2005.

Bader Ben Hirs is a cinema director from Yemen living in Britain who has previously presented short documentaries and films. Despite the long period he has spent in Britain, he has watched what was going on in his home country. Thus he went back during the same year that was significant for Iraqi cinema in 2004, to make his

feature film, after the break (civil and border wars of '60s and '70s) in Yemeni cinema production which dates back to the different battles and backwardness.

If we investigate the quality of the cinematic production during the last 30 years (besides Egypt, where the Egyptian cinema does not lack two or three high quality films), we would find that the quality of cinema production is restricted to certain countries such as Lebanon, Palestine and countries of the Arabic Magreb - Algeria, Morocco and Tunisia.

Lest we exclude Syria from the latter list, we will find that most film production in these countries were made with European cooperation or were pure European productions, as is the case of Algeria. Joint production with France in particular is a major role in these productions. Other co-producing countries are the Netherlands, Belgium and, in some rare examples, Italy and Germany.

Ready accusations were directed at such cooperation. Some directors of these films seemed as if they were projecting the Western point of view of our Arab reality. Such productions are still criticised as being interested in anthropology and marginal affairs, as concentrating on certain recurrent subjects such as women, habits and traditions and the magic of the Orient; and homosexuality as well.

The Arab-European cooperation was not devoid of such influences, and many directors fell victim to this trap. But to limit this wide cooperation to these boundaries would be a great injustice and bias. In addition to great technical assistance, which raised the technical level of the Arabic film (in sound and image), the Arabic cinema was enriched, and it also evaded the usual Egyptian melodrama and the heavy dependence on dialogue. We can say that such cooperation saved film production in many countries. Examples are: Ridha Al-Bahi (Tunisia), Merzq Alwache (Algeria), Al-Nasser Khmeir (Tunisia), Omar Amiralay (Syria), Mohamad Malas (Syria), Oussama Mohammad (Syria), Elia Suleiman (Palestine), Rashid Mashharawi (Palestine), Ghassan Salhab (Lebanon), Moufida Tlatli (Tunisia), Fawzi Bin Saidi (Morocco) among others. In Egypt this cooperation

covered films made by Youssef Chahine, Yusri Nasrallah, Radwan Al-Kashif among others.

A quick look at the state of affairs of Arab filmmakers would lead to disappointment and dismay. We see directors such as Khairy Besharah (Egypt), Mohamed Khan (Egypt), Mohamad Malas (Syria), Hadi Al-Rawi (Iraq) or Nabil Al-Maleh (Syria) unable to realise their films after all their successes, or resort to video technique; and directors such as Oussama Mohammad (Syria) and Al-Nasser Khmeir (Tunisia) who wait long years to realise their second film and it makes us feel desperate. We are dealing here with rich countries that have one common language and many similar aspects of life; but nevertheless they put cinema and culture in general at the end of their list of priorities.

Culture is subject to waves of ups and downs. Although April shows foggy glimpses of spring, yet there is hope as well. For the first time, Moroccan cinema has produced more than 10 films in one year. Finally, Oussama Fawzi has been able to produce his feature, *I Love Cinema*. Fawzi bin Saidi is penetrating the European indifference to films of the other world, and his films are being commercially marketed. Some young names stand out, such as Samir Switzerland and Hani Abu Assad, who received the Golden Globe for *Paradise Now* and was a contender for the Best Foreign Film Oscar this year.

Certainly, this is a beginning of a voyage that is challenging high waves of ignorance and marginalisation, facing regimes that are interested in everything except the public interest, and a gap that is widening every day from the advanced world, its accomplishments and rationality. The only thing left to us to do is to struggle. – **Intishal Al-Timimi, co-curator of the programme, The Secret Life Of Arabia**

Note: Intishal Al-Timimi is the Festival Director of the Arab Film Festival in Rotterdam. Born in Iraq in 1954, he received his Masters in Journalism from Moscow University. Besides being a journalist and Arab film expert, Intishal is also an accomplished photographer who has held many exhibitions. He has also curated Arab film programmes for many international film festivals.



THE SECRET LIFE OF ARABIA

Co-presented with the National Museum of Singapore

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Country: Syria/France

Director: Omar Amiralay

2003, 12 mins



THE FLOOD IN BAATH COUNTRY

Thirty-three years after his 1970 15-minute celebratory piece on the building of the Euphrates Dam and the promise of modernisation, director Omar Amiralay returns to document his theme in a more subdued and critical tone. Cracks show on the wall of the dam – like Amiralay's faith in the Baath party. The dam, a metaphor for the debilitating effects Syria's ruling Baath party has on its people, highlights the unfulfilled promise of progress for society.

Amiralay's almost wordless documentary depicts seemingly fragmented interviews with government officials, teachers and pupils who, parrot-like, unceasingly extol the praises of the Baath party. The starkness of the interviews, devoid of commentary or criticism, deftly exposes the propaganda glorifying the president and his party. Seen together, both documentaries take us on a journey into the consciousness of a people whose belief in a promised "better" future has yet to be fulfilled. Winner at the Arab Cinema Biennale and Rhodes.

Director: **Omar Amiralay**
(b. 1944, Damascus)
Studied painting in Syria before turning to theatre and cinema during a stay in France. He has mostly made documentaries that explore the Arab world. Between 1970 and 2003, he made some 18 documentaries all of which were shown and awarded in many International Film Festivals. Filmography includes: *Film Essay On The Euphrates* (1971), *About A Revolution* (1981), *The Last Of The Pioneers* (1991) and *The Man With Golden Sole* (2000).



Director, Screenwriter: Omar Amiralay • Producer: Xavier Carniaux • Cinematographer: Mayyar Roumi • Editor: Chantal Piquet • Production Company/World Sales: AMP-FRANCE/Xavier Carniaux, 52 rue Chariot, 75003 Paris, France • Tel: +33 1 48874513 • Fax: +33 1 48874010 • Email: amip@amip-multimedia.fr

Country: Sweden

Director: Erik Gandini, Tarik Saleh

2005, 80 mins



GITMO: THE NEW RULES OF WAR

The flight is free, there is sunshine plus recreation, only US\$12 per night for accommodation – that is what Erik Gandini and Tarik Saleh found on a trip to Guantanamo Bay, nicknamed GITMO, the American Base in Cuba where 637 suspects of terrorism have been detained. Their mission is to find out what is going on in Guantanamo Bay.

Continuing along a winding path on Guantanamo, or Gitmo, they enter a world where no one seems to be doing the right thing and cheeriness is nothing but a farce. "It was an environment where everyone was wearing a smile, but feeling awful beneath the surface," Saleh said. Candid interviews with ex-generals, guards and former prisoners convey a very strong feeling of unease surrounding the interrogation methods. Their quest takes them to Washington, Stockholm and Abu Ghraib in Iraq. Slowly unfolding is a world where rules, agreements and the rights of every human being are disappearing. The documentary was selected in competition for the prestigious Joris Ivens Award at the International Documentary Film Festival of Amsterdam.

Directors: **Erik Gandini**
(b. 1967, Bergamo, Italy)
Erik Gandini's award-winning films include *Raja Sarajevo* (1994), *Amerasians* (1999) and *Sacrificio - Who Betrayed Che Guevara?* (2001).

Tarik Saleh
(b. 1972, Stockholm, Sweden)
Starting out as a graffiti artist, he has worked in various roles in Swedish TV and radio. Directed and produced award-winning feature documentary film, *Sacrificio - Who Betrayed Che Guevara?*, together with Erik Gandini.



Directors: Erik Gandini, Tarik Saleh • Producer: Kristina Åberg/Atmo • Cinematographer: Carl Nilsson, Lukas Eisenhauer • Editor: Mikkel EG Nielsen, Thomas Lagerman • Contact: Swedish Film Institute, International Department, PO Box 27126, SE-10242, Sweden • Tel: +468 6651100 • Fax: +468 6663698



THE SECRET LIFE OF ARABIA



Director: **Layth Abdulamir**

(b. 1957, Iraq)

Director, scriptwriter, programme manager and head of acquisition for Dubai TV, he studied at the Cinema Studies Institute, the Sorbonne University in Paris (1977-1980) and went on to do his Master of Fine Arts in Kiev (1980-1986). His film, *The Cradle*, was the winner of the Grand Prize at the Film Festival in Damascus (Syria), and the spectators' prize at the Kiev Festival in 1986. His filmography includes *Music In The Heart Of Arabia* (1998), *Africa Does Not Cry* (2003) and *Bayaa-Baghdad* (2004).



Country: Iraq/France

Director: Layth Abdulamir

2006, 93 mins

IRAQ: THE SONG OF THE MISSING MEN

A common Iraqi identity - despite the amazing diversity in the beliefs and culture of the various communities - that is the theme Iraqi director Layth Abdulamir broaches in his documentary. The film takes the form of a travelogue, presenting views of Iraqis, including intellectuals, fishermen, shepherds, religious leaders (both mullahs and priests), from the deep south to the extreme north of Iraq. As the camera traverses the panoramic landscape, the amazing diversity of Iraqi society is unveiled.

Questions of identity and citizenship are raised. Haunting chants and laments are interwoven with the voices of those interviewed, lending a poetic resonance to the issue. Despite the varied opinions voiced by Iraqis, Abdulamir's message is clear. Be they Kurds, Turkmens, Shi'ites, Sunnis or Christians, all form a mosaic of Iraqi society. To remain united and forge forward as a nation, it is necessary for Iraqis to accept cultural and religious differences, and heal the fissures among the various communities.

Director: Layth Abdulamir • Producer: Yves Billon • Cinematographer: Ammar Saad • Editor: Lysiane Lemrcier • Production/World Sales: Zarafa Films, 29 Rue Mehul, 93500 Pantin, France • Tel: +33 1 74734050 • Fax: +33 1 48436606 • Email: zarafa@wanadoo.fr



Director: **Hadi Mahood**

(b. 1971, Iraq)

Hadi Mahood studied film direction at the Institute of Fine Arts in Baghdad and the Baghdad University. In 1991, he fled persecution in Iraq and worked with the Iraqi Opposition radio in Saudi Arabia. Following his arrival in Australia in 1977, Hadi directed a stage play entitled *Night Traveller*, a 30-minute drama entitled *Madness*, as well as two documentaries, *Sumerian Hymns* and *Ashoraa*. He also worked at the Arabic Broadcasting Service and directed a segment of the UN Media Peace Award-winning documentary series, *Dying To Live*.



Country: Iraq/Australia

Director: Hadi Mahood

2005, 52 mins

IRAQ, MY COUNTRY - AN EXILE'S RETURN TO SAMAWA

Fourteen years after fleeing Iraq, Melbourne-based filmmaker Hadi Mahood returns to his hometown, Samawa, in Southern Iraq. During the tumultuous months between the fall of Saddam Hussein and the installation of a new government, Hadi filmed the daily lives of ordinary Iraqis trying to eke out a living. Amongst them: Ahmed, the 15-year-old who is forced to trade bullets in a local weapons market, and he guides the director through the secrets of Baghdad - a trip that includes stops at torture chambers and coalition forces headquarters.

Iraq, My Country presents the complexities facing a country undergoing massive social, economic and political change in human terms. Far from the usual media spin on life in Iraq, Mahood's film is an intimate and personal account of Iraq's turbulent times. It is a testament to the resilience of Iraqi people attempting to survive.

Director: Hadi Mahood • Producer: Philippa Campey • Cinematographer: Zaiad Turkey • Editor: Ken Sallows • Production/World Sales Company: Film Camp Pty Ltd, Level 1, 179 Johnston Street, Fitzroy, Victoria 3065, Australia • Tel: +61 3 9419 0140 • Fax: +61 3 9417 7336 • Email: pcampey@bigpond.net.au



THE SECRET LIFE OF ARABIA

Country: Egypt

Director: Ossama Fawzi

2004, 125 mins

I LOVE CINEMA

Heaven – that's a place he will not reach if he keeps dreaming of cinema, so says seven-year-old Naeem's father. Yet Naeem's love for the cinema runs too deep for him to listen to his father who becomes furious each time he finds out that Naeem has disobeyed him. In resentment, Naeem rebels against authority, whether they be his family or school. Things come to a head when his mother, a headmistress and an ex-drawing teacher, decides to return to her love for drawing and throws in her lot with her idealistic, romantic young son.

The story, set in the '60s, gravitates round a conservative Christian family comprising an extremely-religious Orthodox father, played brilliantly by Mahmoud Hemeida; a Protestant mother, played by Layla Elwi, and their two young children. Even as conservative dad spouts scriptures to keep his family out of hell and sin-free, Naeem finds escape and true heaven in films. *I Love Cinema* is director Ossama Fawzi's ode to the cinema and the arts seen through the idealistic eyes of young Naeem (excellently played by talented Youssef Osman). Winner of nine awards including best film, best director at the Cairo International Film Festival and second place at the Rotterdam Arab Film Festival (2005).

Director: **Ossama Fawzi**

(b. 1961, Cairo, Egypt)
Obtained his diploma from the Institute of Cinema in 1984 with his short film *The Climax*. From 1979 to 1985 he worked as assistant for Egyptian directors such as Hussein Kamal, Ashraf Fahmy or Niazi Mustafa. In 1985 he founded his production company and produced his first feature film, *Sharifa Arafa*, which soon became one of the greatest representatives of Egyptian neo-realism. In 1996, he directed his first feature, *The Asphalt Kings*, followed by *Devil's Paradise* (2000) and *I Love Cinema* (2004).



Director: Ossama Fawzi • Screenplay: Hany Fawzi • Editor: Khaled Marei • Cast: Laila Elwi, Mahmoud Hemeida, Menna Shalabi, Aida Abdel Aziz, Youssef Osman • Production World Sales Company: Al Arabia Cinema Production & Distribution, 21 Ahmed Orabi St., Mohandesseeen, Cairo, Egypt • Tel: +202-344-3939 • Fax: +202-3444030 • Email: aracinema@arabia.cpd.com

Country: Japan

Director: Takeharu Watai

2005, 102 mins

LITTLE BIRDS

There is no easy solution to the situation in Iraq. But how often do you hear from those that really matter in all of this? Takeharu Watai's *Little Birds* gives voice to those unheard and ignored by major media networks. Viewing it invokes such a torrent of thoughts and emotions that one cannot help feeling overwhelmed by it. Except for the moment that really upset the director – when he was confronted by an angry interviewee demanding to know why Japan is siding with the US, to which he makes it clear that he does not support his government, revealing feelings about the war, Watai remains an intimation behind the camera. Letting the footage speak for itself – from a blood-stained sneaker of a child lying next to a puddle of gore, to hospitals full of scarred and twisted bodies, amputees, corpses, women and children, Watai's camera presents a rather different truth from the information and justifications that have been given so far.

Little Birds is the recipient of the Human Rights Award at the 2005 Locarno International Film Festival. The film takes its title from the epitaph on the plank of wood that serves as a makeshift gravestone for three children who died when their house was destroyed by three bombs. It reads: "Don't cry dad. We became birds in the sky".

Director: **Takeharu Watai**

(b. 1971, Osaka, Japan)
A freelance video journalist with extensive experience covering independence movements and conflict-ridden areas around the globe, Takeharu Watai provided the international media with coverage of the crisis in Sudan, independence movements in East Timor, as well as the situation in Afghanistan after September 11 and in Iraq from 2003 to 2004. For his reporting activities, Watai received the 2003 Vaughn-Ueda Awards Special Prize and the 41st Galaxy Awards Excellent Reporting Prize.



Director, Cinematography: Takeharu Watai • Producer, Editor: Takaharu Yasuoka • Assistant Editor: Tsuji Kiyoshi • Production Company: Yasuoka Films • World Sales: Biotide and Associates, Inc. • Tel: +81 3 3369 8221 • Fax: +81 3 3369 8228 • Email: infoeng@biotide-films.com



THE SECRET LIFE OF ARABIA

Country: Yemen/UK

Director: Bader Ben Hirsi

2005, 86 mins



A NEW DAY IN OLD SANA'A

Set in Yemen, in old Sana'a, this is the first feature to come out of the country. Seen through the eyes of the photographer Frederico, it tells the story of Tariq, his assistant. Tariq, the son of a wealthy and highly respected aristocrat, is engaged to be married to the eldest daughter of a prominent and powerful judge. It is a match made in heaven. This soon changes when Tariq spots a woman in the exquisite white dress which he has given to his fiancée. Not knowing what his wife-to-be looks like, Tariq wrongly assumes this girl to be his fiancée and falls in love with her.

This is a moving and thought-provoking tale about love and aspiration, custom and tradition, and unmet expectations that irrevocably change the lives of a few individuals forever. Winner of Best Arab Film and nominated for the Best Director First Feature at the Cairo IFF 2005.

Director: **Bader Ben Hirsi**

He directed and produced the award winning film, *The English Sheikh And The Yemeni Gentleman*, and a 50-minute documentary about Yemen's efforts to fight terrorism entitled *Yemen & The War On Terror*. He recently directed the acclaimed *Haji: The Greatest Pilgrimage On Earth* for Channel 4 (UK). He has worked on numerous projects for Channel 4, *The Sunday Times* and Middle East Broadcasting.



Director, Scriptwriter: Bader Ben Hirsi • Producer: Ahmed Al Abdali • Cinematographers: Muriel Aboulrouss, Koutaiba Aljanabi • Cast: Dania Hammoud, Paolo Romano, Nabil Saber • World Sales: Felix Films Entertainment Ltd, 87 Engadine Street, London SW18 5DU, UK • Tel +44 (0) 20 8870 7485 • Email: abbsabdali@tinyworld.co.uk, bbhstv@yahoo.co.uk

Country: Norway

Director: Stian Indrevoll, Torstein Grude

2004, 48 mins



TIN SOLDIERS

The documentary film, *Tin Soldiers*, directed by Stian Indrevoll and Torstein Grude, traces the movements of a group of young UN soldiers in Lebanon who enter service with a pro-Israeli point of view. Their beliefs undergo a radical change when they witness and film what is known as the Qana massacre on April 18, 1996. Through the video diary of UN-soldier Gunnar Brandsdal, the viewer initially sees a military service that reminds more of a holiday camp than war until that fateful day when the Israeli army bombed a UN camp with more than 500 Palestinian refugees. The Norwegian soldiers witness the bombing which happens close by. The Israeli army later claims that the bombing was an accident but the video shows evidence that Israel deliberately bombed the camp killing 106 refugees. Three Norwegian soldiers talk about the mind-changing incident which they fear will be forgotten without anyone being charged.

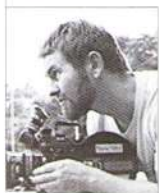
Tin Soldiers, nominated for the FOCAL International Award 2005 in the category Best Use of Footage in a Current Affairs Production, won the Best International Documentary Film in the 2005 Beirut International Documentary Film Festival and the 2005 Documenta, Madrid: AVID Award for Best Editing.

Directors: **Stian Indrevoll**
(b. 1977)

Educated in film, media and theatre at the Universities in Bergen and Trondheim. Indrevoll is working as a director and editor in Bergen-based Piraya Film AS.

Torstein Grude
(b. 1971)

Educated at the London International Film School. Grude has directed several documentary films and is one of the founders and working director, cinematographer/producer at Piraya Film AS.



Director, Screenwriter: Stian Indrevoll, Torstein Grude • Producer: Torstein Grude • Cinematographer: Daniel Voldheim, Torstein Grude • Editor: Erik Andersson, Stian Indrevoll • Cast: Ken Robin Utvik, Gunnar Brandsdal, Frank Anderssen • Production Company: Piraya Film AS, Olav Kyrres Gate 28, N-5015, Bergen, Norway • Email: mail@piraya.no



THE SECRET LIFE OF ARABIA



Country: Japan

Director: Makoto Sato

2005, 138 mins

OUT OF PLACE

In September 2003, Edward Said, the Palestinian and eminent Arab intellectual, died. In the spring of 2004, Said's grave was placed not in New York where he had lived most of his adult life, not in Palestine where he was born, but in the small Lebanese town of Brumana. This film begins with the story of Said's grave, symbolic of the complexities of his life. Guided by interviews with both Arab and Israeli thinkers, *Out Of Place* is a journey through the memories and legacies of Edward Said, an exploration of the prospects for reconciliation and coexistence that Said fought for throughout his life.

The film examines the tangled web of displacement: The land of Palestine and its people, ravaged by the turbulent tides of history. The lives of Palestinians living as refugees in neighbouring countries. The Jews, surviving long years of persecution in the Diaspora, returning to Israel from across the world. The deep conflict of their mingled identity as victims and violators. The film ends quietly with a solo piano performance at a memorial lecture by Daniel Barenboim who, together with Said, launched a programme to bring about reconciliation through music between the youth of Israel and Palestine.

Director: Makoto Sato • Producer: Tetsujiro Yamagami • Cinematographer: Koshiro Otsu, Akira Kurihara • Editor: Takeshi Hata • Cast: Mariam C. Said, Daniel Brenboim, Noam Chomsky, Azmi Bishara • Production Company/World Sales: SIGLO, Ltd, #210, 5-24-16, Nakano Nakano-ku Tokyo 164-0001 • Tel: +81 3 5343 3101 • Fax: +81 3 5343 3102 • Email: siglo@cine.co.jp

Director: **Makoto Sato**
(b. 1957, Aomori Prefecture, Japan)
Majoried in Philosophy, University of Tokyo (1982).
Makoto Sato has directed a large number of documentaries including *Living On The River Agano* (1992), which won the gold medal at the Nyon Film Festival and the grand prize at Sundance in Tokyo. Sato is the chief lecturer in the documentary programme at the Film School of Tokyo and professor of theatrical arts at the Kyoto University of Art and Design. He has also written books on film theory.



Country: France

Director: Emmanuel Hamon

2003, 54 mins

SELVES AND OTHERS: A PORTRAIT OF EDWARD SAID

Edward Said was one of America's great contemporary intellectuals, an outspoken advocate for the Palestinian cause and the author of *Orientalism* (1978) – the book credited with forcing Westerners to re-examine their perceptions of the Islamic world. Director Emmanuel Hamon spent several weeks with Said and his family shortly before Said's death to document the intellectual's life, work and thoughts in this portrait of Edward Said.

Said was born in Jerusalem to Palestinian parents, raised in Egypt after the founding of Israel and later moved to the United States for his studies and residence. He often remarked as he does in this documentary that he felt like an exile in every place he lived. This sense of exile in Said forms the basis of what he terms as the "Other" – the exotic (another way of saying foreign), puzzling Oriental, a figment as conjured by Western culture. He also reveals why he stopped giving television interviews after 9/11, when he found it impossible to reduce the complexity of the Middle-east to three minute soundbites. *Selves And Others* is structured around a series of interviews with brief interludes of New York city's sights and sounds. Said also speaks about his nomadic childhood, his views against tribalism as well as extreme nationalism.

Director: Emmanuel Hamon • Producer: Salem Brahimi • Cinematographer: Nathalie Durand • Editor: Anne Renardet • Production Company: Wamip Films 15 Rue des Feuillantines, Paris 75005, France • Email: salem.brahimi@wamip.com • World Sales: Arab Film Distribution, 10035 35th Ave NE, Seattle WA 98125, USA • Tel: +206 322 0882 • Fax: +206 322 4586 • Email: ryan@arabfilm.com

Director: **Emmanuel Hamon**
He was the second unit director for such films as *Indochine* (1992), *Après l'amour* (1992), *Une Journée chez ma mère* (1993), *La Reine Margo* (1994), *Prêt-à-Porter* (1994) and *Toreros* (2000). *Coup de lune* (1998) is his directorial debut.





THE SECRET LIFE OF ARABIA



Director: **Yasmine Kassari**

(b. 1972, Morocco)

She studied cinema at the INSAS in Brussels where she graduated in 1997 and wrote the screenplay for *The Sleeping Child* in the same year. *The Sleeping Child* (1997) won the Trophée du 1er Scénario Jeunes Talents CNC/Paris award in 2003. Her filmography includes the short films *Chiens errants* (1995), *Quand les hommes pleurent* (2000) and *Lynda et Nadia* (2002).



Country: Belgium/Morocco Director: Yasmine Kassari 2004, 95 mins

THE SLEEPING CHILD

Breathtakingly shot in the barren desert landscapes of contemporary Morocco, young director Yasmine Kassari's poignant feature debut takes place in the grinding poverty of a rural mud-and-stone village of mostly women. Newly-wed Zeinab sees her husband leave the country to join the underground immigrant labour force in Europe the day after their wedding. Zeinab finds herself pregnant. She uses white magic to make her unborn child "sleep" until a more appropriate time when a talisman will awaken it – a practice widespread throughout the rural world of present-day Morocco. As the chances of her husband's return remain uncertain, Zeinab and her friend Halima go to great lengths to contact her husband. Without telephone, they go to a neighbouring village to make videotapes and photographs, only to have him reply that she should not leave the village without his permission.

Although the film portrays a male-dominated culture which binds women to home-bound traditions in rural Morocco, there is a suggestion of female liberation and rebellion in Yasmine Kassari's portrayal of illiterate but gutsy Zeinab (Mounia Osfour - Best Actress Award in the Koszalin Film Festival) and her friend Halima.

Director, Screenwriter: Yasmine Kassari • Producer: Jean-Jacques Andrien • Cinematographer: Yorgos Arvanitis • Editor: Susana Rossberg • Cast: Mounia Osfour, Rachida Brakni • Production Company: Les Films de la Drève, 7, ruelle de France – 46541 Battice, Belgium • Tel: 0032 8778 3595 • Fax: 003287 300 274 • Email: dreve@skynet.be



Director: **Josef Fares**

(b. 1977, Lebanon)

He migrated to Sweden at the age of 10 with his family and started making films when he was 15. His films were sent to amateur film festivals and about 50 short films and many awards later he entered film school in 1998. He has produced two box office hits, *Jalla! Jalla!* (2000) and *Kops* (2003), which have been distributed in over 20 countries.



Country: Sweden/Lebanon Director: Josef Fares 2005, 103 mins

ZOZO

Zozo is a riveting story of a 10-year-old boy in war-torn Beirut. He leads a fairly normal life until tragedy strikes. The resourceful orphan is forced to make his way to Sweden – the "paradise" where his grandparents had migrated to. When he finally arrives in Sweden, he faces more challenges that he eventually overcomes.

Director Josef Fares deftly infuses humour and warmth in an emotionally-charged portrayal of the challenges faced by immigrant children. Much of Fares's personal experiences are built into Zozo. Fares himself was born in Beirut in 1977 and came to Sweden when he was 10. In Fares's own words, "Zozo is the film that I've been dreaming of doing for such a long time." To him, "the process has been nerve-racking... I had to look deep down and sometimes it was pretty tough... probably because it had to do with alienation." The war scenes were shot in Lebanon in Fares's old neighbourhood and the apartment where he used to live. According to Charbel Iskandar (Zozo's father), the "soundstage felt like 1987 all over again... We used real explosion sound effects and for a moment I thought the bombs were really falling, and that we'd have to dive down into the shelters again." Winner of Sweden's 2005 Best Achievement and Best Cinematography Awards.

Director, Screenwriter: Josef Fares • Producer: Anna Anthony • Executive Producer: Lars Jönsson • Cinematographer: Aril Wretblad • Editors: Michal Leszczylowski, SKF, Kristin Grundström • Cast: Imad Creidi, Antoinette Turk, Elias Gergi, Carmen Lebbos, Viktor Axelsson, Charbel Iskandar • Production Company: Memfis Film, Upplandsgatan 35, 113 28 Stockholm, Sweden • Tel: +46 8 335576 • Fax: +46 8 309934 • Email: memfish@memfis.se



THE SECRET LIFE OF ARABIA



Country: Lebanon

Director: Reine Mitri

2004, 52 mins

THE SOUND OF FOOTSTEPS ON THE PAVEMENT

For more than 33 years, Café Modca stood at the corner of an intersection between two streets in Hamra in central Beirut. It was a meeting point for all sorts of people, be they politicians, activists, friends, lovers or businessmen. But on February 28, 2003, it was decided that the place be closed. In its place, a modern clothing shop. Café Modca became a cause that unfolded into many stratas: collective memory, activism, police repression, reconstruction, urbanism, modernisation, money-laundering, globalisation...

Director: **Reine Mitri**
(b. 1970, Lebanon)
Studied Business
Management, an active
film festival organiser, she
wrote film reviews and
worked on the production
of documentary film. Since
1999, attended several
workshops on
documentary filmmaking,
including the Summer
school at "LA FEMIS"
(Paris), where she realised
her first documentary
essay in 2001.



Director, Producer, Editor: Reine Mitri • Cinematographer, Commentary: Reine Mitri, Rami Sabbagh • Production
Company: Reine Mitri, Saint Foca Quarter, Chiha Building, Ground Floor Ghadir, Jounieh, Lebanon
• Tel: +961 3 301 363 • Email: la_soldadera@yahoo.com



Country: Syria

Director: Diana El Jeiroudi

2005, 12 mins

THE POT

Like the pot that contains and meets our needs, a woman gently holds her family together and unreservedly gives up a part of herself when required. Four married women share their feelings about the roles and images of women in Syrian society and the challenges facing them. Potentially contentious yet universal issues are brought up: the need for personal space, women's limited employment opportunities and fulfilment beyond that of the house and family.

Director: **Diana El
Jeiroudi**
(b. 1977, Damascus)
Raised in Damascus and
Baghdad. She is one of the
founders of Proaction Film,
Syria's sole independent
film production company.
The Pot is her directorial
debut and was an Official
Selection at the Yamagata
International
Documentary Film Festival
- New Asian Currents
2005 and in competition
in Up & Coming
International Film Festival
Hanover 2005.



Director, Screenwriter: Diana El Jeiroudi • Producer: Orwa Nyrabia • Cinematographer: Alfoze Tanjour • Editor:
Raoof Zaza • Production Company/World Sales: Proaction Film Orwa Nyrabia, 2nd Floor 33, 29 Ayyar Str. PO Box
60353 • Tel: +963 11 232 09252 • Fax: +963 11 2320373 • Email: orwa@proactionfilm.com

Country: Lebanon

Director: Jocelyne Saab

2005, 112 mins

KISS ME NOT ON THE EYES

See Page 7.

Country: Syria

Director: Nidal Al-Dibs

2005, 95 mins

UNDER THE CEILING

See Page 15.



THE SECRET LIFE OF ARABIA



TRIBUTE TO MICHEL KHLEIFI

Born in Nazareth in 1950, Palestinian director Michel Khleifi left in 1970 at the age of 20 for Belgium. He remembers his time in Nazareth as "a politically charged atmosphere in which I was imprisoned twice. Like everyone else, I got beaten up. There were endless brushes with the army. And the 1967 War fragmented me totally, at both the mental and political levels, the way it fragmented everyone. It was then that a true cultural revolution should have started, but somehow people thought triumph could come only through war and politics. To this day, I am convinced that if the Arabs had concentrated on culture and the intellect, we would've been far better off by now."

A car mechanic by profession when he left his country, Khleifi studied theatre, radio and television in Belgium. He soon found work with RTFB (Belgian television) where he made a series of one-hour documentaries on the Arab-Israeli conflict. The first was made in 1978 and this led to his first full-length film, *Fertile Memory* (1980). In the film, an old village woman and a young female writer tell the stories of 1948 and 1967, respectively. As he remembered: "I'd had very little experience of the cinema as such, and I went to the movies like everybody else — my taste wasn't refined or anything. It took me a long time to realise that popular cinema was worthless. The awakening to the cinema's true potential came gradually later, for example when I first saw *America, America* by Elia Kazan. The Constantinople wedding reminded me of my sister's wedding in Nazareth — some things were almost identical, and I began to feel that film too could communicate real and personal things, that it was possible to see people you know from life in the cinema, and truly share their experience." *Fertile Memory* was the first film by a Palestinian to be shot in Palestine. There were many firsts after that including *Wedding in Galilee* (1986) his award-winning debut fiction feature which helped to put Arab cinema on the map. In the film, a homeless man tells the Israeli governor: "I have a strange and mighty shoe which is much bigger than my foot. And in this shoe there is a strange and mighty river, even bigger than the shoe in which it flows. And in this river there is a strange and mighty fish, still bigger than the river in which it swims. And you know what, governor sir? This fish can cross borders as it pleases, and it doesn't require a military permit." Khleifi's films have crossed many borders too.

Filmography:
Fertile Memory
(1980)
Maaloul Celebrates Its Destruction
(1984)
Wedding In Galilee
(1986)
Canticle Of The Stones
(1990)
L'Ordre du Jour
(1992)
Tale Of The Three Jewels
(1994)
Forbidden Marriages
(1995)
Route 181 - Fragments Of A Journey To Palestine And Israel (co-directed with Eyal Sivan)
(2003)

Country: Palestine/Belgium/UK

Director: Michel Khleifi

1995, 107 mins



TALE OF THE THREE JEWELS

Tale Of The Three Jewels is the first feature film ever to be shot in the Gaza Strip. Filmed in the days following the Hebron Massacre and before the arrival of the Palestine Authority, it tells the story of Yussef, a 12-year-old who lives in an imaginary world of his own and often escapes from the surrounding violence to the beautiful Gaza country-side. One day he meets Aida, a ravishing gypsy girl, with whom he falls in love. And when Yussef declares his intention of marrying her when they grow up, she tells him that he must first find three jewels missing from her grandmother's necklace, which was brought from South America by her grandfather. How can Yussef reach such a distant continent? His quest will lead him first to death and then to resurrection thanks to the enigmatic words he hears in a dream... Recipient of the Golden Butterfly at Isfahan, Silver Olive Tree at Bastia and the Grand Prix des Lyciens, Nantes.

Director, Screenwriter: Michel Khleifi • Producers: Omar Al-Qattan, Michel Khleifi • Cinematographer: Raymond Fromont • Editor: Ludo Trach • Cast: Bushra Qaraman, Makram Khouri, Muhammad Nahhal, Hana Nimeh, Ghassan Abu Libdeh • Production Company/World Sales: Sindibad Films Ltd, 5 Princes Gate, London SW7 1QJ, UK
• Tel: +44207 823 74 88 • Fax: +44207 823 91 37 • Email: info@sindibad.co.uk



THE SECRET LIFE OF ARABIA

Country: Palestine/Belgium/France

Director: Michel Khleifi

1991, 110 mins



CANTICLE OF THE STONES

In the early '70s, two Palestinians meet in Jerusalem and fall in love: he is from the West Bank and she from Galilee. But their relationship will only last a fortnight, after which he is arrested by the Israelis and imprisoned for life for taking part in the Palestinian Resistance. Bitter and disappointed, she decides to migrate to America. Fifteen years later, they meet again at the height of the Intifada, and their passion is rekindled.

The love-story is constantly penetrated by events from the Intifada, which are filmed in documentary form. The result is an overwhelming mixture of live footage and narrative, violence and poetry. The two lovers recount their stories, filling the gaps of 15 years of separation and unfulfilled love. *Canticle Of The Stones* is a film about the enormous pain experienced by the people of Palestine during their seven-year revolt against Israeli occupation. But it is also a film about sacrifice. Winner of the Grand Prize at the Festival of Historical Film, Chateau-Thierry and Silver Prize at Valencia.

Director, Screenwriter: Michel Khleifi • Producers: Michael Khleifi, Jacqueline Louis • Cinematographer: Raymond Fromont • Editor: Mufida Tlatli • Cast: Bushra Qaraman, Makram Khouri • Production Company: Sourat Films spri, 61a Avenue de Foestreates, 1180 Bruxelles, Belgium • Tel: +3223750475 • Fax: +3223748023 • World Sales: Sindibad Films Ltd, 5 Princes Gate, London SW7 1QJ, UK • Tel: +44207 823 74 88 • Fax: +44207 823 91 37 • Email: info@sindibad.co.uk

Country: Palestine/Belgium/UK

Director: Michel Khleifi

1987, 115 mins



WEDDING IN GALILEE

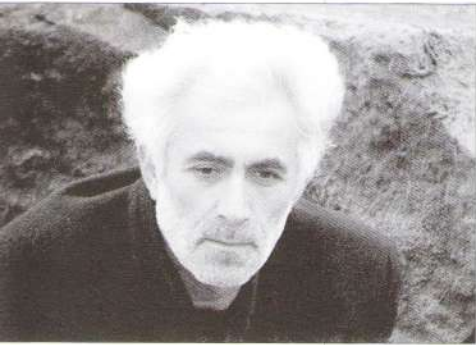
"*Wedding In Galilee* is the story of a challenge which pits two gods against each other, in the tragic sense of the word. One, the Israeli governor, holds military power. The other, Al-Mukhtar, the head of a Palestinian village, holds patriarchal power. Both seek the favour of destiny, and destiny fails them both. In the end, only the people of the village are victors. Each of the two characters is trying to achieve some goal: the governor, to "penetrate the soul" of the village by allowing the wedding of Al-Mukhtar's son to take place only on condition that the Israeli authorities attend; Al-Mukhtar, to stage the traditionally grand ceremony proving both his son's virility and his own worth. But the meaning of life is death and nothing more; politics, religion are myths. Only the bridegroom's failure to do what is expected of him is real, and it gives birth to love. Only everyday life is real. And Palestine is the mythic country par excellence. *Wedding In Galilee* attempts to combine myth and reality in a poetic description of reality: a synthesis of image, sound, rhythm, mood and feeling - a whole series of landscapes which together converge to deliver a message of freedom." - From Michel Khleifi's synopsis of his groundbreaking film, *Wedding In Galilee*, the 1987 winner of the Cannes Film Festival's Prix de la Critique Internationale and the San Sebastian Film Festival's Golden Shell.

Director, Screenwriter: Michael Khleifi • Producers: Michel Khleifi, Jacqueline Louis • Cinematographer: Walter van den Ende • Editor: Marie Castro • Cast: Ali Akeli, Bushra Qaraman, Makram Khouri, Juliano Meir Kharmis • Production Company: Marisa Films spri • World Sales: Sindibad Films Ltd, 5 Princes Gate, London SW7 1QJ, UK • Tel: +44207 823 74 88 • Fax: +44207 823 91 37 • Email: info@sindibad.co.uk



RETROSPECTIVE OF DON ASKARIAN

With the support of Goethe Institut



DON ASKARIAN

Komitas, Avetik and On The Old Roman Road are testament to a director whose work is characterised as "magic realism". Don Askarian himself calls his shooting method a "creation of new reality".

Don Askarian was born in 1949, in Stepanakert, Nagorno Karabakh. In 1967 he went to Moscow and studied history and art. He first worked as an assistant-director and later a film critic for a year after his studies. In 1978 Askarian emigrated from the USSR to West Berlin after completing a two-year jail term (1975-77) for refusing to serve in the Red Army. For the last 20 years the filmmaker has lived and worked in Germany beginning with an adaptation of Chekhov's The Bear, in 1984.

Since that time, Askarian has directed a range of works, from documentaries to biographical essays to fiction features that have been honoured at festival screenings worldwide. The filmmaker was recently honoured with a Harvard Film Archive retrospective and is considered the greatest living Armenian filmmaker. Retrospectives and exclusive screenings of his films have been shown at locations including Rotterdam, Philadelphia, Figueira da Foz and Sao Paulo.

In 1996 his book, Dangerous Light, was published in Armenia. The book contains a biographical sketch, interviews with the director, reviews, his screenplays In Noraduz, Komitas, Avetik, his essays Chekhov and Cinema, Dangerous Light, An Open Letter and photographs from his films. Compared to Andrei Tarkovsky and Luis Bunuel, Askarian's work also shares a kinship with fellow Armenian legend, Sergei Paradjanov (SIFF Retrospective 2003).

Askarian's adage is, "if a film is perfectly interpretable, that would be a bad omen, if not a death sentence for the film... I have tried not to force symbolic meanings on the film, I very much hope that the film is left open enough for everyone to draw their own conclusions from it." Japan Times

Filmography:
The Bear (1984, Based on
Chekhov's play
"The Bear")
Komitas (1988)
Nagorno Karabakh:
Armenian History IV and V
Volumes (1988)
Avetik (1992)
Parajanov (1998)
Musicians (2000)
On The Old Roman Road
(2001)

Country: Germany

Director: Don Askarian

1992, 84 mins



AVETIK

Avetik is very much a meditation on Armenia as it is the story of the country's filmmaker, Avetik Gevorgyan, exiled in Berlin. It is stunningly photographed. The exile of Gevorgyan in Berlin also parallels that of Don Askarian's. And in epicurean, lyrical tableaux he explores German racism and that of the Armenian genocide in 1915. Along the way there are impressions of the disastrous 1989 earthquake in Armenia with various opinions emerging regarding sexual awakening and the corruption of filmmaking as an art form using images inspired by erotic medieval poetry. Recipient of three awards including best director at the Figueira da Foz 93, "Avetik is very much in the tradition of the cinema of dreams. A gorgeous and mesmerising film, Avetik both thrills the eye and boggles the mind." The Japan Times.

Director, Producer, Screenwriter, Editor: Don Askarian • Cinematographer: Gagik Avakian, Martin Gressmann, Andreas Sinanos • Cast: Alik Assatrian, Geno Lechner, Karen Ganibekian • Production/World Sales Company: Askarian Film, Niebuhrstr. 69, 10629 Berlin, Germany • Tel/Fax: +49 30 3246023 • Email: askarianfilm@web.de



RETROSPECTIVE OF DON ASKARIAN



Country: Germany

Director: Don Askarian

1988, 96 mins

KOMITAS

More than a biographical drama, this film is a moving tribute to a remarkable artist, Komitas (1869-1935), a renowned Armenian composer and conductor. As a musician, his career ended abruptly in 1915, when three-fourths of Armenia's population were massacred. Komitas was arrested and witnessed the extermination of the country's bright minds. He lost his mind and remained so for more than 20 years to the end of his days. A recipient of multiple awards, including the top prize at the Venice Film Festival 1988.

Director, Producer, Screenwriter: Don Askarian • Cinematographers Jorgos Arvanitis, Martin Gressmann • Editor: Rene Perraudin, Marion Regentrop • Cast: Samvel Ovasapian, Onig Saadetian, Margarita Woskanian • Production/World Sales Company: Askarian Film, Niebuhrstr. 69, 10629 Berlin, Germany • Tel/Fax: +49 30 3246023 • Email: askarianfilm@web.de



Country: Armenia/Germany/Netherlands

Director: Don Askarian

2001, 76 mins

ON THE OLD ROMAN ROAD

Don Askarian's On The Old Roman Road is another reflection on an artist in exile. Levon is a writer of Armenian descent living in Rotterdam. Caught between two worlds, he reminisces about his homeland and the realities of contemporary life in Rotterdam. Evocative and incongruous images of love and political cruelty appear and flit as he recalls the magic of childhood and the mayhem. It unfolds in the form of a modern crime story with Armenian terrorists and a Kurdish tragedy. Recipient of the top cinematography award for Art Film, Slovakia.

Director, Producer, Screenwriter, Editor: Don Askarian • Cinematographer: Rudolf Vatinyan • Cast: Piet van Dijk, Silvia Gelton, Don Askarian, Ohan Askarian • Production/World Sales Company: Don Film, Ashtarak, Mughni District, Armenia • Tel: +37491 33 75 84 • Email: donfilm@netsys.am



Country: Armenia/Germany

Director: Don Askarian

2000, 76 mins

THE MUSICIANS

More than the audio visual performance of musicians and artistes on the streets of Yerevana, Don Askarian's The Musicians, like all his other films (Avetik, Komitas and On The Old Roman Road), is a meditation on Armenian folk culture that is rooted in music. Following two musicians and a tightrope walker as they roam the country, their activities are seen as signs of life and strife. Their music intertwines closely with rituals, religion, circle of life and magic incantations of the people, emblematic of their daily rhythm and psyche.

Director, Producer, Screenwriter, Editor: Don Askarian • Cinematographer: Vahagn ter-hakobyan • Production/World Sales Company: Don Film, Ashtarak, Mughni District, Armenia • Tel: +37491 33 75 84 • Email: donfilm@netsys.am



Country: Armenia/Germany

Director: Don Askarian

1998, 60 mins

PARADJANOV

"The year is 1989. The place is the film festival in Rotterdam. Farewell at the Hilton Hotel. And Paradjanov says, 'Help me make Confession.' I answer, 'As a child of two fathers, the film will be born a bastard'," so says director Don Askarian of his documentary on fellow Armenian director Sergei Paradjanov. Paradjanov is also another tribute to an Armenian in exile. Using archival footage and fragments of interviews, what makes Paradjanov (screened at the 1999 International Film Festival in Rotterdam) unique is the close relationship and understanding between the two iconic directors. A political prisoner in the 1970s, Paradjanov managed to direct two more prodigiously rhapsodic films before dying of cancer in 1990.

Director, Producer, Screenwriter, Editor: Don Askarian • Cinematographer: Vahagn ter-hakobyan • Production/World Sales Company: Don Film, Ashtarak, Mughni District, Armenia • Tel: +37491 33 75 84 • Email: donfilm@netsys.am



PHILIPPINE CINEMA: A WAVE OF INDIE FILMS
IN A DIGITAL AGE

If the year 2005 is a gauge for the current pulse of Philippine cinema, signs are good that the times are a-changing as an interesting transformation unfolds. Last year was the year that Filipino independent films grabbed the cudgels from its moribund film industry and the birth pains of an emerging film trend jumpstarted a possible resurgence.

The low-budget works of first-time directors took centre stage in the year that was and, as if overnight, the word indie film became a hip entry to the country's pop culture vernacular. The programme of Filipino films in the 19th Singapore International Film Festival showcases the changing face of Philippine cinema, charting new directions for its future. A cinema that seems poised for greater visibility and its prospects taking on a filmless mode.

Going digital is the medium du jour for the numerous Filipino filmmakers who recently made their feature-length debuts. Like a breath of fresh air, a wave of digital features arrived on the scene changing the equation of its mainstream film industry overnight. Last year produced a total output of fifty-plus feature films of which nearly half were shot with the inexpensive digital format. Most of these were independently financed ushering a fresh breed of filmmakers.

Long relegated to the fringes of an ailing industry that has seen better days, many new filmmakers received their 15 minutes as their indie features got a chance for wider releases. Their considerable success brought a measure of fame to some and the ensuing media mileage anointed the independent film in its DV format as the in-thing of the moment and the weapon of choice for it to be sustainable.

In an industry increasingly dependent on big grosses to justify a decent run in its armada of cineplexes, a democratised mode of production may hold the key to allow more non-commercial projects a fighting chance to be realised on the big screen. In an era reeling from the triple whammy of rising costs of film production, declining theater audiences and rampant film piracy, recent developments show how a country's economic realities can lead to strategic choices that may well be survival lessons for newbie filmmakers across the globe.

The phenomenon has seen the usual funding schemes turned around, mainstream formulas and traditional marketing tactics eschewed for non-traditional

approaches. Whether it reflects a certain "aesthetics of poverty" or, more perhaps, a merger of the indie spirit with the tools of DIY digital technology, what comes to the fore is a make-do attitude of new talents struggling to right an uneven playing field. The logistics of movie production aren't quite encouraging in these bottom-line focused days. The average cost of a typical Filipino production is pegged at roughly US\$500,000 to include marketing and distribution.

A local film needs to gross three times that amount to earn its ROI (Return on Investment). If the film doesn't do well at the tills, a one-week run is the most it could have for a theatrical release. Otherwise, theatre owners would rather extend a Hollywood film than give the local film a chance for a second-week run.

The traditional big studios prefer to produce the "movie event" type of productions headlined by big-name stars, aggressively promoted in the tri-media, complete with product-tie-ins and glitzy premieres, in vehicles that seldom deviate from the tried and tested.

The commercial nature of most films this side of Bollywood is thus understandable. And the commercial prospects for a non-mainstream film are even more daunting amidst some glaring realities. Many of its middle-class audiences weaned on megabuck Hollywood films have slowly drifted away from the local fare. The competition posed by these blockbusters has always been unfair to local films and theater owners' preference for safer, commercial fare complicates the equation. The high taxes levied on films plus the spiraling cost of film stock have all contributed to the declining fortunes of an industry with an audience share that is rapidly slipping.

In the face of higher admission prices, the mass-based audiences of Filipino movies have gradually shifted to other forms of entertainment, attracted by cheaper offerings from free TV and pirated VCDs. Given such a scenario, what makes the Philippine experience noteworthy is the confluence of a number of developments that helped usher the resurgence of this recent wave of independent features.

In the last few years, independently produced films using the DV format have sporadically been shown in commercial cinemas playing to limited audiences. Most of these digital features have budgets ranging from US\$10,000 - 30,000 (excluding the cost of the

expensive video-to-film transfer). Some of the major production companies have belatedly jumped onto the digital bandwagon to cash-in on smaller scale productions that curb production costs and contain the financial risks.

Major players like Viva Films have since put up specialised divisions for such projects with miniscule budgets. And they have turned to struggling filmmakers to produce them for the simple reason that regular industry people will refuse to do so at such ridiculously low pay. In a sense, mainstream producers, who have long been slow in welcoming fresh talents to the industry, are showing outstretched arms to these newcomers and are now adopting indie-style practices.

More importantly, two film festivals entered the fray in 2005, exclusively designed for full-length features in digital form. Alternative, novel concepts that normally would not be green-lighted by major film outfits suddenly had a chance to be produced. And last year they did. Three of the films in the SIFF are products of these two festivals. *Pepot Artista* and *Roomboy* are two of the films from the 1st Cinemalaya Independent Film Festival, the first joint undertaking of government institutions that include the Cultural Center of the Philippines and the University of the Philippines Film Institute.

Dubbed the "Sundance of Asia", Cinemalaya, which literally means "free cinema" in Filipino, had a scriptwriting competition that provided seed money for production for the chosen few selected after a rigorous screening. Cinemalaya awarded nine new filmmakers the grant and the film, *Pepot Artista*, was the festival's Grand Prize winner. Set in the '70s, the film centres on a dreamy-eyed boy who wants to be a movie star. Director Clodualdo del Mundo III, a veteran screenwriter of some of the acclaimed films in the '80s (including those of Lino Brocka and Mike de Leon), lends an exuberant pace to otherwise feel-good material. With its inventive use of rare film clips, it pays loving tribute to the movies and the stars of the period.

The other Cinemalaya entry, *Roomboy*, is a character-driven film about its titular character working in one of Manila's small-time motels. There he gets to meet a young prostitute and this puts an enlivening turn of events to his otherwise humdrum existence. The understated handling of its thin plot demonstrates how a piece of scaled-down filmmaking can be engrossing enough despite its limitations. *Sa North Diversion Road* is a product of CinemaOne Originals, the other festival whose company operates an all-Filipino movie channel on cable TV. Like Cinemalaya, the festival had a programme of six low-budget films that it helped finance, primarily intended as a straight-to-video release.

It is a faithful adaptation of a two-character play where the action predominantly takes place inside a moving car. *Diversion Road* has its two characters portraying the

roles of seven different couples in various stages of coupling and uncoupling in this inherently theatrical work. Director Dennis Marasigan captures the subtle nuances of its diverse characterisations given the drama's stifling confines and his two leads certainly rise to the task.

From one of the country's more progressive outfits comes *Magdalena*, a film made by Unitel Productions. Shot on high definition video, it is the latest work of Laurice Guillen, one of local film's top female directors. Its interesting visuals put to good use the potentials of the HD format in tackling a morality tale with a contemporary twist. Guillen's masterful storytelling balances the predictable bad-girl-turned-good arc of its protagonist with a hopeful message of redemption. The foregrounding of its spiritual theme is an earnest dare that Guillen invests a more refreshing spin in these cynical troubled times.

The fringes of the burgeoning indie scene are represented by the work of veteran artist Roxlee, one of the Filipino artists represented last year in SIFF's art events. *Haus Of Sing* is an offbeat MTV-style collage that compresses the range of his many forays into the visual medium. The 80-minute DV feature includes three of his old short films intercut with animation and musical footage set to a funky score. It provides a freewheeling glimpse into the quirky vision of a filmmaker who wears many hats.

A young filmmaker to watch is Raya Martin, a product of the UP Film Institute whose entry, *A Short Film About The Indio Nacional*, was originally a short film. Shot in 35mm and digital video, the student thesis production was later expanded into its present 95 minutes length. Affecting the style of the silent movie era, the black-and-white film is set in the 1890s and tells three different stories about the Indios, ordinary local men of the colonial period.

It's an auspicious debut for a 21-year-old filmmaker who adopts a mannerist approach to come up with an ambitious work. Both a homage and appropriation of early film techniques, Martin lets viewers dwell on the almost-forgotten styles of movies before they became talkies. His nostalgic vision of a bygone era when film was being born lends it a muted post-colonial perspective. The recent output of independent features from the Philippines as represented in the SIFF programme points to a roadmap to wider renown for a cinema whose renewed awakening may have finally come.

Philippine cinema had long been defined by the social-realist films of its best-known director, Lino Brocka. A shining product of the second golden age of Filipino films in the mid-'70s, Brocka was the key figure who helped put a face to its national cinema. His demise in the mid-'90s, together with that of Ishmael Bernal, had left a vacuum in the local film scene. The directors who filled in the void soon got enmeshed in mainstream

productions, typified more for their formulaic compromises than for showing promise as the next film auteur.

In the years that followed, Filipino films languished in a creative stasis in a post-Brocka era save for its sporadic appearances in the international market of gay films. Brocka's *Macho Dancer* trailblazed a slew of other gay-themed movies like *Midnight Dancers* and *Burlesk King*. Predating its growing appeal years before *Brokeback Mountain*, such titles were cheesy beefcake vehicles that found their way to a specialised captured market.

Two of 2005's most-publicised films are notable examples of how these niche films can open avenues for wider critical acclaim. The *Blossoming Of Maximo Oliveros*, another Cinemalaya production, has won quite a few best picture awards in various Western festivals, including the Teddy Award in the 2006 Berlin Film Festival. Holding the distinct honour of being the first Filipino film to compete in the Sundance Film Festival, it is considered the most successful indie film in recent memory owing to its surprising box-office success. Another gay-themed work, *Masahista* (*The Masseur*), won the top plum at the recent Locarno filmfest and has been picked up for worldwide release.

Maverick filmmaker Lav Diaz has eked out a name abroad for his own brand of filmmaking. His three-and-a-half-hour *Batang West Side* was the SIFF best picture winner in 2002 and is characteristic of his lengthy narratives and long-take style. The economical freedom of digital video has enabled him to produce the 10-hour long *The Evolution Of A Filipino Family*, whose length makes it a landmark of sorts and, at the same time, a limitation for wider distribution.

The gradual decline of its mainstream film industry is ironical given that its industry was once the world's fourth most prolific. The Philippines used to churn out movies in an assembly-line fashion where glossy melodramas, the Hollywood rip-off, the star-driven genre film, the soft-porn B-movie (called the bold film) and the token "serious" production get thrown into a heady brew lapped up by its mass audiences. The country's Spanish

and American colonial past have bred a society with a pervasive Catholic influence imbued with an outwardly Western outlook. Uncle Sam's legacy of democracy has led to a freewheeling society characterised by corruption-prone administrations and gaping differences among the social classes.

Its convent-meets-Hollywood heritage would seep a distinctive flavour into its films that sets it apart from its Asian neighbours. The succession of political crises leading to times of uncertainty have made its film industry, operating primarily on privilege and personal connections, more inward-looking and not quite adaptive to change. The realities confronting its industry in this millennium - the Hollywood hegemony, rampant film piracy and declining movie attendances - are shared by its counterparts in the region. Amidst these challenges though are telling signs that the big picture may be changing.

The zeitgeist of the moment bodes well for the Filipino indie film as it signals an urgent wake-up call for its ailing industry to take action or be left behind in the dizzying race for globalisation. The buzz it has created signifies more than just a change in film format. Recent developments have created a ripple effect that has reached the gatekeepers of its cartel-like film industry. A reverse trickle-down effect is taking place, paving the way for a better playing field for its new players. It has opened a window of opportunity for film projects big on concept with budgets that are bargain basement to give a better chance for a slice of the box-office pie.

The current wave of indie films, products of a unique confluence of shifting paradigms, has unleashed brighter prospects for the state of independence in Philippine cinema. - **Ed Lejano**

*Ed Lejano Jr is an assistant professor of the UP Film Institute where he also heads the Extension and Theatre Services Unit. He is also a freelance film director and his screenplay, *Sinungaling na Buwan*, won the grand prize at the 2002 Scriptwriting Contest of the Philippines Film Development Foundation.*



NEW PHILIPPINES DIGITAL CINEMA

Country: Philippines

Director: Lav Diaz

2006, 540 mins



HEREMIAS

Heremias is the story of a gentle human being whose quiet and simple life is changed by circumstances that plunge him into disillusionment, shattering his view of the world and faith in man, and, ultimately, lead him to question the justice, and existence of God. Heremias comes from a very religious family, one that has instilled in him a supposed strong moral foundation and accepts life's conditions, including poverty, as God's will. When strife occurs, he waits, quietly, patiently, for justice; but it never comes. His struggle for justice shatters his concept of reality, of society, and forces him to realize the limitlessness of man's capacity for evil; and how man-made systems, models, and foundations - like government and religion - that exist to provide law, order, discipline, purpose and structure do not guarantee an ideal existence.

Heremias is a Socratic being, an almost saintly person; one who believes in the essential truths of life - beauty, goodness and justice; and that any human activity, discourse, or search, must be geared toward the application and attainment of these truths; anything less would render human existence meaningless. Like Socrates, Heremias is ready to sacrifice his life for these truths. His valiant demeanor is quite anachronistic; outside is a world so full of paradoxes and contradictions; and so, ultimately, the shattering of his spirit, his ideal and his soul may seem inevitable.

Creating the character of Heremias is also representative of my aesthetic stand, my philosophy in cinema as a Filipino filmmaker. Fundamental to my aesthetic perspective is the struggle of the Filipino, his soul, his being, an uncompromising telling and critique of his existence. There is a pressing need to tell the Filipino story, truthfully, if only to be able to understand his psyche, his being and his persona. The Filipino story is the story of every Filipino in sight.

Telling the Filipino story must be put to/on a proper perspective, imperatively on an aesthetic domain with the goal of struggling to define and redeem him. Art must seek this goal-redemption of the human being. And cinema, or Philippine cinema if I may emphasize, must be put to task on tackling the Filipino issue on this level: to help define and redeem the Filipino. Telling his story on an entertainment domain would be tantamount to a denial of a full perusal of his existence. Proof enough is that while Philippine cinema has been existing for a hundred years (it is the first cinema in Asia), the level of appreciation for good cinema among the masses remains wanting; in effect, their level of maturity in so many aspects of their existence remains wanting. This is where we identify or define a progressive cinema (art) from a retrogressive exhibit (entertainment); albeit we do not condemn the realm of entertainment per se but it must, again, be put in a proper perspective.

Ang Trilohiyang Pilipino

Heremias completes my three-part film anthology, Ang Trilohiyang Pilipino (The Filipino Trilogy), the first two being Batang West Side and Ebolusyon ng Isang Pamilyang Pilipino; an anthology that aims to tell the Filipino story, critique his being and examine his psyche. - **Lav Diaz**

Director, Screenwriter: Lav Diaz • Producer: Sine Olivia • Cinematographer: Mara Benitez • Editors: Lia Martinez, Lav Diaz • Contact: Lav Diaz/Sine Olivia, 11A Mirasol Townhomes, Mirasol St., Cubao, Quezon City, Philippines

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 Serafin 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 (Jesus 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.





NEW PHILIPPINES DIGITAL CINEMA



Director: **Laurice Guillen**

One of Philippine Cinema's all-time best actresses is also one of its all-time great directors. The late, legendary director Lino Brocka called Laurice Guillen "our Filipino Jeanne Moreau". An unabashedly Catholic filmmaker, she is also one of the most important female directors to emerge from the Filipino new wave of the '70s. Her award-winning filmography includes *Tanging Yaman*, *Salome* and *Kapag Langit ang Humatol*.



Country: Philippines

Director: Laurice Guillen

2004, 108 mins

MAGDALENA - THE UNHOLY SAINT

Malen (Magdalena) is the wilful daughter of a prayer woman, Chayong, who also sells rosaries and scapulars outside a Catholic Church in the city of Quiapo, Manila. She finds a "lust mate" in Mike, a wily no-good charmer who romances lonely middle-aged women for cash. Chayong dies of grief when Malen runs off with Mike. Malen returns and reluctantly takes over her mother's job. Despite Malen's non-committal attitude, her prayers for others get answered, leading to unwitting fame and prosperity. Her powers grow and she heals people. Needing guidance, she seeks the advice of an alcoholic priest, Fr. Tony, who helps her to accept God's call. Both Malen and Fr. Tony are "healed". Then Mike's son dies and he brings the child to Malen so that he can be revived. Does Malen have the ability to bring the dead to life? Will she be instrumental in the eventual surrender and redemption of her caddish lover?

Director Laurice Guillen deftly explores the dichotomous relationship between sin and salvation through a modern-day Mary Magdalene, a sinner (santita) who repents after receiving god's grace.

Director: Laurice Guillen • Producer: Tony Gloria • Screenwriters: Jerry Gracio, Michiko Yamamoto, Johnny Delgado • Cinematographer: Lee Meily • Editor: Efren Jarlego • Cast: Jericho Rosales, Angelica Panganiban, Johnny Delgado, Cherry Pie Picache, Hilda Koronel • World Sales: Cindy Sison, Head of International Sales, Unitel Pictures International, 620 Santa Monica Blvd., #412 Santa Monica, CA 90401, USA • Tel: +1-310-451-7476 • Fax: +1-310-496-0252 • Mobile: +1-310-869-5370 • Email: unitel@comcast.net

Country: Philippines

Director: Alfred Aloysius L Adlawan

2005, 106 mins

ROOM BOY



Director: **Alfred Aloysius L Adlawan**

A multi-awarded writer and filmmaker, he attended filmmaking courses at the Mowelfund Film Institute in the Philippines and the New York Film Academy in New York City. His award-winning works include the screenplays *Ang Babae sa Buro* and *Ang Mga Ibon sa Dapithapon* and the short film *Si Lolo Tasyo* at *ang Araw*. Adlawan also writes for mainstream film and TV in the Philippines.



Luis Manalansan Jr works as a motel room boy who finds out one day that the boarding house where he is renting a room is about to be demolished. This sends him hunting for a new place to live with the help of Melba, a prostitute who is a regular client at the motel. Lonely and vulnerable, Luis starts falling for Melba. But giving in to his emotions means abandoning his wife, Mercy, who is recuperating from a relapse inside a mental institution. Torn between his new found love and his marital vows, Luis turns his room hunting into an emotional journey that leads him to his ultimate dwelling place.

Adlawan is a multi-awarded writer and filmmaker. His award winning works include the screenplays *Ang Babae sa Buro* (second place for the Don Carlos Memorial Planca Awards for Literature, 1994) and *Ang Mga Ibon sa Dapithapon* (first place, Film Development Foundation Scriptwriting Contest, 1995).

Director, Producer, Screenwriter: Alfred Aloysius L Adlawan • Cinematographer: Ra Rivera, Dix Buhay • Editor: Bambam Luneta • Cast: Polo Ravales, Rechie Del Carmen, Meryll Soriano, John Paulette Noriega • Production Company: Kamurayaw Pictures, Unit 406, West Mansion condo, #3 Zamboanga St., Quezon City, Philippines 1104 • Tel/Fax: +632-4105195 • Email: st_alloysius2002@yahoo.com



NEW PHILIPPINES DIGITAL CINEMA



Directors:
Pamela Miras,
Roxlee,
Joel Ruiz,
Dennis E Sebastian,
Ruelo Lozendo,
Sigrid Andrea
Bernardo

Country: Philippines

Directors: Various

2004/2005, 100 mins

NEW PHILIPPINES DIGITAL

A series of short and animated films by award-winning directors and screenwriters are featured in this programme. Stories reflect themes of coming of age, social division, love and exploitation. They include Blood Bank (2004) by Pamela Miras, winner of Best Screenplay, Cinemalaya Digital Film Festival (2005). It tells the story of three people – a patient in need of blood transfusions, a worker at the blood bank, and a man who sells his blood. Roxlee, whose humour and unconventional ideas have made him an icon of Philippines underground cinema, presents Left Turn (2004), the story of a man and a woman who make love to a tree before going to the polluted city. In The Mansion (2005), the work of Joel Ruiz, a middle-aged couple is hired to take care of a large, opulent house. They inhabit a space far removed from their normal reality. Set inside a Pinoy Carnival's sideshow tent is Dennis E Sebastian's film, Running Out Of Time (2005). It tells the story of a young man whose love for the star attraction prompts him to free her from the clutches of the ringmaster. Ruelo Lozendo is a member of Sinekalye, a group of independent artists that aims to extend the influence of indie art out into the streets. His film, Simula (2006), tells of a man's search for knowledge and freedom that begins from the discovery of self. Sigrid Andrea P Bernardo was awarded the Best Director for her short film Woman (2005). This black-and-white film is the story of a coming of age of two women who grew up together in a city slum. They eventually start a family when a child accidentally enters their lives.

Directors: Pamela Miras, email: pam_miras@yahoo.com • Roxlee, contact: Lai Crisostomo, email: tsinelas_ni_jai@yahoo.com • Joel Ruiz, contact: Margie Templo, email: mtemplo@arkeofilm.com • Dennis E Sebastian, contact: destudioanima@yahoo.com • Ruelo Lozendo, email: ruelozendo@gmail.com • Sigrid Andrea Bernardo, email: cgridz@yahoo.com

Country: Philippines

Director: Dennis Marasigan

2005, 97 mins

ON THE NORTH DIVERSION ROAD

Based on a Filipino theatre favourite by Tony Perez, On The North Diversion Road by Dennis Marasigan tells the story of 10 couples, of different social classes, occupations, and temperaments, driving at different times down the same road, dealing with the man's infidelity to the woman. A dramatic toure de force for two actors as they play 10 different people experiencing 10 different emotional states. It is one of the best films, Filipino or otherwise, in 2005.

Director: Dennis N Marasigan • Producer: Ronald Arguelles • Scriptwriter: Dennis N Marasigan, based on the play by Tony Perez • Cinematographer, Editor: Mozee • Cast: John Arcilla, Irma Adlawan • Contact: ronald_arguelles@abs.pinocentral.com

Country: Philippines

Director: Pamela Miras

2004, 26 mins

BLOOD BANK

The lives of three people – a patient in need of blood transfusions, a worker at the blood bank, and a man who sells his blood – are intertwined. The connections between the three are soon strained with their respective wants going against their dependency on each other. But one day, one of them discovers something that will eventually break these ties.

Director, Producer, Screenwriter: Pamela Miras • Email: pam_miras@yahoo.com





NEW PHILIPPINES DIGITAL CINEMA



Country: Philippines

Director: Raya Martin

2004, 12 mins

THE VISIT

A young girl from the city is left to the care of her grandmother in the province. During her stay, the girl learns about her grandmother's mysterious identity. Winner of the Ishmael Bernal Award for Young Cinema at the 6th Makati Cinemania International Film Festival 2004.

Director • Producer: Raya Martin • Screenwriter: Ranina Sanglap • Cinematographers: Raya Martin, Elson de Veyra • Editors: Manet Dayrit, Sheryll Lopez, Beng Bandong • Cast: Lui Manansala, Nikki Ocampo, Elson de Veyra • Production Company/World Sales: Raya Martin, 37 Toribio St., BF Homes, Parañaque, 1720 Philippines • Tel: +63-807-3783 • Email: rayamartin@gmail.com



Country: Philippines

Director: Joel Ruiz

2005, 23 mins

THE MANSION

A middle-aged couple is hired to take care of a large, opulent house. The two inhabit a space far removed from their normal reality until an accident quickly snowballs into a series of discoveries within the woman...

Director, Screenwriter: Joel Ruiz • Producer: Margie Templo • Cinematographer: Alma de la Pena, Editor: Monster Jimenez • Cast: Roselyn Perez, Jess Evardone • Production Company: ARKEOFILMS, Unit 415 CPT Condominium, 6264 Calle Estagon, Makati City, The Philippines • Tel: 632 8870906 • Fax: +632 7513269 • Email: creative@arkeofilms.com



Country: Philippines

Director: Dennis E Sebastian

2005, 6 mins

RUNNING OUT OF TIME

Set inside a Pinoy carnival's sideshow tent, a young man falls in love with the star attraction, "The Amazing Luisa na Tumutulay sa Miswa". He decides to rescue her from the ring master who keeps her locked up in the "showroom" and exploits her for money.

Director, Screenwriter, Editor: Dennis E. Sebastian • Producer: Karin Araneta • Production Company: Dennis E Sebastian, 3 Green Street, SSS Village, Marikina City 1811, Philippines • Tel: +632 941 9463, +632 687 5390 • Email: destudioanima@yahoo.com



Country: Philippines

Director: Ruelo Lozendo

2006, 10 mins

SIMULA

A man's search for knowledge and freedom begins from the discovery of the self. A worm enters a man's ear and lives inside his body. As the worm's metamorphosis unfolds, he experiences his own transformation. Subsequently, a butterfly comes out of his ear, marking the "beginning" of his new being.

Director, Producer, Screenwriter: Ruelo Lozendo • Cinematographer: McCoy Tarnate • Editor: Darwin Go • Cast: Ruel 'Kabbigat' Bimuyag • Production Company/World Sales: Ruelo Lozendo, 29 Women's Club Street, Galas, Quezon City 1113, Philippines • Tel: +632 7142889 • Email: ruelozendo@gmail.com



NEW PHILIPPINES DIGITAL CINEMA



Country: Philippines

Director: Sigrid Andrea P Bernardo

2005, 20 mins

WOMAN

A coming of age story of two women who grew up together in a city slum community beside railroad tracks. They eventually start a family when a child accidentally enters their lives.

Director, Screenwriter: Sigrid Andrea P Bernardo • Producers: Rain Avansado, Jun Lacanienta, Alma de la Pena, Sigrid Bernardo • Cinematographer: Alma de la Pena • Editor: Alvin Riego • Cast: Gadge Gunn, Raye Baguirin • Production company: Sigrid Andrea P. Bernardo, #59 J. Iansang St. North Susana Executive Village Diliman, Quezon City, Philippines • Tel: 9528553, 09204894599 • Email: cgridz@yahoo.com



Country: Philippines

Director: Rox Lee

2004, 15 mins

LEFT TURN

A man and a woman make love to a tree before going to the polluted city.

Director, Screenwriter, Cinematographer: Rox Lee, Lai Crisostomo, Maisa Demetillo • Producer: National Commission for Culture and the Arts • Editor: Bryan Quesada, Louie Quirino • Production Company/World Sales: Rox Lee, Lai Crisostomo • Tel: 09 157734541, 09 164300251 • Email: tsinelas_ni_lai@yahoo.com



Country: Philippines

Director: Rox Lee

2006, 17 mins

HAUS OF SING

Life is boring if there is no sing. A musical collage of short films.

Production Company/World Sales: Rox Lee, Lai Crisostomo • Tel: 09 157734541, 09 164300251 • Email: tsinelas_ni_lai@yahoo.com



Country: Philippines

Director: Tay Clamor, Ramon del Prado

2004, 2 mins

PUTEK

The last minute of a shallow man's existence.

Directors, Producers: Ma. Theresa Clamor, Ramon del Prado • Production Company: c/o Ramon del Prado, 28 Sto Tomas St., Urdaneta Village, Makati, Metro Manila, 1225 Philippines • Tel: +632-8926367 • Fax: +632-810-6535 • Email: ramon_dp2@yahoo.com, porknbeans_22@yahoo.com



WATCHING MUSIC / HEARING MOVIES



Country: USA

Director: Dan Geller, Dayna Goldfine

2005, 108 mins

BALLETS RUSSES

Ego, politics, war, money, fame, glamour, love, betrayal, grace... and dance – Ballets Russes is a feature-length documentary covering more than 50 years in the lives of a group of revolutionary artists. It tells the story of the extraordinary blend of Russian, American, European and Latin American dancers who, in collaboration with the greatest choreographers, composers and designers of the first half of the 20th century, transformed ballet from mere music hall divertissement to a true art form.

From 1909, when Russian impresario Serge Diaghilev premiered his legendary Ballet Russes company in Paris, to 1962 when Serge Denham's Ballet Russe de Monte Carlo performed for the last time in Brooklyn, Ballets Russes companies brought their popular, groundbreaking and often controversial choreographies to big cities and small towns around the world – leaving their mark on virtually every other area of art and culture – from stage design, painting and music to Hollywood and Broadway. Their cosmopolitanism put the first African-American and native American ballerinas on the stage. Using interviews with surviving members of the Ballets Russes companies (now in their 70s, 80s and 90s) as well as rare archival and motion picture footage, Ballets Russes is both an ensemble character film and a historical portrait of the birth of an art form.

Director: **Dan Geller and Dayna Goldfine**

Recipient of two Emmy Awards for their work – *Kids Of Survival: The Art And Life Of Tim Rollins + K.O.S.* (1996), the team of Geller and Goldfine has been directing and producing award-winning documentaries for more than 16 years. Geller holds an MA in documentary production from Stanford University. Goldfine had her film training at De Anza College in Cupertino, California. Their films include *Now & Then: From Frosh To Seniors* (1999).



Directors: Dan Geller, Dayna Goldfine • Producers: Dan Geller, Dayna Goldfine, Robert Hawk, Douglas Blair Turnbaugh • Screenwriters: Dan Geller, Dayna Goldfine, Gary Weimberg, Celeste Schaefer Snyder • Cinematographer: Dan Geller • World Sales: Lightning Entertainment, 301 Arizona Avenue, 4th Floor, Santa Monica, CA 90401, USA • Tel: 310 255 7999 • Fax: 310 255 7998 • Mobile: +1 310 770 7472 • Email: info@lightning-ent.com

Country: USA

Director: Bradley Beesley

2005, 100 mins



THE FEARLESS FREAKS - FEATURING THE FLAMING LIPS

Fifteen years in the making, *Fearless Freaks* is an uncommonly intimate and touching portrait of the beloved gurus of alternative rock, the Flaming Lips – notoriously famous for their *SpongeBob SquarePants* theme song. Led by charismatic workaholic frontman Wayne Coyne, they are visionaries who have been producing thoughtful art-rock records for more than two decades. From a punk band formed in 1983 by Coyne and his brother Mark (who did not last long as a Lip) to being drug delinquents, this feature-length documentary chronicles the band's journey which finally led to their critical breakthrough (albums *Soft Bulletin* and Grammy-winning *Yoshimi Battles The Pink Robots*).

On the other hand, it is also the director's personal voyage with the band. Bradley Beesley is a long-time neighbour, friend and collaborator. He has been with the Lips since 1991, directing music videos and low budget films, shooting footage of live shows and recording sessions, compiling hundreds of hours of interview tapes, and documenting every significant happening in the life of the band. This candid exposé also includes a behind the scenes look at Coyne's demented attempt to make the no-budget sci-fi feature film, *Christmas On Mars*. Winner of Best Film Overall at the InEdit Film Festival.

Director: **Bradley Beesley**

As a director and DOP of many commercials and music videos, including nine of Flaming Lips videos and sci-fi narrative feature *Christmas On Mars*, Bradley Beesley made his first documentary, *Hill Stomp Holler*, in 2000 and completed his award-winning PBS documentary, *Okie Noodling*, in 2001. In 2002, he was named one of *Filmmaker magazine's* "Top 25 independent filmmakers".



Director, Screenwriter: Bradley Beesley • Producers: Rick Fuller, Ryan Dolan • Editor: Jolynn Barnes • Production Company: Roadside Cinema, 1412 Ridgemont Drive, Austin, TX 78723, USA • Tel: 512 467 7876 • Email: elizabeth@fearlessfreaks.com • World Sales: Stuart Batsford, High Coin, 5 Bolton Lodge, 19 Bolton Road, Chiswick, London W43TG, England • Tel: +44 (0)208 995 3557, +44 (0)787 024 2559 • Email: stuart.batsford@btinternet.com



WATCHING MUSIC / HEARING MOVIES

Country: France

Director: Thierry Jousse

2005, 85 mins



INVISIBLE

With his friend Noël, Bruno composes electronic music. His life is focused on his musical research, as if he had to organise the chaos of the world's noise that surrounds him. Bruno listens, composes and records. As Bruno is about to sign a contract with a producer, he falls in love with a woman's voice (Lisa), heard over the telephone. They meet at night, in a hotel, in total darkness. After a few encounters, Lisa disappears. Obsessed with these brief encounters, Bruno is going to look for her thanks to only sound elements: a voice, humming, whispers. With all these elements, he will try to write a piece of music that could sublimate this impossible love.

Invisible is the story of an emotional and musical obsession. For director Thierry Jousse, the creative process is subterraneously fed of things slightly clandestine or obscure. The film is peopled by characters that are both real and unreal – like “behind the looking glass” – a mix of realism and fantasy. Noël is played by guitarist-improvisor Noël Akchoté, featured in Thierry Jousse's award-winning short film, *le Jour de Noël*. The musician contributed to the soundscape of this film.

With the support of the French Embassy.

Director: Thierry Jousse • Screenwriter: Emmanuelle Bernheim, Thierry Jousse • Producer: Francois Marquis • Cast: Laurent Lucas, Carole Stevens, Michael Lonsdale, Margot Abascal, Eva Ionesco, Jean-Pierre Leonardin • Production Company: Les Productions Bagheera, 90, rue d'Amsterdam, Paris, France • Tel.: +33 1-48 74 41 41 • Fax: +33 1-48 74 44 11 • Email: baghprod@club-internet.fr • World Sales: Wide Management, 42 bis, rue Lourmel, 75015 Paris, France • Tel: +33 1-5395 0464 • Fax: +33 1-5395 0465 • Email: wide@widemanagement.com

Director: Thierry Jousse

(b. 1961 in Nantes)

Fascinated with movies

and music, he has been

chief editor of *les Cahiers*

du cinéma and is also a

frequent collaborator of

les Inrockuptibles and

Le Magazine. Jousse has

published books, such

as *John Cassavetes*. In

1998, he made his first

short film, *le Jour de Noël*,

which won several festival

prizes. He has directed

two more short films:

Non de code and *Sacha*

and *les hommes*. *Les*

Invisible is his first

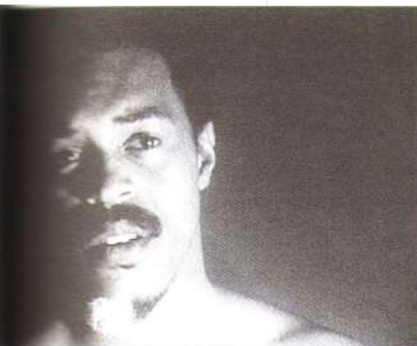
feature film.



Country: Sweden

Director: Kasper Collin

2005, 79 mins



MY NAME IS ALBERT AYLER

Albert Ayler was one of the most primal of free jazz saxophonists in the '60s. Today he remains something of a cult artist deeply influencing present-day jazz musicians. Plagued by debt, drug problems, often jamming unpaid and suffering from a nervous breakdown at one point, his music never found a sizeable audience in his lifetime. But he always believed that one day, people would understand it. Even in death, his demise remains controversial. Found dead in New York's East River at the age of 34, it was a presumed suicide although rumours circulated that Ayler had been murdered, possibly due to his involvement in the black movement. Later, however, his live-in girl friend, Mary Maria Parks, would say that Albert had been depressed and guilty, blaming himself for his brother's problems.

Seven years in the making, Swedish filmmaker Kasper Collin follows the trail of Ayler from his native town of Cleveland by way of Sweden to New York and meets the family, friends and colleagues of the musician. With newly-discovered footage of Ayler and his band, he lets Ayler guide us with his music and voice and the film takes us through the life and times of this radical, iconoclastic jazz figure.

Director: Kasper Collin

(b. 1972, Gothenburg)

He has been working in

film and television since

the mid-'90s and has

directed shorts and

documentaries. This is his

first feature-length

documentary.



Director, Producer: Kasper Collin • Cinematographers: Peter Palm, Askild Vik, Edwardsen • Editors: Eva Hillström, Patrick Austen, Kasper Collin • Music and narration: Albert Ayler • Sound: Mario Adamson, Carolina Jinde • World Sales: Kasper Collin Production Vastmannagatan 56, P.O. Box 6342 SE-102 35 Stockholm, Sweden • Tel/Fax: +46 866121 51 • Mobile: +46 709 246 355 • Email: kaspercollin@chello.se



WATCHING MUSIC / HEARING MOVIES



Director: **William E Jones**

His films and videos have been exhibited internationally, including at Tate Modern, the Whitney Museum of American Art, and the Sundance Film Festival. His films include *Massillon* (1991), and *Finished* (1997); and his videos include *The Fall Of Communism As Seen In Gay Pornography* (short, 1998). William E Jones lives and works in Los Angeles and teaches at the Art Center College of Design in Pasadena, and at Cal State LA in East Los Angeles.



Country: USA

Director: William E Jones

2005, 80 mins

IS IT REALLY SO STRANGE?

Utilising a series of black-and-white photographs, William E Jones explores the Moz mania or the cult following of Stephen Morrissey, the former front man and singer/songwriter of The Smiths amongst the Latino and Hispanic kids, whose parents are immigrants from Mexico, in the eastern suburbs of Los Angeles. Is it really so strange? Morrissey and The Smiths were a legend in the '80s. Their shot to fame was based on Manchester-inspired songs and this was before their notoriously acrimonious breakup after nearly five years together. Their tunes possess intelligence, wit, mystery and can even make grown men cry.

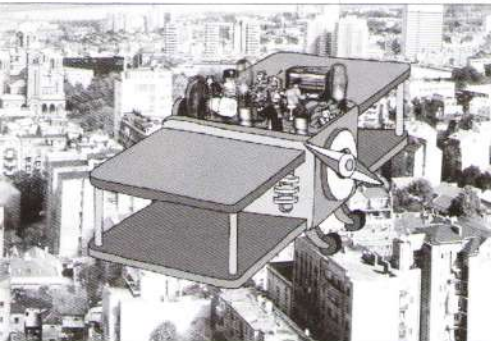
In this intimate documentary, Jones, a fan of the Smiths himself, finds the connection between this new brand of Morrissey fans and their idol. This documentary is the first to allow the fans themselves to speak about their lives, loves, brief encounters with their idol and their shrines. Interviews with members of Mexican-fronted tribute band, The Sweet And Tender Hooligans, reveal the enduring appeal of Morrissey – a picture of a subculture within a subculture – the “re-discovery” of Morrissey’s music amongst Latino and Hispanic youths underlines the latent alienation of migrant youth culture from the mainstream and also shows that Morrissey’s mysterious sexuality remains a touchstone for the gay community.

Director, Producer, Screenwriter: William E Jones • Cinematographers: Jim Fetterley, Cyril Kuhn • Editors: Paul Hill, Catherine Hollander • Production Company: William E Jones, PO Box 39564, Los Angeles CA 90039, USA • Tel: (323) 665-7240 • Email: wmejones@hotmail.com

Country: Serbia-Montenegro

Director: Dinko Tucakovic

2004, 52 mins



THE RUBBER SOUL PROJECT

The year is 1993. It is the start of civil war in Belgrade. The country is experiencing depression. It has the highest inflation in the history of civilisation. A group of people enters a music recording studio. Who are they? What do they really want? What is this all about? Rastko Iri is an animator, artist, illustrator and a professor. Together with a group of friends who are musicians, they want to reconstruct and recreate The Beatles' lost songs. As they embark on their work, the country falls apart. There are street protests and bombings. It seems like an impossible mission but they persevere.

Here, director Dinko Tucakovic tells a story of creation amidst destruction, dedication in times of desperation. An award-winning director, Tucakovic's Belgrader Tagebuch (1999) was selected for the Venice International Film Festival.

Director: **Dinko Tucakovic**

(b. 1960, Bosnia) Studied film and TV directing at the Faculty of Dramatic Arts in Belgrade (1984). Author of the book, *The Secret Life Of Film*, he has also written for such magazines as *Positif* and *Sight And Sound* as film theorist and critic.



Director: Dinko Tucakovic • Producer: Marko Milankovic • Screenwriter, Editor: Srdjan Kojevic • Cinematographer: Goran Volarevic • Production Company/World Sales: Soul Flower Productions, Svetogorska 6/16, Belgrade 11000, Serbia and Montenegro • Tel: +381 11 303 31 31 • Fax: +381 11 303 31 32



Country: Netherlands

Director: Wouter van Opdorp

2005, 25 mins



WHO BURIED PAUL McCARTNEY?

Is Paul McCartney really dead? When Paul McCartney was declared dead by the media in 1969, it seems that The Beatles had been keeping secrets for many years. Mysterious clues seem to be hidden on record covers and in songs. When this information struck a Detroit radio station, it spread like wildfire around the world. But did McCartney really die?

Wouter van Opdorp first heard the "Paul is dead" story when he was 12 and already a Beatles fan. He talks to Russ Gibb, the radio DJ of the Detroit station, also known as the "Great Ghoul" – the guy who was at the centre of the conspiracy theory almost 30 years ago and buried Paul McCartney. That the "Paul is dead" legend still lives on continues to amaze him. A few books have been written on the "Paul is dead" phenomenon. To date, there are about 200 websites devoted to it. Wouter van Opdorp unravels, for the first time, the true story behind one of the greatest mysteries in the history of rock 'n' roll.

Director: **Wouter van Opdorp**
(b. 1980)

Wouter van Opdorp was studying audio-visual designing in Rotterdam when he got the chance to work for Ryninks films (Cobas films). He graduated from the Netherlands' Film and Television Academy in 2005. During his studies, van Opdorp was able to combine his interest in music and history with film, resulting in his graduation film, *Who Buried Paul McCartney?*



Director: Wouter van Opdorp • Editor: Sander Kuipers • Cast: Fred LaBour, Russ Gibb, Tom Zarski, Tim Harper, Barry Stoller, Les Marshak, Alex Bennett • Production Company/World Sales: Netherlands Film and Television Academy, Markenplein 1, 1011 MV Amsterdam, Netherlands • Tel: +31 20 5277333 • Fax: +31 20 5277344
• Email: m.slewe@filmacademie.nl

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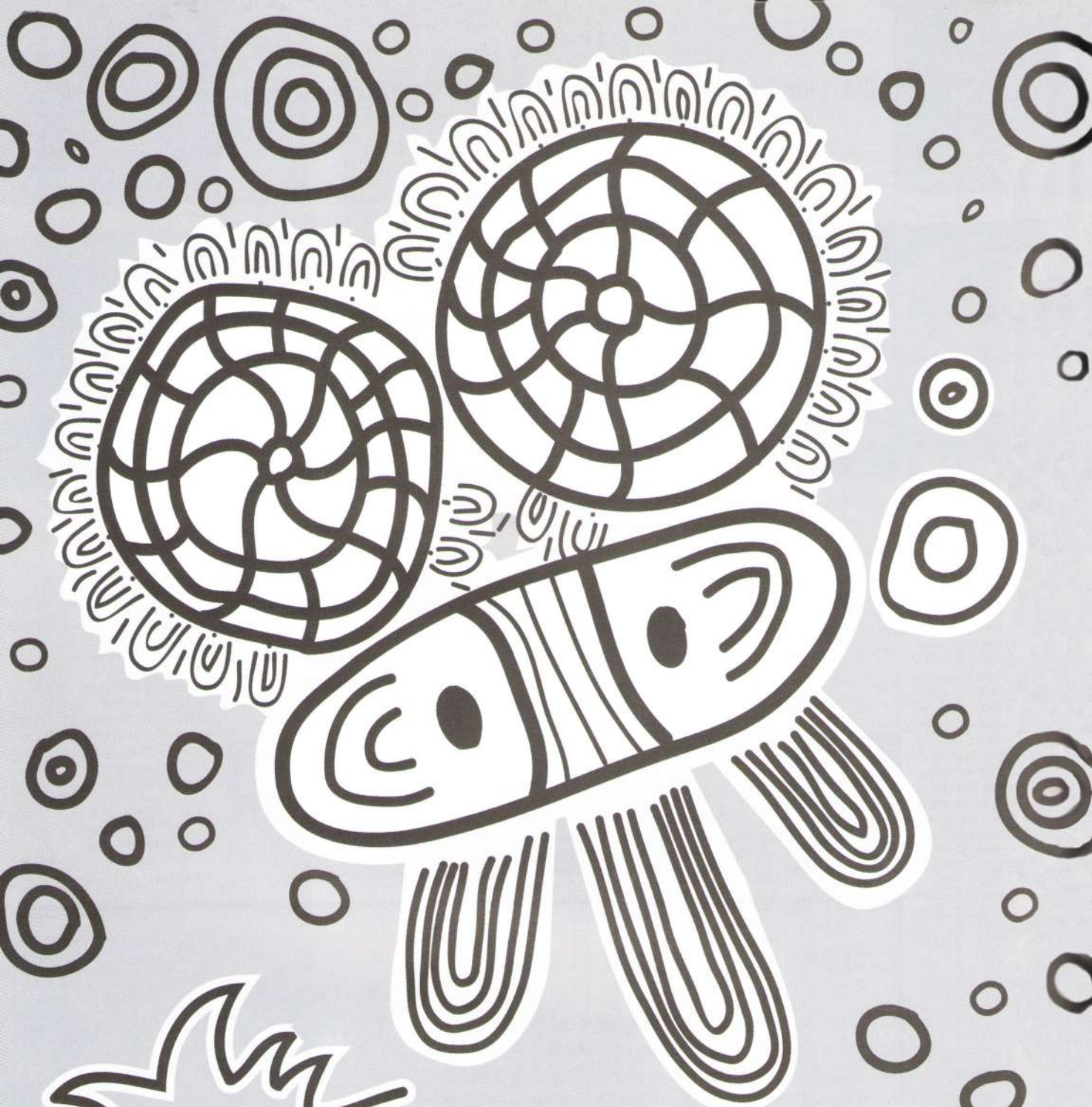
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AUSTRALIAN FILM FOCUS

Country: Australia

Director: Sarah Watt

2005, 100 mins



LOOK BOTH WAYS

Over a hot summer weekend, seven people confront mortality and try to deal with unexpected events. Nick, a reporter, visits his doctor for a routine check-up, only to be told he has cancer but has to wait till Monday for specialist advice. On his way home, he meets Meryl at the site of a train accident returning from a funeral. She has until Monday to finish a project or lose her job. They develop a relationship and so do a host of other concentric stories, including a woman widowed by the train accident, the train driver, his family, Nick's colleague Andy, and Nick's family.

With characters that are at once flawed and yet beautifully human, *Look Both Ways* has reenergised Australian cinema. A humorous look at death, interspersing live-action with animation, this is director/animator Sarah Watts' debut feature. Winner of five awards including Best Film and Best Director at the 2005 Australian Film Institute Award. "A startling experience that will move audiences to tears as well as provide belly laughs at the drop of a hat. Beautifully acted and directed." (Chris Murray, OK)

Director: Sarah Watt
This writer/director has been making award-winning short animated films for 15 years. Her acclaimed *Small Treasures* (1995) brought widespread international attention, winning the Baby Lion for Best Short Film at the Venice Film Festival. *Look Both Ways* (2005) is her debut feature.



Director, Screenwriter: Sarah Watt • **Producer:** Bridget Ikin • **Cinematographer:** Ray Argall • **Editor:** Denise Haratzis
• **Cast:** William McInnes, Justine Clarke • **Production Company:** Hibiscus Film • **World Sales:** Fortissimo Films, Veemarkt 77-79, 1019 DA Amsterdam, The Netherlands • **Tel:** 31 20 627 3215 • **Fax:** 31 20 626 1155
• **Email:** marit@fortissimo.nl

Country: Australia

Director: Rowan Woods

2005, 113 mins



LITTLE FISH

Little Fish is the much-anticipated second feature by Rowan Woods after his electrifying debut, *The Boys* (1998). It is a crime thriller with a social realist message. Like *The Boys*, *Little Fish* also explores family life in a poorer suburban environment. Set in Cabramatta in Sydney's south western suburbs, it tells the story of Tracy Heart (Cate Blanchett), 32 years old and a former heroin addict trying to stay clean. Living with her hard-working mother, she works in a Vietnamese video shop and dreams of opening up an Internet café. Getting credit from the bank is difficult because of her past. It however resurfaces when Jonny, a former lover, re-appears in her life as she tries to help her mother's boyfriend, a former footy star but now a full-blown drug addict. After years of trying to redeem herself, her dream gets entangled with the criminal world. It shatters with disastrous effect, testing her relationship with her mother. Tracy has no other option but to confront her fears in order to find happiness.

Little Fish is an intimate and compelling film about families, about lies and learning to love again. It collected three acting awards, including Best Actress in a Lead Role for Cate Blanchett at the 2005 Australian Film Institute Awards.

Director: Rowan Woods
A Master of Arts holder from the University of New South Wales (1986), he continued his studies at the Australia Film Television and Radio School (AFTRS) and came out with an award-winning graduation film, *Tran The Man*. His feature debut, *The Boys* (1998), secured international theatrical releases including in the US and the UK. The film is acknowledged as a watershed and was the recipient of four AFI awards including best director. For the film, Woods also won best director from the Film Critics' Circle of Australia.



Director: Rowan Woods • **Producer:** Vincent Sheehan, Liz Watts, Richard Keddie • **Screenplay:** Jacquelin Perske • **Cinematography:** Danny Ruhlmann • **Editors:** Alexandre de Franceschi, John Scott • **Cast:** Cate Blanchett, Sam Neill, Hugo Weaving, Martin Henderson • **Production Company:** Porchlight Films, 2A Bayswater Road, Suite 24, Level 2, King's Cross, NSW 2011, Australia • **Tel:** +612 9326 9916 • **Fax:** +612 9357 1479
• **Email:** mail@porchlightfilms.com.au



AUSTRALIAN FILM FOCUS

Country: Australia

Director: Dennis O'Rourke

2005, 73 mins



Director: **Dennis O'Rourke**

(b. 1945, Brisbane, Australia)

One of the most successful and provocative Australian documentary makers of recent years he has been making documentaries since the '70s. Selected filmography: *Yumi Yet - Independence for Papua New Guinea* (1976), *Ileksen - Politics in Papua New Guinea* (1979), *Yap: How Did You Know We'd Like TV?* (1980), *The Shark Callers of Kontu* (1982), *Half Life* (1985), *Cannibal Tours* (1988) and *Cunnamulla* (2000).



LAND MINES - A LOVE STORY

Land Mines - A Love Story is a compelling anti-war film set in Afghanistan. It is also a story of romance and a celebration of life, love and hope. Shah, a former Mujahideen soldier, fixes shoes in a crowded bazaar in central Kabul, while Habiba, a young Afghan woman injured by a Russian land mine following the Soviet Occupation of the country, begs in the streets to support her family. There, amid the ruined city, they meet and despite all the obstacles, traditions and religion, Shah and Habiba were allowed to marry. Both Habiba and Shah, poor and illiterate peasants, speak with eloquence and understanding about what happened to them and their country.

Part observational film and part essay, it is spontaneous - driven by a reasoning that is both angry and subtle. The film gives us a glimpse of lives ravaged by years of war. Dennis O'Rourke has received numerous awards for his filmmaking including the Director's Prize for Extraordinary Achievement at the Sundance film Festival. *Land Mines - A Love Story* walked away with the Australian Film Institute Best Documentary Award 2005. He was retrospected at SIFF 1992.

Director, Producer, Screenwriter, Cinematographer: Dennis O'Rourke • Editors: Ruth Cullen, Andrea Lang • Production Company/World Sales: Denis O'Rourke - Camerawork Pty Ltd. P.O. Box 8, Edge hill 4870, Cairns, Queensland, Australia • Tel/Fax: 61 (0) 7 4032 0380 • International Mobile: 61 (0) 4099 96999 • Email: mail@cameraworklimited.com

Country: Australia

Director: Ann Reeves

2004, 91 mins



Director: **Anna Reeves**

A graduate of the Australian Film Television and Radio School (AFTRS), she also studied at the national French Film School in Paris. Her award-winning short films include *La Vie En Rose* (1994) and *Warbling Matilda* (2001). Reeves was chosen as a writer in residence at the first Tropfest development initiative at Fox Studios, Sydney and also selected for the UK Women in Film and Television mentorship scheme in 2002/2003.



OYSTER FARMER

A feature film debut by award-winning short film director Ann Reeves, *Oyster Farmer* is set on the Hawkesbury River, to the north of Sydney. It tells the story of 23-year-old Jack Flange who moves to a small oyster-farming community to be with his sister, Nikki, who has just had an accident and is in need of financial assistance. In a desperate bid to find the money for her hospital bills, Jack robs the Sydney Fish Markets and posts the proceeds to himself upriver. But fate has a hand in the outcome. The local postman has a heart attack and the parcel containing his money is lost. Frantic and suspecting that everyone will discover his plan, the inept thief tries in vain to hide his anxiety.

Oyster Farmer is wonderfully languid and visually appealing. Penned by Reeves herself, it is a love story and character study that is warm, humorous and engaging. It also tells of the idiosyncratic life of oyster farmers, their tenacity and the threat facing this small riverside community. "A film of considerable qualities." *At The Movies*.

Director, Screenwriter: Anna Reeves • Producer: Anthony Buckley A.M., Piers Tempest • Cinematographer: Alun Bollinger • Editors: Jamie Trevill, Peter Beston • Cast: Alex O'Lachlan, Diana Glenn, Jack Thompson, Kerry Armstrong, David Field, Jim Norton, Claudia Harrison • World Sales Company: Beyond Films Ltd, 41-42 Bernes Street, London W1T 3NB, United Kingdom • Tel: +44 (0)20-7323 3377 • Fax: +44 (0)20-7580 6479 • Email: films@beyond.com.au



AUSTRALIAN FILM FOCUS

Country: Australia

Director: Dai Le

2005, 55 mins



OPERATION BABYLIFT

In April 1987, in the closing days of the Vietnam War, more than 3,000 babies were airlifted for adoption in the US, Canada, Britain, Europe and Australia. Many Westerners saw Operation Babylift as a humanitarian necessity, for many Vietnamese, however, it was kidnapping – particularly as some children were not, in fact, orphans. Thirty years on, three of the 281 children brought to Australia tell their stories. Who are they today? And how do they feel about themselves and their past? Their personal experiences are remarkably different; and their answers are likely to surprise you.

Dai Le accompanies Christina, one of the adoptees, on an emotionally turbulent trip back to Vietnam in search of her parents and her past. Through this intense and intimate journey as well as candid interviews with the other children, their adoptive parents, those involved in the airlift, Vietnamese families and politicians, the film provides an insight into the background to this controversial operation and presents a human face to decisions made with the “best of intentions”.

Director: **Dai Le**
She is a trained journalist and has worked as a producer for ABC Radio National since 1997. She directed *Taking Charge Of Cabramatta* (1998), writing and co-producing *Starting From Zero* (2000) and wrote and directed *In Limbo* (2001). Dai's radio documentary about *Operation Babylift* was a finalist in the UN Media Peace Awards.



Director, Screenwriter, Narrator: Dai Le • Producer, Cinematographer: Helen Barrow • Editor: Emma Hay • Production Company: Film Australia, 101 Eton Rd, Lindfield, NSW 2070 Australia • Tel: 612 9413 8777 • Fax: 612 9416 9401 • Email: production@filmaust.com.au • World Sales: Film Australia Sales, 101 Eton Rd, Lindfield, NSW 2070 Australia • Tel: 612 9413 8636 • Fax: 612 9416 9401 • Email: sales@filmaust.com.au

Country: Australia

Director: Tom Zubrycki

2005, 52 mins



VIETNAM SYMPHONY

In 1965, as the Vietnam War intensified and Hanoi faced the threat of massive US bombing, students and teachers from the Hanoi National Conservatory of Music were forced to flee the city for the relative safety of a village in the countryside. With the help of villagers, they built an entire campus underground – of hidden tunnels, an auditorium and classrooms. There, as the war raged around them, they lived, studied and played music for five years. *Vietnam Symphony* tells their extraordinary story.

Using black-and-white archival footage of pianos wheeled on handcarts along dusty tracks, lessons held in round-the-clock shifts in subterranean caverns, performances for soldiers among heavy armaments, the mixing of hard labour and high culture, the musicians talk about those days of danger, hunger, fear and loss. It is counter-pointed by moments of humour and beauty, and their music. Yet today, their children tend to take little interest in the past. Instead, they look to the west to shape their future. *Vietnam Symphony* records the coming together of the former conservatory students and villagers for a reunion concert 30 years after the war and paints a moving picture of Vietnam then and now.

Director: **Tom Zubrycki**
An award-winning director, Tom Zubrycki has a substantial and widely respected body of documentaries. His filmography as director for award-winning documentaries includes *Molly & Mobarak* (2003) and *The Diplomat* (2000). As a producer, Zubrycki's credits include *Exile In Sarajevo* (1996), *Stolen Generations* (2000), *Making Venus* (2001) and *Gulpili – One Red Blood* (2002). He teaches documentary at the University of Technology, Sydney.



Director, Screenwriter: Tom Zubrycki • Executive Producer: Penny Robins • Producer: Kerry Herman • Production Company: A Film Australia National Interest Programme in association with Stonebridge Productions • World Sales: Film Australia Limited, PO Box 46, Linfield, NSW 2070, Australia • Tel: +612 9413 8705 • Fax: +612 9416 9401 • Email: sales@filmaust.com.au



AUSTRALIAN FILM FOCUS



Country: Australia

Director: Karen Berkman

2005, 52 mins

GONE TO A GOOD HOME

The mental scars never clear for Lily Arthur, 55, whose child was taken away from her at the age of 17. That was in 1967. Two months pregnant, living with her boyfriend, she was arrested and declared to be in moral danger. The couple was kept apart and Lily was confined in a Catholic girl's home until the baby was born. Alone and confused, she gives in to societal pressure, allowing her child to be adopted.

From the '50s to the '70s, Australian authorities pressured unmarried mothers into giving up their babies - it was a systemic failure that saw close to 4.7 million Australians, now directly affected by adoption. Without safe houses for single mothers and their children, women were unaware of their legal rights. Sometimes they were coerced, even drugged, and their babies literally stolen. Haunting and deeply moving, the film explores the experiences of these women in their efforts to find their children and assuage their conscience. A tear-jerker - so get your handkerchiefs ready.

Director: **Karen Berkman**

An independent Australian filmmaker with more than 20 years experience in television, Berkman has completed four full-length documentaries and has worked as a TV news and current affairs journalist for commercial news and the Australian Broadcasting Corporation. She also teaches TV journalism part-time at Bond and Queensland Universities.



Director: Karen Berkman • Producer: Mark Chapman • Screenwriters: Heather Phillips, Karen Berkman • Cinematographer: Craig Lucas • Editor: Greg Connors • Narrator: Monette Lee Smith • Cast: Chloe Blaney-Dobson, Lachlan Leckie, James Young, Eve Williamson, Alison Wilcox • Production Company: A Film Australia National Interest Programme in association with Big Island Pictures • World Sales: Film Australia Limited, PO Box 46 Lindfield, NSW 2070 Australia • Tel: +61-2-9413 8705 • Fax: +61-2-9416 9401 • Email: sales@filmaust.com.au

Country: Australia

Director: Wayne Blair

2004, 26 mins

THE DJARN DJARNS

The Djarn Djarns is the story of Frankie Dollar, an 11-year-old Aboriginal boy who, in the course of one day, negotiates grief and friendship, loyalty and betrayal. Winner of the Kinderfilmfest Crystal Bear prize at the 2005 Berlin Film Festival.



Director: **Wayne Blair**



Director, Screenwriter: Wayne Blair • Producer: Kylie du Fresne • Cinematographer: Murray Lui • Composer: Steve Francis • Production Company: RB Films Pty Ltd, Level 1, 6a Nelson Street, Annandale NSW 2038, Australia • Tel: +61 9517 9899 • Fax: 9517 9871 • Email: kylie@rbfilms.com.au

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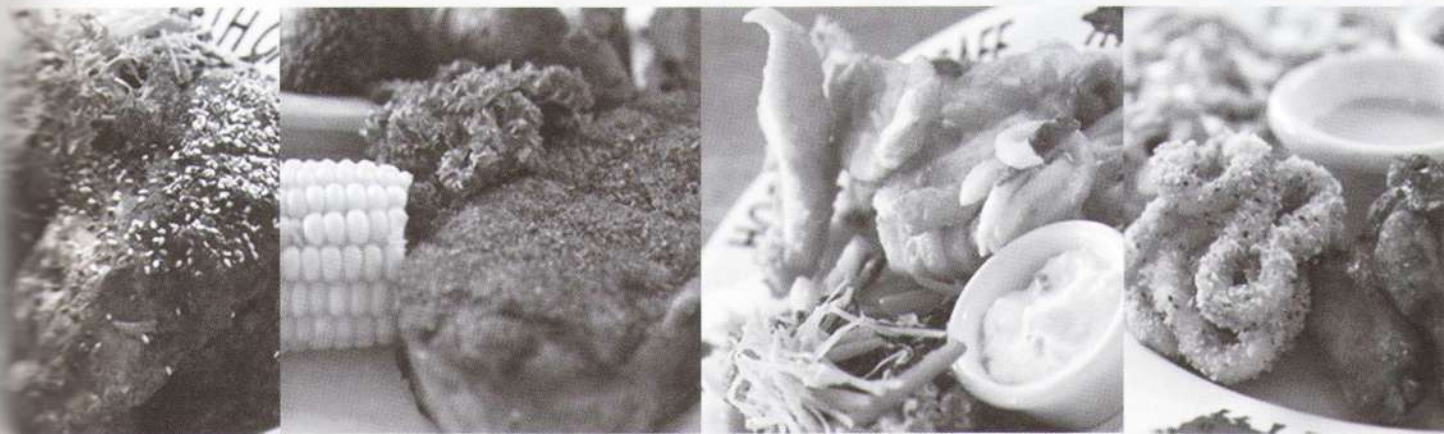
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GERMAN FOCUS



Country: Germany

Director: Doris Dörrie

2005, 102 mins

THE FISHERMAN AND HIS WIFE

"For my wife, good Illsabil, wills not as I'd have her will." – from The Fisherman and His Wife, Brothers Grimm.

Designer Ida epitomises women whose generation "wants everything" – "love, family, an ambitious husband and a flourishing career" – at some point she seems to be getting them but only to the detriment of her relationship with her veterinarian husband, Otto. The couple met in Japan. She was gathering fabric samples and Otto buying \$15,000 worth of koi for a fan. Theirs was a whirlwind romance. They got married but back in Germany, their relationship is anything but smooth.

This effervescent, fleet-footed, candy-coloured screen comedy – complete with songs and a pair of wisecracking fish commenting on the action – is loosely based on the fairy tale of the same name by the Brothers Grimm. For respected director/author Doris Dörrie, this meditation on the slippery slope of love and relationships is a culmination of her earlier films *Am I Beautiful*, *Natch*, and her hit movie *Men*. Suffused with wit and friction, and all the time demonstrating, as she describes it, "The woman always wants more because the man doesn't want anything" – and there shouldn't be anything to stop her from taking the lead. The character Ida endears as she gets increasingly empowered.

Director, Screenwriter: Doris Dörrie • Producer: Bernd Eichinger • Cinematographer: Rainer Klausman • Editor: Inez Reigner • Cast: Alexandra Marie Lara, Christian Ulmen • Production Company: Constantin Film AG, Feilitzschstrasse 6/D-80802 München, Germany • Tel: 49 0 89 44 44 60-0 • Fax: 49 0 89 44 44 60-666 0666 • Email: zentrale@constantin-film.de • World Sales: Beta Cinema, Gruenwalder Weg 28d/ D-82041 Oberhaching, Germany • Tel: 49 89 673469 80 • Fax: 49 89 673469 888 • Email: beta@betacinema.com

Director: **Doris Dörrie**
(b. 1955, Hanover, Germany)

Doris Dörrie's biggest success and the kickstart of her career was *Men* (1985). Her prize winning films include *Paradise* (1986), *Me And Him* (1989), *Happy Birthday, Türke* (1992), *Nobody Loves Me* (1994), *Am I Beautiful?* (1998) and *Naked* (2002).



Country: Germany

Director: Hermine Huntgeburth

2005, 132 mins

THE WHITE MASAI

Do you believe in love at first sight? Corrine Hofmann does. The *White Masai* is based on the autobiography of Corrine Hofmann, one of the most popular books in Europe of the past decade – an unbelievable but true love tale of a white European woman who becomes the wife of a Samburu warrior in Kenya. Nothing short of extraordinary, she changed continents and lifestyles to be with her Samburu warrior.

At the end of her holidays in Kenya, Carola, the affluent yuppie-ish Swiss businesswoman, meets the Samburu warrior, Lemalian, who cuts a handsome figure with his weapons and traditional dress. Fascinated, Carola falls head over heels in love with him. The results are fateful: she impulsively cancels her return flight and sends her boyfriend back home alone. But what she felt was the biggest love of her life turns into an ordeal, an adventure between heaven and hell, and a journey that takes her to her limits. Nina Hoss as Carola was awarded Best Actress at the 27th Bavarian Film Award.

Director: Hermine Huntgeburth • Producer: Guenter Rohrbach • Screenwriter: Johannes W Betz • Cinematographer: Martin Langer • Editor: Eva Schnarre • Cast: Nina Hoss, Jacky Ido • Production Company: Constantin Film AG, Feilitzschstrasse 6/D-80802 München, Germany • Tel: 49 0 89 44 44 60-0 • Fax: 49 0 89 44 44 60-666 0666 • Email: zentrale@constantin-film.de • World Sales: Beta Cinema, Gruenwalder Weg 28d/ D-82041 Oberhaching, Germany • Tel: 49 89 673469 80 • Fax: 49 89 673469 888 • Email: beta@betacinema.com

Director: **Hermine Huntgeburth**
(b. 1957, Paderborn)

Hermine Huntgeburth studied at the Hamburg College of Arts, then moved to study film in Australia in 1983. Her films include *Irmgard* (1980), *In der Praerie, in der Dakota* (1981), *Einblick* (1981), *Im Kreise der Lieben* (1991) – German Film Award in Gold for Best New Director, *Das Trio* (1997), *Bibi Blocksberg* (2002) and *The White Masai* (2005).





GERMAN FOCUS

Country: Germany/Latvia

Director: Fred Kelemen

2005, 90 mins



FALLEN

Redemption or at least the hope of salvation – that's what *Fallen* boils down to. One fleeting moment of apathy and Matiss Zelcs, an employee of the Latvian national archive in Riga, is emotionally doomed to trace the life of a woman's suicide. His inaction, passing the woman on a bridge without preventing her suicidal fall into the depths, ironically causes his life to spiral out of control. Confronted with pain and guilt, he spends his nights and days relentlessly searching for traces of the woman's existence. As he gets increasingly entangled in the destinies of the woman and the people who were part of her, he comes face to face with his loneliness and inner self.

In *Fallen*, Fred Kelemen ingeniously feeds on the hunger in all humans – to turn back the clock and cleanse the soul – by correcting a mistake caused by a split second decision not to act. The dull grittiness of the black-and-white film only serves to enhance the subliminal nature of his tumultuous journey into the depths of a man's conscience as he seeks self-forgiveness, release and redemption. Recipient of four awards including the 2005 FIPRESCI Award and Best Cinematography at Lecce, Italy.

Director: **Fred Kelemen**

(b. 1964, Berlin)

Fred Kelemen's feature films are *Kalyi - Zeit der Finsternis* (1991-1993), *Soledades* (1994), *Fate* (1994, winner of a German Film Award), *Cafe Solo* (1995-1996), *Pass* (1997-1998, winner of the FIPRESCI Prize in Rotterdam and the Prize for Best Director at Taormina) and *Nightfall* (1999).



Director, Producer, Screenwriter, Cinematographer: Fred Kelemen • Camera Operator: Baiba Lagzdina • Editor: Fred Kelemen, Franka Pohl, Klaus Charbonnier • Cast: Egons Dombrovskis, Nikolai Karabov • Production Company: KINO KOMBAT Filmmanufactur, Hufelandst 30, 10407 Berlin, Germany • Tel: 49 30 4250530 • Fax: 49 30 4250530 • Email: message@kino-kombat.com

Country: Austria/Germany

Director: Michael Glawogger

2005, 122 mins



WORKINGMAN'S DEATH

In *Workingman's Death*, Michael Glawogger provides a glimpse of gruelling and dangerous professions, captured in dramatic compositions. Ukrainian miners crawl through cramped shafts of illegal coal mines. Sulphur gatherers in Indonesia brave the heat of an active volcano. In Nigeria, men deal with blood and the stench of burning carcasses and rubber daily in a slaughterhouse. Workers in Pakistan dismantle metal pieces of discarded oil tankers with bare hands. Within the "rust belt" of China, steelworkers fear they could be a dying breed. The feature ends in the Ruhr Valley, Germany, where the Duisburg-Meiderich smelting works is today a leisure park where young couples spend their time.

"Workingman's Death can be seen as a last hymn to the worker – Promethean allusions abound – but at the same time it is a chronicle of disappearance, not least of class consciousness, a moving and important contemporary document, as well as another testament to its relentlessly globe-trotting director's universal curiosity." – Cinema Scope.

Winner of four awards including the FIPRESCI-Jury Prize and the 2005 Grierson Award.

Director, Screenwriter: Michael Glawogger • Producers: Erich Lackner, Mirjam Quinte, Pepe Danquart • Cinematographer: Wolfgang Thaler • Editors: Monika Willi, Ilse Buchelt • Production Company: Lotus-Film, Johnstrasse 83, A-1150 Vienna, Austria • Tel: 43 1 786 3387 • Fax: 43 1 786 3387-11 • Email: office@lotus-film.co.at • World Sales: Paul Thiltges Distribution, 45 Boulevard Pierre Frieden, L-1543 Luxembourg • Tel: 352 44 7070 4670 • Fax: 352 250 394 • Email: pthiltges@ptd.lu

Director: **Michael Glawogger**

(b. 1959, Austria)

Michael Glawogger studied at the San Francisco Arts Institute in the US and graduated in cinema at the Academy of Vienna. He directed several short films before directing his first feature, *The Ant Street* (1996). His documentary, *Megacities* (1998), was awarded the Prize for Best Documentary at the 22nd Mostra.



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LUCID by Sean Garrity
Monday April 17
7 pm, Lido 3



A psychotherapist's life comes hurtling down after a one-night stand: his family leaves him, while his patients' conditions deteriorate to the point where they plot his death. Now how would you get out of this one?

COWARDS BEND THE KNEE
by Guy Maddin
Sunday April 23
Alliance Francaise, 9.15pm



A cunningly imaginative story set in a sinister hockey arena and a beauty salon-cum-abortion clinic. Sordid family secrets and a murder most foul provide a riveting story, while the film's treatment is a tribute to the power of silence..

CHINESE RESTAURANTS: BEYOND FRONTIERS by Cheuk Kwan
Saturday April 29
11 am, Alliance Francaise



Beyond Frontiers is part of a 15-part documentary series, exploring the Chinese diaspora through its most recognised icon - the family-run Chinese restaurant. Here, we travel to Calcutta in India and Manaus in Brazil to celebrate the resilience and complexity of Chinese migration

C.R.A.Z.Y
by Jean-Marc Vallée
Sunday April 16
7pm, Prince 2



A coming-of-age film set in Quebec tells of the story of Zac, a young boy struggling to keep up a semblance of normalcy despite inner doubts and emotional turmoil. Confused with his family and faith, he turns to, who else, but David Bowie.

THE FRENCH GUY by Ann Marie F...
Tuesday April 18
7 pm, Lido 3



An artistic and hilarious take on horror films of a French artist searching for inspiration, his next-door neighbour celebrates life with unusual gusto. A brilliant and entertaining not to be missed.

**ALL THIS AND MORE,
IN THE
CANADIAN ENTRIES
FOR THE 19TH
SINGAPORE FILM FESTIVAL,**

Canada



CANADIAN IMAGES

Country: Canada

Director: Jean-Marc Vallée

2005, 127 mins



C.R.A.Z.Y.

For years, Zac, the second youngest in a family with four other rough-and-tumble boys, tries to live up to what is expected of him. Lost, suffering from stern dad's rejection and buckling from the strictures of the Catholic faith, our confused young lad turns to, who else, but David Bowie.

That C.R.A.Z.Y. ever got produced in Quebec after 10 nerve-wracking years is a miracle. When director Vallée first considered François Boulay's memoirs (interspersed with some of Vallée's own experiences) as a film, he thought of producing it in the United States where he could get more funding, yet the film stayed in Quebec. It has certainly paid off as the film has been selected as Canada's offering for the Oscars and collected six million in local box office takings. Uproarious yet angst-filled, this coming-of-age character-driven film portrays a lad trying to keep up a semblance of normalcy despite inner pain. Zac's alienation is entertainingly underscored in this highly-visual yet fun-filled, musically-charged movie. Winner of several awards including the Audience Award at AFI Los Angeles International Film Festival.

Director: **Jean-Marc Vallée**

(b. 1963, Montreal, Canada)

He studied film at l'Université de Montréal. C.R.A.Z.Y. (2005) is his fourth feature. His short films include Stereotypes (1992), Les Fleurs Magiques (1995) and Les Mots Magiques (1998).

His first feature, Liste Noire (1995), was nominated for nine Genie awards in 1996. His other features are Los Locos (1998) and Loser Love (1999).



Director: Jean-Marc Vallée • Producer: Pierre Even • Screenwriters: Jean-Marc Vallée, François Boulay • Cast: Michel Côté, Pierre Luc Brillant, Marc André Grondin, Maxime Tremblay, Danielle Proulx, Alex Gravel, Emile Vallée, Natasha Thompson • Production Company: Cirrus Communication, 1211 Rue Saint, Montreal Quebec, 434287 Canada • Tel +514 270 1918 • Fax: 514 70 1825

Country: Canada

Director: Cheuk Kwan

2005, 80 mins



CHINESE RESTAURANTS: BEYOND FRONTIERS

Beyond Frontiers is based on the 15-part documentary series, Chinese Restaurants. It tells the story of the Chinese diaspora through its most recognisable and enduring icon – the family-run Chinese restaurant. Filmmaker Cheuk Kwan travels to India and Brazil delving into these Chinese communities.

In Calcutta, the Yeh brothers reminisce about what it is like to grow up Hakka Chinese in India and running two restaurants owned by the family. At the same time they elucidate how the next generation migration to the West has decimated the once thriving and vibrant 200-year-old community. While in Brazil, in the frontier city of Manaus on the Amazon River, Taiwanese immigrant Jack Sun runs the Mandarin and has done so for more than 30 years. Coming to the country as a young man in 1967, building his business, he now feels the effects of a burnt-out career. Meanwhile his business-savvy US-educated son, Eddy, navigates his own unique identity, Chinese at heart, but Brazilian in spirit. Together, their personal histories illustrate the wider story of Chinese migration and settlement. Their stories celebrate the resilience and complexity of the Chinese diaspora.

Director: **Cheuk Kwan**

Born in Hong Kong, he grew up in Singapore, Hong Kong and Japan. After completing his MA in engineering in the US, he migrated to Canada in 1976. In 1998 he attended a film workshop in New York University and set up his own production company. His first three films, Song Of The Exile, On The Islands and Three Continents, are part of his Chinese Restaurant series.



Director, Producer: Cheuk Kwan • Screenwriter: Cheuk Kwan, Margaret Man • Cinematographer: Kwai Gin • Editor: Zinka Bejtic, Production Company/World Sales: Tissa Films, 61 Twyford Road, Toronto, M9A 1W5 Ontario, Canada • Tel: 1 416 804 1527 • Fax: 1 416 231 7532 • Email: films@tissa.com



CANADIAN IMAGES



Country: Canada

Director: Guy Maddin

2003, 64 mins

COWARDS BEND THE KNEE

Set in a shadow-suffused hockey arena and a beauty salon/abortion clinic, Guy Maddin casts his namesake (actually Darcy Fehr) as a hockey sniper, coerced into doing deadly deeds by mother and daughter femme fatales, Lilom and Meta. Maddin, the hockey sniper, learns one day that his girlfriend Veronica is pregnant. He takes her to see Lilom, the hair stylist-cum-abortionist. As Lilom is about to perform the abortion behind the two-way mirror lining the salon, in walks her daughter Meta, taking Maddin's attention away from his girlfriend. Sordid family secrets spawn unintentional murder most foul.

Alternately poignant and explosive, the film is said to be a barely-disguised autobiography that is twisted and a poisoned wish-fulfillment. Written, directed and photographed by Maddin, the film can very well be a summary of the director's more than 20 years of cinematography and preoccupations, a tribute to the dream-like power of silent and early sound cinema, the hallmark of Maddin's filmography.

Director: **Guy Maddin**
(b. 1956, in Winnipeg, Canada)
He studied Economics at the University and still resides in Winnipeg. He made his first film, *The Dead Father*, in 1986 followed by *Tales Of The Gimli Hospital* (1988), *Archangel* (1990), *Careful* (1992), the short film *Odilon Reon* (1995) and *Twilight Of The Ice Nymphs* (1997).



Director, Screenwriter: Guy Maddin • Producer: Philip Monk • Cinematographers: Guy Maddin, Ruben Guzman • Editor: John Gurdebeke • Cast: Darcy Fehr, Melissa Dionisio • Production Company: Philip Monk & Guy Maddin Walking Down Broadway Ltd. #1-574 Gertrude Ave. Winnipeg, MB R3L 0N1 Canada • World Sales: Matthew Etches - Winnipeg Film Group Distribution. #304-100 Arthur St. Winnipeg, MB. R3B 1H3 Canada • Tel: 204 926 3452 • Fax: 204 942 6799 • Email: distribution@winnipegfilmgroup.com



Country: Canada

Director: Sean Garrity

2005, 89 mins

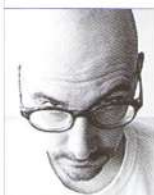
LUCID

Joel Rothman is an insomniac. One night of infidelity was all it took for the psychotherapist's life to come hurtling down. It sees his wife leaving him and his daughter, Jenny, distancing herself. As he struggles to overcome his guilt, Joel faces the prospect of losing his job. With the condition of his patients deteriorating and his sanity slipping, Joel is assigned to lead the therapy of three new patients - all displaying symptoms of Post Traumatic Stress Disorder. The group begins to share their delusions and become increasingly volatile. They are convinced the only way to rid themselves of their malady is to take Joel to the scene of their original trauma and kill him.

Full of complex, personal interactions and showing a keen sense of atmosphere, *Lucid* is Garrity's second feature. The thriller unravels itself with style and great pace. His debut film, *Inertia*, was the winner of the 2001 Best First Canadian Feature. Garrity is hailed as a significant new talent in the Canadian film scene. *Lucid* won the City TV Award at the Vancouver International Film Festival.

With the support of the Canadian High Commission.

Director: **Sean Garrity**
After years of travelling in Asia and South America, he returned to Winnipeg to begin a career as a filmmaker in 1997. His second feature film, *Lucid*, was an official selection of the 2005 Toronto International Film Festival. His first feature film, *INerTia*, was awarded Best First Feature at the 2001 Toronto International Film Festival, and netted him Best Director at the 2001 FilmCan Festival.



Director, Producer: Sean Garrity • Screenwriters: Sean Garrity, Jonas Chernick • Cinematographer: Michael Marshall • Editor: John Gurdebeke • Cast: Jonas Chernick, Callum Keith Rennie • Production Company: Hypnagogic Images Inc. 300-70 Arthur St. Winnipeg, MB. R3B 1G7, Canada • Tel: 204 975 5115 • Fax: 425 955 3693 • Email: hypnagogicimages@gmail.com • World Sales: Bedbugs Films. 3-66 Edmonton St. Winnipeg, MB. R3C 1P7, Canada • Tel: 204 942 5509 • Fax 425 955 3693 • Email: hypnagogicimages@gmail.com



Country: Canada

Director: Ann Marie Fleming

2005, 82 mins

THE FRENCH GUY

Sometimes, it is best not to pay attention to what the neighbours are up to – whatever it might be. Even if the noises keep getting louder. Just continue with what you are doing – especially if one can gain inspiration from it. Our titular character, a French painter, is the one who lives next door to the racket. Just what is happening? Elizabeth has just been released from hospital after a successful surgery on the very same day. All she wants is to celebrate life and help those in need. So when she comes across a suicidal writer on the beach, she rescues him, believing that maybe he is the love of her life. But it is all happening a tad too early, especially after a head operation. Allergies have never been this violent. Attempts to control her environs while simultaneously helping others only end in chaos, murder and feverish mopping. And all the time the French guy next door is trying to finish his masterpiece.

Entertaining and brilliantly imaginative, mixing classic images and her own creations, Ann Marie Fleming's *The French Guy* is a hilarious take on horror films.

Director: **Ann Marie Fleming**
(b. Japan)

An award-winning independent Canadian filmmaker, she completed *Lip Service* (2001) – a 45-minute animated mystery film about a female lipless detective, followed by the award-winning short film, *Blue Skies* (2002). In 2003, she completed the documentary *The Magical Life Of Long Tack Sam* (shown at the 18th SIFF), her personal quest to unravel the truth about her great grandfather.



Director, Producer, Screenwriter: Ann Marie Fleming • Cinematographer: C Kim Miles • Editor: Ileana Pietrobruno • Cast: Babz Chula, Tygh Runyan • Production Company/World Sales: Sleepy Dog Films. 309-1529 West 6th Avenue, Vancouver, B.C., V6J 1R1 Canada • Tel: 604 734 6908 • Fax: 604 734 6903 • Email: amf@thefrenchguymovie.com, bbarracough@novuscom.net

Country: Austria

Director: Erwin Wagenhofer

2005, 96 mins

WE FEED THE WORLD

"We've never had it so good. We've never had so much money. We've never been so healthy. We've never lived as long as we do today. We've everything we want, and still we go around as if we were in mourning for something."

- Peter Brabeck, CEO, Nestle

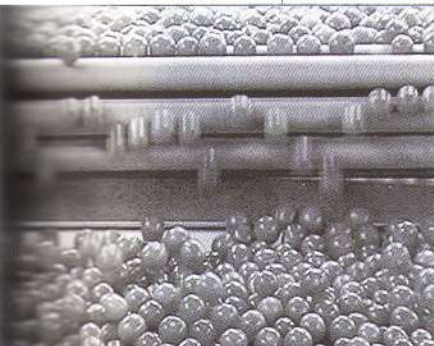
The facts and figures on starvation are horrendous. One hundred thousand people die every day from starvation or its immediate consequences. Every five seconds, a child under 10 dies of starvation, yet with the state of current agriculture, the food produced could feed 12 billion people with no problem. In the wake of such knowledge, increasing support for international movements such as Slow Food, and the best-selling book, *Fast Food Nation*, a globalised food industry comes under scrutiny in this exposé. Across Europe, onto Brazil and Africa, depicting the lives of fishermen, farmers, poultry breeders, talking to the UN Special Rapporteur on the Right to Food, the Production Director of Pioneer, the hybrid seed producer and the CEO of Nestle, director Erwin Wagenhofer articulates with jaw-dropping efficacy the excesses and absurdities of food production and supply. All this is mapped out in one seamless, beautifully filmed documentary with fascinating details by the director.

Director: **Erwin Wagenhofer**
(b. Austria)

Erwin Wagenhofer studied at the Vienna Institute of Technology. His work includes documentaries and features for the Austrian Broadcasting Corporation and the Bavarian Broadcasting Corporation. *We Feed The World* (2005) is his latest documentary.



Director, Screenwriter, Cinematographer, Editor: Erwin Wagenhofer • Producer: Helmut Grassler • Production Company: Allegro Film. Krummgasse 1a, A-1030 Vienna, Austria • Tel: 43 1 712 5036 • Fax: 43 1 712 5036-20 • Email: office@allegrofilm.at





WORLD CINEMA



Country: Belgium

Director: Olivier Smolders

2005, 90 mins

BLACK NIGHT

Olivier Smolder's *Black Night* is a kind of nocturnal nightmare, a film of visual and aural sensations. In the film, Oscar, the central character, works in a museum where he catalogues dead insects. When a co-worker falls ill from a strange disease, she decides to take Oscar's bed as her death place. They make love. After she dies, her body becomes a giant chrysalis. Oscar takes care of the chrysalis. It brings back childhood memories of his sister and father, whom he had never known. He abandons his life to disturbing phantoms and becomes victim and master of his own subconscious, bringing into the world a shadow that is seductive as well as frightening and gives shape to a desire that he knows to be fatal.

Inspired by the narrative model of the Surrealists, it is a story in fragments. The dreamlike quality of the film enables the audience to use their imagination and their own memories of the past to interpret any given element. Reminiscent of David Lynch in its sensuality and strangeness, the film was the recipient of the Bronze Frog Award at the 2005 International Film Festival of the Art of Cinematography. It was commended for innovative technique in the lighting of an art-house movie.

Director: **Olivier Smolders**

(b. 1956, Léopoldville, Congo)

His work as filmmaker, sustained by his background in literature, confronts text with image in a way that challenges our perceptions.

Cultivating all kinds of discrepancy, his films, have about them a whiff of the "fantasy film", and his first feature, *Black Night* (*Nuit Noire*), seems to fit right in.



Director, Screenwriter: Olivier Smolders • Producer: Michel De Kempeneer • Cinematographer: LP Capelle • Editor: P Bourguet • Cast: F Rodriguez, M Lecomte • Production Company: Paralleles Productions – Michel De Kempeneer, 2276 Chaussee d'Ixelles, 1050 Bruxelles, Belgium • Tel: 32 (0) 2 640 7731 • Fax: 32 (0) 2 640 9856 • Email: m.dekemp@polygone-av.com • World Sales: LA Big Family – Nathalie Meyer, 42 Rue Detty, 1060 Bruxelles, Belgium • Tel: 32 (0) 2 538 3158 • Email: Nathalie.meyer@labigfamily.com



Country: Brazil

Director: Andrucha Waddington

2005, 115 mins

THE HOUSE OF SAND

Director Andrucha Waddington's *The House Of Sand* is an ingenious blend of the cosmic, emotional and physical as seen from the perspective of a woman across three generations. An unusually complex adventure springs forth from a humble hut in the remote sand dunes of Maranhao, Brazil. A caravan trundles through a sandstorm bringing a group of urban emigres to their hellhole of a new home. One family comprises an old man, his pregnant wife Aurea and her mother Dona Maria. The old man dies leaving behind the two women and his daughter. While Dona Maria is quite settled on the land, her daughter Aurea constantly seeks to leave in search of civilisation. In a twist of irony, it is Maria, Aurea's daughter, who finally escapes.

As the story unfolds, technological and scientific evolution (the returned Maria tells her mother of man landing on the moon) is cleverly woven into the script. Winner of the Sundance/NHK prize in 2002 for a script in development. The film also won the 2006 Sundance Film Festival Alfred P Sloane Prize for outstanding feature film focusing on science and technology as a theme.

Director: **Andrucha Waddington**

(b. 1970, Rio de Janeiro, Brazil)

Andrucha Waddington began his career assisting directors such as Carlos Diegues, Hector Babenco and Walter Salles. He made his feature directing debut with *Twins* (1999), which won the best film award at the Brasilia Film Festival. His second feature, *Me You Them* (2000), premiered in the Un Certain Regard section at Cannes and screened at the Toronto Film Festival. It also won the best film awards at Karlovy Vary, Havana and Cartagena film festivals.



Director, Producer: Andrucha Waddington • Producers: Leonardo Monteiro de Barros, Pedro Guimaraes, Pedro Buargue de Hollande • Screenwriter: Elana Soárez • Cinematographer: Richard Della Rosa • Editor: Sérgio Mekler • Production Designer: Tulé Peake • Production Company: Conspiração Filmes, Praia de Botafogo, 228/Ala A11805, Rio de Janeiro, RJ – 22.250-040 Brazil • Tel: 55 21 3184 2000 • Fax: +55 21 3184 2103 • World Sales: Fortissimo Films (Head Office): Veemarkt 77-79, 1019 DA Amsterdam, Netherlands • Tel: +31 20 627 3215 • Fax: +31 20 626 1155 • Email: info@fortissimo.nl



WORLD CINEMA

Country: Czech Republic

Director: Maria Procházková

2005, 75 mins



SHARK IN THE HEAD

Mr Seman, animator, Maria Procházková's main character, is not an unrecognisable figure of any urban landscape - single, middle-aged, dressed in boxers and an undershirt, with cigarette in hand. His pastime: peering out the window of his ground floor apartment building in Prague, striking up conversations with passers by, looking into waste bins that line the pavement and at other times talking to himself. Some stop to chat others pass by hurriedly. The mild-mannered madman seldom leaves his immediate environs but it would soon have to change - to a "rest home" for schizophrenics, far away from people he is very fond of.

Procházková exploits daringly the infinite potential of special effects and digital imaging, entering the imaginative world of the delusional, no less rich than those of Mr Seman. Inspired by a real situation, this is Procházková's first feature film. Warm and with a great deal of empathy, it promises to be different.

Director: **Maria Procházková**

Studied at Prague Film and Television Academy of Performing Arts and graduated as animation director in 1998. Currently she writes and directs short animated films, music videos and commercials. *Shark In The Head* is her feature length debut.



Director, Screenwriter: Maria Procházková • Producer: Vratislav Slajer • Cinematographer: Martin Stepanek • Editor: Petr Mrkous • Production Company: Bionaut Films, U ZvonáYky 14, 120 00 Praha 2 Czech Republic • Tel: +420 222 521 191 • Fax: +420 222 517 908

Country: Czech Republic

Director: Petr Zelenka

2005, 110 mins



WRONG SIDE UP

Life is a bitch and love is a quest. And then you ship yourself off to Cuba in a box... *Wrong Side Up* is a comedy of manners, a love story, an excuse to meet people in search of love and understanding, people desperate to make contact with each other, whether jumping from planes, living with shop-window mannequins, making extra money by watching the neighbours having sex, or going mad out of concern for all the wars and disasters of the world. Petr is a forklift driver at the airport whose girlfriend has just left him for someone with better prospects, and spends his time trying to win her back. In the meantime his father, a former Communist newsreader with waning confidence, finds himself using his former persona as an actor to win Sylvie who is on the rebound, and his mother works furiously collecting second-hand clothes to alleviate the effects of war and catastrophe. Petr's boss is in love with a shop-window mannequin and Petr has a second job - watching his neighbours having sex.

This zany comedy by Petr Zelenka is based on his award-winning stage play, *Tales Of Common Insanity*, with a touch of dreamlike sensationalist images, and a great deal of dark and sardonic humour that stings. Petr Zelenka's previous films, *The Buttoners* was shown in SIFF 1998 and *Year Of The Devil* in SIFF 2003. *Wrong Side Up* is the recipient of the Critics Award at the Moscow IFF and the Don Quijote Award at Cottbus.

Director, Screenwriter: Petr Zelenka • Producers: Pavel Strnad, Milan Kuchynka • Cinematographer: Miro Gabor • Editor: David Charap • Cast: Ivan Trojan, Zuzana Sulajova • Production Company: Negativ Film Productions, Ostrovní 30, 11000 Prague 1, Czech Republic • Tel: 420 6066 34688 • Fax: 420 2208 06353 • Email: riley@tiscali.cz • World Sales: CP 2000 - Eliska Fuchsova, Krizeneckeho nam. 322, 15252 Prague 5, Czech Republic • Tel: 420 2424 24578 • Fax: 420 2424 24576 • Email: eliska.fuchsova@cp2000.cz



Director: **Petr Zelenka**

He has an uncanny ability to blend the mundane with the outlandish to create his own surreal depiction of society. This desire to deconstruct then reinterpret the events can be seen most clearly in what are perhaps his two most well-known films, *Buttoners* (1998) and *The Year Of The Devil* (2002).



WORLD CINEMA

Country: Denmark

Director: Anders Thomas Jensen

2005, 94 mins



Director: **Anders Thomas Jensen**

(b. 1972, Denmark)

Self-taught writer and director, he is the writer for three Dogme films: *Mifune* (1999), *The King Is Alive* (2001) and *Open Hearts* (2002). In three consecutive years he had his short films nominated for Academy Awards (1996, 1997, 1998) with *Election Night* (1997) turning out as an Oscar winner. *Flickering Light* (2000), a box-office success, was Jensen's directorial feature film debut.



ADAM'S APPLES

Adam's Apples is a delightful morality tale - with lofty concerns on religion, faith, redemption and human nature all fit into a fable-like plot by the prolific Danish scriptwriter and director, Anders Thomas Jensen (who is also responsible for the thumpingly good Hitchcockian thriller, *Murk*). Inspired by the Book of Job, it permeates with dark humour throughout. Adam is a neo-Nazi, sentenced to community service at a vicarage. Here, he meets the minister Ivan who gives Adam the task of baking an apple pie with the apples from the tree growing in front of the church. Meanwhile nature is taking its own course. Birds, worms and lightning attack the apples. Ivan believes it is the Devil testing them. Adam, on the other hand, thinks it is God himself, because perhaps evil does not exist at all.

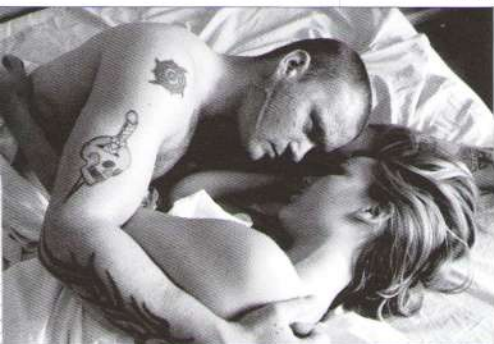
A huge hit in Denmark, it is the veritable who's who of Danish cinema, starring such names as Ulrich Thomsen, Paprika Steen, Mads Mikkelsen and Nikolaj Lie Kaas. The film also received the Audience Awards both in Hamburg and Warsaw.

Director, Screenplay: Anders Thomas Jensen • Producers: Tivi Magnusson, Mie Andreassen • Cinematographer: Sebastian Blenkov • Editor: Anders Villadsen • Cast: Ulrich Thomsen, Mads Mikkelsen • Production Company: M & M Productions A/S, Det Danske Filmstudie, Bloomsteravenget 52, 2800 Kgs. Lyngby
• Email: mail@mmproductions.dk • World Sales: Nordisk Film International Sales, Mosedaljev 14, 2500
• Email: contact@nordiskfilm.com

Country: Denmark

Director: Ole Christian Madsen

2005, 123 mins



ANGELS IN FAST MOTION

Side-stepping the usual clichés of drug addiction, Ole Christian Madsen's *Angels In Fast Motion* enters into the world of junkies and bikers, unabashedly. Delving into the contradictions and complexities of the subculture - the bitter story of three young characters: Maria, Allan and Steso, whose drug abuse has led them to the brink of the abyss and who are desperately struggling to survive - if only they can find love.

Gritty and unsentimental, the film follows the director's critically acclaimed Dogme film, *Kira's Reason - A Love Story*, maintaining all the freewheeling drive expected from Dogme, complete with gripping action and incisive social commentary, albeit with far less of the "shaky" camera movements or long takes. Shot in an almost documentary style, combined with the spontaneous performance of its cast, *Angels In Fast Motion* has the effect of being as close to real life as a plotted narrative can be. Recipient of Best Actor and Actress awards from Taormina.

Director: **Ole Christian Madsen**

(b. 1966, Denmark)

Awarded for his graduation film, *Happy Jim*, Madsen went on to direct the highly acclaimed six-part drama series, *The Spider* (1999). *Kira's Reason - Love Story* (2001) is his critically acclaimed second feature.



Director: Ole Christian Madsen • Producers: Meta Louise Foldager, Morten Kaufman • Screenwriters: Ole Christian Madsen, Bo hr. Hansen • Cinematographer: Jorgen Johansson • Editor: Soren B. Ebbe • Production Company: Nimbus Films Productions ApS, Postboks 518, Filmbyen 20, 2650 Hvidovre • Email: nimbus@nimbusfilm.dk • World Sales: Trust Film Sales ApS, Filmbyen 10, Avedøre Tværvej 10, 2650 Hvidovre • Email: post@trust-film.dk



WORLD CINEMA

Country: Denmark

Director: Åke Sandgren

2005, 92 mins



FLIES ON THE WALL

In *Flies On The Wall*, Åke Sandgren takes every element of the whodunit genre - a good puzzle, a brainy protagonist with an antisocial bent, possessing quirky areas of knowledge - and melds them with cinema verité style. The focus is cerebral and sometimes intuitive. My Larsen is a hotshot documentarian in her 30s. Self-centred and assertive, she provokes and challenges those around her. When offered an assignment to make a film about the City Council in the conservative town of Ravnsborg, she learns that there is a dark side to life in this small town. Someone is trying to cover up a terrible secret and they will stop at nothing, even murder, to keep My from discovering the truth.

Eventually, *Flies On The Wall* is a film about the power of the media, what it can do to inform or misinform; and a documentarian's relationship and need for objectivity especially as she starts falling in love with one of her subjects. Here, Sandgren, the Sweden-born director with Dogme leanings, adopts an experimental film language that constantly shifts the point of view from the audience's gaze to My's camera to the best of experimental documentary effect. In its entirety, the suspense thriller gets you glued and draws you breathlessly into the action.

Director: **Åke Sandgren**
(b.1955, Umeå, Sweden)

A graduate from the national Film School of Denmark (1979), he studied film and philosophy. His award-winning work includes his short film, *The Bicycle Symphony* (1984), recipient of the Gold Bear in Berlin for the Best Short Film, *Miracle In Valby* (1989), for best cinematography, and *Truly Human* (2001), a critic's favourite, was honoured at Bratislava, Montevideo and San Sebastian.



Director, Screenplay: Åke Sandgren • Producer: Thomas Heinessen • Cinematographer: Erik Malberg Hansen • Editor: Kasper Leick • Cast: Trine Dryholm, Lars Brygmann • Production Company/World Sales: Nordisk Film Production A/S, Møsedalvej 14, 2500 Valby • Email: production@nordiskfilm.com, contact@nordiskfilm.com

Country: Denmark

Director: Jacob Grønlykke

2005, 84 mins



LOST AND FOUND

Lauded for the tender and modest treatment, this family drama by Jacob Grønlykke took home two awards at the 2005 Viareggio Film Festival in Italy for second best film and best actress. *Lost and then found* is a toy-seller, Elias Salomon, a man of 60. Brilliantly performed by Jen Okking, Elias is supposed to take a return flight home from Paris on the day of his birthday but decides instead to stay there and treat himself to a long-held dream - a night in Hotel du Grand Palais, a five-star establishment overlooking the Tuilleries. His decision ruins the party organised by his family and snowballs into a series of crises which brings to the surface family feuds and misunderstandings. The series of events both comic and tragic allows each member of the family to take centre stage and reveal their shortcomings. Finally, what is lost and then found is "language" in the family.

This is Grønlykke's second feature. His first, *Heart Of Light*, was selected for Sundance in 1999.

Director: **Jacob Grønlykke**
(b. 1960, Denmark)

An engineering graduate from the Technical University of Denmark, Jacob Grønlykke has worked behind the scenes on the Danish production - *The Ballad Of Linda* (1982), as producer for *Shot From The Heart* (1986) and the TV production *Cowboy Tom*. For a period, he was creative director for Saatchi & Saatchi and co-wrote *Credo* (1997). Selected for Sundance, *Heart Of Light* (1998) was also awarded by the Danish Arts Council and at Lübeck Nordic Film Days.



Director: Jacob Grønlykke • Producers: Malene Blenkov, Michel Schønnemann • Screenplay: Jacob Grønlykke, Mogens Rukov • Cinematographer: Nicolaj Bruel • Editor: Kasper Leick • Cast: Bryce Dallas Howard, Isaach De Bankole • Production Company: Blenkov & Schønnemann ApS, Kronprinsessegade 2, 2. 1306 København K • Email: mail@blenkovschonnemann.dk • World Sales: Nordisk Film Production A/S, Møsedalvej 14, 2500 Valby • Email: contact@nordiskfilm.com



WORLD CINEMA



Country: Denmark

Director: Lars von Trier

2005, 139 mins

MANDERLAY

The second part to the USA trilogy by award-winning film director Lars von Trier, *Manderlay* takes off where *Dogville* ended. Grace, once a victim and subject to the worst of humiliations in *Dogville*, is transfigured - now she is a gangster moll, enlightened and the bringer of freedom to the "less unfortunate". Leaving *Dogville*, she travels with her father across the map of America, and finds herself outside *Manderlay*, a plantation within the state of Alabama. She discovers that it is run by a dying matriarch, and that 70 years after slavery was abolished in America, it is still practised here. Despite her father's protests, Grace presumes she knows better and decides to stay to liberate the slaves. But von Trier, ever the teaser and provocateur, would have the last say.

On its surface, *Manderlay* analyses the psychological bondage inflicted by slavery, and how hard it is to break those chains. But on another level, von Trier makes a clever allegory about American policy abroad and nation building, in particular, the logic that is being applied by the US in Iraq. A true homage to the stripped theater of Bertolt Brecht, the film is set on a stage.

Director: **Lars von Trier**
(b. 1956, Denmark)
To date, seven of his films have been selected for official competition in Cannes. Three of them - *The Element Of Crime* (1984), *Europa* (1991) and *Breaking The Waves* (1996) - have been awarded at this festival, while *Dancer In The Dark* (2000) received the Palme d'Or. Von Trier is also the innovator and partner of Zentropa, a multi-faceted and visionary Danish production company, and co-founder of the concept Dogme95.



Director, Screenplay: Lars von Trier • Producer: Vibeke Windelov • Cinematographer: Anthony Dod Mantle • Editor: Molly Malene Stensgaard • Production Company: Zentropa Entertainments 13 ApS, Avedøre Tvaervej 10, 2650 Hvidovre • World Sales: Trust Film Sales ApS, Filmbyen 10, Avedøre Tvaervej 10, 2650 Hvidovre
• Email: post@trust-film.dk



Country: Denmark

Director: Jannik Johansen

2005, 124 mins

MURK

Simply cracking! Jannik Johansen's suspense thriller is likely to rivet you and keep you guessing to the end. Even Hitchcock himself would have been pleased. Guilt-ridden Jacob is an ex-journalist, wanting to find out what led his handicapped sister, Julie, to commit suicide on her wedding night. It happens just when Jacob thinks that perhaps she has managed to find some kind of happiness. Has Anker, her husband, got anything to do with it? A few months later, a still grieving and suspicious Jacob lands himself in *Murk*, an apparently peaceful but desolate village in provincial Denmark. Here, he discovers Anker is about to marry Hanne... As he spirals further into despair, losing his grip on reality, the people of *Murk* see Jacob as an intruder, unnecessarily wanting to stir things up in their tiny hamlet.

The acting is strong throughout with a fine performance from Nikolaj Lie Kaas who plays the character of Jacob, but kudos to the quiet and phenomenal portrayal of Anker by Nicholas Bro. Co-scripted by acclaimed screenwriter Anders Thomas Jensen (responsible for many Dogme titles), the auteurs have truly played on our suspicious nature.

Director: **Jannik Johansen**
(b. 1965, Denmark)
Jannik Johansen had his apprenticeship in filmmaking at Per Hoist Film in the late '80s and has directed, edited TV productions and short fiction. During the '90s, he wrote and directed a number of short fiction films. Johansen's feature film debut, *Stealing Rembrandt* (2003), was a box-office hit and received the Best Acting Ensemble for the male leads at Courmayeur Film Noir.



Director: Jannik Johansen • Producer: Hanne Palmquist • Screenplay: Jannik Johansen, Anders Thomas Jensen • Cinematographer: Rasmus Videbaek • Editor: Per K Kirkegaard • Cast: Nikolaj Lie Kaas, Nicolas Bro • Production Company: Fine & Mellow Productions A/S, Mosedalvej 14, 2500 Valby • Email: production@finemellow.dk • World Sales: Nordisk Film Production A/S, Mosedalvej 14, 2500 Valby • Email: contact@nordiskfilm.com



WORLD CINEMA



Country: Denmark

Director: Nicholas Winding Refn

2005, 104 mins

PUSHER III - I'M THE ANGEL OF DEATH

Following the rave reviews for Pusher I and II, Nicholas Winding Refn returns with the third and final part, Pusher III - I'm The Angel of Death. Skillfully structured, each part can be a stand-alone piece. Inspired by a segment in Goodfellas where Ray Liotta is driving around completely paranoid under so much stress, the plots of his trilogy exploit the emotional life of the main characters. "Shakespeare wrote about royal families, which are essentially confronting the same moral dilemmas that you find among gangsters," explains Refn.

In this episode, set in the Copenhagen underworld, Milo, the middle-aged drug lord, is busy preparing for his daughter's 25th birthday when he finds his position threatened by a younger Albanian immigrant gang homing in on his territory. Within 20 hours, he has to celebrate his daughter's birthday, fight to get his turf back, while cramming in as many Narcotics Anonymous meetings as possible to avoid relapsing. Never wanting to romanticise the so-called crime world, making it hip and trendy, the film ends with graphic and shocking imagery.

Director: **Nicolas Winding Refn**
(b. 1970, Denmark)
A box-office hit and critically acclaimed, *Pusher* (1996) is Refn's first Danish low-budget film and feature debut. *Fear X* (2003), an English language Danish-Canadian co-production was a triple award winner at Malaga, received best Screenplay award at Oporto and was selected for Sundance. *Pusher II - Blood On My Hands* (2004) was a Danish box-office hit and *Pusher III - I Am The Angel Of Death* followed in 2005.



Director, Screenwriter: Nicolas Winding Refn • Producer: Henrik Danstrup • Cinematographer: Morten Soborg • Editor: Anne Osterud • Cast: Zlatko Buric, Ilyas Agac • Production Company: NWR Productions ApS, Peblinge Dossing 18, kld.th, 2200 Kobenhavn N • Email: bp@bpaps.dk • World Sales: Nordisk Film International Sales, Mosedalevej 14, 2500 Valby • Email: contact@nordiskfilm.com

Country: Finland

Director: Juha Wuolijoki

2004, 63 mins



GOURMET CLUB

A saporous tale from Finland - when Dr Paavo Ylönen's high rolling life is threatened by mounting debt, the uppity surgeon resorts to gastronomic means to solve his problem. Dr Paavo Ylönen belongs to a small but exclusive gourmet club, whose members are five men from the upper class. They each take turns providing the main course, wagering as to who can make out the secret exotic ingredient in it. When the doctor's gambling debt catches up with him, he comes up with a truly capricious idea to get the mystery ingredient that has wondrous effects on the members.

Working on the angst and foibles of conservative, elite society's fuddy-duddies, *Gourmet Club* is a sarcastic comedy with enough twists and turns and a bad guy to keep you open mouthed in disbelief whilst maintaining the laughs. It is also a take on the medical profession - whose practitioners claim to know better, especially when talking about sex and food as aphrodisiac - move over Viagra, Dr Ylönen has come up with something else!

Director: **Juha Wuolijoki**
A director and producer who is currently developing Finnish and English language films, he founded Snapper Films, a New York and Helsinki-based production company. His short film, *Paulle* (1996), starring Emmy Award winner Michael Badalucco, has been shown at film festivals and on television.



Director, Producer: Juha Wuolijoki • Screenwriters: Pekko Pesonen, Juha Wuolijoki • Cinematographer: Mika Orasmaa • Editor: Ben Mercer • Cast: Hannu-Pekka Bjorkman, Michael Badalucco • Production Company: Snapper Films Oy, World Trade Centre Helsinki, Aleksanterinkatu 17, 9.krs 00100 Helsinki, Finland • Tel: 358 9 6969 3560 • Fax: 358 9 724 8712 • Email: juha.wuolijoki@snapperfilms.com



WORLD CINEMA



Country: France

Director: Hubert Niogret

2005, 62 mins

THE NINE LIVES OF KOREAN CINEMA

Director, producer, screenwriter and actor Hubert Niogret said that those looking for creativity in cinema now have to find it in the films of the Far East and none could be more a model of creativity than Korea mainly because of its politics. Weighed down since birth by propaganda theories of the North and tempted for a time by Hollywood, South Korean films have impressed people all over the world, but they speak first and foremost to Koreans. Reflecting on this are notables in the Korean cinema industry. Among them are Shin Sang-ok, the "emperor of Korean cinema" who rebuilt the industry in the '50s and '60s; Im Kwon-taek who, after a long success in mass-produced movies, has embarked on a second, more personal career, reflecting his national identity and artistic aspiration; Ahn Sung-ki, one of the giants among Korean actors; Lee Chang-dong, former Korean Minister for Culture; novelist-turned-director Park Chan-wook belonging to the new generation of Korean directors; and Kang Soo-yeon, recipient of the 1987 best acting award at the Venice Film Festival. The documentary tells us of the country's cinematic history, its dark periods, crises, reconstruction and struggle for independence. Essentially it is a product of a social and political history, the work of artists striving to express their concerns, their fears and aspirations.

Director: **Hubert Niogret**

Journalist, writer, university professor and producer of features and documentaries, including: Julien Duvivier; Jacques Becker; René Clair; Benny Moré-King of Rhythm; Hong-Kong Cinema; Interview with Wong Kar-wai; Shaw Brothers Story; Memories Of French Cinema; and The Nine Lives Of Korean Cinema. A member of the Editorial Committee of the French monthly movie magazine, Positif, he has also authored books about Akira Kurosawa, Julien Duvivier, Shohei Imamura.



Director: Hubert Niogret • Screenplay/interviewers: Hubert Niogret, Lorenzo Codelli • Cinematography, Sound: Nicolas Guerin • Production Assistant: Lee Eun-jin • Editor: Nguyen Minh-Tham • Production Company: Yann Brilli, Les Films Du Tamarin, 78, rue Orfila, 75020, Paris, France • Tel: +33 0 1 43 15 90 90 • Email: ftamarin@wanadoo.fr • Hubert Niogret, Filmoblic, 14, rue Jean Jacques Rousseau, 93100 Montreuil, France • Tel: +33 (0) 1 44 62 05 58 • Fax: +33 (0) 1 44 62 90 54 • Mobile: +33 (0) 6 23 96 58 45 • Email: niogret.hubertP@neuf.fr



Country: France/UK

Director: Brigitte Roüan

2005, 95 mins

HOUSEWARMING

When not marching in pro-immigration demonstrations and taking on social cases, delightfully-divine counsellor and single-mom Chantal (Carole Bouquet) literally prances around judges to win cases and breezily runs a household with two teenagers. When she decides to remodel her house - she needs to join an upstairs apartment to the one downstairs with a staircase - all hell breaks loose. She hires the most unlikely workmen - inexperienced Colombian immigrants - to do the honours. Even when they destroy her house, her smile and faith remain intact - until they inadvertently burn the building.

Delightfully chaotic scenes acted out by an outrageously fun-loving cast give the film an unrelenting fleet-footed pace. Dexterously directed by Brigitte Roüan, this fun, infectious comedy does the run-around at high speed. Just when you think the fun is over, Hugh Grant appears in a cameo role as the neighbour. As the old adage goes (translated from the original title): "Remodelling: You know when it starts but not when it'll be over." Carole Bouquet starred in the James Bond episode For Your Eyes Only.

Director: **Brigitte Roüan**

(b. 1965, France) She acted and directed Overseas: Three Women With Men Trouble (1990) and After Sex (1998). Her other film credits as an actor include Olivier, Olivier (1992), Venus Beauty Institute (2000) and Time Of The Wolf (2003).



Director: Brigitte Roüan • Producer: Humbert Balsan • Screenwriter: Brigitte Rouan, Eric Besnard, Jean-Francois Goyet • Cinematographer: Christophe Pollock • Editor: Laurent Rouan • Cast: Carole Bouquet, Jean-Pierre Castaldi • Production Company: Ognon Pictures, 14 Rue Montmartre 75001 Paris, France • Tel: 33 1 4026 5608 • Fax: 33 1 4026 0209 • Email: ognon2@free.fr • World Sales: Pyramide International, 24 La Croisette (5th floor), 06400 Cannes, France • Tel/Fax: 33 4 9368 6948 • Email: pjosse@pyramidefilms.com



Country: Georgia

Director: Levan Zakareishvili

2005, 87 mins

**TBILISI-TBILISI**

It took a good seven years before director Levan Zakareishvili managed to complete his second film. The lingering indelible marks of the war in Abkhazia and the attendant economic and political chaos tinge the film. Dato, a young filmmaker without money to make movies, drinks and broods while filling time writing a screenplay. Meanwhile, he observes how his old screenwriting professor sells margarine to eke out a living while his dissertation on cinema is used to wrap sunflower seeds. A girl becomes mute when she sees her parents killed during the war, begs for money to buy food and medicine for her ailing brother, only to be robbed. A young pickpocket pays off a cop to avoid being beaten by him while his often drunk sister prostitutes herself and gets beaten up by men.

Director Zakareishvili's highly personal film displays a gritty realism that dramatises the dismal lives of people struggling to live in present-day Tbilisi. Masterful editing of shaky, hand-held shots skillfully interweaves these stories into a compelling journal of dreary lives in a country where outrage is the order of the day and culture has no place. Recipient of five awards including the Best Director and FIPRESCI Awards at Kiinoshock.

Director, Producer, Screenwriter: Levan Zakareishvili • Cinematographer: Archil Akhvediani • Editors: Merab Akhvediani, Tengis Zakareishvili • Cast: Giorgi Mashkarashvili, Eka Nijaradze • Production Company: Studio LZakara. 105 Nutsubidze str, Tbilisi, Georgia • Tel: 995 3222 0930 • Email: lzakara@yahoo.com

Director: **Levan Zakareishvili**
(b. 1953, Tbilisi, Georgia)
A student of geography and geology at the University of Tbilisi, Levan Zakareishvili later graduated from the Screenwriting and Directing College in Moscow, Goskino and directed the short films *The Father* (1983) and *Temo* (1987). His first feature film, *They*, was shown in the Cannes Directors' Fortnight in 1992.



Country: Netherlands

Director: Various

2005, 96 mins

**ALL SOULS**

As a response to the murder of Dutch filmmaker Theo van Gogh on November 2, 2004, a group of directors took the initiative to make *All Souls*. Part tribute and part social dialogue, it is a compilation of 16 short films by 17 directors. Touching, funny, furious, hopeless and optimistic, the intention is to show that diversity and multiplicity are the only possible answers to extremism. The films are based on imaginary episodes surrounding van Gogh's death.

Several shorts in the feature allude to van Gogh's controversial documentary *Submission*. The filmmaker was murdered following the airing of the short film which portrayed violence against women in Islamic societies. His murderer confessed to the slaying and was jailed for life. The religiously motivated murder shook the country to its very foundation. Among other things, it also points to racism that exists and how it affects children most of all. In other shorts the discussion extends to include oppression and discrimination against Dutch lesbians and gays. Throughout, we see glimpses of contemporary life in The Netherlands. In *All Souls*, the people mourn the passing of a filmmaker and do their utmost to uphold an all-inclusive democratic tradition.

Directors: **Michel Van Jaarsveld,**
Norbert Ter Hall,
Rita Horst,
Constant Dullaart,
Maarten Treurniet,
Rob Schröder,
Mariecke Van Der Linden,
Hanro Smitsman,
Nicole Van Kilsdonk,
Marco Van Geffen,
David Lammers,
Gerrard Verhage,
Peter De Baan,
Meral Uslu,
Tim Oliehoek,
Mijke De Jong,
Eddie Terstall

Producer: Matthijs Ten Berge • Production Company: Stichting Allerzielen • Contact: Matthijs Ten Berge
• Tel: +31 6 2604 4150 • Email: info@allerzielendefilm.nl • Co-production: NPS Broadcasting Agency



WORLD CINEMA



Director: Stewart Main
After serving as assistant director on the features, *Beyond Gravity* (1988) and *The Returning* (1991), New Zealander Main made his co-directorial feature debut, *Desperate Remedies* (1994). The film exposed and explored the sexuality and the colonialism ever-present in the typical historical melodrama. Since 1984, Main has collaborated with his co-director on *Desperate Remedies*, Peter Wells, on projects ranging from documentaries to dramatic shorts.



Country: New Zealand

Director: Stewart Main

2005, 90 mins

50 WAYS OF SAYING FABULOUS

Based on the novel by Graeme Aitken, the film tells the story of Billy, a 12-year-old boy growing up on a farm in the New Zealand outback in the mid-'70s. He is about to find out that it can get more confusing than he could ever imagine. Beguiling, *50 Ways of Saying Fabulous* carries us back to the pain and misery of gay youth.

Out of step with the other boys at his school, Billy feels they only want to fight and play rugby. While he tries to be the same, he feels he was never cut out to be a farmer or rugby player. His cousin and best friend, the tomboy Lou who prefers to play football with the boys, is also dreading the onset of adolescence. His solace is the turnip paddock, which he imagines is a lunar landscape and a cow's tail a head of beautiful blonde hair which transforms him into "Lana" the heroine of his favorite TV show. With Roy, the new arrival in school, and Jamie, the good-looking farm hand, Billy's world is about to change forever. Stewart Main's *50 Ways Of Saying Fabulous* takes many turns and it is as compelling as it is unpredictable.

Director, Screenplay: Stewart Main • **Producer:** Michele Fantl • **Original Writer:** Graeme Aitken • **Cast:** Andrew Paterson, Harriet Beattie, Georgia McNeill, Jay Collins, Michael Dorman • **Production Company:** MF Films • **Sales Agent:** New Zealand Film Commission



Director: Pjotr Sapegin
(b. Moscow)
Pjotr Sapegin began work as a theatre designer before making films in Norway. Without any formal training, he experimented with claymation, bringing his own twisted sense of humour to his re-worked fairy tales. He became an international success with his animation films (*Mons The Cat*, *One Day A Man Bought A House* and *The Saltmill*).



Country: Norway

Director: Pjotr Sapegin

2005, 42 mins

GRANDPA IS A RAISIN

Anyone who has ever dressed an unwilling little girl in warm clothes will know how challenging it can be – especially if that little girl has no intention of being in knee-deep freezing snow. Director Sapegin's animation, *Grandpa Is A Raisin*, is a delightful take on a grandfather's challenging journey of preparing a granddaughter for playing in the snow. Assigned this daunting task by a very busy Grandma, Grandpa struggles to win the uneven battle of wills as his little angel adroitly and immediately removes whatever he puts on her. Perhaps she realises that she can get something out of grandpa.

Upset and at the end of his tether, poor grandpa comes up with an ingenious idea – a tale for every item that she allows him to put on her. And so grandpa spins his yarns – each one of them more fantastic than the one before it. Through this animation, Director Sapegin – his previous film, *One Day A Man Bought A House*, won more than 20 national and international awards – blurs the line between reality and fantasy as seen through a little girl's thick glasses.

Director, Screenwriter: Pjotr Sapegin • **Producer:** Rebecca Padoin • **Cinematographer:** Janne Karin Hansen • **Editors:** Torkel Giør, Simen Gengenbach • **Production Company/World Sales:** Kinopravda AS – Ms Asna Bersaas, Norwegian Film Institute, Dronningens Gate 16, P.O. Box 482 Sentrum, N-0105 Oslo, Norway • **Tel:** 47 2247 4500 • **Fax:** 47 2247 4597 • **Email:** amb@nfi.com • **Sales:** torils@nfi.com



WORLD CINEMA



Country: Norway

Director: Pål Sletaune

2005, 75 mins

NEXT DOOR

Having just had an argument with his live-in ex-girlfriend Ingrid who has her new boyfriend in tow as she collects her things, John is reluctantly coaxed into helping an enticing new neighbour. She wants him to move a large cabinet and thus block the entrance to the front door. Although he finds her request strange, he must have subconsciously found it enigmatic enough to do as she requests.

Sisters Anne and Kim are John's attractive new neighbours; both attractive but overtly familiar and sexual in ways that make him uncomfortable. Though he leaves after the strange request, he is again persuaded to return to keep Kim company as Anne goes out shopping. It seems Kim has a fear of being alone after being attacked by the previous occupant of John's apartment. John might have left then but there must be some truth about mortals being inexplicably drawn to excitement. Events take a nightmarish turn as John enters a world in which lies and reality are blurred. John soon finds himself scuttling in desperation through the humongous apartment to escape. Finishing No. 2 at the Norwegian box office, this thriller exudes a latent dark sexuality that plays on male fears of entanglement with weirdly wild females.

Director: **Pål Sletaune**

(b. 1960, Norway)

Pål Sletaune holds a degree in literature, photo and art history. *Next Door* (2005) is his third feature after *Junk Mail* (1997) and *You Really Got Me* (2001). He has received international awards and recognition for both his feature and short films.



Director: Pål Sletaune • Producer: Turid Øversveen for 4 • Cast: Kristoffer Joner, Ceciille Mosli, Julia Schacht, Anna Bache-Wiig, Michael Nygvist • Cinematographer: John Andreas Andersen • Editor: Darek Hodor • Sound: Ad Stoop • Production Company: Spillefilmkompaniet 4, St Olavsgt. 21C, N-0165 Oslo, Norway • Tel: +47 22 94 24 94 • Fax: +47 22 94 2499 • Email: turid@fourandahalf.no • Co-producer: Zentropa (Denmark), Memfish Film (Sweden)



Country: Portugal

Director: Manoel de Oliveira

2005, 137 mins

MAGIC MIRROR

Magic Mirror is a synthesis of the themes and characters in the filmography of Manoel de Oliveira, a doyen of film directors whose career spans more than 70 years. Based on the novel, *The Soul Of The Rich*, by Augustina Bessa-Luis, it is a dialectical discourse on religion, death and what lies beyond with skillful and elegant plot development, characters and dialogues with wry humour. Seen as an affliction of the rich, it tells the story of Alfreda, from upper class society, who is anxious to see the apparition of the Virgin Mary. Entertaining the sublime pretences of the rich woman is Luciano, newly released from prison, and who works for her. Wasn't it enough having an Aston Martin and a Jaguar in the garage and 10 dresses for the season, thought Luciano? It is all Professor Heschel's fault, the expert in theology. Or whoever it might be... Under this obsession, she lives a troubled life with several events that seem disconnected but a consequence of her psychic state. In the meantime, Filipe Quinta, the falsifier, says he has found a solution!

Ninety-seven-year-old Oliveira was awarded the Gold Hugo for lifetime achievement at the Chicago Film Festival and shows no sign of letting up. He is planning a sequel to one of his earlier films.

Director: **Manoel de Oliveira**

(b. 1908, Oporto, Portugal)

Manoel de Oliveira made his first short film, *Douro, Faina Fluvial*, in 1931 and his first feature, *Aniki-Bobô*, in 1942. He filmed sporadically until the '70s. Since 1990 he has made at least one film a year. In 2003 he released another feature film, *Une Film Falado*, with Catherine Deneuve and John Malkovich.



Director, Screenwriter: Manoel de Oliveira • Producer: Michel Dadilhe • Cinematographer: Renato Berta • Editor: Valérie Loiseleux • Production Company: Filbox Produções Audiovisuais, LDA, Rua de Fez, No. 731 • Tel: +351 939 030 209 • Fax: +41 44 312 2080 • World Sales: First Hand Films World Sales • Contact: Esther van Messel, Schaffhauserstrasse 359, 8050 Zurich, Switzerland • Tel: +41 44 312 2060, +41 79 335 1572 • Fax: +41 44 312 2080 • Email: esther.van.messel@firsthandfilms.com



WORLD CINEMA



Country: Switzerland

Director: Luc Schaedler

2005, 97 mins

ANGRY MONK

Gendun Choephel was never your normal placid, beatific monk. Think of a fighter, a radical thinker, a man dangerously ahead of his time and you are far from wrong. Born in 1903, Choephel's questioning ways against the status quo antagonised those in power (including the Tibetan government). Disillusioned, this witty and intelligent scholar left the monastery after 30 years to experience the enticements that the world had to offer. Never keen to live life at the fringe, this man of passion enjoyed life to the fullest. He drank, smoked and translated the Kama Sutra into Tibetan.

Director Luc Schaedler's fascination with Choephel arose from the 1989 uprising when graphic images of Tibetan monks warring with Chinese soldiers were released to the world. His vivid and explosive portrayal of Choephel's travels across Tibet and India overturns occidental perceptions of gentle beatific monks at peace with life's offerings. To young Tibetans, Choephel is an icon of rebellion against the status quo. Dogmatism, in whatever form, was what this angry monk rebelled against and died for. (The 97 min version of this film will be shown at this festival. There is also a 52 min TV version of the film.)

Director: **Luc Schaedler**
(b. 1963, Zurich)
The producer-director started as a radio journalist (1983-85) and programme coordinator for cinema Xenix (1985-97). His filmmaking career started in 1998 after a Masters degree in Visual Anthropology (1997) from the University of Zurich.



Director, Producer, Screenwriter: Luc Schaedler • Cinematographer: Filip Zumbunn • Editor: Martin Witz
• Production Company/World Sales: Angry Monk Productions – Luc Schaedler, Tellstr. 3, 8004 Zurich, Switzerland
• Tel/Fax: 41 44 240 4542 • Email: lucschaedler@angrymonk.ch



Country: Switzerland

Director: Christian Frei

2005, 95 mins

THE GIANT BUDDHAS

One after another, changes occur: in March 2001, the Giant Buddhas of the Bamiyan Valley, Afghanistan, were obliterated and later, in September, the World Trade Centre. Oscar-nominated documentarian Christian Frei (War Photographer) adroitly examines events through people whose disparate lives are inexorably yet inescapably intertwined - an Afghani actress, Nilofer Pazira in Toronto looks at pictures of her father near the statues while replicas are made in China's theme parks.

Through it all, Frei posits the impact on the common man as central to his explorations. When the Giant Buddhas in Bamiyan Valley, Afghanistan, were destroyed, the global uproar stood in sharp yet poignant contrast to the destructiveness experienced by the Afghani family who had to relocate from their traditional home in the caves (now a UNESCO-declared World Heritage site) to a home devoid of warmth. As engineers rejoice in the rebuilding of the statues, the family burns cardboard for warmth and the sound of the little boy's cough resonates in our conscience. "A beautifully meandering journey. Elusive, poetic and profound." Sean Farrel, Toronto International Film Festival.

Director: **Christian Frei**
(b. 1959, Switzerland)
Worked as an independent director and producer since 1984 and his documentary, *Ricardo, Miriam y Fidel* (1997), has been shown in over 30 Film festivals all over the world. Other documentaries include *Ricardo, Miriam und Fidel* (1998), *Kluge Köpfe* (1998), *Bollywood im Alpenrausch* (2000) and *War Photographer* (2001).



Director, Producer, Screenwriter, Editor: Christian Frei • Cinematographer: Peter Indergand • Cast: Nalofer Pazira, Xuanzang • Production Company: Christian Frei Filmproduktionen GmbH – Christian Frei, Josefstrasse 176, 8005 Zurich, Switzerland • Tel: 41 44 4817066 • Fax: 41 44 4823510 • Email christianfrei@gmx.ch • World Sales: Films Transit International Inc - Jan Rofekamp, 252 Gouin boulevard East, Montreal, Quebec, H3L 1A8 Canada • Tel: 514 844 3358 • Fax: 514 844 7298 • Email: info@filmtransit.com



WORLD CINEMA



Country: Turkey

Director: Erden Kiral

2005, 90 mins

YOLDA

Yolda is director Erden Kiral's autobiographical recount of popular actor-turned-director Yilmaz Guney's last days of incarceration. It details Guney's journey as he changes prisons, trailed in another car by his wife and Erden Kiral himself (the protégé director whom Guney had recently fired from his latest film, Yol). The wide sullen expanse of Turkish landscape intensifies the two directors' uneasy relationship and their isolation and alienation.

Award-winning Guney, who died in 1984, was known for his politically-charged social critiques and spent a decade in prison because of his politics and the 1974 murder of a judge. Despite imprisonment, he used surrogate-directors to direct such films as *The Herd* (1978) and *Yol* (1983) which won the Palme d'Or. Through *Yolda*, Kiral purges himself of the turmoil of not knowing why he was fired. According to Kiral, the main character "loses" and the "winner is the young filmmaker who succeeds in escaping from his own prison and who, despite his wounds, manages to free himself." Yet *Yolda* might explain why Kiral (now a noted director) was fired: his subdued, subtle filmmaking is at odds with Guney's hard-hitting populist style.

Director: **Erden Kiral**
Studied ceramics at the Istanbul Academy of Arts and has written on film for newspapers and magazines. On *Fertile Lands* (1980) won the Best European Film Award in Strasbourg; *A Season In Hakkari* (1983) received the Silver Bear, FIPRESCI, CICAIE and Otto Dibelius awards at the Berlin Film Festival; *The Mirror* (1984) was nominated one of the "10 Best European Films of All Times" by the European magazine. Kiral has made nine award-winning feature-length films and has been a member of Berlin Akademie der Künste since 1984.



Director, Producer, Screenwriter: Erden Kiral • Cinematographer: Zekeriya Kurtulu • Cast: Halil Ergün, Yeim Büber, Serdar Orcin, Ötar Gökseven, Kevrek Türker • Production Company: Deniz Film Produksiyon, Silahsör Cad. Madeci AP. No: 20-22 D:5 Sisli-Istanbul, Turkey • Tel: +902 122 195 335 • Fax: +902 122 195 334 • World Sales: Sarmasik Sanatlar, Silahsör Cad. Madeci AP. No: 20-22 D:5 Sisli-Istanbul - Turkey • Tel: +902 122 195 335 • Fax: +902 122 195 334 • Email: baransehan@sarmasiksanatlar.com

Country: Greece/Turkey

Director: Semih Kaplanoglu

2005, 98 mins

ANGEL'S FALL

Chambermaid Zeynep's miserable young life changes drastically after getting God's gift from a soundman, Selcuk, whose wife died in an accident - a blue suitcase salvaged from the wrecked car. Desperate to escape her violent and sexually abusive father, Zeynep prays incessantly for help to escape from the brutal realities of her life. Help arrives in the form of the suitcase. Guilt-ridden by a brief affair with a neighbour, Selcuk takes to drinking to deaden his conscience and hears voices that he perceives to be that of angels. He is persuaded to give his wife's personal effects to someone in need.

Director Semih Kaplanoglu delves into his protagonists' subconscious to unravel their fears and angst. *Angel's Fall* (acclaimed at its premiere in Berlin and winner of special awards at both the Istanbul and Ankara Film Festivals) is a meticulous study of fate and alienation in a big city. Carefully crafted shots glide through wintry Istanbul subtly underlining the social fixtures that restrain Zeynep from breaking free. An evocative scene of Zeynep spooling out a roll of thread as she walks up a hill without it snapping is symbolic of a victim of circumstances trying to unravel her problems without destroying herself. Winner of 11 awards including the Best Film Awards at the 3 Continents Film Festival and the 12th Barcelona Film Festival. A FIPRESCI Award has been given by the international jury at the 24th International Istanbul Film Festival.

Director: **Semih Kaplanoglu**
(b.1963, Izmir, Turkey)
He studied at the Film-Television School of Dokuz Eylul University, Izmir (1984) and began a career as a copywriter. Kaplanoglu has made several award-winning commercials, wrote and directed for the 52-episode television series, *Sehnaz Tango*. His debut feature, *Away From Home* (2001), won first prize at the film festivals of Ankara and Istanbul and he received the best director award at the 14th SIFF (2001).



Director, Producer, Screenwriter: Semih Kaplanoglu • Cinematographer: Eyüp Boz • Editor: Ayhan Ergürel, Semih Kaplanolu, Suzan hande Guneri • Cast: Tülin Özen, Budak Akalin, Musa Kargöz • Production Company: Kaplan Film Production, Tesvikiye İhlamur Yolu 4/117 Hatay Apt 34365 Tesvikiye/ Istanbul, Turkey • Tel: +90 212 291 2995 • Fax: +90 212 291 2995 • Email: info@kaplanfilm.net



WORLD CINEMA



Country: UK

Director: Carlo Nero

2005, 47 mins

RUSSIA/CHECHNYA: VOICES OF DISSENT

This documentary is the second notable collaboration between the actress and human rights activist Vanessa Redgrave and her son, Carlo Nero. It tells the story of the protracted war in Chechnya from the perspective of Soviet and current Russian dissidents. Comparisons are drawn between the Chechen invasion in 1994 and that of Czechoslovakia in 1968. It tells how the Chechen invasion helped to bring the ruthless KGB to absolute power in Russia today and created in the region a political climate in which acts of terrorism became more frequent.

Nero wanted to avoid narrating the film. Stories of the dissidents weave the various elements of the documentary. The content of their words lead us along and stimulate the imagination. Its rich archival footage form a visually and aurally compelling, disturbing tapestry. The images conveyed are more symbolic than graphic. For Nero, this film is a tribute to brave, honest men and women who have sacrificed their lives in the struggle for justice and freedom in Russia, Chechnya and all the former Soviet Republics. Vanessa Redgrave received the Award for Artistic Excellence at the Bratislava International Film Festival, December 2005 for her work as a producer.

Director: Carlo Nero • Producer: Vanessa Redgrave • Cinematographer: Luke Redgrave • Editor: Daniel Gane • Wholesale Company: Dissent Projects Ltd. 36 Standish Road, London W6 9AL, UK • Tel: +44 (0)20 8994-0992 or (0) 20 8741-4149 • Fax: +44 (0)20 8742-1040 • Email: info@dissentprojectsltd.com, carlo@dissentprojectsltd.com

Director: **Carlo Nero**
(b. 1969, UK)

He has written and directed a number of award-winning short films and documentaries. His first full-length feature film, *Uninvited* (1999), was the winner of the Young Artists Award at the Tbilisi International Film Festival and presented at 16 other international film festivals, including Cannes, San Sebastian, Hollywood, Moscow, Karlovy Vary, Taormina, Mar de la Plata, and Bratislava. His second feature, *The Fever* (2004), based on the play by Wallace Shawn, was his first collaboration with the actress Vanessa Redgrave.



Country: USA

Director: Joseph Mealey, Michael Shoob

2004, 80 mins

BUSH'S BRAIN

The explosive documentary *Bush's Brain* suggests that George W Bush would never have been president without Karl Rove, the President's closest advisor. Rove is the man known as "Bush's Brain", the most powerful political figure America has never heard of, the Wizard of Oz behind the curtain of today's Presidential politics. Based on the best-selling book by journalists James Moore and Wayne Slater, *Bush's Brain* chronicles Rove's history of political chicanery and dirty tricks.

Brilliant tactician, ruthless opponent, savvy policy maker, and one of the greatest political minds in the history of the Republic, Karl Rove shaped Bush's political career to a degree never before seen in America. *Bush's Brain* makes a convincing and explosive case that Karl Rove is the most powerful non-elected official in American history and the first "co-president" of the United States. From his masterful political skills to the secret machinations he has carefully orchestrated, the fingerprints of Karl Rove can be found on virtually every decision that comes out of the current White House.

Directors, Producers: Joseph Mealey, Michael Shoob • Cinematographer: Joseph Mealey • Editor: Tom Siiter • Production Company: Bebe Films, Inc. 1905 Victory Blvd. #8, Glendale, CA 91201 USA • Tel: 818 557 8403 • Fax: 818 557 8406 • Email: info@bushbrain.com • World Sales: Katapult Sales Company, 228 Main St, Ste C, Venice, CA 90291 USA • Tel: 310 399 2080 • Fax: 310 399 2199 • Email: david@katapultfilms.com

Directors: **Michael Shoob**

Wrote and directed *Driven* (1996), which premiered at the Toronto Film Festival and appeared at SXSW in 1997. Shoob was picked by *Screen International Magazine* as one of the new directors to watch in North America.



Joseph Mealey

He was the Director of Photography for *Driven* (1996). His work includes more than 20 documentaries and shows for PBS. He won a Los Angeles area Emmy for his work on KCET's *Life And Times*.





Country: UK

Director: Michael Caton-Jones

2004, 115 mins



SHOOTING DOGS

For director Michael Caton-Jones, *Shooting Dogs* brings together the experiences of many different people who found themselves in Rwanda during the genocide. While giving a glimpse of the politics of the situation, the film's focus is on the human aspects of the story. It tells the story of Joe Connor, a charismatic and idealistic young man, who decides to teach in a Rwandan school run by Father Christopher (John Hurt), a Catholic priest. He looks forward to stunning his mates with tales of adventure and life at the sharp end. Unforeseen to him, it turns out more than he had bargained for. In April 1994 ethnic tension between Tutsis and Hutus erupts into genocide. As the killing escalates through the city, the school where he teaches, the Ecole Technique Officielle (ETO), becomes a refuge for Europeans and Tutsis.

Although the character of Joe is fictionalised, the character of Father Christopher is inspired by a priest, Vjeko Curic, whom producer David Belton knew when he was in Rwanda in 1994. Murdered in Kigali in 1998, Curic provided the inspiration for *Shooting Dogs*. The events dramatised at the ETO are a factual recreation of what happened at the school between April 6 and 11, 1994. Winner of four awards including the top and audience awards at the Amazonas Festival.

Director: Michael Caton-Jones
(b. 1958, Scotland)
Michael Caton-Jones graduated as a director from the National Film and Television School and marked his feature film debut with the BBC film, *Lucky Sunil* (1988). He has collaborated before with John Hurt on *Scandal* (1989) and *Rob Roy* (1995). Other highlights of Caton-Jones's career include *The Jackal* (1997), *City By The Sea* (2002), *This Boy's Life* (1993), *Doc Hollywood* (1991) and *Memphis Belle* (1990).



Director: Michael Caton-Jones • **Producers:** David Belton, Pippa Cross, Jens Meurer • **Screenwriter:** David Wolstencroft • **Cast:** John Hurt, Hugh Dancy, Claire-Hope Ashitey, Dominique Horwitz • **Production Company:** Kivu Films, c/o CrosDay Productions Ltd, 130-132 Wardour Street, London W1F 8ZN, UK • **Tel:** +44 (0) 207 287 5773 • **Fax:** +44 (0) 207 287 5774 • **Email:** pippacro@aol.com, f.hoch@virgin.net • **Website:** www.shootingdogsfilm.blogspot.com

Country: UK

Director: Kim Longinotto, Florence Ayisi

2005, 106 mins



SISTERS IN LAW

What can two women do to those who abuse the weak? A lot, it seems, if they work for the law – as shown by Kim Longinotto and Florence Ayisi in their poignantly hilarious yet deceptively touching documentary, *Sisters In Law*. It portrays two audacious women, the tough-minded State Prosecutor Vera Ngassa and Court President Beatrice Ntuba, as they dish out sentences to miscreants who mistreat women and children. Not every abuser is a male, as seen in the case of a poor six-year-old girl who is abused by her aunt.

This inspiring and entertaining documentary chronicles the real-life drama of those who dare to challenge customary values in which men are seen as masters and women their submissive half. Shot in a courtroom in Kumba, a small town in south-west Cameroon, Longinotto and Ayisi sensitively create human portraits of extraordinary heroines who are far from submissive. These women of substance are tough towards exploiters of the weak and yet compassionate to those in need. Their challenge of passé values is a testament to the hope of a people emboldened by the need for change. *Sisters In Law* won the 2005 Cannes Directors' Fortnight CICA Award for Best Film.

Directors: Kim Longinotto
She is a British documentary maker famous for making films which highlight the plight of women in oppressed or discriminatory roles. Her films include *The Day I Will Never Forget* (2002), *Divorce Iranian Style* (1998) and *Sisters in Law* (2005).



Florence Ayisi
She co-directed the documentary, *Reflections* (2003), about a black British dancer-choreographer in Cardiff. Her short film, *My Mother: Isange*, was made to mark International Women's Day 2005.



Directors: Kim Longinotto, Florence Ayisi • **Producer, Cinematographer:** Kim Longinotto • **Editor:** Ollie Huddleston • **Cast:** Vera Ngassa, Beatrice Ntuba • **Production Company:** Vixen Films, 26 Balfour Road, London, N5 2HE, UK • **Tel:** 0207 359 7368 • **Email:** tg@tgraham.demon.co.uk



YOUTH IN FILM



Country: Denmark

Director: Jannik Hastrup

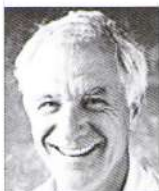
2004, 80 mins

THE LITTLE BIG MOUSE

The third in the Circleen series (after Circleen - City Mice and Circleen - Mice And Romance) from long-standing animator Jannik Hastrup, Little Big Mouse tells the story of Circleen, an elf who lives high above a big city under the geraniums on an artist's balcony. She shares her life with three witty friends, the mice Ingolf, Frederick and Viktor. A 2-D cartoon for pre-schoolers, it gently exhorts respect for other cultures; says that girls and boys are equally capable; and that lying is not nice.

In this full-length feature, Circleen goes on holiday to Turkey with her artist. Fancying a vacation too, her rodent friends stow away on board a ship manned by a flatulent granddad. There they meet another stowaway, the tough, fearless mouse Ali. Ali has set off into the world in search of happiness. Our friends are dragged into Ali's adventures and agree to help him to obtain cheese on board. But granddad is furious. He doesn't want kids on board, and the cat, the cook, and the captain aren't exactly mouse lovers either. Meanwhile Ali has a secret.

Director: **Jannik Hastrup**
(b. 1941, Denmark)
Among Denmark's elite animators, Hastrup has been producing and directing animated films close to 40 years. His animation in the '60s and '70s include the short Danish classics *Circleen* (1967-71) and *Benny Bathub* (1970). Among his major international hits are *Samson & Sally* (1984), *War Of The Birds* (1990), winner of the Cannes Junior Section, *The Boy Who Wanted To Be A Bear* (2003) and the *Circleen* series. The first in the *Circleen* feature series won the Best Feature Film in Chicago and second Best Feature at Stuttgart.



Director: Jannik Hastrup • Producer: Marie Bro • Screenwriters: Jannik Hastrup, Kit Goetz • World Sales: Nordisk Film International Sales, Mosedølvej 14, 2500 Valby, Denmark • Email: contact@nordiskfilm.com

Country: Finland

Director: Kaija Juurikkala

2005, 83 mins

VALO

Valo is a touching film for children between eight and 12, along with their parents. It is based on a true story and tells a Charles Dickens-like story of Valo, the talented nine-year-old son of a chimney-sweeper who, through the chimneys, brings hope of a better future to the children living in poverty and misery.

The uniqueness of the film arises from the initial material it was built on: the script is based on a child's diaries written over 100 years ago and presents a child's point of view. The story interprets freely the childhood diaries of an artist and philosopher Aleksanteri Ahola-Valo, written in 1908 -1910. Although the story takes place in historical times, it tells a universal story where the essential thing is not the time and the place, but instead the things that happen between people, between children and adults, and especially between fathers and sons.



Director: **Kaija Juurikkala**
(b. 1959, Finland)
An elementary teacher (1980-89) before she started her studies at the Film and Television Department of the University of Industrial Arts and Design, Juurikkala graduated as film director in 1997. In 2003 she was awarded her country's State Film Prize for her work in children's films and has been twice the recipient of Finland's Film Quality Prize. Her debut film, *Rosa Was Here*, received the Risto Jarva's Prize at the Tampere Film Festival (1994).



Director, Screenwriter: Kaija Juurikkala • Producer: Outi Rousu • Cinematographer: Harri Rätty • Editor: Jukka Nykänen • Cast: Vili Järvinen, Jone Kehusmaa, Sara-Maria Juntunen, Alina Sakko, Eveliina Uusitalo • Production Company: Periferia Productions Oy, Kauppiantie 12, 91100 Ii, Finland • Tel: +358-40-541-2922 • Fax: +358-8-650-130 • Email: outi.rousu@periferiaproductions.fi • World Sales: Sola Media GmbH, Osum Str 17, D-70599 Stuttgart, Germany • Tel: +49-711-479-3666 • Fax: +49-711-479-2658 • Mobile: +49-177-278-1625 • Email: post@sola-media.net



YOUTH IN FILM

Country: Japan

Director: Aikio Nishizawa

2002, 100 mins



NITABOH

Nitaboh tells the story of a boy by the same name who overcame great odds to later become a master of the Tsugaru-shamisen, a three-stringed musical instrument. Born into a traditional family of river boatmen, Nitaboh lost his mother, father, teacher and eyesight in rapid succession. Although he has four strikes against him, Nitaboh makes a living playing music and develops a completely new way to play the Japanese lute, or shamisen. Throughout his life Nitaboh pursues his own aesthetic philosophy and does not relent to people who cling to the interests of the past. In his lifetime, Nitaboh succeeded in breaking down feudal structures, concepts and customs, one after another. He is known to even admonish his students who imitate his way of playing the shamisen.

The film tells, in true biography style, one man's fight to survive by his art. It was passion and drive that finally paid off. This rich animation is set in the 1860s, in Aomori prefecture on the island of Honsu, in Japan. The images of water and changing seasons offer a visual contrast to the cultural and industrial revolutions taking place then. Winner Best Picture Youth Jury Award at Reel 2 Real International Film Festival for Youth.

Director: **Akio Nishizawa**

He is currently the president of the WAO Corporation, through which he has created a national network of education companies in Japan, including a recently established graduate university for animation professionals. With Nitaboh (2004), he fulfilled his lifelong ambition of being a film director.



Director, Screenwriter: Akio Nishizawa • Production Company: Akio Nishizawa c/o WAO Corporation. 3F, 1-18-16 Shimbashi Minato-ku, 105-0004 Tokyo, Japan • Tel: 813 5532 1401 • Fax: 813 3502 2051 • Email: toshiyuki-usui@wao-corp.com • World Sales: Takashi Mizukami c/o Sojitz Corporation. W12F 6-1-20 Akasaka Minato-ku, 107-8655 Tokyo, Japan • Tel: 813 5520 2366 • Fax: 813 5520 2370 • Email: contents@sojitz.com

Mega Films Enterprises Pte Ltd

Blk 1020, Tai Seng Ave
Tai Seng Industrial Estate
#04-3500
Singapore 534416

Contact Person:
Jessie Chia Eng
Tel: (65) 6282 6292, (65) 6282 7456
DID: (65) 6281 9656
Fax: (65) 6282 5791
HP: (65) 9663 6066
Email: jessie@megafilms.com.sg
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INTERNATIONAL SHORTS



Country: Germany

Director: Erik Kuehn

2005, 16 mins

MOZARTBREAD

Once upon a time in the future, all unemployed persons in the country are marked with coloured chips and sent to foreign countries as unpaid full-time workers. Lillian is an unemployed musician. She tries to evade her forthcoming expatriation by using a magic flute.

Director, Producer, Screenwriter: Erik Kuehn • Cinematographer: Roland Moench • Editor: Wolfgang Bauer • Cast: Svenja Beneke, Oliver Simon
• Production Company/World Sales: Randlicht Filmproduktion Erik Kuehn, Berggrabenweg 58A, 98693 Manebach, Germany
• Tel: +49 3677 208 786 • Fax: +49 30 420 272 13 • Email: prod@randlicht.de



Country: Japan

Director: Yukiko Sode

2004, 20 mins

COSPLAYER

Through the example of a man who interprets whatever happens positively in his favour and a woman who forgets everything that is not in her favour, the work cleverly depicts the universal discommunication between the basic way men and women tend to think.

Director: Yukiko Sode • Producer: Kayoko Nishida • Cinematographer, Editor: Shingo Doita • Cast: Satoko Yasuda, Naoto Ota, Hideki Magawa, Yuki Hattori • Contact: Pia Film Festival



Country: Korea

Director: Park Chan-ok

2004, 22 mins

WARM SWAMP

Close friends surround her. Family members and her boyfriend. Sometimes it is only with reluctance that beloved people can be loved. Her family is stirred up by her brother's facing a divorce. The more that divorce settlements and custody of the nephew consume the family, the cheaper her brother and mother become...

Director, Producer, Screenwriter: Park Chan-ok • Cinematographer: Son Won-ho • Editor: Kim Su-jin • Cast: Kim Sun-mi, Lee Seok-jun, Cheon Kuk-hwan • Production Company: The Korean National University of Arts, San 1-5, Sokkwan-dong, Songbuk-gu, Seoul 136-150, Korea • World Sales: INDIESTORY Inc, 4 Fl. Baekak Bldg, 135-4 Tangin-dong, Jongno-gu, Seoul 110-043 Korea
• Tel: +82 2 722 6051 • Fax: +82 2 722 6055 • Email: indiestory@indiestory.com



Country: Korea

Director: Kim Hyo-jeong

2005, 21 mins

RABBITS AND BEARS

On a hot summer day, a man dresses himself in a bear suit and hands out leaflets on the street. All the time he is trying to attract the attention of disinterested passers-by and is getting bored. That is, until he meets a girl in a rabbit outfit.

Director, Screenplay, Editor: Kim Hyo-jeong • Producer: Lee Eun-kyung • Cinematographer: Kim Se-hoon • Cast: Kim Joon-wan, Lee So-young • Production Company/World Sales: Korean Academy of Film Arts, 337-8 Seogyo-dong, Mapo-gu, Seoul, Korea (121-836)
• Tel: +82-2-332-6087~8, 332-5462~3 • Fax: +82-2-752-0742 • Email: webmaster@mail.kafa.ac



Country: Netherlands

Director: Oerd Van Cuijlenborg

2005, 14 mins

8.1

An abstract animated adventure into the music of Franz Schubert. What do you see when listening to music with your eyes closed? Abstract animation to the first part of the 8th symphony of Franz Schubert, mainly inspired by nature.

Director, Screenwriter, Editor: Oerd Van Cuijlenborg • Producer: Hans van Westerlaak • Production Company/World Sales: Arena Films, PO Box 1157, 4801 BD Breda, The Netherlands • Tel/Fax: +31 76 5219324 • Email: info@arenafilms.nl



INTERNATIONAL SHORTS



Country: Austria

Director: Peter Tscherkassky

2005, 17 mins

INSTRUCTIONS FOR A LIGHT AND SOUND MACHINE

An attempt to transform a Roman Western into a Greek tragedy. The hero finds himself not only subject to the gruesome moods of several spectators, but also at the mercy of the filmmaker. He dies a filmic death through a tearing of the film itself and encounters in Hades the conditions of his own possibility, the conditions of his very existence as a filmic shade.

Director: Peter Tscherkassky • World Sales: sixpackfilm, Neubaugasse 45/13, 1070 Vienna, Austria • Tel: +43/1/526 09 90 • Fax: +43/1/526 09 92 • Email: office@sixpackfilm.com



Country: Canada

Director: Solomon Nagler

2004, 9 mins

THE SEX OF SELF-HATRED

It's 1903. Otto Wieninger, Vienna's most infamous self-hating Jew, has decided to kill himself in a room containing Beethoven's deathbed. He has just published his first book, Sex And Character, and has yet to witness an acknowledgment of his self-assured genius.

Director, Producer, Screenwriter, Editor: Solomon Nagler • Cinematographer: John Kapitany • Cast: Lauren Sterns, Richard Olandini, Terry Bennett, Alicia Brown • Production Company: Solomon Nagler, Frozen Foot Productions, 1865 Grant Ave, Winnipeg, MB R3N 1Z4 Canada • Tel: 204 952 2368 • Email: aquila23@yahoo.com • World Sales: Matthew Etches, Winnipeg Film Group Distribution, #304-100 Arthur St, Winnipeg, MB R3B 1H3 Canada • Tel: 204 925 3452 • Fax: 204-942-6799 • Email: distribution@winnipegfilmgroup.com



Country: Finland

Director: Jouni Hokkanen, Simojukka Ruippo

2005, 28 mins

DICTATOR'S CUT - NORTH KOREAN CINEMA

North Korea is one of the most isolated countries in the world. It is a hostile half of a partitioned peninsula. What is going on behind the last iron curtain in the world? Directors Jouni Hokkanen and Simojukka Ruippo seek answers from East German film archivist and curator Johannes Schonherr - one of the few outsiders ever invited to the Pyongyang International Film Festival.

Directors: Jouni Hokkanen, Simojukka Ruippo • Producer, Cinematographer: Simojukka Ruippo • Screenwriter: Jouni Hokkanen • Editor: Asta Seppanen • Production Company/World Sales: SOMA PROJECTS, Fabianinkatu 5a19, 00130 Helsinki, Finland • Tel: +358 40 5741874 • Fax: +358 9 68435232 • Email: sjr@somafilm.com



Country: France

Director: Edouard Salier

2005, 4 mins

EMPIRE

Culled from found footage, Empire depicts the idyllic '50s vision of the suburban American dream. But the picture-postcard imagery is undermined by a steady stream of high-tech war machines that creep through the scenes.

Director, Editor: Edouard Salier • Producers: Nicolas Schmerkin, Edouard Salier • Production Company/World Sales: Autour de Minuit Productions, Nicolas Schmerkin, 22 rue Chauchat, 75009 Paris, France • Tel: +33 1 4047 0505 • Fax: +33 1 4047 0707 • Email: nicolas@autourdeminuit.com



Country: France

Director: Edouard Salier

2005, 10 mins

FLESH

A city whose every structure seethes with pornographic imagery comes under attack from a wave of crashing airliners in an unflinching and outrageous take on media depictions of the 9/11 terror attacks.

Director, Screenwriter, Editor: Edouard Salier • Producer: Nicolas Schmerkin • Production Company/World Sales: Autour de Minuit Productions, Nicolas Schmerkin, 22 rue Chauchat, 75009 Paris, France • Tel: +33 1 4047 0505 • Fax: +33 1 4047 0770 • Email: nicolas@autourdeminuit.com



INTERNATIONAL SHORTS



Country: Sweden

Director: Staffan Lamm

2003, 10 mins

THE RUSSELL TRIBUNAL

Stockholm, 1967: With participants including Jean-Paul Sartre, the Russell Tribunal investigates US war crimes in Vietnam. Victims of the war are called to witness. Today, from a distance of more than 35 years, the director reflects on his old footage from the tribunal, as well as some never been seen before.

Director: Staffan Lamm • Producer: Anne Moeller Bondeson • Editors: Lovisa Lamm, Daniel Dencik • Production Company/World Sales: Frontfilm AB, Anne Moeller Bondeson, Tolvovägen 5B, SE-134 32 Gustavsberg, Sweden • Tel: +46 707 18 19 06 • Email: frontfilm@telia.com



Country: Taiwan

Director: Chen Chao-Liang

2005, 13 mins

TRAILER

Fen often dreamed a dream, like the trailers of movies, after he graduated from university and had no job. One night, on the bridge, he met a girl whom he had dreamed of before. They strolled through the city in the night, everything was just like in his dream. The girl disappeared in the day. A trailer is always more appealing than a movie. But a trailer cannot describe real life completely forever.

Director, Screenwriter, Editor: Chen Chao-Liang • World Sales Company: IFPA Sabrina Lee, No. 32 Lane 113, Da-jen Street, Kuei-jen Country, 711 Tainan County, Taiwan R.O.C. • Tel: +886 953149173 • Email: ifpa_taiwan@yahoo.com.tw



Country: Taiwan

Director: Tom Shu-Yu Lin

2005, 30 mins

THE PAIN OF OTHERS

The director chose three soldiers of different ranks to represent the whole process of the military service. The film looks at the hazing that is prevalent in the military to show that we are all victims under the same flawed system.

Director, Screenwriter: Tom Shu-Yu Lin • Producer: Yeh Ju-Feng • Cinematographer: Jake Pollock • Editor: Chen Hsiao-Dong • Cast: Cheng Yu-Chieh, Huang Chien Wei, Chang Chea, Juan Uen-ping • Production Company/World Sales: Ocean Deep Films, 11F-1, No. 206, Sec. 1, Fu Xing S. Rd, Taipei City 106, Taiwan (ROC) • Tel: +886-2-8771-0138 • Fax: +886-2-8771-1-7319 • Email: odfilms@so-net.net.tw



Country: UK

Director: Rob Chiu

2005, 4 mins

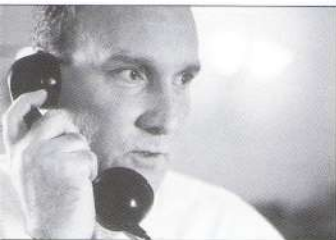
BLACK DAY TO FREEDOM

The narrative of Black Day to Freedom uses the experiences of asylum seekers to illustrate the global challenges posed by emigration and cultural assimilation.

Director, Producer, Screenwriter, Editor: Rob Chiu • Production Company/World Sales: Autour de Minuit Productions, Nicolas Schmerkin, 22 rue Chauchat, 75009 Paris, France • Tel: +33 1 4047 0505 • Fax: +33 1 4047 0770 • Email: nicolas@autourdeminuit.com



FREE PROGRAMME



Country: Australia

Director: John Moore

2005, 52 mins

ABORTION, CORRUPTION & COPS - THE BERTRAM WAINER STORY

In 1967, a young woman came to Dr Bertram Wainer's Melbourne surgery seeking emergency medical treatment after a backyard abortion. She was desperately ill yet too afraid to go to hospital. For Wainer, this was the start of a long, hard campaign to overturn laws that made abortion an offence punishable by up to 15 years in jail, often forcing women to turn to unskilled operators.

Director, Screenwriter: John Moore • Producers: John Moore, Sue Seear • Cinematographer: Jenni Meaney • Editors: Ken Sallows ASE, Andrew Scott • Production Company: Film Australia in association with John Moore Productions • World Sales: Film Australia Limited, PO Box 46, Lindfield, NSW 2070, Australia • Tel: +612 9413 8705 • Fax: +612 9416 9401 • Email: sales@filmaust.com.au



Country: Australia

Director: Kieran Galvin

2005, 92 mins

PUPPY

Aiden is the unlikely hero who rescues Liz during a suicide attempt, falsely believing that Liz is his missing wife. She disappeared when he stopped taking his medication and now all Aiden wants is to have things back to normal – or more accurately, back to the way they were. Liz plays along, but how far will she go?

Director, Screenwriter: Kieran Galvin • Producer: Melissa Bauford • Cinematographer: Tom Gleeson • Editor: Mark Atkin • Production Company: Melissa Bauford • Suite 22, 23 Billyard Avenue, Elizabeth Bay, NSW 2011, Australia • Tel: +61-2-8356-9647 • Mobile: +61-414-977-929 • Email: melissa@allatonce.com.au • World Sales: Reiko Bradley, Becker Films International Pty Ltd, Level 1, 11 Waltham Street Artarmon NSW 2064 Australia • Tel: +612-9438-3377 • Fax: +612-9439-1827



Country: Australia/Germany

Director: Agostino Imondi

2005, 48 mins

WAKING UP THE NATION

A group of Australians concerned about the constant media reports of human rights violations against asylum seekers in Australia's immigration detention centres decides to embark on a two-month/12,000-kilometre journey around the country to visit as many detainees as possible, to raise awareness as well as to expose some of the mistreatments.

Director, Screenwriter: Agostino Imondi • Producers: Agostino Imondi, Video Teppista • Cinematographers: Agostino Imondi, Mari-Luz Robey, Dylan Robey • Editors: Agostino Imondi, Adam Ceremuga • Production Company: c/o Danziger Strassesr 132, 10407 Berlin, Germany

Country: Afghanistan

Director: Roya Sadat

2004, 55 mins

THE THREE DOTS

A young widow, Gul Afrooz, lives in a village bordering Iran, caught up in traditional structures and struggling to raise her three children. Forced to marry a drug warlord despite her engagement to another man, she eventually becomes a drug courier for her husband. The film chronicles her eventual imprisonment in Iran.

Director, Producer, Screenwriter: Roya Sadat • Cinematographer: Masom Ghasmat • Editor: SS Fahem Hashemy • Production Company: c/o Heart-Afghanistan • Tel: +93 799386873 • Email: roya_sadat@myway.com



FREE PROGRAMME



Country: Hong Kong

Director: Tsang Tsui Shan

2005, 25 mins

LONELY PLANET

Travelling from one city to another, everyone is searching for something. Back and forth, we are only looking for a chance to start over again.

Director, Screenwriter: Tsang Tsui Shan • Producer: Chang Wai Hung • Cinematographer: Hui Chung Yin • Cast: Lau Chi Fan, Lau Kee Yin • Production Company: Hong Kong Arts Centre, 8/F, 2 Harbour Road, Wan Chai, Hong Kong • Tel: +852-2582-0200 • Fax: +852-2519-2074 • Email: film@hkac.org.hk



Country: Hong Kong

Director: Tammy Cheung

2005, 60 mins

SPEAKING UP
(INTERNATIONAL PREMIERE)

Since the end of the '80s, Hong Kong has been through tremendous changes - re-unification with China, economic downturn, political reform, etc., have all greatly affected the way of life. In the film, about 60 people are invited to talk about their views on several major socio-economic and political issues.

Director: Tammy Cheung • Cinematographer: Augustine Lam • Editor: Tammy Cheung, Augustine Lam • Production Company: Visible Record Ltd 3/F Foo Tak Building, 365 Hennessy Road, Wan Chai, Hong Kong • Tel: +852 2540-7859 • Fax: +852 2547 7942 • Email: visiblerecord@yahoo.com.hk • World Sales: Ying E Chi, 4/F, Foo Tak Building, 365 Hennessy Road, Wan Chai Hong Kong • Tel: +852-2836-6282 • Fax: +852-2836-6383 • Email: info@yec.com



Country: Hong Kong

Director: Tsang Tsui Shan

2005, 25 mins

SHE³

The director continues her fascination with the relationships between females, this time in the form of a personal documentary of the everyday lives of her mother and grandmother, capturing the different views of life from women of three different ages.

Director: Tsang Tsui Shan • Production Company: Hong Kong Arts Centre, 8/F, 2 harbour road, Wan Chai, Hong Kong • Tel: +852-2582-0200 • Fax: +852-2519-2074 • Email: film@hkac.org.hk



Country: Finland

Director: Simojukka Ruippo, Jouni Hokkanen

2005, 6 mins

MIGRANT WORKERS
ARE NOT TERRORISTS!

Christian was a member of the communist party in Germany, but was kicked out because he was too radical. Now the veteran agitator tries to start a revolution in Seoul. During the day he protests outdoors for migrant rights, in the night he sleeps in a tent at Myeong-dong, the Korean equivalent of Times Square.

Directors: Simojukka Ruippo, Jouni Hokkanen • Producers, Cinematographer: Simojukka Ruippo • Screenwriter: Jouni Hokkanen • Editor: Jari Kanerva • Production Company: Simojukka Ruippo, Fabianinkatu 5a 19,00130, Helsinki, Finland • Tel: +358-40-5741874 • Fax: +358-9-68435232 • Email: sjr@somafilm.com



FREE PROGRAMME



Country: Finland

Director: Jouni Hakkanen, Simojukka Ruippo

2004, 4 mins

TEHRAN TAXI

Tens of thousands of Paykans, legendary Iranian vehicles, speed up in the crazy traffic of Teheran.

Directors: Jouni Hakkanen, Simojukka Ruippo • Producers, Cinematographer: Simojukka Ruippo • Screenwriter: Jouni Hakkanen • Editor: Jari Kanerva • Production Company: Simojukka Ruippo, Fabianinkatu 5a 19,00130, Helsinki, Finland • Tel: +358-40-5741874 • Fax: +358-9-68435232 • Email: sjr@somafilm.com



Country: Germany/China

Director: Susanne Messmer, George Lindt

2005, 82 mins

BEIJING BUBBLES

A documentary about five bands in the capital of China celebrating a counterculture which is hardly noticed and which banks on their little islands in the big city. As different as they may be in their manner, age and music, these bands all share a fervent rejection of contemporary Chinese society, which is currently developing faster than any other in the world.

Directors, Screenwriters: Susanne Messmer, George Lindt • Cinematographers: George Lindt, Lucian Busse • Editor: Lucian Busse • Production Company: Lieblingslied Records, Heinrich-Roller-Str. 16/17, 10405 Berlin, Germany • Tel: +49 177 7993338 • Email: susane.messmer@gmx.net



Country: France

Director: Jean-Gabriel Periot

2005, 10 mins

UNDO

We will not have bright tomorrows. We do not live in a wonderful world. What if before recreating the world, we "undid" it?

Director, Screenwriter, Editor: Jean-Gabriel Periot • Producer: Nicolas Brevière • Cinematographer: Archival footage • Production Company: c/o Local Films 45, rue des Orteaux, 75020 Paris, France • Tel: +33-1-44-93-73-59 • Fax: +33-1-44-93-70-33 • Email: localfilms@free.fr



Country: India

Director: Umesh Vinayak Kulkarni

2005, 22 mins

GRINDING MACHINE (GIRNI)

Ten-year-old Samir lives in a chawl in a metropolis in India with his widowed mother and grandfather. An easily available means to earn money is a grinding machine which brings with it a horrible, incessant and oppressive sound that not only takes away the physical but the mental space of the whole family. Samir's innocent mind is alert to this oppression and rebels against it.

Director: Umesh Vinayak Kulkarni • Producer: Tripurari Sharan • Screenwriters: Umesh Vinayak Kulkarni, Satee Voralia • Cinematographer: Manoj Lobo • Editor: Krishnendu Sarkar • Production Company: Tripurari Sharan, Film and TV Institute of India, Law College Road, Pune, Maharashtra, India 411 004 • Tel: +91-20-25-435-390 • Fax: +91-20-543-18-17 • Email: ttfro@yahoo.co.in



FREE PROGRAMME



Country: India

Director: Sainath Choudhury

2005, 8 mins

CATARACT

An enigmatic man enters a lonely petrol station at night. The cashier is skeptical but there is something about this man which captivates her. Together they embark on a fantastic journey of discovery with an abrupt end...

Director: Sainath Choudhury • Producer: Martin Cichy, Karsten Aurich • Screenwriter: Susanna Laaksonen • Cinematographer: Matheus Rocha • Editor: Moritz Laube • Cast: Andreas Schmidt, Sesede Terziyan • Production Company: Sabotage Films GmbH, Kastanienallee 56, 10119 Berlin, Germany • Tel: +49-30-440-30-890 • Fax: +49-30-440-30-899 • Email: mail@sabotage-films.de • World Sales: Berlinale Talent Campus, Potsdamer Strasse 5, 10785 Berlin, Germany • Tel: +49-30-259-20-515 • Fax: +49-30-259-20-519 • Email: info@berlinale-talentcampus.de



Country: India

Director: Sainath Choudhury

2004, 1 min

VILLAGE FOOTBALL

It does not matter that India is known for cricket, Sainath Choudhury's one-minute film shows with humour how crazy Indians are for football.

Director, Screenwriter: Sainath Choudhury • Producer: Cyrus Pagdiwala • Cinematographer: Jason West • Editor: Prakash K, Davinder K • Cast: Kashish Dasani • Production Company: Corcoise Films, B103, Tradeworld, Kamla City, Lower Parel, Mumbai 13, Maharashtra India • Tel: +9122 56625676 • Fax: +9122 56625670 • Email: sai762002@yahoo.co.uk • World Sales: Berlinale Talent Campus, Potsdamer Strasse 5, 10785 Berlin, Germany



Country: India

Director: Sainath Choudhury

2004, 1 min

THE STRANGER

The Stranger is an astonishing short film which revolves around the duty to vote and plays with the idea that by not performing this simple action, the individual loses the right to decide his or her future and that of their loved ones.

Director, Screenwriter: Sainath Choudhury • Producer: Cyrus Pagdiwala • Cinematographers: Prasoan Pandey, Sainath Choudhury, Sunita Radia • Editor: Sham Salgaonkar, Davinder Kaunsal • Cast: Gautam C, Sanjeev Jotangia, Sonali Sachdev • Production Company/World Sales: Corcoise Films, B103, Tradeworld, Kamla City, Lower Parel, Mumbai 13, Maharashtra India • Tel: +9122 56625676 • Fax: +9122 56625670 • Email: sai762002@yahoo.co.uk



Country: Indonesia

Director: Andibachtiar Yusuf

2005, 3 mins

60 YEARS

A short report from today's Indonesia - celebrating Indonesian independence, free from Dutch colonial dominance. Indonesia has changed in these 60 years, but the children playing at the celebrations still play old Dutch games.

Director, Producer, Screenwriter, Cinematographer: Andibachtiar Yusuf • Production Company: c/o Almir Pohan, Andibachtiar Yusuf, Cempaka Putih Barat XIV d Blok e, no 6a, Jakarta 10520, Indonesia • Tel: +62-21-420804083 • Fax: +62-21-420804083 • Email: andibachtary@yahoo.com



FREE PROGRAMME



Country: Indonesia

Director: Andibachtiar Yusuf

2005, 14 mins

TO DIE FOR

In Indonesia, in political elections, most people don't know what they should vote for. But there are some people who really know what they should vote for... and die for it.

Director: Andibachtiar Yusuf • Producers: Amir Pohan, Andibachtiar Yusuf • Screenwriters: Andibachtiar Yusuf, Darwin Nugraha • Cinematographers: Girindhro Setyo Harimurti, Andibachtiar Yusuf, Bambang Setiabudi, Oncel J Karmandito • Production Company: c/o Almir Pohan, Andibachtiar Yusuf, Cempaka Putih Barat XIV d Blok e, no 6a, Jakarta 10520, Indonesia • Tel: +62-21-420804083 • Fax: +62-21-420804083 • Email: andibachtary@yahoo.com, bogalakons@gmail.com



Country: Indonesia

Director: Andibachtiar Yusuf

2005, 14 mins

LIVE UNDER THE SAME SUN

If they can live hand in hand as brothers, why can't we?

Director: Andibachtiar Yusuf • Producer: Swastika Nohara • Screenwriters: Andibachtiar Yusuf, Swastika Nohara, Maulana Mahendra • Cinematographer: Buce MS • Editor: Darwin Nugraha • Production Company: c/o Cempaka Putih Barat XIV d Blok e, no 6a, Jakarta 10520, Indonesia • Tel: +62-21-420804083 • Fax: +62-21-420804083 • Email: andibachtary@yahoo.com, bogalakons@gmail.com



Country: Indonesia

Director: Faozan Rizal, Katia Engel

2005, 30 mins

A MOMENT IN AND OUT OF TIME

Time, moving, still, overlapping, freeze... the memories still remaining the same.

Directors: Faozan Rizal, Katia Engel • Producer, Screenwriter: Katia Engel • Cinematographer: Faozan Rizal • Editor: Giri • Production Company: c/o Katia Engel, Haupstrasser 26.2.hof-rechts 10827 Berlin, Germany • Tel: +49 3031 95 1074 • Email: info@katiaengel.com, faoanrizal@yahoo.fr



Country: Indonesia

Director: Faozan Rizal, Katia Engel

2005, 30 mins

ALREADY THE EVENING SUN

Kimi Imazu, a Japanese Butoh dancer, and Suzuki Nobuyuki, a Japanese actor, make an experiment in movement in the nature of Indonesia.

Directors: Faozan Rizal, Katia Engel • Producer, Screenwriter: Katia Engel • Cinematographer: Faozan Rizal • Editor: Dony and Katia Engel • Production Company: c/o Katia Engel, Haupstrasser 26.2.hof-rechts 10827 Berlin, Germany • Tel: +49 3031 95 1074 • Email: info@katiaengel.com, faoanrizal@yahoo.fr



FREE PROGRAMME



Country: Indonesia

Director: Aryo Danusiri

2005, 60 mins

LUKAS' MOMENT

Papua is one of the conflict zones in Indonesia. Anthropologist and documentarist Aryo Danusiri turns his camera to a group of young Marind fisherman to create an intimate and emphatic observation on the life of Lukas, a young Marind fisherman striving to earn a living to finance his own education.

Director, Producer, Cinematographer: Aryo Danusiri • Production Company: Ragam, Komplek PWI Blok B3 No. 6, Jakarta 13420
• Tel: +62-21-8590-7935 • Email: danusiri@ragam.org • World Sale: Boembae, Email: LU2RATNA@YAHOO.COM



Country: Indonesia

Director: Aryo Danusiri

2005, 5 mins

A MAIL

The video itself is the letter from the title, sent from a dark, cold and lonely Norway, with clean elevators that always work, and friendly and helpful public servants who still cannot help with your wife's immigration. A Norway that is so far away from Indonesia, a land where ice doesn't form on the windowpanes and where they have so little, but that you still miss so horribly.

Director: Aryo Danusiri • Producer: Upik Reno Dewi • Production Company: c/o Upik Reno Dewi, Komplek PWI Blok B3 No. 6, Jakarta 13420, Indonesia • Tel: +62-21-8590-7935 • Email: danusiri@ragam.org, ragam@ragam.org



Country: Indonesia

Director: Edwin

2006, 9 mins

A VERY BORING CONVERSATION

The conversation starts from comments about music and internet email, then slowly move to illogical things that could change a "mother-son" relationship to a "man-woman" relationship.

Director, Producer, Screenwriter: Edwin • Cinematographer: Sidi Saleh • Editor: Herman Panca • Production Company: c/o Edwin Baskara Sari 29, Surabaya 60112, Indonesia • Tel: +62 856 889 2223 • Email: kotakhitam@gmail.com



Country: Indonesia

Director: Lulu Ratna

2005, 3 mins

BOMB'N

An Indonesian filmmaker teaches her Australian students the fun of rebellion. The Nightrider has been bomb'n (or putting up stickers illegally) throughout Canberra and other cities in the world. This is just another part of his daily routine on the street. Meanwhile, both he and the filmmaker must be ready to split up and run whenever they encounter the police.

Director, Screenwriter, Cinematographer: Lulu Ratna • Producers: Lulu Ratna, Martyn Jolly • Editor: Charlie Soho • Production Company: c/o Head of Photomedia, School of Art, The Australian National University, Childers Street, Acton, Building 105, Canberra ACT 0200, Australia
• Tel: +61-2-6125 5806 • Fax: +61-2-6125 5723 • Email: martyn.jolly@anu.edu.au



FREE PROGRAMME



Country: Indonesia

Director: Dinda M. Djunanda

2004, 6 mins

PART II: HELL

There is other life after this world's life. There are two choices. What is Heaven or Hell? And this film is talking about hell...

Director, Producer, Editor: Dinda M. Djunanda • Cinematographer: Andi Nugroho • Production Company: Dinda M Djunanda, Jl. Sembakung III no. 7/D4 Jatiwaringin Asri, Pondok Gede, Bekasi, 17411 West Java, Indonesia • Tel: +62 21 864 0537 • Email: Beatroom@yahoo.com



Country: Indonesia

Director: Erik Wirawan

2005, 6 mins

R.I. I

If we could have the ideal President, it would be like this.

Director: Erik Wirawan • Screenwriters: Kang E, Langid Merah • Cinematographer: Haris • Editor: M Q Perdana • Production Company: Fakultas Film Televisi (FFTV), Institut Kesenian Jakarta, Jalan Raya Cikim no. 73 • Tel: +62 2131 56176 • Fax: +62 2131 923603



Country: Indonesia

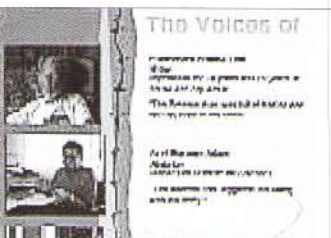
Director: Shalahuddin Siregar

2005, 20 mins

WE ARE INDONESIAN CHILDREN?

Fourteen-year-old Tori travels from a refugee centre in Yogyakarta to her family home in Kupang, West Timor. Her parents are pro-Indonesia refugees from Timor Leste. Tori brings letters from her friends who also languish in the refugee centre to their families.

Director: Shalahuddin Siregar • Producer: Tonny Trimarsanto • Cinematographer: Andre Triadi Putra • Editor: Herman • Cast: Maria Victoria • Contact: Sofia Setyorini, Exhibition-In-Docs, Yayasan Mandiri Film Indonesia, Jalan Sultan Syahiri, 1C, Blok 3-4 Menteng, Jakarta 10350, Indonesia • Tel: +021-3192511315 • Fax: +21-31925360



Country: Indonesia

Director: Andre Vitcheck

2004, 89 mins

TERLENA - BREAKING OF A NATION

Documentary about a nation that still believes the propaganda created by one general and his army. This film gives voice to those silenced during the dictatorship of Suharto, and takes an in-depth look both on a cultural and personal level.

Director, Producer, Screenwriter: Andre Vitcheck • Cinematographer: Linda Puroaho • Editors: Linda Puroaho, Andre Vitcheck, Rossie Indira • Production Company: Millache Productions, Jl. Madrasah Azziyadah 16, Tanah 80, Klender, Jakarta Timur, Indonesia • Tel: +62-8888-006-009 • Email: rindira2705@gmail.com



FREE PROGRAMME



Country: USA/Cambodia

Director: Julie Mallozzi

2004, 65 mins

MONKEY DANCE

A documentary film about three teens coming of age in Lowell, Massachusetts. Children of Cambodian refugees, they inhabit a tough, working class world shadowed by their parents' nightmares of the Khmer Rouge. Traditional Cambodian dance links them to their parents' culture, but fast cars, hip consumerism, and good times often pull harder.

Director, Producer, Cinematographer, Editor: Julie Mallozzi • Production Company: c/o Julie Mallozi, 160 Hariet Ave. Quincy MA 02171, USA
• Tel/Fax: +1 617 472 6770 • Email: juliemallozzi@verizon.net



Country: Iran

Director: Jamal Oskouie

2005, 8 mins

BLANK PAGE

What do you do when confronted with those who are determined to colour your blank page?

Director/ Producer: Jamal Oskouie • Screenwriter: Logman Khaledi • Cinematographer: Amroiah Mahmoudi • Editor: Jamal Oskouie •
Production Company: Islamic Republic of Iran Broadcasting, 9th Floor, Valiasr Avenue, Jamejam Building, Valiasr Avenue, Tehran 19997, Iran
• Tel: +98-21-2201-4630 • Fax: +98-21-2201-3724 • Email: festivals@irib.r



Country: Iran

Director: Saeed Dehghani

2005, 20 mins

CONTRAST

Some people from the southern parts of Iran have to smuggle to escape from poverty and unemployment. Sometimes, the husband is a fisherman and the wife a smuggler. Excitement and money accompanied by smuggling have change it to an ambition for children.

Director, Producer, Screenwriter, Editor: Saeed Dehghani • Cinematographer: Ruzbeh Rayga • Cast: Ahmad Daneshvar, Yaaghub Torshi,
Mohamad Malahi, Arsalan Safari • Production Company/World Sales: Royabeen Media, No.31, 5th Bahar, Bakhshayesh, Sarve gharbi,
Saadat abad, Tehran, Iran • Tel: +98-21-22-37-77-07 • Fax: +98-21-22-27-29-83 • Email: DehSaeed@gmail.com



Country: Iran

Director: Mohammad Reza Fakhirnejad

2005, 5 mins

THE FISH

A fish eats the fish bait of a fisherman and....

Director, Screenwriter: Muhammad Reza Fakhirnejad • Production Company/World Sales: Saba Centre, 73, Yakhchai St. Shariati Avenue,
Tehran, Iran • Tel: +9821 22000620 • Fax: +9821 22000594 • Email: info@sabaanima.com



Country: Iran

Director: Shahram Beigi

2005, 5 mins

SKEIN

In the company of her pet, grandma spends her time knitting. Time passes. She bequeaths a gift for her grandson.

Director, Screenwriter, Editor: Shahram Beigi • Producer: Mohammadreza Soltanpour • Production Company: Islamic Republic of Iran
Broadcasting, 9th Floor, Valiasr Avenue, Jamejam Building, Valiasr Avenue, Tehran 19997, Iran • Tel: +98-21-2201-4630
• Fax: +98-21-2201-3724 • Email: festivals@irib.r



FREE PROGRAMME



Country: Iran	Director: Nooredin Zarinkelk	2003, 20 mins
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TALE OF CARPET FLOWER

When drought strikes the land, a shepherd who lives with his family in Kerman decides to take his flock of sheep to the northern lands. When he eventually returns, he embroiders the spectacular scenery that impressed him during his journey, creating beautiful carpets for his family, illuminated with colours and flowers.

Director: Nooredin Zarinkelk • Producer: Saba Centre • Screenplay: Nadir Ibrahimy • Animator: Sahar Yasinpoor • Editor: Mohammad Ebrahim Garji • Music: Zaid Zahni • Production Company/World Sales: Saba Centre, 73, Yakhchai St. Shariati Avenue, Tehran, Iran • Tel: +9821 22000620 • Fax: +9821 22000594 • Email: info@sabaanima.com



Country: Israel	Director: Tzipi Trope	2005, 68 mins
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LOOKING FOR THE LOST VOICE

The death of Omri Goldin, 20, the soloist of the punk rock band, Lucy's Pussy, in a suicide bus bombing in Galilee shattered the dreams of many – Amiram's, Omri's father, Amiram's Arab friends, his grandmother's, his friends' and their fathers'. In many ways, Looking For The Lost Voice shows the irony of a protracted war, whether it be for the Jews or the Arabs. And it finds a voice in Omri's songs.

Director, Screenwriter: Tzipi Trope • Cinematography: Tali Goder • Editor: Gili Gaon • Composer: Felix Thompson • Production Company: Maya Films, Ltd • US Tel/Fax: 212 979 6884 • US Mobile: 646 246 4239 • Israel • Tel: +972523671411 • Email: ztl@nyu.edu



Country: Israel	Director: Nurit Kedar	2004, 60 mins
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ONE SHOT

A glimpse into the daily lives of some of the most dangerous men on Earth - Israeli army sharpshooters who spend their working hours killing "suspected terrorists" in the occupied territories - in this powerful and disturbing non-fiction exercise.

Director, Screenwriter: Nurit Kedar • Producer: Dror Moreh, One Shot Productions Ltd • Cinematographer: Dror Moreh • Editor: Tali Halter-Shenkar • World Sales: Ruth Diskin Marketing & Distribution, 13 Diskin St. Jerusalem 96440 Israel • Tel: +972-2-5610094 • Fax: +972-2-5660718 • Mobile: +972-50-5400024 • Email: ruthdis@netvision.net.il



Country: Japan	Director: Izuru Kumasaka	2004, 30 mins
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COFFEE AND MILK

Milk is a 6th grader who takes pictures with a camera every day, training to someday be like Araki, the Japanese photographer. He is in love with a woman 12 years older than him named Coffee, who is deaf from birth. He tries to imagine what kind of world Coffee lives in and, at first, attempts to fill in what he thinks is lacking there, and fails. Next, he thinks about what his world and hers have in common. He grows by experiencing love, not because Coffee is older than he is, but because she mercilessly hurls her pain in Milk's direction. Her seriousness is moving, and so when Milk tries to build a bridge again without giving up, his efforts are moving, too.

Director, Screenplay: Izuru Kumasaka • Producer: Hironori Okubo • Music: Coffee and Milk band • Screenplay advisor: Watanabe Junya • Sign language supervisor: Tanaka Hideyuki • Cast: Kai Ogaki, Mieko Omae, Mitsutaka Matsuzawa • Contact: Pia Film Festival



FREE PROGRAMME



Country: Switzerland

Director: Mano Khalil

2005, 52 mins

AL-ANFAL

"Al-Anfal" is the title of the eighth sura of the Koran, which tells how the bounty which the Muslims took in the war against the unbelieving should be divided among his followers. It is also the name given by Iraqi dictator Saddam Hussein to the war he authorised his cousin to wage on the Kurdish people. The film brings light to this forgotten war, waged in the years 1988 to 1991 and gives voice to its victims.

Director, Producer, Screenwriter, Cinematographer: Mano Khalil • Editor: Pegter Kordac • Production Company: c/o Mano Khalil, Olivenweg 5 CH-3018 Bern, Switzerland • Tel: +41-78-832-84-73 • Email: mano.khalik@bluewin.ch



Country: Taiwan

Director: Chu Chun-Teng

2005, 45 mins

HOUSE OF SLEEPING BEAUTY

There is a peculiar hotel, where the old are accompanied by young girls who always sleep deep and do not wake up whatever people do to them. An old man, Yuan, has lost his wife and bears great bitterness. He tries to find some consolation from the young girls but unexpected danger is aroused...

Director, Screenwriter, Editor: Chu Chun-Teng • Producer: Sabrina Lee • World Sales: IFPA Sabrina Lee, No. 32, Lane 113, Da-Jen Street, Kuei-Jen Country, 711, Tainan County, Taiwan R.O.C. • Tel: +886-953-149-173 • Email: ifpa_taiwan@yahoo.com.tw



Country: Taiwan

Director: Ma Chunfu

2005, 57 mins

SHORT FILMS BY MA CHUNFU

Ma's works are imbued with a rebellious spirit and rich literary nuance, and demonstrate great technical poise that is evident in the handling of both images and sound, all of which speak of Ma's prodigious talent.

Director: Ma Chunfu • World Sales: IFPA Sabrina Lee, No. 32, Lane 113, Da-Jen Street, Kuei-Jen Country, 711, Tainan County, Taiwan R.O.C. • Tel: +886-953-149-173 • Email: ifpa_taiwan@yahoo.com.tw



Country: Taiwan

Director: Lin Pei-Ying

2004, 15 mins

TEARS

Tears is the second part of a trilogy that finds us with an eccentric woman who is obsessed with collecting her own tears. Her bottled tears remind her of specific moments of the past as well as the sensual experiences that marked her life. But she has cried so much over the years, she has run out of tears. By going through each bottle of tears, she remembers how she lost her heart. But this time, will she finally decide to release her tears once and for all? Is there more to the memory of her love than just the tears?

Director, Producer: Lin Pei-Ying • Screenwriters: Lin Pei-Ying, Lucky Kuswandi • Cinematographer: Kenneth Yeung • Editor: Andrea Folprecht • Sound Editor: Dawn Cooper • Production Company: c/o Lin Pei-Ying, (806) 20F, No.208, I-Shin 2nd Road, Kaohsiung, Taiwan, R.O.C. • Tel: +886-933-342-593 • Email: peimovie@yahoo.com



FREE PROGRAMME



Country: UK/Israel

Director: Basil Khalil

2005, 60 mins

REPLAY REVENGE

Basil Khalil, an English-Irish-Israeli-Palestinian young filmmaker, drives around Israel and Palestine showing the human point-of-view on the conflict, where people, victims and party-animals try to stay sane and away from the sense of revenge, living a “normal” life, ignoring the war around them as they find their own sense of humour within that bloody mess; always keeping in mind that terrorism is just round the corner.

Director, Producer, Screenwriter, Cinematographer: Basil Khalil • Editor: Ronnie B Goodwin • Production Company: c/o Basil Khalil, 31 Queen Elizabeth Gardens, Glasgow, G5 0UH, United Kingdom • Tel: +44 798 6969 169 • Email: basil.khalil@code81.com



Country: USA

Director: Raymond Gayle

2004, 83 mins

ELECTRIC PURGATORY:
THE FATE OF THE BLACK ROCKER

In today's musical landscape, Black artistes that don't conform to a commercial friendly formula are quickly cast aside. This documentary will explore the other side of the music industry, examine the history of Black Rock and its progression throughout the years.

Director: Raymond Gayle • Producer, Editor: Marc Newsome • Cinematographer: Mel House • Production Company: c/o Marc Newsome, PO Box 88007 Houston, Texas 77288, USA • Tel: +1-713-443-6272 • Email: marc@furiousfilms.com, ray@electricpurgatory.com



Country: USA/Myanmar

Director: Joe Hill White

2004, 31 mins

PRAYERS FROM KAWTHOOLEI

This is a story of war; a miraculous opportunity to emigrate to safety, and the “survivor guilt” that came thereafter. It's the true story of an ethnic Karen man from Burma, now a Canadian citizen, who is spurred on by a video-letter he receives from a friend, back in his homeland, who has joined the resistance forces fighting the military dictatorship in Burma. His friend asks him to help his people if he can and to never forget his suffering people.

Director, Producer, Editor: Joe Hill White • Cinematographers: Andrew Wiegert, Joe Hill White, Matthew Jillson, Cooper Donaldson • Production Company: Joe Hill White, 2485, Sawtelle Boulevard, #202, Los Angeles, CA 90064, USA • Tel: +310 749 9268 • Email: lajette_kawthoolei@yahoo.com



Country: USA

Director: Shelly Silver

2004, 15 mins

WHAT I'M LOOKING FOR

A woman sets out to photograph moments of intimacy. On an Internet dating site she writes: “I'm looking for people who would like to be photographed in public revealing something of themselves...”

Director, Producer, Cinematographer: Shelly Silver • Production Company: Shelly Silver/ House Productions, c/o 22 Catherine Street #6, NTC 10038 USA • Tel: +212 732 2986 • Email: info@shellysilver.com



FREE PROGRAMME

With the support of Goethe Institut



Country: Germany

Directors: Various

2001-2003, 81 mins

SHORT AND SWEET II:
YOU AND ME

The film is divided into four thematic sections. Award-winners, the films are by Germany's young and upcoming directors. The first in the series, You And Me, is about love with all the quirkiness, irony, disparagement, and skepticism. Featured in the programme are My Parents (2003) by Neele Leana Vollimar, Transposed Bodies (2002) by Katja Pratschke who uses a photo series genre for the big screen, Annaottoanna (2003) by Clemens Pichler, Stay Like This (2002) by Sven Taddicken and Got To Go (2001) by Florian Mischa Böder.

Directors: Neele Leana Vollimar, Katja Pratschke, Clemens Pichler, Sven Taddicken, Florian Mischa Böder • Contact: Goethe-Institut e.V., Dachauer Strabe 122, D-80637 Muehen, Germany



Country: Germany

Directors: Various

2000-2004, 109 mins

SHORT AND SWEET II:
CLOSE TO HOME AND FAR AWAY

The second in the Short and Sweet II series, Close To Home And Far Away features young filmmakers who have ventured down new pathways and challenged the traditional borders between documentary and feature film as in Susanne Quester's Finow (2002) or Anke Limprecht's Educational Film About State Security Files (2000). The artistic approach without the employment of any commentary are found in Inside Outside Mongolia (2002) by Sebastian Winkels, Howrah Howrah (2001) by Till Passow and On A Wednesday Night in Tokyo (2004) by Jan Verbeek. Daniel Kunle and Immo Ludemann follow a persevering funfair stall owner in Free Choice (2001) and Fatima Abdollahyan depicts the life of a Chinese photographer living in Munich in Notes For The Head (2002). Meanwhile, Jiska Rickel gives poetic resonance in Sky Film (2004).

Directors: Susanne Quester, Anke Limprecht, Sebastian Winkel, Fatima Abdollahyan, Till Passow, Jan Verbeek, Jiska Rickels, Daniel Kunle, Immo Ludemann • Contact: Goethe-Institut e.V., Dachauer Strabe 122, D-80637 Muehen, Germany



Country: Germany

Directors: Various

2001-2003, 97 mins

SHORT AND SWEET II:
YOUNG AND OLD

The Young And Old programme focuses on different generations living together with all the related challenges and moments of joy. Putting old people suffering from the infirmities of old age such as dementia or physical frailty into tragi-comical situations and yet showing them with great dignity. Featured in this programme are Dead, At The Moment (2003) by Thomas Wendrich, Gregor's Greatest Invention (2001) by Johannes Kiefer, Talks (2002) by Mickel Rentsch, Fragile (2003) by Sikander Goldau, Heavy Pregnant (2003) by Piotr Lewandowski, The Schoolboy (2002) by Edina Kontsek and The Tell-Tale Heart (2003) by Marc Malze.

Directors: Johannes Kiefer, Sikander Goldau, Edina Kontsek, Marc Malze, Mickel Rentsch, Thomas Wendrich, Piotr Lewandowski • Contact: Goethe-Institut e.V., Dachauer Strabe 122, D-80637 Muehen, Germany



Country: Germany

Directors: Various

1998-2004, 75 mins

SHORT AND SWEET II:
SHOULD I GO OR SHOULD I STAY

Should I Go Or Should I Stay deals with the challenging sides of life in Germany. Hard-hitting, laconic, with absolute rationality and lack of pathos are the films by March Andreas Bochert (Small Change), Hanna Doose (Rabbit In A Hole, 2004), Christoph Wermke (Escape, 2004) and Tom Zenker (Business As Usual, 2003). Whilst there is hope in Jasper Ahren's The Day Winston Ngakambe Came To Kiel (2002), when Africans colonised the northern German cities. Entertaining for the viewer, but not for the traveller Björn, is his running the gauntlet in Björn - The Hurdles Of Bureaucracy (2001) by Andreas Niessner. In Great (2001), Ingo Rasper's protagonist skillfully masters the challenges of a customs officer in post-war Germany.

Directors: Andreas Niessner, Marc Andreas Bochert, Ingo Rasper, Christoph Wermke, Hanna Dooos, Tom Zenker, Jasper Ahrens • Contact: Goethe-Institut e.V., Dachauer Strabe 122, D-80637 Muehen, Germany

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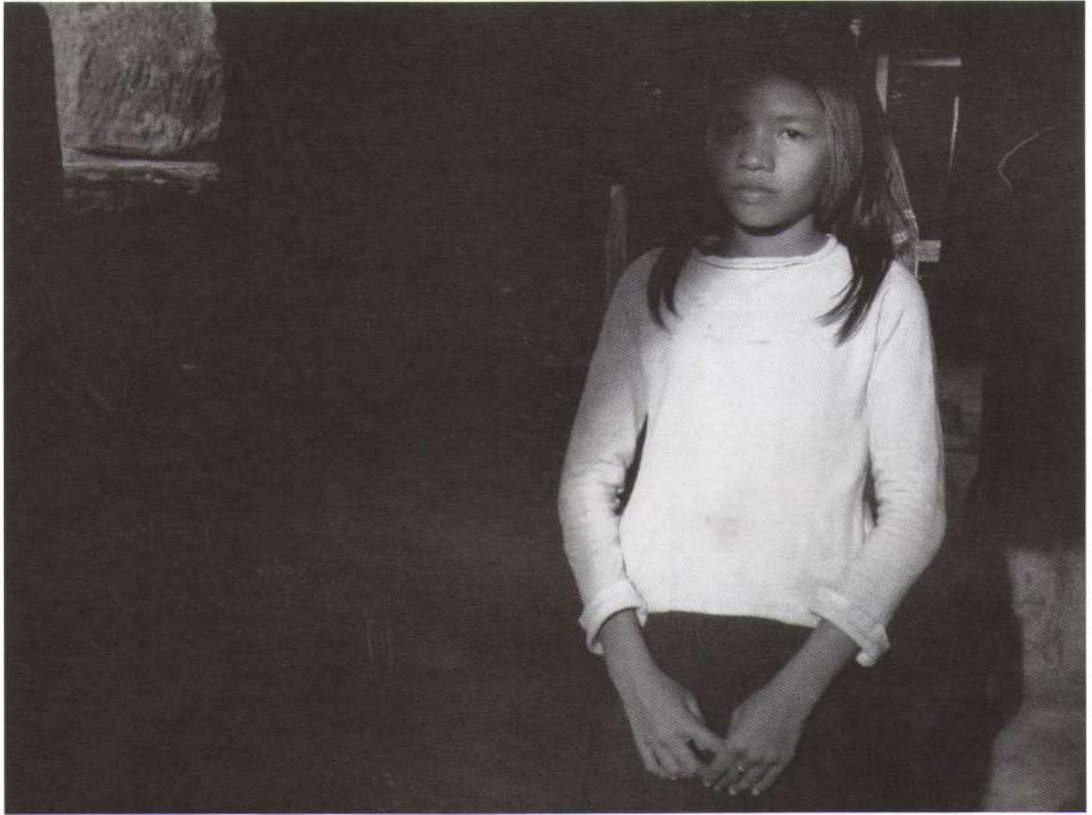
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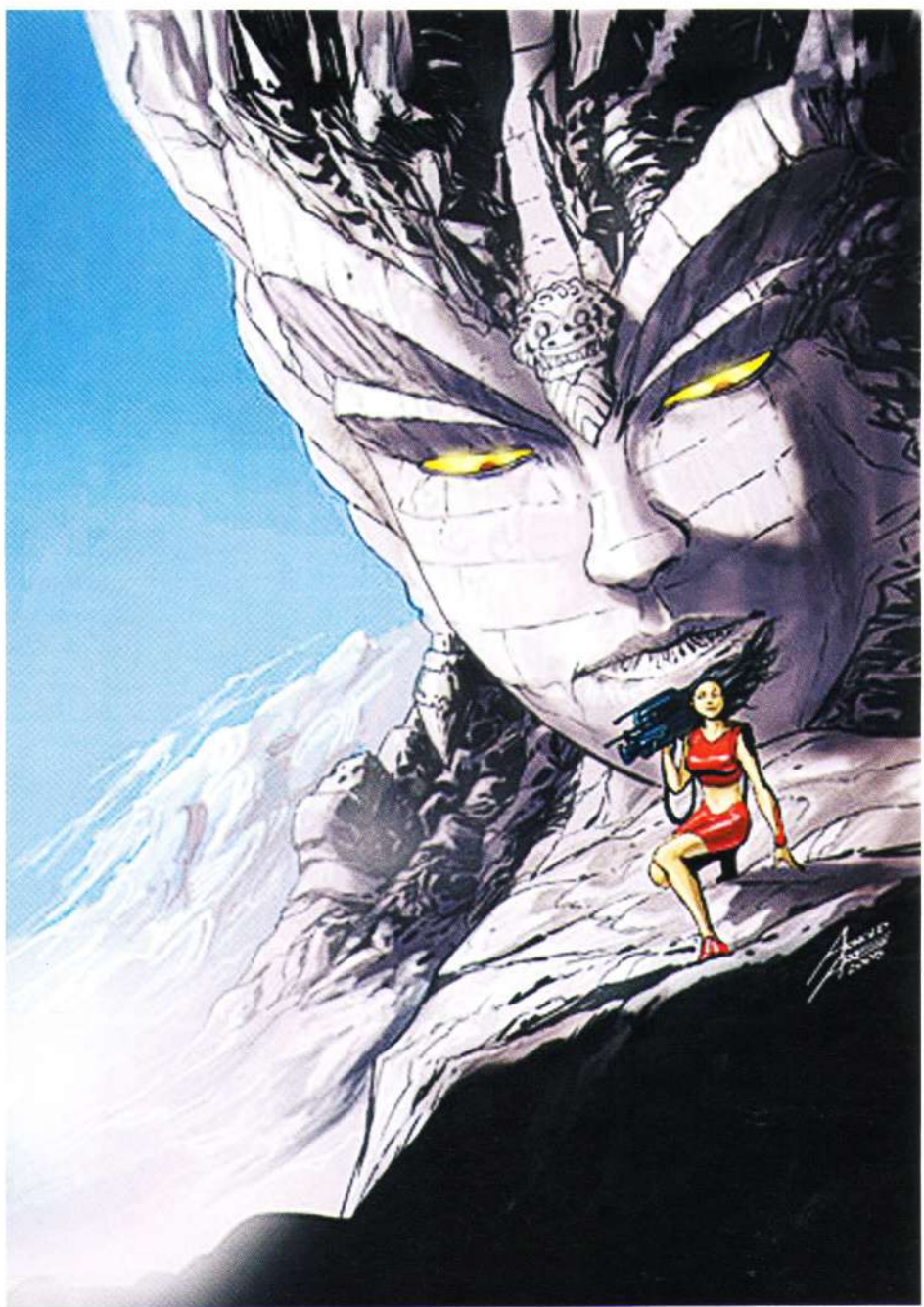
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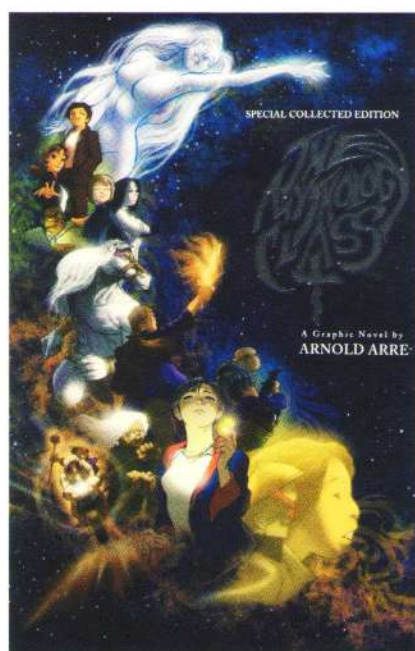
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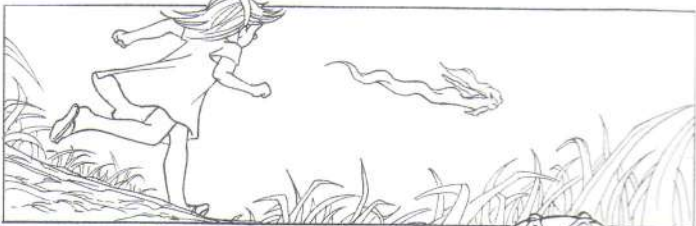


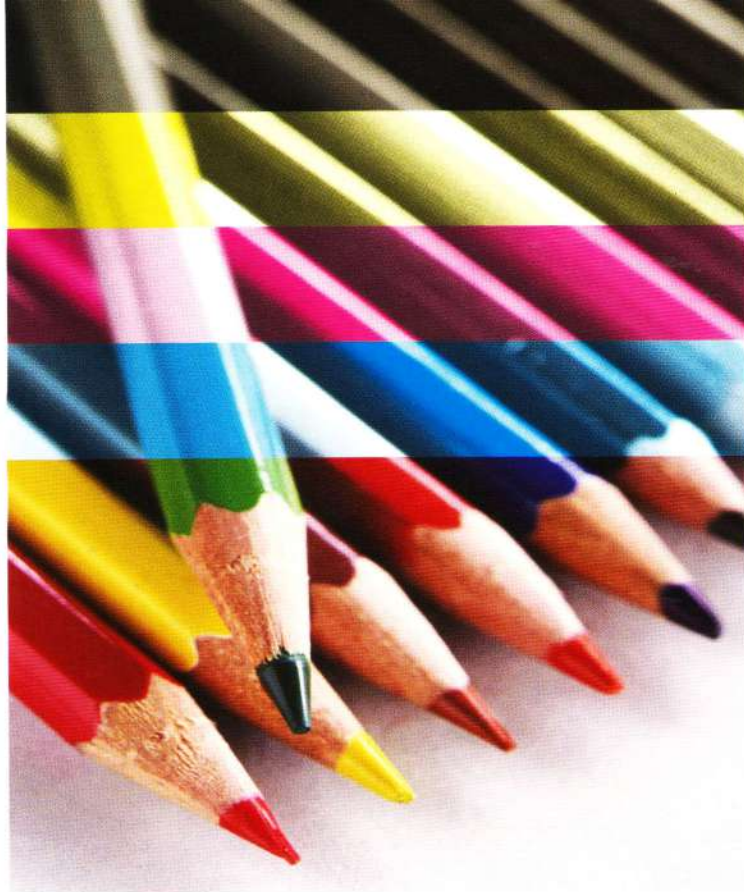
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