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FOUNDER'S MESSAGE

This is a very special year for the Singapore International Film Festival. With pride and joy, we celebrate our 20th Anniversary. We are today recognised internationally by film critics for our focus on Asian Films and our promotion of South-East Asian Films to the world audience. Locally, we have launched many new and bright talents in filmmaking, and we are encouraged and uplifted that so many of our filmmakers who have started off by winning one of our Silver Screen Short Film Awards have now made their mark internationally.

Indeed, we see one of the most significant achievements of the festival as that of fostering filmmaking talent in Singapore. Filmmakers such as Jack Neo, Kelvin Tong, Roystan Tan and Eric Khoo, who are recognised internationally today, all received their first exposure by winning one of the Silver Screen Short Film Awards which we started in 1991. They have all since progressed to make acclaimed feature films, which have won awards regionally and internationally.

This year, therefore, is a year for us to commemorate the past, celebrate the present, and look forward to the future.

With some nostalgia, we will be screening, for the first time, all the Silver Screen Short Film Award winning films in an intense 10-hour marathon. This will include a time for informal discussion, critical discourse and reflection, as both filmmakers and audience jointly reflect on the progress we have made since 1991.

At the same time, we want to encourage other young and talented local filmmakers to join this growing fraternity. Indeed, this year, we have over 50 local entries vying for the Silver Screen Short Film Awards. Among the finalists of young Singaporean filmmakers are Boo Junfeng, Tan Wei Keong, Kirsten Tan, Tia Quah and DJ/music critic X'Ho, all promising talents who would no doubt make an impact on the regional, if not, international film arena, in the foreseeable future.

Looking back, the movie scene in Singapore has changed much since our very first Festival in 1987 when we screened a mere 50 international films, a modest spread compared to the array of over 300 films that we do yearly now. Having whetted the appetite of the local audience, we have begun to see the successful start-ups of many other film festivals in Singapore. Many mainstream cinemas have also started to exhibit independent films. Local filmgoers could not have more choice and diversity. The Singapore International Film Festival is proud to have contributed to this development.

Looking forward, we see ourselves evolving as we begin to differentiate ourselves by re-thinking and re-inventing our programming. While we still see the main interest in and support for our festival as being in the wide selection of acclaimed international fare, we will work on developing our niche in showcasing Asian and South-east Asian films, and well as in developing local talents.

We therefore commemorate this special occasion of our 20th Anniversary with excellent local films, specialised foreign films such as those from the Middle-East and the rest of Asia, and the finest selection ever of acclaimed international fare. As always, we will only offer the best, and we look forward to many more years of wonderful cinema-going at the Festival.

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opening film

Country: Sri Lanka

Director: Prasanna Jayakody

2006, 87 mins



SANKARA

Young Buddhist monk, Ananda, arrives at a small village temple, to restore its paintings. The paintings depict Thelapaththa Jathakaya, a moral story where Buddha teaches that man must not be swayed by passion. While restoring the paintings, Ananda has to face the demons within him. The beauty and sensuality of a village girl awaken his repressed feelings. The young monk's inner spiritual world is plunged into turmoil. Then one day the paintings he had restored are destroyed. While restoring them again for the second time, Ananda begins to realise that he is trapped into a web of his worldly desires and attachments.

Said Jayakody: "I first wrote the script hoping to direct a film 10 years ago when I was just 27. But now I am 37. The original script I wrote then was not relevant. I had to rewrite it changing it completely... What I have tried to depict here is the unending sorrow that follows man due to this attachment. And the film is an in-depth study of the human mind that tends to change every moment... The cast I have chosen are not big names. I did it on purpose to give the audience an innovative experience." Even the soundtrack was scored by young musician Nadeeka Guruge.

Winner of the Special Jury Prize, Silver Pyramid Award for best director at the 30th Cairo International Film Festival and winner of the NETPAC Award at the Kerala Int'l Film Festival 2006.



Director: Prasanna Jayakody Born in 1968, Prasanna Jayakody launched his artistic career at the age of 21, with Shadows And Men (Sewaneli Saha Minissu), a stage play, which won him much recognition. His popularity in Sri Lanka is apparent in the remarkable number of National Television Awards that he has won for his teledramas, Prasanna Jayakody also won Best Debut Director at the International Film Festival of Kerala with Sankara. The themes of his works often reflect his Buddhist upbringing.

Director, Screenwriter: Prasanna Jayakody • Cinematographer: Photography: Palitha Perera • Editor: Ravindra Guruge • Art Design: Sunil Wijerathne • Sound: Kalinga Gihan Perera • Music: Nadeeka Guruge • Cast: Thumindhu Dodantenna, Sanchini Ayendra, Nilupa Heenkendaarachchi, KA Milton Perera • Production company: Cine-Filmslanka • SalesCine: Filmslanka, | 330/2 | Oth Lane, Bogahawatta, Pannipitiya, Sri Lanka • Tel: +94 | 1 | 4304 | 332 • Fax: +94 | 1 | 4304 | 332 • Email: rupareka@slt.lk



closing film

Country: Indonesia/Austria

Director: Garin Nugroho

2006, 120 mins



OPERA JAWA

Inspired by the abduction scene of Sita in the Sanskrit epic, Ramayana, this is a long-dreamt-of project by director Garin Nugroho. In a swoop, not unlike the Sanskrit epics, this musical brings to life the story of love, betrayal and seduction. Never losing its meditative core, it calls unrepentantly to our attention, political oppression and religious extremism. Filled with gamelan music and Javanese sacred court dances, the songs haunt you and each tableau is presented in graceful, sublime and often entrancing installations. It tells the story of Siti (Artika Sari Devi) and Setio (Miroto), a couple, who were once Ramayana dancers. They have given up their art to sell earthenware. Siti used to play the part of Sita, the beautiful wife of Prince Rama (Setio's former role) who becomes the object of the evil King Ravana's desire. Abducted by Ravana, she was brought to the land of Lanka.

Siti and Setio as if cursed, relive their stage roles in life when Ludiro (Eko Supriyanto), the rich man in the village, tries to seduce Siti. Along with them, the film transports you into a world rich in symbols and mysticism. The film truly enchants and fascinates creating a refreshing form and approach towards Javanese popular classical dance and drama. The film also refers to "Mozart's Requiem" and is an elegy for victims of violence and natural disasters.



Director: Garin Nugroho Born in Yogyakarta, Garin Nugroho lectured at the Institut Kesenian Jakarta and has directed several documentaries, including Tepuk Tangan (1986), Menyuling Minyak (1988), Tanah Tantangan di Nusa Tenggara Timur (1989) and Icon Sebuah Peta Budaya (2002). His features include Love On A Slice of Bread (1991). Letter For An Angel (1994), And The Moon Dances (1995), Bird Man Tale (2002), Of Love And Eggs (2004) and Serambi (2006). Opera Jawa is his most recent film.

Director, Producer: Garin Nugroho • Screenwriters: Garin Nugroho, Armantono • Cinematographer: Teoh Gay Hian • Editor: Andhy Pulung • Production Designer: Nanang Rakhmat Hidayat • Sound: Pahlevi Indra C Santoso • Music: Rahayu Supanggah • Cast: Artika Sari Devi. Miroto. Eko Supriyanto • Production Company: SET Film workshop, Jl. Sinabung No. 48, Kebayoran Baru, Jakarta Selatan 12120, Indonesia • Tel: (62-21) 7279 9227 • Fax: (62-21) 722 9638 • Email: set@indo.net.id

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Country: China

Director: Ying Liang

2006, 100 mins



THE OTHER HALF

Not unlike his compatriots in what is now being labelled the "New Documentary Movement", Ying Liang has already been recognised as a Mainland Chinese filmmaker who employs verité filmmaking aesthetics to subtly yet pointedly, reveal urban malaise in his home country. If Wang Bing's epic documentary, West Of The Tracks, was about disaffected and disempowered men in a deindustrialising China that looks more like hell than earth, Ying Liang's The Other Half is about the daily trials of ordinary men and women determined to do more than survive under the circumstances. The film begins with Zeng Xiaofei, a 22-year-old woman living in the mid-sized city of Zigong in Sichuan province with her gambling, perpetually inebriated boyfriend, Deng Gang. Opening with a documentary-like shot of Xiaofei being interviewed for a job as a transcriber for a law firm, Ying Liang masterfully employs his signature style to capture Xiaofei's frustrations with living in a China that is fast evolving into a kaleidoscope of abandoned factories and meaningless communist rhetoric. Interspersed with Xiaofei's story are the "real" accounts of complainants in domestic disputes, and radio broadcasts about factory accidents, painting a vivid portrait that is proof of how successfully the filmmaker has expanded his canvas from his previous film, Taking Father Home (2005). Winner of the Special Jury Prize at Tokyo FILMeX 2006.

Director/Editor:Ying Liang • Producer: Peng Shan • Screenwriter:Ying Liang, Peng Shan • Cinematographer: Li Rongsheng, Ying Liang • Cast: Zeng Xiaofei, Deng Gang, Chen Xigui, Liu Huibin • Production Company : 90 Minutes Film Studio, Room 201, No. 200 Tianmu Mid-Street, Shanghai 200071, China • Tel: +86 21 6324 1821 • Fax: +86 21 6324 1821 • Email: yingliang2046@hotmail.com • World Sales: InD Blue • 10/F Foo Tak Building • 367 Hennessy Road • Wan Chai, Hong Kong • Tel: 852 25 727 202 • Fax: 852 25 727 022 • Email: indblue@indblue.com • Website: www.indblue.com

Director: Ying Liang Born in 1977, Shanghai, China. He studied at the art department of Beijing Normal University and holds a BA from the Department of Directing at Chongqing Film Academy. He has directed several shorts before his feature debut, Taking Father Home (2005).



Country: India

Director: Girish Kasaravalli

2006, 110 mins



Director: Girish Kasaravalli

Girish Kasaravalli (born (950) is a leading movie director of international repute in Kannada. Kasaravalli emerged on the national and international film scene in 1977 with his film Ghatashradha, During the centenary celebrations of cinema. Ghatashradha was the only Indian film to feature in a list when the National Film Archive of Paris made a world selection of 100 films. He won the Golden Lotus again for his Tabarana Kathe in 1987, Thayi Saheba in 1998 and Dweepa in 2002.



IN THE SHADOW OF THE DOG (NAYI NERALU)

In an orthodox Brahmin village in 1940s Karnataka, Venkatalaxmi (Pavitra Lokesh) must follow ritual expectations as a widow. Her in-laws, Achchannaiah (Sringeri Ramanna) and Nagalaxmi (Rameshwari Verma), are compassionate but their kindness is tempered by the social codes they conform to. So Venkatalaxmi must tonsure her head monthly, wear only a red sari, give up evening meals and sleep on the floor, in memory of a marriage that ended nearly 20 years ago. Circumstances suddenly change when 20-something Vishva (Ashwin Bolar) arrives, claiming he is the reincarnation of their dead son. Nagalaxmi is convinced and enthusiastically coaxes Venkatalaxmi to break with tradition just once in order to meet Ashwin without the garb of a widow.

Tracing the story through the three women, Nagalaxmi, Venkatalaxmi and Rajalaxmi, Kasaravalli's film is more than merely a tale about the trials and tribulations of a woman wrestling with arcane ritual. Instead, their respective attitudes reveal their internal debates and decisions on the question of faith, skepticism, freedom and logic. Beautifully shot, evenly paced and full of compassion for his characters, Kasaravalli paints a nuanced portrait, rather than pitching stock statements to reify a people or culture. Winner of the Jury award at the Osian's Asian Film Festival in the Indian Film Category and the Best Film Award at the Karachi International Film Festival, 2006.

Director, Screenwriter: Girish Kasaravalli • Producer: Basant Kumar Pati • Cinematographer: S. Ramachandra Aithal

- Editor: Manohar S Cast: Pavitra Lokesh, Rameshwari Yarma, Sringeri Ramanna, Ananya Kasaravalli, Ashwin Bolar
- Production Company/World Sales: Basant Productions, 176, 6th Cross, Gandhi Nagar, Bangalore 560009
- Tel: +91 98450 16162 Email: basantco@vsnl.net



Country: Iraai Kurdistan/France

Director: Shawkat Amin Korki

2006. 74 mins



CROSSING THE DUST (PARINAWA LA GHOBAR)

It is April 9, 2003 and Saddam Hussein's statue in Baghdad's Fardous Square has just been toppled. Two Kurdish soldiers, Asad and Rashid, celebrate with their comrades before being ordered to take food supplies to another remote part of the country. As they hit the road, they come across a lost five-year-old Iraqi boy called Saddam (a beggar child the crew came across while shooting and decided to cast) crying at the side of a highway. Asad, the gentler and more optimistic of the two, decides they should find the boy's parents.

However, the name triggers a kind of Pavlovian response in Rashid and he staunchly refuses to take any part in Asad's efforts. The film begins with a text panel explaining how many parents did in fact choose to name their sons Saddam as it guaranteed favours from the government. As the fate of the country turns dramatically, a child suddenly bears the weight of a name he did not choose and the Kurdish soldiers who decide to help him bear worse consequences in a land crawling with Baathist insurgents. Korki's debut feature film was impressively shot in Iraq soon after the American troops arrived in Baghdad and much of the footage captures the elation – albeit short-lived – following the fall of Saddam.

Director, Screenwriter: Shawkat Amin Korki • Producer: Shawkat Amin Korki, Hasan Ali • Cinematographer: Toraj Aslani • Editor: Ebrahim Saeedi • Cast: Adil Abdolrahman, Husein Hasan, Aba Rash, Ayam Akram Ahlam Najat, Rezgar Sediq • Production Company/World Sales: NARINFILM, Number 8, Ahmad Aardi Building, Franswa Miteran Square, Arbil, Iraqi Kurdistan • Tel: +00 9647 5045 36993 • Email: korkish2002@yahoo.com

Amin Korki
Born in 1973 in Iraqi
Kurdistan, Shawkat and
his family were forced to
flee their home for Iran
when he was two years
old. He left Iran in 1999.
He has been making
short films that have
travelled to many festivals.
In 2002, he organised the
Erbil First

Short Film Festival.

Director: Shawkat



Country: Iran/France

Director: Mohsen Makhmalbaf

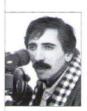
2006, 85 mins



Director: Mohsen Makhmalbaf Mohsen Makhmalbaf (born May 29, 1957,

Tehran) is an Iranian film

director, writer, editor, and producer, whose films during the last 10 years have been presented in international film festivals more than 1,000 times. His films include The Cyclist (1987), The Marriage of the Blessed (1988), Gabbeh (1995), The Silence (1997), Test of Democracy (1999), Kandahar (2001), The Afghan Alphabet, (documentary, 2002), Monday Market (2004), Colder Than Fire (2005) and Sex & Philosophy



SCREAM OF THE ANTS

The master of Iranian cinema, Mohsen Makhmalbaf, fulfilled his 15-year-old dream by shooting Scream Of The Ants in India. There is a mixture of fiction and reality by combining a fictional story of a newly married couple on their honeymoon in India, with the real life of the country and the performance of the non-actors. The husband is an atheist and the wife, a believer, marry despite their different ideas. It seems that the fictional story itself is not the most important part of this unusual Iranian-Indian road-movie. It is more a philosophical tractate of the style of Mohsen Makhmalbaf's directing. The change, as seen in his previous Sex And Philosophy (2005), is the introduction of direct sensuality into Iranian cinema. The depiction of sensuality disappeared in post-revolution Iranian film but Makhmalbaf is bravely ushering its comeback as a counterpoint to hypocrisy.

Right from the beginning, the couple's trip becomes a spiritual and philosophical experience for the woman, made even more intense by the surprising reality that unfolds before her eyes and by the discussions about God and religion she often has with her husband. Mohsen Makhmalbaf gives his two protagonists some answers for their existential or religious questions. This is a film that will certainly not leave its audience indifferent or unmoved.

Director, Screenwriter, Editor: Mohsen Makhmalbaf • Producer: Makhmalbaf Film House/Wild Bunch
• Cinematographer: Bakshor • Cast: Mamhoud Chokrollahi, Mahnour Shadzi, Karl Maass, Tenzin Chogyal •
Production Company: Makhmalbaf Film House/Wild Bunch • Email: info@makhmalbaf.com • World Sales: Wild Bunch, 99 Rue de la Verrerie, 75004 Paris, France • Tel: +33-1 53 01 50 20 • Fax: +33-1 53 01 50 49
• Email: avicente@exception-wb.com • Website: www.wildbunch.biz



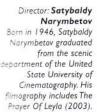
Country: Kazakhstan

Director: Amanzhol Aituarov, Satybaldy Narymbetov

2005, 90 mins



Director: Amanzhol Aituarov Born in 1957, Aituarov graduated from the ducing department of the United State University of Cinematography in 1986. His filmography includes Journey Into Anywhere (1992).







STEPPE EXPRESS

Widower Aksakal is a rail track repairman who has been working on the barren and remote Kazakh steppes for the better part of his life. Though often nostalgic for the freedom of riding his horses across the wide open landscape, he diligently works at his job and lovingly takes care of his daughter Sauleshka. One day, Frenchman Etienne loses his wallet and skips off the train with no money, flustered and determined to catch the next train out. But things change as he accommodates to the rhythms of life with Aksakal and his daughter. Steppe Express is cleverly framed within a familiar genre where outsiders or foreigners accidentally arrive uninvited into a community and are taken by the "beguiling natives" living there.

However, filmmakers Aituarov and Narymbetov are too sensitive to their subject matter and characters to let their film descend into a cliche. Utilising subtle but inescapable metaphors, it becomes obvious that Aksakal - living in the wide open steppe - essentially travels back and forth along the train tracks, never going much further. Sauleshka on the other hand, has bigger dreams. Hidden behind a wallcarpet beside her bed are an array of magazine cutouts she has pasted up signifying her aspirations: European notions of fashion, aesthetics and wealth. In many ways, Steppe Express pits the local against the global. While the movement towards global seems to win, the film itself is a statement of the importance of the local culture.

Director: Amanzhol Aituarov, Satybaldy Narymbetov • Producer: Arman Assenov • Screenwriter: Odelsha Agyshev, Kuat Akhmetov • Cinematographer: Khasanbek Kydyraliyev • Cast: Ayzhan Aytenova, Francois Labbe, Tulegen Kuanyshev, Bolat Kalymbetov • Production Company: KAZAKHFILM National Co, 176 Al-Farabi Ave, Almaty, Kazakhstan • Tel: +77 013 869 560 • Fax: +73 27 248 0909 • Email: filmcompany@nursat.kz

Country: Korea

Director: Lee Yoon-ki

2006, 99 mins



Director: Lee Yoon Ki Born in 1965, in South Korea. He studied at the University of California and subsequently went on to produce a number of films, including A Contempt, which won the Best Picture Award in the 1st Seoul Short Film Festival, Lee's filmography includes This Charming Girl (2004), which won the NETPAC Award at the Berlin International Film Festival, the New Currents Award at the Pusan International Film Festival. Silver Screen Awards for Best Director and Best Actress at the Singapore Int'l Film Festival and Love Talk (2005).



AD-LIB NIGHT (AJU TEUKBYEOLHAN SONNIM)

Bo-Kyung (Han Hyo-Ju) is approached by two young men from the countryside, who are both convinced she is Myeong-eun, a girl who left the village years ago and whose father is now dying. When they realise she isn't who they think she is, the more outspoken of the pair, Gi-yeong, (Kim Yeong-min, last seen in Kim Ki-Duk's Spring, Summer, Fall, Winter... And Spring and Address Unknown) asks her to be the "stand-in" for a night, so that the old man can die after seeing his estranged daughter one last time. Hesitant at first and eventually convinced by the power of her own curiosity, Bo-Kyung joins the two men on their road trip to the unnamed small town.

Lee Yoon-ki's intentions, however, are not to keep the focus squarely on his female protagonist. Instead, we see through her, the dying man's relatives who keep vigil. At once raucous, insensitive and harbouring various degrees of guilt, the motley bunch display nothing of the intimacy she has been assigned to display as the "stand-in" daughter. Lee returns to his muted and cool palette, last seen in his debut film, This Charming Girl (SIFF 2005). Based on a short story by Japanese writer Taira Azuko, the filmmaker masterfully shows how family - if it merely follows through on ritual obligation - becomes artifice and how fragile the very notion of a family has become.



Director: Lee Yoon-ki • Producers: Yun Il-joong, Lee Dong-yoon • Screenwriter: Lee Yoon-ki • Cinematographer: Choi Sang-ho • Editors: Kim Hyung-joo, Jeong Kwang-jun • Cast: Han Hyo-joo, Kim Young-min, Choi Il-hwa, Kim Joong-ki • Production Company: Ad Lib Night Production • Sales Contact: Cineclick Asia. Ms. Suh Youngjoo, Managing Director, 3F Incline Building, 891-37 Daechi-dong, Gangnam-gu, Seoul, Korea • Tel: +82-2538-0211 • Fax: +82-2538-0479 • Email: yjsuh@cineclickasia.com • Website: www.cineclickasia.com



Country: South Korea

Director: Lee Hae-young, Lee Hae-jun

2006, 116 mins



LIKE A VIRGIN (CHEONHAJANGSA MADONNA)

Oh Dong-gu (Ryu Deok-hwan) loves Madonna. He finds comfort in the pop icon's ever-shifting identity because he too is convinced he can change: genders, that is. He works odd jobs with the goal of saving enough money to get a sex change. However, when a friend tells him that professional Korean wrestling – or Ssireum – is where the money is at, the initially reluctant Dong-gu realises his dance moves come in more than handy. Meanwhile, Dong-gu can only find solace through his friend and in his eccentric coach (Baek Yoon-sik, The President's Last Bang), who thinks Dong-gu has potential and a winning name. He doggedly pursues his dream, albeit peppered with moments of escape into fantasy, where his crush on his Japanese school teacher (Tsuyoshi Kusanagi) is reciprocated and where he can be himself.

With a brilliant performance by Ryu Deok-hwan, Like A Virgin is both a comedy and an emphatic coming-of-age tale. Dong-gu's desire is simply articulated: "It's not that I want to become something. It's just that I want to live a life." The film is precisely about realising that wish. Lee Hae-young and Lee Hae-jun shared the Best New Director award at the 5th Korean Film Awards for this comedic, yet poignant portrayal of identity woes.

Directors, Screenwriters: Lee Hae Young, Lee Hae Jun • Producers: Cha Seoung-Jae, Kim Mi-hee • Cinematography: Cho Young-kyou • Editor: Nam Na-yeong • Original Music by: Kim Hong-jib • Cast: Baek Yun-shik, Kim Yun-seok, Lee Jae-gu, Lee Sang-a, Oh Yun-hong, Park Yeong-seo, Ryu Deok-Hwan • Production Company: Sidus Pictures (Sidus Co. Ltd), 82-1 Phill-dong 2ga, Choong-gu, Seoul, Korea • Tel : 02-3393-8800, Fax. 02-3393-8801 • World Sales: CJ Entertainment • Tel: +82-2-726-8480 • Fax: +82-2-2|12-6509 • Email: Please use link on website • Website: www.cjent.co.kr





Country: Lebanon/France

Director: Ghassan Salhab

2006, 101 mins



THE LAST MAN (LE DERNIER HOMME)

Beirut is a city scarred by repeated wars. Now, its citizens awake each morning to a new, even more insidious horror – a serial killer whose victims are found emptied of their blood. Khalil (Carlos Chahine), a 40-year-old doctor is not only aware of this, but finds disturbing links that bind him to the predator and to the victims. At times cutting away to metaphor in his efforts to approach a landscape riddled by constant warfare, Salhab's third feature film in some ways continues with themes he began exploring with his first two efforts. The Phantom Of Beirut (1999) was set against the backdrop of the Lebanese Civil War. Terra Incognita (2002), ostensibly a film about alienated and frustrated 20-somethings in Beirut, makes more than a passing reference to a city that has been destroyed and built again from ground-up, seven times over.

The Last Man is an aptly timed metaphor for the internal wounds of a country still healing from the Israeli-Lebanon conflict last year, known in Lebanon as the July War, which left over 1,200 people dead and several hundred thousand displaced. Avoiding a verité documentary style, Salhab has instead dug deep into the realm of the subconscious. With its suggestions of the underworld, bloodletting and a city of ruins, Salhab approaches the perennial horror of war with new eyes.

Director, Screenwriter: Ghassan Salhab • Cinematographer: Jacques Bouquin • Sound: Patrick Allex • Mix: Florent Lavallee • Sets: Helen Boyce • Editor: Michèle Tyan • Executive Producers: Marie Balducchi, Houaida Azar • Choreographer: Israel Galvan • Dancer: Yalda Younes • Production Company World Sales: Julie Agat, AGAT Films & Cie — Nicolas Blanc, 52 rue Jean-Pierre Timbaud, 75011 Paris, France • Tel: +33 1 5336 3232 • Fax: +33 1 4357 0022 • Email: Julie@agatfilms.com

Director: Ghassan Salhab

Born in 1958 in Dakar Senegal, Ghassan Salhab has worked on a number of screenplays in Lebanon and in France. He teaches at the ALBA (Academie Libanaise des Beaux Arts) and at the USEK (Universite Saint Esprit of Kaslik) In Lebanon and has also written a number of articles that have appeared in specialised periodicals.





Country: Indonesia/Austria

Director: Garin Nugroho

2006, 120 mins



Director: Garin Nugroho

Born in Yogyakarta, Garin Nugroho lectured at the Institut Kesenian Jakarta and has directed several documentaries, including Tepuk Tangan (1986), tenyuling Minyak (1988), anah Tantangan di Nusa Tenggara Timur (1989) and Icon Sebuah Peta Budaya (2002). His features include Love On A Slice of Bread (1991), Letter For An Angel (1994), And The Moon Dances (1995) Bird Man Tale (2002), Of Love And Eggs (2004) and Serambi 2006). Opera Jawa is his most recent film.



OPERA JAWA

Inspired by the abduction scene of Sita in the Sanskrit epic, Ramayana, this is a long-dreamt-of project by director Garin Nugroho. In a swoop, not unlike the Sanskrit epics, this musical brings to life the story of love, betrayal and seduction. Never losing its meditative core, it calls unrepentantly to our attention of political oppression and religious extremism. Filled with the gamelan music and Javanese sacred court dances, the songs haunt you and each tableau is presented in graceful, sublime and often entrancing installations. It tells the story of Siti (Artika Sari Devi) and Setio (Miroto), a couple, who were once Ramayana dancers. They have given up their art to sell earthenware. Siti used to play the part of Sita, the beautiful wife of Prince Rama (Setio's former role) who becomes the object of the evil King Ravana's desire. Abducted by Ravana, she was brought to the land of Lanka.

Siti and Setio as if cursed, relive their stage roles in life when Ludiro (Eko Supriyanto), the rich man in the village, tries to seduce Siti. Along with them, the film transports you into a world rich in symbols and mysticism. The film truly enchants and fascinates creating a refreshing form and approach towards Javanese popular classical dance and drama. The film also refers to "Mozart's Requiem" and is an elegy for victims of violence and natural disasters.

Director, Producer: Garin Nugroho • Screenwriters: Garin Nugroho, Armantono • Cinematographer: Teoh Gay Hian • Editor: Andhy Pulung • Production Designer: Nanang Rakhmat Hidayat • Sound: Pahlevi Indra C Santoso • Music: Rahayu Supanggah • Cast: Artika Sari Devi. Miroto. Eko Supriyanto • Production Company: SET Film workshop, Jl. Sinabung No. 48, Kebayoran Baru, Jakarta Selatan 12120, Indonesia • Tel: (62-21) 7279 9227 • Fax: (62-21) 722 9638 • Email: set@indo.net.id

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Country: Philippines

Director: Sherad Anthony Sanchez

2006, 100 mins



THE WOVEN STORIES OF THE OTHER (HULING BALYAN NG BUHI)

In this brilliant mythical tale about an inter-tribal war and the threat of extinction hanging over the (fictional) Buhi (which means "life" in the local dialect) tribe and its over-protective Balyan (shaman), young Filipino filmmaker Sherad Anthony Sanchez explores the changing landscape of the southern Philippines. On one hand, an aged Balyan with stigmata fiercely holds onto the practice and presence of the occult in her tribe. On the other hand, a small group of soldiers are schooled by a female soldier in Marxist rhetoric to join the separatist struggle. In some respects, an elegy for the tribes fast being pushed into a state of terror and murderous excess they have no comprehension of, Sanchez's film also operates as a brilliant critique of all nationalist or secessionist struggles in which idealism sinks into mere rhetoric and subsequent violence.

Beautifully shot and sparsely scored, 21-year-old Sanchez's film is a masterful first attempt to tackle the history of colonialism and imperialism in his home country. The film won the Best Director and Best Screenplay awards at the Cinema One Originals Film Festival, as well as a Special Award for Best Acting for its ensemble cast.

Director, Screenwriter: Sherad Anthony Sanchez • Producer: Ronald Arguelles • Cinematographer: Mark Paul Limbaga, Mike Babista • Editor: Kenth Bajo • Cast: Marilyn Roque, Gigi, Ronald Arguelles, the people of Arakan Valley, North Cotabato, Mindanao • Production Company: Cinema One Originals ICreative Programs, Inc (CPI), 10th Floor, CPI Programming, ELJ Building, Eugenio Lopez Drive, 1103 Quezon City, Philippines • Tel: +632 415 2272 (ext 3171) • Fax: +632 415 2272 • Email: ronald_arguelle@abs-cbn.com • World Sales: Laarni Yu, 13th Floor, ABS-CBN Distribution, ELJ Communications Center Building, Eugenio Lopez Drive, 1103 Quezon City, Philippines • Tel: +632 415 2272 (ext 2346) • Email: laarni_yu@abs-cbn.com or reena_garingan@abs-cbn.com



Director: Sherad



Country: Singapore

Director: Kan Lume, Loo Zihan

2006, 77 mins



Director: Kan Lume Written, directed, produced, edited and shot more than 10 short films in the last three years. Solos is his second feature film after The Art Of Flirting (2005), which was chosen for official selection of 19th Singapore International Film Festival 2006.

Director: Loo Zihan
Currently studying for his
BFA in Digital Filmmaking
at Nanyang Technological
University's School of Art,
Design and Media, Zihan
has directed three short
films and edited two
others in 2005. His last
project was
Untitled (2005).





SOLOS (WORLD PREMIERE)

A man (Lim Yu Beng) and a boy (Loo Zihan) struggle with their mutual sexual desire, all the more because it seems to be a transgression, an anomaly compared to the banal normality of the domestic family unit they try to fit into and live in. The boy's mother (Goh Guat Kian) festers in her own depression and rage. Locked out literally and metaphorically from the intimacy between the boy (her son, or not?) and the man (her husband, or not?), she drifts aimlessly, seeking human connection.

But the film's narrative irony lies in how it mirrors its audience's discomfort with the sense of uncertainty experienced by its characters. It features intriguing performance art pieces - shots of the boy in the woods, wrestling to unwind himself (or tie himself up further?) from a beautiful, but suffocating piece of red satin fabric. Or shots of two torsos (boy and man) being gently lapped by water. Desire is in another space, unexpressed and unresolved for all the film's characters. NTU student Loo Zihan, who stars in Solos, also co-wrote and co-edited the film. Kan Lume's (The Art Of Flirting, SIFF 2006) second effort with Loo Zihan is a daring, difficult film and follows through on some of the themes the duo began exploring in their untitled short, seen in the Singapore Short Circuit Film Festival 2006.

Director, Cinematographer: Kan Lume, Loo Zihan • Executive Producer: Ricardo Uncilla • Producer: Florence Ang • Co-producer: Kan Lume • Screenwriter: Loo Zihan • Editor: Kan Lume, Loo Zihan, Meghan Kan • Sound Designer: Darren Ng • Cast: Loo Zihan, Lim Yu-Beng, Goh Guat Kian • Production Company: SOLOS the Film Pte Ltd, 21 Club Street, #02-09, Singapore 069410 • Tel: +65 6222 4704 • Fax: +65 6234 2542 • Email: florence@reddawnpr.com



silver screen awards: singapore shorts

Presented by the Singapore Film Commission

Country: Singapore





WHITE

2 mins

A man dissatisfied with a white cube for a head, decides to give it up immediately for a fanciful one in the name of self-improvement, only to find himself unwillingly dealing with the consequence. Using stop-motion animation, this short tale brings across the message that while change is easy, changing back is harder.

Dir: Tan Wei Keong

Director, Producer, Screenwriter, Animator, Editor: Tan Wei Keong • Contact: Tan Wei Keong, Block 223 Pending Road #08-107 Singapore 670223 • Tel: +65-67691459, +65-92258480 • Email: tanweikeong@gmail.com

Country: Singapore

Dir: Tan Keng Ing Kirsten

24 mins



FONZI

A world-within-world story, Fonzi is the tale of a movie character who, like Pinocchio, wants to be a real person. Except Fonzi takes it one step further, and believes herself real when she is not. And, unlike Pinocchio, (who had Disney and magic), Fonzi can never be real.

Director, Screenwriter: Tan Keng Ing Kirsten • Producer: Kwok Lye Ching • Cinematographer: Alex John Tan • Editor: Enny Tan • Contact: Tan Keng Ing Kirsten, 69 Jalan Lim Tai See • Singapore 268403 • Tel: +65-96506000 • Email: caperkirs@gmail.com

Country: Singapore

Dir: Tia Quah

14 mins



CONVERSATIONS (TAN XIN)

Kang, an elderly man who stays alone in an old and worn-out, one-room flat, writes to his son everyday but never gets a reply. Recovering from a stroke, he is assigned a young nurse named Xin who takes care of him. One morning when Kang receives his son's letter from Xin, his life takes a turn.

Director:Tia Quah • Producer: Justicia Phuang • Screenwriters:Tia Quah, Johnathan Ng • Cinematographer: Jude Chan • Editor: Derrick Chew • Contact: Michael Kam, Ngee Ann Polytechnic, School of Film & Media Studies, 535 Clementi Road, Block 53, #07-01 Singapore 599489 • Tel: +65-64606924 • Email: kdo2@np.edu.sg

Country: Singapore

Dir: Boo Junfeng

10 mins



KATONG FUGUE

A son, who has a hidden life, and a mother who is desperately trying to reach out.

Director, Editor: Boo Junfeng • Producer: Lim Ting Li • Screenwriter: Alfian Sa'at • Cinematographer: Sharon Loh • Contact: Boo Junfeng, 16 Jalan Soo Bee Singapore 488116 • Tel: +65-65426026, +65-93652338 • Email: junfeng@witheringtravis.com

Country: Singapore

Dir: X'Ho

14 mins



BLOWJOB

A tribute to Andy Warhol's 1963 film of the same title,

Director, Screenwriter, Cinematographer, Producer: X'ho • Editor: Nathaniel Walters • Contact: Bukit Batok Central PO Box 283 • Singapore 916510 • Email: xho27@hotmail.com

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Best Asian Feature Film Category

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

Best Singapore Short Film Category

Best Film Special Jury Prize Best Director Special Achievement Award

MAIN JURY

MORSHEDUL ISLAM

Born in 1958, Dhaka, Bangladesh. Morshedul Islam's first film, Agami (Time Ahead, 1984) - a short fiction about the great War of Liberation of Bangladesh, won the Silver Peacock award for best direction at the 10th International Film Festival of India. The first independent short film of the country, Agami was instrumental in establishing an alternative film movement in Bangladesh. His most acclaimed film, Chaka (The Wheel, 1993), was awarded many prestigious awards in various international film festivals. He is currently serving as the President of Bangladesh Federation of Film Societies.

MASOUD AMRALLA AL ALI

Masoud Amralla Al Ali was born in Sharjah, United Arab Emirates in 1967. He currently helms the Emirates Film Competition as Director and Curator, and has also served as Special Advisor and Arabic Film Programmer at the Dubai International Film Festival. He is a tireless supporter of the local UAE film industry and an active filmmaker who broke into the scene with his short film Al-Rumram (1994). He edited the film, Losing Ahmad, which is screening at this year's SIFF.

BERTRAND LEE

Born in Singapore, 1980, Lee is best known for his evocative award-winning short films. He made his first short film, Trishaw (2000), while studying at the School of Film and Media Studies in Singapore. He then embarked on a Director's course at the Escola Superior de Cinema I Audiovisuales de Catalunya in Barcelona, where he directed his next short film, La Conquista (2002). His third film, Birthday (2004), was the opening film for the short film section at the Venice Film Festival (2004), and was the only film representing Asia.

LIM KAY TONG

A veteran actor, Lim Kay Tong is best remembered by Singaporeans as the patriarch, Charlie Tay, in local drama series, Growing Up. In 1985, he co-founded local theatre company, Theatreworks. Since then, he remains one of Singapore's most prolific actors. Among the films that he has appeared in are Brokedown Palace, Eric Khoo's Mee Pok Man, Glen Goei's Forever Fever and Sandi Tan's Gourmet Baby.

JAMES LEONG

James Leong is an independent filmmaker, who was born in Hong Kong, 1971, into a filmmaking family - his father, Leong Po-chih, was a director of the Hong Kong New Wave. His debut feature film, Passabe, was selected for a grant from the Sundance Institute Documentary Fund. His second, Aki Ra's Boys, is screening at this year's SIFF. Leong has just completed his third film, Homeless FC, which recently premiered at the 31st Hong Kong International Film Festival.

NETPAC JURY

JEANNETTE PAULSON HERENIKO

Jeannette Paulson Hereniko is best known as the Founding Director of the Hawaii International Film Festival (1981-1996), the first director of the Palm Springs International Film Festival (1990) and one of the founding Board members of NETPAC. She serves on the Advisory Board of Cinemaya and is President of NETPAC/USA since 1994. She is also President of a Hawaii-based feature film production company, Te Maka Productions, Inc and the Founder of a subscription website called iFilm Connections: Asia & Pacific (www.asianfilms.org).

FREDDIE WONG

Being an established film critic, Freddie Wong worked as Programmer for the Hong Kong International Film Festival from 1979 to 1983 before entering the Hong Kong film industry as assistant-director, production coordinator and producer. From 1995 to 1997, he was the Business Development General Manager of Edko Films Limited and also Director of the Broadway Cinematheque. From 1998 to 2000, he was elected President of the Hong Kong Film Critics Society. He was employed as Curator of the Hong Kong International Film Festival Society from 2000 to 2006.

PARVATHI NAYAR

Parvathi Nayar is an arts correspondent with Singapore's financial paper The Business Times. She has been a regular film reviewer since the mid-1990s; she reports and comments on trends/events in the film industry, and profiles important players in the local industry as well as visiting filmmakers such as Mira Nair. Parvathi's past freelance assignments in Singapore include presenting the TV programme, Get Reel, on alternative cinema. Parvathi is also a practising visual artist with both a drawing and painting practice.



Country: Bangladesh

Director: Morshedul Islam

2006, 123 mins



DOLLHOUSE

Dollhouse features a story of anguish and love set against the backdrop of war. The saga unfolds as Rehana, a headstrong, young woman, arrives in a village along with other refugees during the turmoil of liberation in Bangladesh, 1971. There she meets Yakub and Mukul, two friends newly returned from higher education. Both are considering supporting the liberation army. Unlike Mukul, Yakub is apprehensive about joining the fight. In the meantime, Yakub has been charged with protecting Rehana. As the monsoon rages and flood threatens, in a dilapidated house love blossoms between the two. But how will Yakub be able to protect Rehana only with a heart full of love?

Based on the novel by Mahmudul Haque, the eternal saga of love and war constructs the Dollhouse. Morshedul Islam was the winner of the International Critics' Award and Jury Award for his film The Wheel (1993) at the 42nd Mannheim Film Festival in Germany.



Director: Morshedul

account of the war of liberation in his country. He received international acclaim with The Wheel (1993) which won several awards including the International Critics' Award and lury Award at the 42nd Mannheim Film Festival in Germany, After directing Dipu Number Two (1996), he went on to complete Dukhai (1997).



Director, Screewriter: Morshedul Islam • Producers: Kona Resa, Mokhlesul Hogue, Humayun Kabir Shilpi, Kazi Jahidul Islam • Cinematographer: L Apu Rozario • Editor: Ratan Paul, Music: Emon Shaha. Ratan Paul • Cast: Riaz. Sohana Saba Arman Parvez • Production Company/World Sales: Monon Chalachitra, 59/1, North Circular Road Dhaka 1205, Bangladesh • Tel: 8802-8614715 • Fax: 8802- 7631856 • Email: morshedulislam@yahoo.com

Country: India

Director: Girish Kasaravalli

2006, 118 mins



HASINA

Hasina (well-known Karnataka actress Tara) marries auto driver Yakub against his mother's wishes and the couple have three daughters - the visually-impaired Munni, Shubby and Habeeb. Pregnant with their fourth child, the couple break social codes and do a pregnancy scan to ascertain the baby's gender. When Yakub realises it is yet another girl, he becomes at turns abusive and neglectful, eventually leaving Hasina to fend for herself. Even though she has no income, Hasina is determined to get both justice and talaq (divorce) for the settlement, which doctors assure her will cover the cost of eye surgery for Munni.

Karnataka filmmaker Girish Kasaravalli has always shown a proclivity to take on narratives that began their lives originally as short stories and books and Hasina is no different. Based on a story by Bhanu Mustak, he once again returns to his recurrent interest in female protagonists who negotiate and find ways to survive under duress. Though he has been labelled a progressive filmmaker whose oeuvre is unquestionably "feminist", he has been quick to point out that the means to survive, subvert and re-interpret traditions are found within the rituals and historical subject matters he chooses to pursue. It's a critical detail that attests to Kasaravalli's importance as an Indian filmmaker to watch.

Director: Girish Kasaravalli (Born 1950.) A gold medallist from the Film and TV Institute of India. Pune, Girish Kasaravalli emerged on the national and international film scene in 1977 with Ghatashradha, winning the Golden Lotus. During the centenary celebrations of cinema, Ghatashradha was the only Indian film to feature in a list when the National Film Archive of Paris made a world selection of LOO films. He won the Golden Lotus again for Tabarana Kathe in 1987,Thayi Saheba in 1998 and Dweepa in 2002.





Country: India

Director: Saket Chaudhary

2006, 130 mins



THE SIDE EFFECT OF LOVE (PYAAR KE SIDE EFFECT)

It is the "C" word - the ultimate male fear of entanglement - "Commitment!". What will he do when asked "marry me if you love me"? Sid loves his girl friend, Trisha, to bits but love does not equate marriage. When Trisha suggests marriage, he panics. Cornered or conned by love? The man is sharp but the woman is sharper. What would Sid have to do to keep Trisha in his life? Befuddled - an attempt by the man to make sense of the circumstance ends with him asking her to marry him. Anything to stop her from crying! Henceforth begins Sid's nightmare as he meets Trisha's family and his future in-laws.

This romantic comedy stars Rahul Bose and Mallika Sherawat, dubbed "the nation's wet dream" and with "an image" after her appearance in Khwahish. With talks of sex and copulation, Saket Chaudhury's debut is crazy and funny. A Bollywood offer of gender skirmishes with songs and dance in between.





Director, Screenwriter: Saket Chaudhary • Producers: Pritish Nandy, Rangita Pritish Nandy • Cinematographer: Manoj Soni • Editor: Hernal Kothari • Sound: Hamechandra Akki • Music Director: Pritam Chakraborty • Cast: Rahul Bose, Mallika Sherawat • Production Company: Pritish Nandy Communications Ltd, 87/88 Mittal Chambers, Nariman Point, Mumbai 400 021, Maharashtra, India • Tel:+9122 2285 1125 • Fax: +9122 2287 1558 • Email: ishita@pritishnandycom.com

Country: Indonesia

Director: Riri Riza

2007, 105 mins



3 DAYS TO FOREVER (3 HARI UNTUK SELAMANYA)

Adin is about to get married. As the extended family gathers for the occasion bantering about golf buddies and or bickering with classy restraint, her sister Ambar (20-year-old Adiana Wirasti) and their cousin Yusuf (Indonesian heartthrob Nicholas Saputra, last seen in Riza's Gie) are tasked with a job. They must deliver a special dinner cutlery set with symbolic and sentimental value to Jogjakarta in time for Adin's wedding. It's an easy enough task. However in Ambar's hands, the itinerary for the road trip is anything but straightforward as her somewhat smitten and beguiling cousin goes along for the ride. At first, determined to procrastinate and avoid the agony that family gatherings inevitably entail, Ambar just wants to party, get high and hang out. But as the duo hit the road, stopovers in villages and pilgrimage sites around Bandung and Sendangoso allow for periods of reflection and revelation. The country's unravelling becomes a metaphor for their unspoken feelings and the question of what to do next with their lives.

After Gie, an ostensibly ambitious biopic, Riza returns to themes he began exploring in Eliana, Eliana (2002). This film's strong female-centred narrative is as much a revelation about upper-middle-class values in urban Indonesia as it is about the proclivities and worries of a young woman anywhere in the world. With its bohemian soundtrack, provided by Indonesian folk rock musician Float, Riza's latest film is a paean to the exuberance and hedonism of youth.

Director: Riri Riza • Producer: Mira Lesmana • Screenwriter: Sinar Ayu Massie • Cast: Nicholas Saputra • Production Company: Miles Films, JI Pangeran Antasari No. 17 Cipete Selatan Jakarta 12410, Indonesia • Tel: +62-2175-00503, +62-2175-00739 • Fax: +62-2175-81775 • Email: milespublicist@yahoo.com

Director: Riri Riza (Born in Makassar in 1970.) Riza's debut feature, Sherina's Adventure (2000), was a box-office hit in Indonesia. Eliana, Eliana (2002) won the Silver Screen Award's Young Cinema Prize and the NETPAC/FIPRESCI award at the 15th Singapore Int'l Film Festival, Gie (2005) won the Best Picture award at the Indonesian Film Festival and the Silver Screen Award's Special Jury Prize at the 19th Singapore Int'l Film Festival.





Country: Indonesia

Director: Lola Amaria

2006, 70 mins



BETINA (INTERNATIONAL PREMIERE)

In an unnamed village in Indonesia, a young woman works at the local dairy farm, to the sounds of the local radio broadcast's sympathetic yet dismal obituary announcements. Surrounded by lecherous men and an inattentive mother, Betina longs to reunite with her estranged father. She may be partly convinced that he is the man who presides over the village funerary rites. But this belies her greater curiosity to unravel his relationship to the growing sea of widows in the village, each of whom depart with him on the day they bury their husbands.

Shrouded in haunting, erotic overtones, with more than passing suggestions of bestiality and incest, Betina is simultaneously a modern-day fairy tale and a frank, dark relic of local folklore. In terms of its thematic preoccupations, Lola Amaria's independently-made film is a fascinating addition to the growing compendium of South-east Asian cinema exploring the occult, ritual and sexuality within the region. Betina stars upcoming Indonesian actress Kinaryosih and won the Netpac Award at the Jogja-Netpac Asian Film Festival 2006.

Director: Lola Amaria
Born on July 30, 1977, in
Jakarta, Indonesia, Lola
Amaria started out in the
movie industry as an
actress, starring in films
such as Beth and Ca-baukan, by fellow Indonesia
director, Nia Di Nata. Cabau-kan won both Best
New Director and Best Art
Director in the Asia-Pacific
Film Festival, 2002. Betina
marks the directorial
debut for Lola Amaria.



Director, Producer: Lola Amaria • Screenwriter: BE Raisuli • Cinematographer: Zamroni • Editor: ToChang • Cast: Kinaryosih, Tutie Kirana, Zairin Zain, Agastya, Fahmi Alatas, Subur SKR, Choky J.S. Situmrang, Otig Pakis • Production Company/World Sales: 9 Palm Pictures, Jalan Kebagusan Raya, GG H. Matasan, No 61C, Jakarta Selatan, Indonesia 12520 • Tel: +62 21 7884 3307 • Fax: +62 21 884 3307 • Email: film_betina@yahoo.co.id

Country: Indonesia

Director: Richard Oh

2006, 133 mins



Director: Richard Oh Graduated with a degree in English Literature and

Creative Writing. In 1999, in the aftermath of the

1998 riots and the end of

the New Order regime in Indonesia, he embarked

years, he published three

novels, Pathfinders Of Love

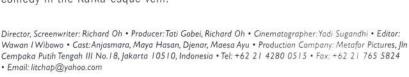
on a new career as a bookseller. In the next few

THE LOST SUITCASE (KOPER) (INTERNATIONAL PREMIERE)

Yahya, a lowly-paid clerk, works in the archives section of a big bureaucratic organisation. He and his wife lead a simple life until he finds a suitcase on an empty street. Persistent in returning the suitcase to its owner, Yahya carries it along wherever he goes. Speculations about its contents start to circulate. Yahya's simple life, his only hobby of collecting old albums by the Malaysian crooner/filmmaker P Ramlee, is now a state of hell. The suitcase is suspected to contain stolen money from a bank.

This results in everybody giving the once invisible Yahya the royal treatment, with the hope of getting a little reward in return. He encounters one obstacle after another, at once absurd and hilarious, but his heart is set on returning the suitcase to its rightful owner. In between his frustrations, he befriends a waitress at Kafe Betawi and continues his search for P Ramlee's old records. When his wife is diagnosed with a cancerous growth in the uterus and needs an immediate costly operation, he is faced with the inescapable reality; should he or should he not open the suitcase? The Lost Suitcase is an ironic, absurdist comedy in the Kafka-esque vein.

in 1999, Heart OfThe
Night in 2000, and the
latest, The Rainmaker's
Daughter, in 2004.
Richard Oh also
established a small
publishing company in
2001, specialising in
literary and cultural works.
The Lost Suitcase is his
debut film.





Country: Japan/Canada

Director: Michael Goldberg

2006, 77 mins



Director: Michael

Canada) Educated in Montreal's McGill

in Vancouver. After publishing the first of

University and Ecole des

beaux Arts, he co-founded the Video In artists' centre

seven International Video Exchange Directories, he visited Japan in 1972, where he helped organise Tokyo's first video art exhibition. He has been active in video art and production for 40 years,

25 of them in Japan.

founded International Videoworks, Inc in 1990.

cameraman and editor, he

Freelances as a TV

Goldberg Born 1945, Montreal,

A ZEN LIFE: DT SUZUKI (ASIAN PREMIERE)

DT Suzuki's An Introduction To Zen Buddhism remains one of the most famous books on the subject. Born in Japan, Suzuki moved to the United States in 1897 and is credited for bringing Zen Buddhism to the West. During his long life he spent a great deal of time living, travelling and teaching in both the United States and Europe. He was a fluent English speaker and wrote numerous articles and books introducing Zen to the Western mind.

This comprehensive documentary chronicles his life and achievements. It boasts rare footages and pictures, as well as interviews with artists, writers and thinkers who credit Suzuki's efforts as being instrumental to their work. They include film critic Donald Richie and composer John Cage. Directed and executive-produced by Michael Goldberg, the film has travelled to numerous film festivals and won the Chris Award in the Religion Category of the 54th Columbus International Film & Video Festival (2006).



Director, Executive Producer, Cinematographer: Michael Goldberg • Co-producer: John Wittmayer • Editor, Graphics: Munenori Exaki • Music: Morgan Fisher • With (interviewees) Robert Aitken, Elsie Mitchell, Gary Snyder, Donald Richie, John Cage • Production Company/World Sales: IVW (International Videoworks, Inc.), Nishiogi-Minami, 2-20-8, Yamada Bldg. 3F, Suginami-ku, Tokyo 167-0053, Japan • Tel: +813 3333 5335 • Fax: +813 3333 5344 · Email: ivw@gol.com, info@azenlife-film.org

Country: Japan

Director: Ryuichi Hiroki

2006, 110 mins



Controversial French director Catherine Breillat, whose films examine women's sexuality with microscopic precision, once remarked that no man can make the films that she makes. But Japanese helmer Ryuichi Hiroki is one man who has won acclaim for his provocative explorations of the power of female sexuality. From his breakthrough film, Vibrator (2003), to It's Only Talk (2006) - both winning major prizes at the Singapore International Film Festival - his films centre on 30-something women who find sexual and spiritual release through casual encounters with strangers.

M continues in that vein with its fearless portrayal of a quiet housewife (luminous Miwon) who turns to freelance prostitution to work out her Elektra complex. She does not realise, however, that a handsome and troubled youth (Kengo Kora) has been watching her every move. Though they do not know it, the two hold the keys to helping each other get over their sordid pasts. Employing austere images and clinical compositions, this extraordinary film quietly implodes the myth of the bored housewife as a repressed, asexual creature content with raising children and caring for her husband.

Director: Ryuichi Hiroki (born 1954, Japan) One of the most prolific "pink film" or erotic fantasy directors in Japan. His work found its niche after a series of three gay films and his other films have participated in major film festivals. His last film, It's Only Talk, won the Silver Screen Award for Best Film at the SIFF 2006.



Director: Ryuichi Hiroki • Executive producer: Kyoichi Miyazaki • Producer: Makoto Ishihara, Akemi Suyama • Screenplay: Hisashi Sato • Cinematographer: Kazuhiro Suzuki • Editor: Junichi Kikuchi • Cast: Miwon, Kengo Kora, Tomorowo Taguchi • Production Company: Zak Corporation, 2-25-4 Pastorale-J, Jingu-mae, Shibuya-ku, Tokyo 150-0001 Japan • Tel: +81-3-5474-8676 • Fax: +81-3-5474-8620 • Website: www.zak-tokyo.co.jp • World Sales: Ryo Ikeuchi/Goldview Company Limited, Entopia Ogikubo #1201, Asagaya-minami, Suginami-ku, Tokyo 166-0004, Japan • Tel: +81-3-5347-2501 • Fax: +81-3-5347-2505 • Email: ikeuchi@goldview.co.jp • Website: www.goldview.co.jp



Country: Korea

Director: Choi Ho

2006, 116 mins



BLOODY TIE

Slick, fast-paced and well-acted, this urban thriller is set in 1998 when South Korea's drug trade was booming in the wake of its financial crisis. A hard-nosed cop (Hwang Jeong-min) blackmails a small-time drug dealer (Ryu Seung-beom) into giving him information about the big drug deals. Eventually, the mismatched pair team up to expose police corruption and bring down the biggest crime lord in the country.

A hit in Korea, Bloody Tie is a hard-knuckled police thriller which depicts the mean streets of Pusan rarely seen in mainstream Korean films. Steady direction by Choi Ho, stylish camerawork by Oh Hyun-jae, rapid editing by Kim Jae-beom and Kim Sang-beom, and strong performances by the leads result in an engaging crime movie that is a cut above the rest. Think of this as Korea's answer to The French Connection. This is one film that explodes with desperation.

Director: Choi Ho (born 1967, Korea) Choi Ho studied film at Chung-Ang University and also earned a degree in film at Universite Paris 8. Bloody Tie is his third feature, after Bye June (1998) and Who Are You? (2002).



Director: Choi Ho • Producer: Shim Bo-gyeong • Screenplay: Choi Ho, Yun Deok-weon • Cinematographer: Oh Hyunjae • Editor: Kim Sang-bum • Cast: Ryu Seung-beom, Hwang Jeong-min, Kim Heui-ra, Chu Ja-hyeon, Eun Ju-wan, Lee Do-gyeong • Production Company/World Sales: MK Pictures, 7F Cowell Bldg., 66-1, Seocho-Gu, Banpo-Dong, Seoul 137-804 Korea • Tel: +82 2 2193 2002 • Fax: +82 2 2193 2197 • Email: international@mkpictures.co.kr

Country: Korea

Director: Kim Young-nam

2006, 126 mins



DON'T LOOK BACK (NAE CHEONGCHUN-EGE GOHAM)

Jung-hee (Kim Hye-na, Into The Mirror) is a 21-year-old dancer who experiences a roller coaster of emotions when her father returns after a long absence to be with his daughters. Finding it hard enough to establish an intimate relationship with her nonchalant boyfriend, an estranged father keen to make up for lost time is more than she is willing to take. A 25-year-old telephone mechanic (Lee Sang-woo, Almost Love) falls in love with a woman after eavesdropping on her conversations and realising she is going through a difficult break-up. A 30-year-old soldier (Kim Tae-woo, Woman Is The Future Of Man) returns home to discover his wife is no longer the woman he knew and that he must rekindle passion, albeit without her.

Noted by critics as a remarkably mature debut for the 35-year-old Kim Youngnam (assistant director on Hong Sang-soo's Woman Is The Future Of Man), Don't Look Back is an understated triptych about misdirected passion and lost love. Winner of the NETPAC and FIPRESCI Awards at the 59th Locarno International Film Festival in August 2006.

Director: Kim Young-nam Born in 1972 and graduated from the Korean National University of Arts. He has made several short films and has worked collaboratively as a scriptwriter for animation films. His previous works include Dreamers (1997). A Mother's Afternoon/The Shadow's Story/A Woman's Hopes (1998) and Down Memory Lane! The Bounds and Strokes (2000).



Director: Kim Young-nam • Producers: Im Jae-choi, Ueda Makoto • Screenwriter: Kim Young-nam • Cinematographer: Lee Chang-jae • Editor: Kim Hyeang-ju • Cast: Kim Tae-woo, Kim Hye-na, Lee Sang-woo • Production Company/ World Sales: Emotion Pictures, Film Forum, 284-6, Naekwon-Dong, Jongno-Gu, Seoul 110-707, South Korea • Tel: +82 2 764 4231 • Fax: +82 2 764 4232 • Email: emotionpicl@gmail.com • Co-production Company: NHK Enterprises Inc, Daisan Kyodo Bldg, 3F, 4-14, Kamiyama-cho, Shibuya-ku, Tokyo 150-0047, Japan • Tel: +81 3 3481 7850 • Fax: +81 3 3481 1800



Country: Malaysia

Director: Amir Muhammad

2007, 72 mins



VILLAGE PEOPLE RADIO SHOW

A leading light of the Malaysian New Wave of filmmakers, Amir Muhammad travels to Southern Thailand to interview dozens of former members of the banned Communist Party of Malaya. Living in exile as farmers, the men recount the days of guerilla warfare and jungle survival. The candid interviews are interspersed with a Thai radio soap opera about a king who imprisons his wife on suspicions of adultery, adding a satiric layer to the documentary.

Amir allows his interviewees to speak freely and at length about how they fought for their vision of a socialist Malaya, and how the Muslim-dominated government used the party's ties to China and its atheistic philosophy to persecute it. Two of his interviewees have since passed away. This film is a follow-up to his well-received 2006 documentary, The Last Communist, which began as a purported biography of the exiled party leader Chin Peng but quickly turns into a humorous but insightful travelogue replete with catchy songs and random characters.

Director: Amir Muhammad Born 1972, Kuala pur) Studied law in Great Britain and aking in New York University. He made Malaysia's first DV feature, Lips To Lips, His subsequent films, The Big Durian (2003) and The of Living Vicariously 1005), premiered at SIFF. Lives as an author. iournalist producer and director in Kuala Lumbur.



Director: Amir Muhammad • Producer: Tan Chui Mui • Assistant Director: Liew Seng Tat • Cinematographer: Albert Hue • Sound: Hardesh Singh • Editor: Akashdeep Singh, Thai Radio • Cast: Bront Palarae • Production Company: Da Huang Pictures, 118A Jalan Sultan Abdul Samad, 50470 Kuala Lumpur, Malaysia • Tel: +60 3 2273 9496 • Fax: +60 3 2274 9496 • Email: info@dahuangpictures.com • World Sales: Red Films, 525 Jalan 17/13, 46400 Petaling Jaya, Malaysia • Tel: +60 3 7955 3345 • Fax: +60 3 7958 6678 • Email: info@redfilms.com.my

Country: Malaysia

Director: James Lee

2007, 93 mins



THINGS WE DO WHEN WE FALL IN LOVE

The most prolific member of the Malaysian New Wave, James Lee returns with the second part of his Love trilogy examining the state of contemporary relationships among the young Chinese city-dwellers of Kuala Lumpur. With his trademark long shots, spare dialogue and naturalistic acting, this film centres on a couple (played by Lee regulars Amy Len and Loh Bok Lai) who love each other but who are simultaneously in love with others. As they drive aimlessly through the outskirts of Kuala Lumpur, the two play out a game of courtship and separation that subtly reveals their inability to commit.

Like Jim Jarmusch or Aki Kaurismaki, Lee builds his stories through small gestures, shards of conversation and modest mise-en-scènes – often with a touch of the surreal. Unsurprisingly, his films have divided audience opinions: While some find the relatively flat story arcs and minimal dialogue too slow, others find beauty and elegance in their generally unforced aesthetics. Lee actively produces and shoots not just his own works but those of his celebrated peers, such as Amir Muhammad, Ho Yuhang and Tan Chui Mui.

Director: James Lee (Born 1973, Ipoh, Malaysia) Trained as a graphic designer. He egan acting and directing theatre plays before venturing into video aking. His fourth DVfeature, The Beautiful Washing Machine, won acclaim and the Best Asean Feature Award and FIPRESCI Prize at the 2005 Bangkok International Film Festival. Besides his feature-length films and numerous shorts. Lee founded Doghouse 73 Pictures, an independent DVfilmmaking outfit. He received SIFF's first "Unofficial" Retrospective in 2002.



Director, Screenwriter: James Lee • Executive Producer: Tan Chui Mui, James Lee • Producer: Charlotte Lim • Cinematographer: Teoh Gay Hian • Editor: Jimmy L Ishmael. • Cast: Amy Len, Loh Bok Lai • Production Company: Da Huang Pictures, I 18A Jalan Sultan Abdul Samad, 50470 Kuala Lumpur, Malaysia • Tel: +60 3 2273 9496 • Fax: +60 3 2274 9496 • Email: info@dahuangpictures.com



Country: Philippines

Director: Jeffrey Jeturian

2006, 100 mins



THE BET COLLECTOR (KUBRADOR)

Jueteng (pronounced wet-teng) is an illegal gambling game played in many parts of the Philippines. So popular is it that even the politicians and police are believed to have a share in its illicit revenues. Jeffrey Jeturian's realist melodrama chronicles three days in the life of bet collector Amelita (veteran actress Gina Pareno) who runs such a game in her Quezon City slum. Whether she is cajoling customers to pay up or running away from the police or nagging her ne'er-do-well husband, she is the picture of a woman forced to do all she can to survive.

Using a HD video camera and desaturated colours, Jeturian captures the desperate living conditions of the lower strata to which Amelito belongs. His camera is constantly weaving through the narrow alleys of the slums, neither glorifying nor exploiting their squalid conditions. The film won Best Film at the CineFan and Cinemanila film festivals, while Pareno's spirited performance garnered her three Best Actress awards at the Cinefan, Brussels and Amiens

film festivals.

Jeturian (Born 1959, Manila) He holds a Communication Arts Degree from the University of Philippines. He started his career as an assistant director before taking up film direction. His films, Fetch A Pail Of Water (1999), Tuhog (2001) and Bridal Shower (2004) have won international acclaim and awards.

Director: leffery



Director: Jeffrey Jeturian • Producer: Joji Alonso • Screenplay: Ralston G Jover • Cinematographer: Roberto Yniguez • Editor: Jay Halili • Music: Jerrold Tarog • Production designer: Leo Abaya • Cast: Gina Pareno, Soliman Cruz, Nanding Josef, Johnny Manahan, Jhong Del Rosario, Nico Antonio, Fonz Deza • Production Company: MLR Films, 7/F Kalaw-Ledesma Condo., 117 Gamboa Street, Legaspi Village, Makati City 1229, Philippines • Tel: +63 2 893 7765 • Fax: +63 2 818 9448 • Email: aap23@yahoo.com, joj_alonso@mirfilms.com • World Sales: Wide Management, 42 bis, rue de Lourmel, 75015 Paris, France • Tel: +33 1 5395 0464 • Fax: +33 1 5395 0465 • Email: wide@widemanagement.com

Country: Philippines

Directors: Various

2006, 120 mins



IMAGINE NATION (IMAHE NASYON) (INTERNATIONAL PREMIERE)

History is about reflection. In the Filipino context, a simple and important question lay behind Imagine Nation - namely, where and what have we arrived to, exactly 20 years after the People Power Revolution of 1986 that brought down the Marcos regime? Conceived by line producers Jon Red (brother of acclaimed Filipino filmmaker Raymond Red) and his wife Carol, the responses are provided by 20 of the hottest independent filmmakers in the country in a breathtaking omnibus of shorts. At turns satirical (Aksyon Star, 5 Minutes), brooding and introspective (Biyaheng Edsa, Tsinelas, Nang Matapos Ang Ulan) and unequivocally experimental (Between Intersection, Silid, Imagining Edsa). The idea was also in part driven by the realisation that the digital video medium has had a considerable impact on the independent filmmaking scene in the Philippines. In a sense, the compendium is also a window into how filmmaking has changed and developed in the last 20 years. The one point of continuity is Ping Medina. In Raymond Red's Mistulang Kamera Obskura, father and son face off in a brilliant, haunting short. While he plays multiple characters, Ping Medina is a representation of every 20-something Filipino searching for truth and clarity.

Directors: Poklong Anading, Yeye Calderon, Eman Dela Cruz, Neil Daza, Lav Diaz, Dennis Empalmado, Tad Ermitaño, Mes de Guzman, Rox Lee, Topel Lee, Milo Paz, Robert Quebral, Ellen Ramos, Raymond Red, RA Rivera, Lyle Sacris, Ej Salcedo, Siegfreid Barros-Sanchez, Ogi Sugatan, Paolo Villaluna • Executive Producer: Vic de Rosario Jr • Producer: Vincent del Rosario III • Conceptualised and line produced by: Jon Red, Carol Bunuan Red • Cast: Ping Medina • Production Company: Digital Viva/Pelipula, 7th Floor, East Tower, Philippine Stock Exchange Centre, Exchange Road, Ortigas Center, Pasig City, Philippines • Tel: +632 687 6181 • Fax: +632 687 0320 • Email: jaugada@viva.com.ph

Directors: Poklong Anading, Emman Dela Cruz, Yeye Calderon, Neil Daza, Lav Diaz, Tad Ermitaño, Mes de Guzman, Rox Lee, Topel Lee, Milo Paz, Robert Quebral, Ellen Ramos, Raymond Red, R.A. Rivera, Lyle Sacris. El Salcedo, Sig Sanchez, Dennis Empalmado, Ogi Sugatan and Paolo Villaluna



Country: Philippines

Director: Khavn de la Cruz

2006, 79 mins



SQUATTERPUNK (ISKWATERPANGK)

Life in the slum of Pisla Putting Bato, Manila takes a different perspective when accompanied by the pulsating punk rock of the Pinoy. A film by Khavn de la Cruz, the director calls it an "an ode to joy amidst poverty". Awarded the Jury Prize at the Cinemanila International Film Festival 2006, it captures the exuberance and irrepressibility of the indigent children amidst garbage and squalour. The punk rock of The Brockas, Bobby Balingit, Tengal and Buccino P De Ocampo in no small way contributes to the film's poetic resonance.

The movie is one of a three-part movie series dubbed by Khavn as his "Black Silence Trilogy." Aside from Squatterpunk, there is Ultimo, which was shot in Spain and based on Jose Rizal's last poem Mi Ultimo Adios; and the The Longest Moment You're Not Here, a love story.

Director: Khavn de la Cruz The multiple awarding filmmaker is also a writer, musician and festival director of .MOV eternational Digital Film Festival since 2002, His film company, Filmless has produced more than 10 digital features and 40 short films. As a composer/songwriter, his songs have received a tion from John Lennon Songwriting Contest LS4 Khavn is the bianist

of The Brockas.



Director, Producer, Writer: Khavn de la Cruz • Cinematographer: Albert Banzon • Editor: Lawrence S Ang • Music: The Brockas, Bobby Balingit, Tengal, Buccino P De Ocampo • Cast: Hapon and the Isla Putting Bato Community • Production Company: Filmless Films, 23-F Kamias Road, Quezon City, Metro Manila, Philippines 1102 • Tel: +63 917 8394676 • Fax: +63 63 2 435 8354 • Email: oracafe@rocketmail.com

Country: Singapore/Australia

Director: Ng Khee Jin

2006, 87 mins



FEET UNBOUND (ASIAN PREMIERE)

"There is no distraction in his mind." A young modern Chinese woman embarks on retracing the steps taken by teenage girls more than 70 years ago as part of the Red Army's Long March. One of the largest troop movements in history, beginning in 1934, was the withdrawal of the Chinese Red Army from the advancing Nationalists. Traversing nearly 5,000 km by road across Beijing, Jiangxi, Sichuan, Gansu, Qinghai and Xinjiang provinces, the young Chinese woman meets with seven past members of the Fourth Front Troop and the Western Route Front, and other travellers along the way, only to rediscover herself, and feel more alive than ever before.

In his directing debut, Ng Khee Jin chooses a double perspective. Six very old women who undertook the Long March tell not only about the hunger and continuous enemy attacks, but also about the fact that the ones who had been captured and maltreated were later rejected by the Communist party. We also meet the young Chinese woman, a journalist from Beijing, tired of her dull job, who decides to follow the route of the Long March. She gives the souls of the dead a bowl of rice and gains more insight into herself and the gravity of life.

the University of Michigan. He went on to spend the next 15 years in advertising as a copywriter and creative director. In 2001, Ng decided to independently produce a documentary film about The Long March in China, a story that first captured his imagination 26 years earlier. In October 2004, he moved to Perth, Australia, with his family where he continued to bursue the film, Feet Unbound, through his Australian production

company, Long March

Films.

Director: Ng Khee Jin

Ng Khee Jin grew up in Singapore and attended



Director, Producer: Ng Khee Jin • Co-producer: Tan Wei Ping • Cinematographer: Goh Meng Hing, Paul Leung • Editor: Low Hwee Ling • Production Company: Long March Films, 54 Viking Road, Dalkeith, WA 6009, Australia • Tel: +618 9386 8917 • Email: kheej@longmarchfilms.com



Country: Singapore

Director: James Leong, Lynn Lee

2007, 63 mins



Director: James Leong, Lynn Lee James Leong and Lynn Lee had previously collaborated on their debut feature film, Passabe, a film about the East Timor violence in 1999





AKI RA'S BOYS (ASIAN PREMIERE)

A museum in Cambodia, exhibiting the ravages of land mines. Here, tourists can fearlessly relive the images of war, touch the instruments of death (mines, grenades, shells, fragmentation bombs) and marvel at man's limitless ingenuity in the matter. Their guides are youngsters who have been maimed by these explosives. For these children, Aki Ra has become their family, providing a home where they can fulfil themselves, learn, play, and live their youth to the full despite being handicapped.

Director: James Leong, Lynn Lee • Producer: Lynn Lee • Cinematographer, Editor: James Leong • Production Company/World Sales: Lianain Films, 71 Kelabu Asap, Singapore 278264 • Tel: +65 9382 2959 • Email: contact@lianainfilms.com • Website: www.lianainfilms.com

Country: Singapore

Director: Boo Junfeng

2006, 18 mins



Director: Boo Junfeng Stranger, which Boo Junfeng co-directed with Adrian Tan, was nominated in the Singapore International Film Festival.



THE CHANGI MURALS (WORLD PREMIERE)

A lyrical look at a set of five biblical murals that changed the lives of countless prisoners-of-war during the Japanese occupation of Singapore. The murals still exist in a military airbase today, tucked away and forgotten. Boo Junfeng was the Best Film and Special Achievement Award winner for his short – A Family Portrait - in SIFF 2005.

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Country: Syria/France

Director: Hala Alabdalla Yakoub, Ammar Al Beik

2006, 110 mins



Director: Hala Alabdalla Yakoub (Born 1956, Hama, Syria) Since 1985, she has devoted herself to cinema and worked in Syria, in Lebanon, and in France.

Director: Ammar Al Beik (Born 1972, Damascus, Syria) I Am the One Who Brings Flowers To Her Grave is his first feature.





I AM THE ONE WHO BRINGS FLOWERS TO HER GRAVE

Part documentary, part travelogue and part personal diary, this film reflects on the life of an exile. Shot in black-and-white, it examines the history of Syria through its poetry, paintings, landscapes, people and, most poignantly, interviews with three world-weary Syrian exiles now living in France – psychiatrist Faida Lazkani, hotel manager Rola Roukbi and gynecologist Raghida Assaf - who speak candidly of their eventful past. Directors Hala Alabdalla Yakoub and Ammar Al Beik have abandoned conventional documentary-telling structures for something more random and freewheeling. Yet somehow, the disparate voices and images come together like pieces of a lovely jigsaw, and the film attains a rare quality of being raw, poetic, accessible and mysterious all at once. Winner of the prestigious Documentary prize at the Venice Film Festival, and the Bronze medal for Documentary at the UAE Film Awards.

Director, Producer, Cinematographer, Editor: Hala Alabdalla, Ammar Al Beik • Co-producers: Ramad Films (Syria), Les films d'ici – Richard Copans (France) • Tel: +33 68521 2237 • Email: ala.cine@wanadoo.fr, karimlaila@bostmaster.co.uk



Country: Thailand/France/Austria

Director: Apichatpong Weerasethakul

2006, 105 mins



SYNDROMES AND A CENTURY

Made as part of the 250th anniversary of Mozart's birth, Apichatpong Weerasethakul's Syndromes And A Century has a message of hope which resonates with Mozart's humanist ideals. Told in two parts like a musical movement, with repeating themes, the two protagonists echo the filmmaker's parents, in the years before they became lovers. This film explores how our memory of happiness can be triggered by seemingly insignificant things. The first part focuses on a female doctor, and is set in a space reminiscent of the world in which the filmmaker was born and raised. The second part focuses on a male doctor, and is set in a more contemporary time.

As Apitchatpong noted: "I believe in karma, reincarnation. You can't prove it but something is there for you, signs that affect your mind and heart... Syndromes is about good memories, enjoyment, honouring my parents." Apichatpong Weerasethakul is a key figure in the new wave of Thai cinema. Tropical Malady, his last feature, won the Special Jury Prize in SIFF 2005.



Director: Apichatpong

Weerasethakul



Director, Producer, Screenwriter: Apichatpong Weerasethakul • Co-producers: Pantham Thongsang, Charles de Meaux • Cinematographer: Sayombhu Mukdeeprom • Editor: Lee Chatametikool • Production Company: Kick The Machine, TIFA, Anna Sanders Films, ina ssociation with Backup Films • World Sales: Fortissimo Film Sales, Veenarkt 77-79, Amsterdam 1019 DA, Netherlands • Tel: +31 852 2311 8081 • Fax: +31 852 2311 8023 • Email: info@fortissimo.nl • Website: http://www.fortissimo.nl

Country: Uzbekistan

Director: Kamara Kamalova

2006, 77 mins



THE ROAD UNDER THE HEAVENS (YUL BULSHIN)

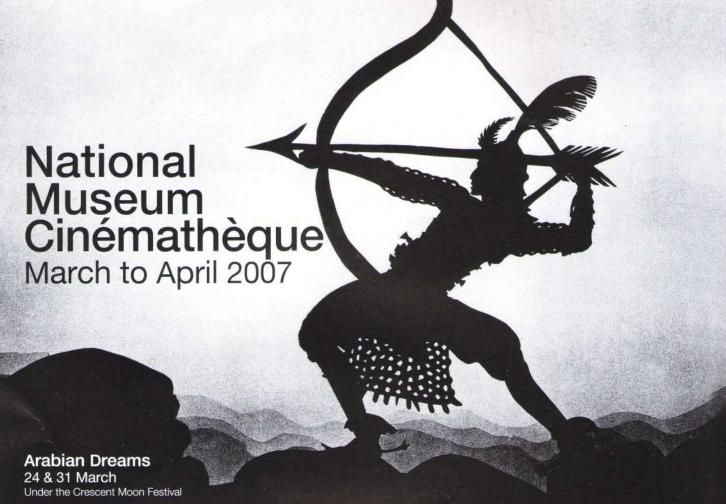
Here is the story. Eternal as the universe. A man and a woman. A musical half-fairy tale, emanating light and sadness. Highlighting the elements of Uzbek traditions and history, the film tackles the story of a couple's love and betrayal. A man who seduces a girl leaves her when she gets pregnant. In order not to bring shame to her family, the man who really loves her offers to marry her.

With little dialogue, the film instead explodes with dance, music, colours and dream sequences. The film introduces viewers to the world of Uzbek folklore, where everyday occurrences can be symbolic. The song lyrics are not ordinary, they are allegorical and through them, the inner state of the characters are revealed. Fans of Sergei Paradjanov will no doubt find this a visually sensual treat. Winner of the Best Director award at the Eurasia Film Festival 2006.

Director: Kamara Kamalova Born 1938, Uzbekistan.) She studied atography and until 1992, worked as a film director at Uzbek Film studio. Then she started Shod studio where she worked on documentary and feature films. Since 1975, she has been frecting features. Among them are: A Bitter Berry (1975), Somebody Else's Happiness (1978), My Grandson Working In the Police (1986), The Savage (1990), All Around Was Covered by Snow(1995).



Director: Kamara Kamalova • Producer: National Cinema Agency "Uzbekkino" • Screenwriter: Shomirza Turdimov • Cinematographer: Rifkat Ibragimov • Editor: Olga Morova • Production Company/World Sales: "SHOD" Film Studio /National Cinema Agency "Uzbekkino", 98, Usbekistanskiy p-t, Tashkent 700027 • Tel: +998 7114 49691 • Fax: +998 7114 0398 • Email: Uzbekkino-oksana@yandex.ru



A source of inspiration and fascination, the long love affair of the West with all things Arabian reached its peak in the golden era of silent cinema, which created many cinematic works of lush beauty and stunning allure. The National Museum Cinémathèque presents two classic gems of world cinema, which depicted the sensuous Arab world as seen through Western eyes. *The Adventures of Prince Achmed* by Lotte Reiniger is a stunning and ethereal interpretation of the Arabian Nights and features live music by cutting-edge Singaporean musician, The Analog Girl. Starring Hollywood's first male sex symbol, Rudolph Valentino, *The Son of the Sheik* is an epitome of the grandeur and romance of early Hollywood silent cinema.

The Secret Life of Arabia

9 - 30 April

20th Singapore International Film Festival

The Middle East is highlighted in the festival's ongoing programme on the current state of Arab cinema and focuses on the cinemas of Iraq, Kurdistan Syria, Palestine, Lebanon, Egypt, Tunisia and Kuwait. Highlights include Shawkat Amin Korki's *Crossing the Dust*, which looks at the short-lived euphoria of the US invasion of Iraq, Ghassan Salhab's clever inversion of the vampire film into a treatise on why Lebanon is debilitated in *The Last Man* and *Losing Ahmad*, a documentary about a boy who gets the false hope of treatment for his blindness by a foreign aid agency.

SIFF 20th Anniversary Exhibition

9 - 30 April

20th Singapore International Film Festival

To celebrate the festival's 20th anniversary, the National Museum of Singapore presents an exhibition chronicling the highlights and achievements of the SIFF since its inception. A special commemorative booklet will also be published.

National Museum Cinémathèque

The National Museum Cinémathèque 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 will also include talks by filmmakers, seminars and public education initiatives.

Programmes presented by the Cinémathèque include the annual Singapore Short Cuts, Young Cinema, and the world premiere of Sin Sai Hong by Singapore filmmaker Royston Tan.

Online booking at www.nationalmuseum.sg

N M S National Museu of Singapore





CROSSING THE DESERT ARAB FILM TODAY

Despite the deterioration in the quality of films and lack of governmental subsidies of the film industry in the majority of Arab countries since the '70s, there are still a handful of films that stand out, participate in and compete annually in international festivals. Most films in the Arab world attempt to meet popular demands, however, some go beyond in an attempt to articulate a critical look and context, and create a worthy cinematic accomplishment.

For example, after three years of hibernation, Tunisian cinema ruptured the scene with some great achievements. In the forefront is the film Making Off by the renowned director Nouri Bouzid, a work that aggressively bulldozes through, breaks many taboos and highlights the contradictions that Tunisian society currently inhabits, and is a continuation of the director's thoughts since his early masterpiece, Man Of Ashes. In the latest film, Bouzid tackles Islamic

fundamentalism and the way it reflects on Tunisian society, moreover, posits it in the larger international political context, particularly that of the travails of Iraq.

Another important example from Tunisia is Jilani Saadi's latest film, Tender Is The Wolf, which is in SIFF 2007. Tender Is The Wolf is Jilani's second feature after Khorma (2002). Jilani returns to Tunisia, after 13 years in France. Tender Is The Wolf is deeper than its predecessor, and offers a more complex understanding and bleaker picture of the suffering of Tunisian youths, their blocked lives and unrequited ambitions. Finally, also in Tunisia this past year, there is Salma Baccar's Khishkhach, and the interesting and special film of the young director Elyes Bacar - She And He.

Moroccan cinema, which now ranks second to Egypt in terms of the number of productions, offered only three interesting films this year:



Faouzi Bensaidi's What A Wonderful World, Hakim Belabbas Why O' Sea, and Kamal Kamal's Moroccan Symphony. Faouzi Bensaidi established his reputation with his important feature, Thousand Months (2002).

Egyptian cinema is the only one in the Arab world that has an industry in its own right for it produces annually more than 35 films in addition to a large number of short films and documentaries. The films are mostly commercial, and, more often than not, superficial, and what escapes this trend could be counted on the fingers of one hand. In my opinion, there was only Hala Khalil's film, Cut And Paste. Another was Leisure Time, which broke the rule of seeking a star to ensure the success of the movie. Instead, it introduced a low budget production, with little known actors, that was balanced and well-conceived. From Egypt, we eagerly await the great Mohamed Khan's latest film that is now is in its final stages of production.

In this year's 20th Singapore International Film Festival, there are two important Lebanese films: a feature film by Ghassan Salhab and a documentary by Mai Masri. Salhab's The Last Man belongs to the writer's genre and is unlikely to have any commercial success and has caused deep divisions among the critics. However, in this film Salhab remains committed to his own cinematic conception and style.

Mai Masri struggles undeterred alone, or in collaboration with her husband Jean Chamoun, to document the political and social realities of the Arab world, particularly those of Lebanon and Palestine. In her latest, Beirut Diaries, after focusing for sometime on Palestinian-related issues, she moves closer to the geography she inhabits, Beirut, and chronicles the upheavals that took place in Lebanon since February 14 after Prime Minster Hariri's assassination. Lastly in Lebanon, there was Michel Kasmmoun's first feature film, Falafel, which received great acclaim in his home country and won the director the prize for best film at the Namur Film Festival in Belgium.

Last year saw a geographical expansion in terms of cinema production in the Arab world. We

witnessed two films from Saudi Arabia:
Shadow Of Silence by Abdullah Al Muheisen
and How Are You, whose leading actors are
from Saudi Arabia, the Gulf and the rest of the
Arab World, by Palestinian director Isidore
Musallam who resides in Canada. Also, the
first film by Khaled Alzdgaly from Oman, Al
Bum, was produced as well as a film from the
United Arab Emirates on the heels of the first
feature to be produced from Yemen, A New Day
In Old Sanaa, in 2005 which participated in
the 19th Singapore International Film Festival.

Also of great interest is Hala Alabdalla's I Am The One Who Brings Flowers To Her Grave, which is the first important feature-length documentary participating internationally after the success of Omar Amerelay's films in the early '70s. Meanwhile. Iraqi cinema continues to struggle along magnificently with the award-winning Ahlaam (by Mohamed Al-Daradji) and the Iraqi-Kurdish film, Crossing The Dust (Shawkat Amin Korki). Due to the tragic situation in the country, the filmmakers are bringing you the drama live and direct from the streets. - Intishal al Timimi, co-curator of the programme, Secret Life Of Arabia

Intishal al Timimi is the Festival Director of 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, he is also an accomplished photographer who has held many exhibitions. He also curates Arab programmes for many film festivals.



Presented with the National Museum of Singapore

N M S National Museum of Singapore

Country: Kuwait

Director: Abdullah Boushahri

2006, 68 mins



LOSING AHMAD

Losing Ahmad is the true story of Ahmad Sharif, a seven-year-old boy from Baghdad who lost his sight and right arm during the American bombing in the midst of the Iraq war. Elissa Montanti and Christina Frank are two "ordinary women" (as BBC reports label them) who are ostensibly driven by their desire to help the child victims of the war. Already functioning as a professional non-profit organisation with several such trips under its belt, the duo travel to the Iraq-Kuwait border to escort Ahmad to New York for medical treatment, accompanied by Stephen Fiala, a former New York City councilman, and Stevie Lacie, a reporter. They are assisted in their efforts by Mohammad Al-Saffar from the Humanitarian Operation Centre in Kuwait/Iraq.

Boushahri is presumably an independent observer and plays witness to the goodness on screen. But along the way, things take a sudden turn when the Americans become more than a little nervous about filmmaker Boushahri's footage. In the schism that follows, a darker side of the organisation's intentions emerges and reveals how even altruism – without publicity – is perceived to be meaningless by those engaged in acts of humanitarianism. Though Boushahri's film is a powerful piece of cinema verité, it pushes further by commenting – in true documentary fashion – on the power of cameras and the media to pervert truths and create fictions. Brilliant, disturbing and evocatively scored, Boushahri's debut feature film and the first from Kuwait is a must-see.

Director, Producer, Cinematographer: Abdullah Boushahri • Editor: Abdullah Boushahri, Masoud Amralla Al Ali • Production Company: Beyond Dream Productions Kuwait, Jaber Al-Ali, Block 5, Street 46, House 40 • Tel: +965 962 5116 • Fax: +965 384 6041 • Email: contact@beyondreams.com

Boushahri
Som in 1979 in Kuwait
and ed film at Florida
and University, Miami.
films include the short
Boiling Over (2002)
and documentaries,
Antar (2003), Kuwaiti
Champion (2004), Our

Catostrophe Is Still Alive

developing his first narrative feature.

2005) and the short film, Deserted (2005). Losing Ahmad is his feature directing debut and he is

Director: Abdullah



Country: Egypt

Director: Kamla Abu Zekry

2005, 104 mins



IN PASSION AND LOVE (EL-ESHQ WAL HAWA)

In a story about first love, rebounds, second chances and love triangles, the film explores the lives of a couple after their dramatic breakup. For Omar and Alya, their relationship was their first experience of love. They fall in love in their early college years. But they break up due to social pressure. He is from a wealthy upper-class family while his lover's sister is a waitress and a prostitute.

Even as life takes them further apart and they move into new relationships, their experience together looms over their lives. This experience also has its effects on the people they meet and their perception of love. Salma, the would-be wife of Omar, also missed the opportunity to be with someone she loved. Hence, with Omar, there is a romantic block. They cannot understand why they can't reciprocate the love they are receiving or relive the passion they had previously experienced.

Director: Kamla Abu Zekry Barn in Cairo in 1974,

studied at the Film Academy in Cairo and worked as an assistant director on several Epotian feature films. She frected three short films: Something Happened 997), Train At Six o'clock 1998) and A Glimpse At The Sky (2003), She also made the documentary, Palestine In Egypt, and two feature films, Croquery First Step 2002) and Head And Tail (2005). In Passion And Love, her most recent film, has just been released in Egypt.



Director: Kamla Abu Zekry • Screenwriter: Tamer Habib • Cinematographer: Sameh Selim • Editor: Dina Farouk • Music: Hesham Nazeeh • Set Decoration: Tamer Ismail • Cast: Ahmed El Sakka, Mona Zaki, Menna Shalabi, Ghada Abdel Razek, Tarek Lotfy, Khaled Saleh Boshra • Production Co: Al Nasr Films • Print Source: Egyptian Film Centre • Tel: 00202 585 0897, 585 0346 • Fax: 00202 585 4701



Country: Lebanon

Director: Mai Masri

2006, 80 mins



BEIRUT DIARIES - TRUTH. LIES AND VIDEOS

Critically acclaimed Palestinian documentary filmmaker Mai Masri headed to Beirut immediately after the assassination of Prime Minister Rafik Hariri in February 2005. She spent the better part of the year with the countless young Lebanese who took to the streets and staged spontaneous sit-ins, demanding "Truth, Freedom and National Unity" for their country. In keeping with its title, Masri allows the film to work as a series of diary entries and the documentary is largely shot through the perspective of one student, 25-year-old Nadine Zaidan, from Lebanon University. Zaidan tells how the groups mushroomed and occupied Martyr's Square, by pitching massive tents and living in a state of cooperation for nearly three months.

While the 20-somethings (and even younger pre-teen kids) were unanimous in their desire for a free, independent Lebanon without surveillance and control by the secret police, divisions nonetheless emerged. Divided and unsure, but desperate for peace, the documentary is as much the story of hope and idealism as it is about the politics that prevent ideals from being realised. Masri masterfully gives a glimpse into how the groups differ on their nation, Israel, Syria and Hezbollah and the UN Resolution 1559. Its poignance is all the more heightened when considered

from the perspective of the July War in Lebanon that took place in 2006.

Director: Mai Masri • Producer: Jean Chamoun • Cinematographer: Hussein Nassar • Editors: Farah Fayed, Michele Tyan • Production Company/World Sales: MTC, Maamari Street, Majdalani Building, Beirut, Lebanon • Tel: +961 3 843 732 • Fax: +961 1 374 536 • Email: maijean@cyberia.net.lb



Director: Mai Masri

the multi-award-winning

The Palestinian filmmaker's credits include



Country: Tunisia

Director: lilani Saadi

2006, 83 mins



TENDER IS THE WOLF (ORS EL DHIB)

When Saloua (Anissa Daoud) dolls up for a night out in Tunis, it's less for play and more for work. One particular evening takes a dramatic turn for the worse when four petty pirated goods traders and friends gangrape her on a whim. Of the four, it is only Stoufa (Mohamed Graya, last seen in Saadi's film, Khorma) who refuses to get involved and tries feebly to stop his mates. Gentle, directionless and relentlessly harried by his father for being a bum, he fixates on Cesaria Evora - the Cape Verde singer who represents escape, peace and beauty. But a deeper part of him is shaken when Saloua sends her "brothers" to sort things out.

That Saloua and Stoufa scrub and wash themselves clean literally (and metaphorically) before heading out for what seems like a part two to their collective night-time tale makes the film all the more human and powerful. Filmmaker Saadi doesn't lead his viewers into a predictable underworld of grit, pain and sadistic pleasure. Instead, the tension is tenuous and the supposedly masculine world of threats belies a softness captured in the contradiction that is Stoufa (the wolf of the title, no doubt). Beautifully shot and paced to reveal a side of life in Tunis during the 12 hours when everyone remains behind closed doors, Saadi's film thankfully strays far from any stereotypical narratives about pleasant North Africans and their peculiar traditions.

Director, Producer, Screenwriter: Jilani Saadi • Cinematographer: Mario de Casteniera • Cast: Anissa Daoud, Mohamed Graya, Habib ben Mbarek, Atef Bel hessine, Abdel Moumen Chouiet • Production Company: J.S. Productions, 6 Rue ali Khamassi 7000 Bizerte, Tunisia • Tel: +33 6 7780 6902 • Email: saadi.jilani@neuf.fr

Director: Iilani Saadi lilani Saadi was born in Tunisia, where Tender Is The Wolf is based. His previous film, Marige du Loup, won him the Cinema in Motion Award at the San Sebastian International Film Festival. Tender Is The Wolf has been screened at the Rotterdam International Film Festival and the Dubai International Film Festival.

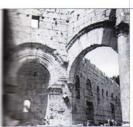




Country: Syria

Director: Antoinette Azrie

2006, 27 mins



SIMON THE STYLITE

This film tells the story of the famous hermit, Simon the Stylite (389-459), who was born in Sisa, Syria. It is about his extraordinary life, 37 years of which he spent on many columns of six metres, 11 metres, and finally, at the end of his life, on a 16-metre column. It was his desire to become close to heaven, which drove him further away from earth. The film also shows the Basilica which was built after his death and named after him. Interestingly, Simon's columns became an influence on the architecture of Muslim minarets.

Director: Antoinette Azrie

Country: Syria/France

Director: Hala Alabdalla Yakoub, Ammar Al Beik

2006, 110 mins



I AM THE ONE WHO BRINGS FLOWERS TO HER GRAVE

Part documentary, part travelogue and part personal diary, this film reflects on the life of an exile. Shot in black-and-white, it examines the history of Syria through its poetry and, most poignantly, interviews with three Syrian exiles now living in France. Winner of the Documentary prize at the Venice Film Festival, and Bronze medal for Documentary at the UAE Film Awards.

Director, Producer, Cinematographer, Editor: Hala Alabdalla, Ammar Al Beik • Co-producers: Ramad Films (Syria), Les films d'ici — Richard Copans (France) • Tel: +33 68521 2237 • Email: ala.cine@wanadoo.fr, karimlaila@postmaster.co.uk

Country: Iraq/Kurdistan

Director: Shawkat Amin Korki

2006, 73 mins



CROSSING THE DESERT (PARINAWA LA GHOBAR)

It is April 9, 2003 and Saddam Hussein's statue in Baghdad's Fardous Square has just been toppled. Two Kurdish soldiers, Asad and Rashid, celebrate with their comrades before being ordered to take food supplies to another remote part of the country. As they hit the road, they come across a lost five-year-old Iraqi boy called Saddam crying at the side of a highway. Korki's debut feature film was impressively shot in Iraq soon after the American troops arrived in Baghdad and much of the footage captures the elation – albeit short-lived – following the fall of Saddam.

Director, Screenwriter: Shawkat Amin Korki • Producer: Shawkat Amin Korki, Hasan Ali • Cinematographer: Toraj Aslani • Editor: Ebrahim Saeedi • Cast: Adil Abdolrahman, Husein Hasan, Aba Rash, Ayam Akram Ahlam Najat, Rezgar Sediq • Production Company/World Sales: NARINFILM, Number 8, Ahmad Aardi Building, Franswa Miteran Square, Arbil, Iraqi Kurdistan • Tel: +00 9647 5045 36993 • Email: korkish2002@yahoo.com

Country: Lebanon/France

Director: Ghassan Salhab

2006, 101 mins



THE LAST MAN (LE DERNIER HOMME)

Beirut is a city scarred by repeated wars. Now, its citizens awake each morning to a new, even more insidious horror – a serial killer whose victims are found emptied of their blood. Khalil, a 40-year-old doctor, is not-only aware of this, but finds disturbing links that bind him to the predator and to the victims. Ghassan Salhab's third feature film is an aptly timed metaphor for the internal wounds of a country still healing from the Israeli-Lebanon conflict last year, known in Lebanon as the July War.

Director, Screenwriter: Ghassan Salhab • Cinematographer: Jacques Bouquin • Sound: Patrick Allex • Mix: Florent Lavallee • Sets: Helen Boyce • Editor: Michèle Tyan • Executive Producers: Marie Balducchi, Houaida Azar • Cast: Carlos Chahine, Zeina Layoun • Choreographer: Israel Galvan • Dancer: Yalda Younes • Production Company World Sales: Julie Agat, AGAT Films & Cie - Nicolas Blanc, 52 rue Jean-Pierre Timbaud, 75011 Paris, France • Tel: +33 | 5336 3232 • Fax: +33 | 4357 0022 • Email: Julie@agatfilms.com



tribute to naguib mahfouz (1911-2006)

Presented with the National Museum of Singapore. Supported by the Embassy of the Arab Republic of Egypt and the Arab Association of Singapore.



Naguib Mahfouz Filmography (His published novels turned into films by others):

 Callejón de los milagros, El (1995) (novel) aka Midaq Alley

Principio y fin (1993)
(novel) aka The Beginning and
the End

3. Sammarah El-Ameer (1992) aka Sammarah El-Ameer

4. Nour El-Aiyoun (1991) aka Nour El-Aiyoun

5. Liel Wa Koadbhan (1990)

aka Night and Bars 6. Qalab El-Liel (1989) aka

Heart of the Night

Heart of the Nigh

7. Asdeqa'a As-Shittan (1988) aka Friends of the devil

8. Asr El-Hob (1986) aka Time

of Love

9. Eg-Goa'a (1986) aka The Hunger

10. Wasmet A'ar (1986) aka

Mark of Shame

11. El-Harafish (1986) aka The Harafish

12. Et-Tout wa El-Nabout

(1986) aka Berries and The

Stick

13. El-Hob Fawaq Hadhabat Al-Haram (1986) aka Love on

the Pyramids Blatu

14. Shohad Almalakah (1985) (story) aka Shaohad, The

Oueen

15. Dunia Allah (1985) (story) aka God's World

16. El-Motarad (1985) (story)

aka The Chased

17. Aiyoub (1984) (story) aka Aiyoub

> 18. Al-khademah (1984) (story) aka The Maid

19. Wakalt Al-Balah (1982) (novel) aka The Harafish A study of Mahfouz's output shows his fiction to have passed through four distinguishable stages.

NAGUIB MAHFOUZ A LIFE WORTH CELEBRATING

Naguib Mahfouz is considered one of the foremost writers in modern Arabic literature. Born in the Al-Gamaliyya district of Cairo, Egypt, on December 11, 1911, he was the youngest of seven children and lived there until the age of 11.

He began his writing career at the age of 17. He published his first novel in 1939 (The Games Of Fate) and, since then, has written 32 novels and 13 collections of short stories. In his old age he has maintained his prolific output, producing a novel every year. The novel genre, which can be traced back to the 17th and 18th centuries in Europe, has no prototypes in classical Arabic literature. Although there were all kinds of narrative, none of them could be described as we understand the term "novel" today.

Arab scholars usually attribute the first serious attempt at writing a novel in Arabic to the Egyptian author Muhammad Hussein Haykal. The novel, called "Zaynab" after the name of its heroine, and published in 1913, told in highly romanticised terms the story of a peasant girl, victim of social conventions. Soon after, writers like Taha Hussein, Abbas Al-Aqqad, Ibrahim Al-Mazini and Tawfiq Al-Hakim were to venture into the unknown realm of fiction.

The Arabic novel, however, was to wait for another generation for the advent of the man who was to make it his sole mission. Naguib Mahfouz, who was born to a middle-class family in one of the oldest quarters in Cairo, was to give expression in powerful metaphors, over a period of half a century, to the hopes and frustrations of his nation. Readers have so often identified themselves with his work, a great deal of which has been adapted for the cinema, theater and television, that many of his characters became household names in Egypt and elsewhere in the Arab world. On the other hand, his work, though deeply steeped in local reality, appeals to that which is universal and permanent in human nature, as shown by the popularity his fiction has met in other cultures. He has been widely read, in English and other languages, since the appearance in 1966 of his first translated novel, Midaq Alley.

best techniques of realism and naturalism.

What emerges from the sum total of these novels is very bleak picture of a cross section of Egyptian urban society in the 20 or so years between the two World Wars. A work which stands by itself in this

phase is "The Mirage" (1948), in which Mahfouz experimented for the first and last time with writing ϵ novel closely based on Freud's theory of psycho-

analysis.

For his Trilogy, the peak of his realist/naturalist phase, the Egyptian people will forever stand in their great novelist's debt. For without this colossal saga

The first (1939-44) comprises three novels based on the history of ancient Egypt. They provide a useful insight into the germination of the then budding young talent.

Admittedly written under the influence of Sir Walter Scott's historical romances, the last of the three, "The Struggle Of Thebes", is particularly interesting for the way in which the novelist brought history to bear on the political scene at the time. The novel draws on the heroic struggle of the Egyptians and their patriotic Pharaohs to expel the Hyksos, as foreign ruling invaders, from their country. The novel bore a relevance to Egyptian sociopolitical reality at the time (British occupation and a ruling aristocracy of foreign stock) that was all too obvious to be missed.

Mahfouz had meant to write a whole series of novels encompassing the full history of Pharaonic Egypt; he even did the research required for such a monumental task. In the event, and perhaps luckily for the development of the Arabic novel, he was voluntarily deflected from his intended course and the scene of his next novel, "A New Cairo" (1945), was placed in the raw reality of its day.

This marks the beginning of the second stage in the novelist's career, which culminated in the publication in 1956-57 of his magnum opus, "The Cairo Trilogy". The novels of this phase feature six titles, including "Midag Alley", "The Beginning And The End", and the Cairo Trilogy ("Palace Walk," "Palace Of Desire" and "Sugar Street"). In this period of his writing, the novelist studied the sociopolitical ills of his society with the full analytical power afforded him by the best techniques of realism and naturalism.



tribute to naguib mahfouz (1911-2006)

20. Ahl Al-Qemah (1981) (story) aka People of the top 21. As-Shittan Yaez (1981) (story) aka The devil advocates 22, Fetawat Boulag (1980) (novel) aka The Harafish 23. As-Shareedah (1980) (story) aka The Aimless 24, Al Mogrem (1978) (story) aka The Criminal 25. Al-Mozneboun (story) (1976) aka The Gulties 26. Ek-Karnak (1975) (story) aka Ek-Karnak 27. El-Hob Tahat Elmatar (1975) (story) aka Love under the Rain 28.Es shahat (1973) (novel) aka The Beggar 29. As-Sokariyah (1973) (novel) aka Sugar Street 30. Sour Mamnoua'ah (1972) (story) aka Prohibited Images 31. Thartharah fawq al-Nil (1971) (novel) aka Adrift on the Nile 32. As-Sarab (1970) (novel) aka The Mirage 33. Miramar (1969) (novel) aka Miramar 34. Thalath Kissas (1968) (short stories) aka 3 stories 35. Kasr El Shawk (1967) (novel) aka Palace of Desire 36. Saman wal karif, El (1967) (novel) aka Autumn Quail 37. Khan el Khalili (1966) (novel) aka Khan El-Khalili 38. Al Kahira thalatin (1966) (novel) aka New Cairo 39. Rien el Kasrien (1964) (novel) aka Palace Walk 40. Tareek, al- (1964) (novel) aka The Road 41. Zugag el Midag (1963) (novel) aka Midag Alley 42. Elless wal kilab (1962) (novel) aka The Thief and the Dogs 43. Bidaya wa nihaya (1960) (novel) aka The Beginning

and the End

novel, in which he gives an eyewitness account of the country's political, social, religious and intellectual life between the two wars, that period of turmoil in their nation's life would have passed undocumented.

After writing the Trilogy, Mahfouz fell uncharacteristically silent for a number of years (1952-59) - the Trilogy having been completed four years before its publication. Different theories exist as to why this happened. One theory held by Ghaly Shukri, a well-known Mahfouz scholar, is that by writing the Trilogy, Mahfouz had brought the realistic technique to a point of perfection which he could not possibly surpass. He thus needed a period of incubation in which to look for a new style.

During that period (1952-1959), Mahfouz mastered the skills of screenwriting with his best friend: Salah Abu Seif; the Egyptian film director known for his neo-realism films. Mahfouz wrote eight film scripts, none of them are based on any of his novels. Mahfouz was back to writing novels, when he serialised his next novel in the Cairo daily Al-Ahram in 1959. His readers were in for a surprise. "Awlad haretna" or "The Kids Of Our Quarter" (available in English as "The Children Of Gebelaawi"), was a unique allegory of human history from beginning to the present day. "The Children Of Gebelaawi" (1959) portrayed the patriarch Gebelaawi and his children.

Gebelaawi has built a mansion in an oasis in the middle of a barren desert; his estate becomes the scene of a family feud which continues for generations. "Whenever someone is depressed, suffering or humiliated, he points to the mansion at the top of the alley at the end opening out to the desert, and says sadly, 'That is our ancestor's house, we are all his children, and we have a right to his property. Why are we starving? What have we done?" The book was banned throughout the Arab world, except in Lebanon. Mahfouz was met by a thunderstorm from the fundamentalists who saw in his portraying of Gebelaawi a resemblance of God.

In the 1960s "The Thief And The Dogs" (available in English), published in 1961, is in a way like switching from a Dickens or a Balzac to a Graham Greene or a William Golding, so radical was the change that his style underwent in the third stage of his development.

No longer viewing the world through realist/naturalist

eyes, he was now to write a series of short powerful novels at once social and existential in their concern. Rather than presenting a full colorful picture of the society, he now concentrated on the inner working of the individual's mind in its interaction with the social environment. In this phase his style ranges from the impressionistic to the surrealist, a pattern of evocative vocabulary and imagery binds the work together, an extensive use is made of the stream of consciousness, or to use a more accurate term in the case of Mahfouz, free indirect speech.

On the other hand, while the situation is based on reality, it is often given a universal significance through the suggestion of a higher level of meaning. Just as his realistic novels were an indictment of the social conditions prevailing in Egypt before 1952, the novels of the '60s contained much that was overtly critical of that period.

In the years following 1967, his writing ranged from surrealist, almost absurd short stories and dry, abstract, to novels of direct social and political commentary. Mahfouz himself was aware of the new turn his work had taken. In the mid-'70s we find Mahfouz again searching for a new style. It would appear that, having been diverted by national traumatic events from the course he had embarked on in the early '60s, he was no longer able to return to it. Or it may be that in his old age, with a life's experience behind him, he felt at last that he could Arabicise the art of the novel.

This is perhaps the fourth stage in his literary development (which has yet to be studied). What is remarkable about the novels of this stage, of which we can count five, is their departure from the norms of novel writing as they evolved in Europe over the last two centuries. These are the norms which conceive of the novel as a work of indivisible unity which proceeds logically from a beginning to a middle to an end. But Mahfouz no longer wants any of that. He now harks back to the indigenous narrative arts of Arabic literature, as found in the Arabian Nights and other folk narratives in which Arabic literature abounds. While any talk of an organic unity in these works is precluded, the presence of what may be called, for the lack of a better term, a cumulative unity producing a total effect of sorts, is undeniable. It is this form that Mahfouz has been experimenting with for the last 10 years or so in novels like "The Epic Of The Harafish",



tribute to naguib mahfouz (1911-2006)

"The Nights Of The Thousand And One Nights" and others. In his evocation of both the form and content of these classical Arabic narrative types, and his utilisation of them to pass judgment of the human condition past and present, Mahfouz appears to open endless vistas for the young Arab novelist to find a distinct voice of his own.

In awarding the 1988 Nobel Prize for Literature to Naguib Mahfouz, the Swedish Academy of Letters noted that "through works rich in nuance - now clearsightedly realistic, now evocatively ambiguous - (Mahfouz) has formed an Arabic narrative art that applies to all mankind." Mahfouz is the author of more than thirty novels. As Edward Said describes him: "He is not only a Hugo and a Dickens, but also a Galsworthy, a Mann, a Zola and a Jules Romains."

Like many Egyptian writers and intellectuals, Mahfouz was on a "death list" by Islamic fundamentalists. He defended Salman Rushdie after the Iranian spiritual leader Ayatollah Ruhollah Khomeini condemned him to death, but later he criticised Rushdie's Satanic Verses as "insulting" to Islam. In 1994, near his home, Mahfouz was stabbed in the neck with a

kitchen knife, and two Egyptian Islamic militants were sentenced to death for attempting to kill him.

Mahfouz survived. The two assassins admitted during the investigation that they have never read a book of Mahfouz's!

Texts which he has written after the assassination attempt for a weekly women's magazine were collected in Dreams (2000-2003). In his old age Mahfouz became nearly blind, and though he continued to write, he had difficulties in holding a pen or a pencil. He also had to abandon his daily habit of meeting his friends at coffeehouses. Naguib Mahfouz died in a Cairo hospital on August 30, 2006. - Yousry Mansour

Yousry Mansour holds a Bachelor of Arts in Cinema Directing from the Higher Institute of Cinema in Egypt. He is the author of "The Cinema of China - The Dragon Rejuvenates". His latest short film is Look At Me! He now lectures at the Alsagoff Arab School and The International Islamic College in Malaysia, Mansour also programmed the Asian films for this year's Emirates Film Competition.

Country: Egypt

Director: Tawfiq Saleh

1955, 90 mins



FOOL'S ALLEY

In Tawfiq Saleh's debut film, co-written by Naguib Mahfouz, a mentally-retarded homeless person finds a winning lottery ticket in a popular neighbourhood. Suddenly, all of the relationships in the community are transformed. Everyone fights for the wealth, brother against brother, until the fool finds a very foolish place to hide the ticket -and saves them all. Film historians consider Tawfik one of the chief pillars of Egyptian cinema, alongside Youseff Chahine and Salah Abu Seif. Issues of injustice, corruption, class warfare and underdevelopment lie at the heart of his films, which his characters attempt to solve, even though they most often end in bleak failure.

Director:Tawfiq Saleh

Country: Egypt

Director: Youseff Chahine

1970, 110 mins



THE CHOICE

A free-spirited sailor is found murdered, and his twin brother, a famous novelist, becomes the prime suspect. Investigators discover a possible relationship between the dead sailor and the author's wife. They also learn that Sayed's successful novels were inspired by his brother, Mahmoud's adventurous life. But just as the evidence against the novelist seems certain, Mahmoud turns up alive. In Chahine's film, one can see the uneasy relationship between Egyptian intellectuals and the problems of the proletariat, suggesting also the idea of an intellectual schizophrenia. Winner of the Golden Tanit at the Carthage Film Festival, 1970.

Director: Youseff Chahine



retrospective of silver screen award winners singapore shorts (1991-2006) programme 1 (1991-1995, 126 mins)

Country: Singapore

Dir: Reginald Chua

1991, 13 mins

THE HAINANESE FALCON

A spoof of the Raymond Chandler detective stories complete with sardonic wit and brassy dames.

Country: Singapore

Dir: Nisar and Nazir Husain Keshvani

1993, 22 mins



RAGGED

A rag man who collects other people's past finds it hard to forget his own.

Country: Singapore

Dir: Meng Ong

1993, 26 mins



BUDDHA'S GARDEN

An estranged couple plants a tree in a temple garden to help "cure" their childlessness.

Country: Singapore

Dir Eric Khoo

1994, 31 mins



PAIN

A disturbing exploration of what happens when a young man surrenders to his obsession with pain.

Country: Singapore

Dir: Dzulkifli Sungit, Remi M Sali

1995, 8 mins

INFLUENCE

An exploration into the influences a girl receives in her home through her elder sister, mother, television and friends.

Country: Singapore

Dir: CheeK

1994, 6 mins



MARRIED

A married couple who don't really talk to each other at home comes alive when they are with their friends.

Country: Singapore

Dir: Meng Ong

1992, 20 mins



WAVES OF A DISTANT SHORE

A young girl remembers a moment in childhood when the new world was far away and the novelty of meeting foreign sailors.



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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.



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retrospective of silver screen award winners singapore shorts (1991-2006) programme 2 (1997-1998, 107 mins)

Country: Singapore

Dir: Wee Li Lin

1997, 25 mins



NORMAN ON THE AIR

Comedy about a social misfit who confesses every detail about his failed romance on a radio show.

Country: Singapore

Dir: K Rajagopal

1997, 20 mins



ABSENCE

A young aspiring artist becomes obsessed with a priest who reminds him of his dead father.

Country: Singapore

Dir: Djinn

1998, 31 mins



BY THE DAWN'S EARLY RISE

Charles Woodrow Wilson, bored and half senile, gets an opportunity one day to put the facts of history right.

Country: Singapore

Dir: Leonard Yip, Lim Siew Ping

1998, 21 mins

THE SHADOW OF DEATH

Depicts the transformation of a man who was once an incorrigible criminal and who is now a missionary.

Country: Singapore

Dir: CheeK

1997, 10 mins



BEANSPROUTS AND SALTED FISH

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Elegant, chill-out lounge with an exclusive selection of fine wines and whisker for the refined palate.



retrospective of silver screen award winners singapore shorts (1991-2006) programme 3 (1998-2002, 152 mins)

Country: Singapore Dir: Shermeen Ng 1998, 13 mins

TM!US

A short film about a pair of twin brothers bound for their destiny.

Country: Singapore Dir: Abdul Nizam 1999, 17 mins

DATURA

A man looks into his identity within his environment. Fear, temptation and spiritual dilemma.

Country: Singapore Dir: Wee Li Lin 1999, 10 mins

ANOTHER GUY

Guy, an immature but eager young graduate, stumbles through the choices he is faced with in life.

Country: Singapore Dir: Royston Tan 2000, 10 mins

SONS

After the passing of his father, a man tries to rebuild his life for the new millennium. In Hokkien.

Country: Singapore Dir: Colin Goh, Woo Yen Yen 2001, 13 mins

eAHLONG.COM

Ah Seng wants to dot.com his father's traditional business. Unfortunately, his dad is an illegal loanshark.

Country: Singapore Dir: Han Yew Kwang 2001, 29 mins

THE CALL HOME

A docudrama about the lives of foreign workers in Singapore through the eyes of Kasi, an impressionable Indian construction worker.

Country: Singapore Dir: Sun Koh Boon Luang 2002, 16 mins

THE SECRET HEAVEN

When cornered by her piano teacher and mother, underachiever Qian discovers an ingenious way of breaking free - by going to heaven.

Country: Singapore Dir: Leonard Yip 2001, 19 mins

EVE OF ADHA

Everyone begins the morning by trading with his soul. He either wins it or ruins it.

Country: Singapore Dir: Royston Tan 2001, 25 mins

15

15 is inspired by the true-life accounts of three troubled teenagers searching for self-identity in a fast-moving society.

41



retrospective of silver screen award winners singapore shorts (1991-2006) programme 4 (2003-2006, 114 mins)



Country: Singapore

Dir: Wee Li Lin

2003, 11 mins



A schoolgirl's autograph book is an eclectic collection of "poems" about friendship. It is also the cause of a rift between two friends.

Country: Singapore

Dir: Students of CHIJ (Toa Payoh)

2003, 27 mins

CONFLICT AND CRISIS

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

Country: Singapore

Dir: Gek Li San, Ho Choon Hiong

2004, 27 mins

INNOCENT

Innocent is a personal documentary about a family tragedy following the suicide of one of its members.

Country: Singapore

Dir: Gavin Lim

2005, 7 mins

SUBTITLE

A less-than-frank conversation between two ex-lovers. As the conversation wears on, Mike confronts Michelle with news that threatens to change her life forever.

Country: Singapore

Dir: Boo Junfeng

2004, 9 mins

A FAMILY PORTRAIT

A 17-year-old photographer who is aroused by black-and-white, cross-section diagrams of the female genitalia and breasts in an encyclopedia.

Country: Singapore

Dir: Srinivas Bhakta

2005, 5 mins

ELEPHANT: OK

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

Country: Singapore

Dir: Kirsten Tan Keng Ing

2006, 11 mins

10 MINUTES LATER

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

Country: Singapore

Dir: Michael Kam

2006, 7 mins

DI (LITTLE BROTHER)

Two brothers get into mischief when their mother leaves them at home. A tale about the love-hate relationship between two brothers in '70s Singapore.

Country: Singapore

Dir: Oon Jit Fong

2006, 9 mins

QUIETLY

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

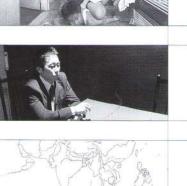
Country: Singapore

Dir: Kelly Ling

2006, 1 min

WHERE IS SINGAPORE?

Kelly Ling's animation locates where Singapore lies.





retrospective of silver screen award winners singapore shorts (1991-2006) programme 5 (free programme, 92 mins)

Dir: Eric Khoo Country: Singapore 1991, 20 mins **AUGUST** A perverse tale of a dog's love for his master. Country: Singapore Dir: Jack Neo 1998, 15 mins REPLACEMENT KILLER A man, unhappy with his boss, pays a contract killer to get rid of him. Dir: K Rajagopal, Rose Sivam Country: Singapore 1995, 12 mins I CAN'T SLEEP TONIGHT A prostitute, a German tourist and an Indian worker. Running from the law, sleepless nights and a chance encounter. Country: Singapore Dir: Lim Suat Yen 1996, 12 mins SENSE OF HOME A girl who has left home three years ago feels lost upon her return. Country: Singapore Dir: K Rajagopal 1996, 19 mins THE GLARE About a road sweeper's obsession with televisions and her dreams of owning one someday. Country: Singapore Dir: Sandi Tan, Jasmine Ng, Kelvin Tong 1996, 14 mins

MOVEABLE FEAST

About eating, holding memories in a plastic bag and taking it wherever one goes.



asian animation

Country: Korea

Director: Joe Bum-jin

2006, 90 mins



AACHI AND SSIPAK (ASIAN PREMIERE)

Wildly inventive and irreverent, this Korean animation is destined for cult status. The hilarious story is set in the future where the world's energy sources have run out. Here, human faeces have to be processed and used to power all engines. Each time a person takes a dump, his government rewards him with a drug-like candy known as the Juicy Bar, which becomes the source of crime and warfare. Our heroes, Aachi and Ssipak, are low-life hustlers who turn into the kingpins of the Juicy Bar black market after they meet a sexpot called Beautiful who can pass more than a dozen stools a day.

Blending 2-D animation with a 3-D environment, this wacky film took eight years to make. Director Joe Bum-jin and his team almost couldn't complete it after a few highprofile animated features flopped at the Korean box-office in recent years. Investors threatened to withdraw funding if the scatological tone of the film was not changed. But when Aachi And Ssipak was finally released in Korea in 2006, it attracted audiences precisely because of its toilet humour, off-the-wall characters and rapid action sequences. Plundering or skewering anything from Pulp Fiction to Mickey Mouse to manga classic Akira, it represents a radical departure for Korean animation and also a

signal that the new Korean animation wave has arrived.

Graduated from Chung-Ang University and currently chairs JTEAM Studios. In 1997, he received critical attention for his 1997 animation, Up&down Story. After receiving the grand prize at the Seoul International Animation Festival for this film, Joe got funding for AAchi & SSipak based on the synopsis and one page of visual art. He took seven years to complete this film.

Director: Joe Bum-jin



Director, Producer: Joe Bum-jin . Screenwriter: Kang Sang-kyun, Chung Hye-won, Joe Bum-jin . Animation Director: Kim Byung-kap • Editor: Lee Chung-bok • Cast (Voices): Ryoo Seung-bum, Yim Chang-jeong, Hyun Young Production Company: Jteam Studios • Tel: +82 2 517 2213 / +82 2 517 2214 • World Sales: Studio 2.0, Contact person: Nahie J.Y. KIM, 6th Fl., Mediacorp Bldg., 997-10, Daechi-dong, Gangnam-gu, Seoul 135-502 Korea • Tel: +822 2107 5495 • Fax: +822 562 5943 • Email: nahie@studio2.co.kr

Country: Korea

Director: Various

2006, 80 mins



KAFA ANIMATIONS 2006

The Korean Academy of Fine Arts has been producing leading filmmakers (for example, Bong Joon Ho, who directed The Host) and animators in Korea. This diverse collection of nine animated shorts by graduating students of the KAFA mostly focuses on the bittersweet experiences of childhood and adolescence. Among the notable works are Shim Gap-sub's tender romance, Salt Rain, in which a boy's painful breakup with his girlfriend causes salt rain to fall and salt to pile up in the streets.

In Jung Mu-yi's darkly-humorous curio, A Small Doll House, a girl tries to understand the complex world of adults, while Kwon Hyuk-min's witty My Lovely Black subverts the relationship between man and dog, making the dog the master of the house. Also worth looking out for is Park Sol's vividly-drawn underwater fantasy Who, in which a beautiful dancer becomes the prisoner of flesh-eating mermen, and Bae Wan-rae's melancholy Separation, which portrays the inseparable bond between a pair of twins that persists long after death.

Directors: Shim Gap-sub, Ahn Joo-young, Lee Eun-young, Lee Joo-young, Jun Mu-yi, Kwok Hyuk-min, Park Sol, Bae Wan-rae, Huh Man-jae • Producer: Korean Academy of Fine Arts • Production Company/World Sales: Korean Academy of Film Arts, 337-8, Seokyo-Dong, Mapo-Gu, Seoul, South Korea • Tel: +82 2 332 6087 Fax: +82 2 332 6010 • Email: lacan800@kofic.co.kr



asian animation

Country: Indonesia

Director: Various

2004, 115 mins



INDONESIAN ANIMATION

Taken from the collection of the Indonesian Animation Film Festival (2003-2005), this selection retrospects some of the most exciting animation creators today from Eko Nugroho's The Breeders, which satirises power and evil, to Hidayat Priyo's Jual Pasir, about sand sellers. Bayu Sulisto's hilarious Alien Attacker, Herry Dim's 13:31:13, a dance exploration of mankind's journey through purgatory, Valentina's Dollheart, where a toy doll comes alive, and Donald Terance's music video, The Mosque Of Love, which finally leads to an experimental animation, Sound In The Darkness, by veteran Gotot Prakosa. With a loving reference to experimental legend, Stan Brakhage, Prakosa doesn't paint on the actual film stock but animates digitally and dramatically, the rhythm of art and music.

Directors: Bayu Sulistyo, Eko Nugroho, Herry Dim, Hidayat Priyo, Valentina, Donald Terence, Gotot Prakosa • Print Source: Jakarta Institute of the Arts, Jalan Cikini Raya 73, Jakarta, 10330, Indonesia • Tel: +62 21 315 4087 • Email: gotot_prakosa@yahoo.com, animasindofest@yahoo.com

Country: Japan

Director: Akio Nishizawa

2006, 96 mins



LITTLE HEART SONGS

Like the French hit, Les Choristes (2004), and the Swedish charmer, As It Is In Heaven (2004), this genteel Japanese animation centres on a choir whose beautiful music lifts hearts and spirits. Young Akira, son of a poor carpenter, fights to keep his school in a choir contest after one of the choir members accidentally drowns. The choral music inspires the children and helps them overcome the sad tragedy.

The story is set in 1951 in post-war Japan, the period during which writer-director Akio Nishizawa grew up. Akira's attempts to unite his classmates through music mirror the country's own struggles to rebuild its economy and redeem itself after its participation in the devastating war. Touching on the war, nationalism, the traditional family unit, the emancipation of women and the advent of telephones, this film has an emotional and period authenticity that is endearing and charming. Winner of the Public Award for Best Animated Film at the 12th Lyon Asian Film Festival.

Akio Nishizawa is the president of WAO rporation, a nationwide general educational service provider. His corporation produced his first animated film. Ntaboh, and fulfilled his lifelong goal of being a prector It won a number of prizes at various film estivals and was screened in SIFF 2006. His sophomore effort, Little Heart Songs, has already won the Public Award for

Best Animated Film

at 12th Lyon Asian Film Festival.

Director: Akio

Nishizawa



Director, Screenwriter: Akio Nishizawa • Producer: Masahiro Murakami • Character Design and General Animation Director: Hiroshi Kugimiya • Music Director: Makoto Kuriya • Cast: Naoya Sekine, Maika Kawaguchi, Subaru Kimura • Production Company: WAO Corporation, WAO 1st Building, 2-6-17 Nakzaki-nishi, Kita-ku, Osaka, Japan • Tel: +81 6 6377 8760 • Fax: +81 6 6377 5182 • Email: tomi_sakai@wao-corp.com • World Sales: Sojitz Corporation, 6-1-20 Akasaka, Minato-ku, Tokyo, Japan • Tel: +81 3 5520 2366 • Fax: +81 3 55202370 • Email: contents@sojitz.com



german animation

Presented by the Goethe Institut



The Animated Films from Germany exhibition and the screenings are an insight to Germany's highly innovative cinematic art of animation which has evolved beyond the territory of family entertainment. It showcases the markedly individual styles of some of the best award-winning German film animators such as Gil Alkabetz, Daniel Nocke and Thomas Voigt, and ranges from classic animation techniques to cutting-edge computer technology. The combination of screenings and the exhibition of artistic materials, drawings and models reveal how animated films are created and how this inventive cinematic art draws its inspiration from a panorama of private myths, of world angst, of criticism of the age and of politics and art.

Country: Germany

Dir: Gil Alkabetz (1999, film animation, 7 mins)



RUBICON

The film tries to solve the classic riddle "How to bring a wolf, a sheep and a cabbage across a river, one at a time, without them eating each other".

Country: Germany

Dir: Jochen Ehmann (2000, cartoon, 7 mins)



HOBO

An elderly man lies down on the railway line – apparently tired of life - when he notices a remarkable gnome waving to him with a handkerchief.

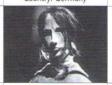
Country: Germany Dir: Lars Henkel (2001, digital cartoon, 2 mins)



THE PATCHWORK OUEEN

The "Flickenkönigin" mends broken hearts in a surreal world of sewing utensils and patterns, and seeks a special tribute for this.

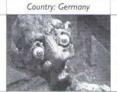
Dir: Daniel Höpfner (2002, puppet animation, 12 mins)



CHERCHEZ LA FEMME

A homage to the portraits of Dr. Hugh Welch Diamond of the Ex-Queen of 1854, a crazed young woman who imagines herself as a queen.

Dir: Andy Kaiser (1999, figure cartoon, 9 mins)



HARARA

An archaeologist is tormented by feverish nightmares - in his delusion he goes to the Pharaoh's tomb and confronts his own demons there.

Dir: Hannes Rall (1999, indian ink, 8 mins)



THE RAVEN

The Raven (Der Rabe) is a visual interpretation of Edgar Allan Poe's poem. A lonely man mourning his lost love has a strange visit in the middle of the night.

Dir: Tine Kluth (2000, puppet cartoon, 15 mins)



GHOST TRAIN

While looking for his friends, Vincent comes across a strange fair where the owner is nursing a terrible secret.

Country: Germany

Dir: Raimund Krumme (2000, cartoon, 6 mins)



THE MESSAGE

"He is back again." This simple piece of news is in the air and spreading around. But what does it mean? Who is it about? And who is it actually meant for?

Country: Germany

Dir: Jochen Kuhn (2000, painting collage, 8 mins)



RECENTLY 2

Part Two in a series of short films on everyday sevents. Here, we accompany the author to an intimate rendezvous with a female doctor.

Country: Germany

Dir: Daniel Nocke (2000, platicine animation, 11 mins



THE MODERN CYCLOPS

Is the Modern Cyclops a dangerous monster or ϵ sensitive artist? A group of German tourists diffeabout this point.

Country: Germany

Dir: Chris Stenner, Heidi Wittlinger (2001, puppet cartoon, 8 =



THE ROCKS

Two old rocks sit quietly on a hill. But there compoint when humanity's ultra-rapid development shake even a rock's stoical calm.

Dir: Jan Thüring (2000, puppet cartoon, 7 mins)



TERMINAL: PARADISE

Things are not going too well for the rat colony hill. The animals have nothing to eat and there nothing but rubbish as far as they can see.

Country: Germany

Dir: Thomas Voigt (1999, 5 mins)



THE MOMENT

Personal curiosity is looking for a truth somewhere between fantasy and reality. The emotional dynamic moment is revealed in expressive colour and music.

Country: Germany

Dir: Johannes Weiland (2000, computer animation, 6 min



HESSI JAMES

High Noon in the Arizona desert: the cowboy John Tucker is feared for his prowess with the revolved there is always someone faster.

Country: Germany

Dir: Kirsten Winter (2001, pixillation, 7 mins)



ESCAPE

Painting as a refuge from loneliness? At some tomemory and desire will come together. Fantasy creates a way for itself.





25th anniversary retrospective of rainer werner fassbinder (31 may 1945 - 10 june 1982)



"It is not thinking but dreaming that broadens life." - Rainer Werner Fassbinder

Fassbinder was the heart, engine and motor of the New German Cinema. His early death in 1982 at the age of 37 symbolically marked the end of the most exciting and experimental period in German cinema since the 1920s. Fast living and a workaholic - Fassbinder's genius, probably the only one of the postwar German cinema, is evident in his extraordinarily prolific career - a large and diverse body of work in 17 years (1966 to 1982). He was the director and writer/co-writer of 45 films, actor of 46 films, producer/co-producer of 26 films, composer/writer of 12 song/lyrics, author of 17 essays and articles, playwright of four radio plays and 21 theatre plays, of which he directed 12.

Fassbinder's cinema is a cinema of the outsider, the unloved, the cruelly loved. A cinema offering a pitiless - but often darkly comic - view of human relations, of the dynamics of power, of humanity's desperate desire to be loved. He's also a strong critic of post-war West Germany and its so-called "Economic Miracle", of the soulless consumer capitalism which left behind or trampled into the dust those whom Fassbinder championed: immigrant workers, exploited women, homosexuals, the underclass. In this age of globalisation, Fassbinder's criticism and conscience is even more urgent than ever.

Country: Germany

Director: Rainer Werner Fassbinder

1972, 87 mins



BREMEN FREEDOM

Shot on video and later transferred to film, Bremen Freedom is an adaptation of Fassbinder's theatre production of the same name, based on an actual event in the history of Bremen in which a well-respected townswoman murdered 15 people over several years. Fassbinder's interest is not in the crime but only in the motive - the desperate and extreme ways a woman pursues her freedom in the grip of bourgeois oppression.

Country: Germany

Director: Rainer Werner Fassbinder

1974, 141 mins



EFFI BRIEST

Hanna Schygulla plays the inexperienced, beautiful and naive woman who marries a much older Prussian diplomat, falls prey to a charming, shrewd womaniser, and suffers the consequences of an unforgiving society. Beautifully shot in black and white with elegant framing, the film is both a very accurate adaptation of the novel by Theodor Fontane, and a critical re-analysis.

Country: Germany

Director: Rainer Werner Fassbinder

1976, 86 mins



CHINESE ROULETTE

When a businessman, his wife, and their lovers are forced by the couple's paraplegic daughter to participate in a rigorous game of truth-telling, latent hatred within the family is revealed, speeding the way towards the film's shocking climax.



25th anniversary retrospective of rainer werner fassbinder (31 may 1945 - 10 june 1982)

Country: Germany

Director: Rainer Werner Fassbinder

1968, 88 mins



KATZELMACHER

Katzelmacher takes its title from the pejorative Bavarian slang for a foreigner from the south with tomcat-like sexual proclivities. The director himself appears in the title role as an immigrant worker - a "Greek from Greece" - whose presence drives a group of xenophobic Bavarians into a frenzy of racist hatred and sexual jealousy. The film's unsparing satire of Bavarians made it a popular success in Germany, where it won multiple critical awards. "It still seems remarkable, mainly for Fassbinder's distinctive, highly stylised dialogue and minimalist mise-en-scene that transfigures a cinema of poverty into bleakly triumphant rites of despair" (Sheila Johnston, Time Out). By presenting the pervasive and insidious nature of estrangement and dispossession, Katzelmacher serves as a brutal and compelling reflection of socially tolerated inhumanity and marginalisation.

Country: Germany

Director: Rainer Werner Fassbinder

1972, 89 mins



THE MERCHANT OF FOUR SEASONS

"By consensus, Fassbinder's masterpiece" (J Hoberman, Village Voice), The Merchant Of Four Seasons was hailed as "the best German film since the war". The film tells the story of an ex-Foreign Legionnaire who is ostracised by his middle-class family when he abandons his long-cherished dream of becoming an engineer and becomes instead a lowly fruit and vegetable peddler. The Merchant Of Four Seasons is a subtle, unsentimental, yet deeply moving portrait of the crushing of the spirit - the tragic failure, not of a man, but of his cruel, alienating environment.

Country: Germany

Director: Rainer Werner Fassbinder

1974, 92 mins



ALI: FEAR EATS THE SOUL

Shot in only 15 days, the focus of this true masterpiece is the tentative relationship between 60-year-old widow and cleaner Emmi and Ali, an Arab garage mechanic 20 years her junior. The two marginalised characters offer one another a ray of light in an otherwise empty existence, a spark of real companionship and comfort in a world so devoid of those things. Salem, for whom the film was made, gives a beautifully nuanced and, at times, disturbingly raw portrayal of a man stripped bare of his identity and emotional vitality. Fassbinder shows that even as the couple learn to cope with unwanted public attention, societal pressures continue to "eat the souls" of Ali and Emmi, creating a fissure within their fragile relationship. Winner of the International Critics Prize at Cannes in 1974.

Country: Germany

Director: Rainer Werner Fassbinder

1976, 104 mins



I ONLY WANT YOU TO LOVE ME

Fassbinder's striking tale of a young man's desire to be loved, I Only Want You To Love Me is the story of a man who is saddled by debts and troubled by his unfulfilling home life. In this dark melodrama, his wife and parents seem indifferent to him and to his pain. His unhappy life is significantly altered for the worse when, one night, in a drunken stupor, he kills a bar-keeper, mistaking him for his distant father.



25th anniversary retrospective of rainer werner fassbinder (31 may 1945 - 10 june 1982)

Country: Germany

Director: Rainer Werner Fassbinder

1978, 124 mins



IN A YEAR OF 13 MOONS

One of Fassbinder's most unusual and daring films, In A Year Of 13 Moons stars Erwin Spengler as a man desperately in love with his business partner. He decides to have a sex change operation, becomes Elvira, but this fails to attract the love of his beloved. Instead, the new "she" finds a series of damaging relationships and betrayals. Publicly humiliated, abandoned by her lover, and estranged from family, Elvira is pushed to the breaking point when she is forced to seek out and confront the elusive object of her bittersweet desire and tormenting past. Fassbinder uses harsh colour, asymmetrical sets, a dissonant sound track and alternating narrative techniques to evoke the pain of Erwin/Elvira in a film that stretches the boundaries of conventional storytelling.

Country: Germany

Director: Rainer Werner Fassbinder

1978, 120 mins



THE MARRIAGE OF MARIA BRAUN

One of Fassbinder's greatest popular successes, the marvellous Marriage Of Maria Braun exemplifies the director's cunning use of conventional melodrama - as a vehicle for critiquing the social and political state of post-World War II Germany. The post-war rags-to-riches tale of the eponymous heroine Maria is meant to parallel West Germany's so-called "Economic Miracle". Episodically, despite her increasing wealth, she prefers to return to a demolished, abandoned building surrounded by faint sounds of reconstruction, emphasising the country's incomplete recovery from the war. In essence, The Marriage Of Maria Braun is not about an enduring love, but rather, the idea that true love has no place in an exploitative and emotionally detached world of materialism and economic struggle. Hanna Schygulla's towering, sexually-charged performance earned her the Best Actress award at Berlin in 1979.

Country: Germany

Director: Rainer Werner Fassbinder

1980, 120 mins



LILI MARLEEN

A fictionalised account of German cabaret star Lili Marleen tells how her boyfriend, a Swiss Jew and resistance fighter, pens her the famous song which becomes a hit with the German troops during World War II. As a result, Hitler himself invites her to perform for him. This does not sit well with the songwriter who, upon learning that Marleen has become a famed singer in Germany, seeks to have her barred from Switzerland. This does not stop the songwriter from loving her though and desperate to see her one last time, he sneaks into Berlin for a tryst. Unfortunately he is arrested and she gets blacklisted. They do not see each other again until after the war. By this time, their lives have changed forever.

Country: Germany

Director: Rainer Werner Fassbinder

1982, 104 mins



VERONIKA VOSS

Inspired by the life story of the popular actress Sybille Schmitz, "the German Greta Garbo" who made movies between 1929 and 1953, Schmitz was mostly wasted in potboilers. She became depressed, turned to drugs, and killed herself in 1955 at the age of 46. An ominous and lurid melodrama, Veronika Voss is constructed as a complex compendium of film styles and filmic references, and integrated with the dramatic content. A hauntingly original work, Veronika Voss won the Golden Bear at the 1982 Berlin Festival.



20-22 April 2007

Presented by the Australian High Commission

Part of the 20th Singapore International Film Festiva

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australian film focus

Presented by the Australian High Commission



Country: Australia

Director: Neil Armfield

2006, 108 mins



CANDY

Candy is an absorbing junkie love story with a tender performance by Heath Ledger as Dan, caught in the grips of love and addiction, and clearly out of control. It beautifully explores the sensibilities of its characters and successfully conveys the aching reality. Dan is a young poet whose addiction to heroin threatens the person he loves most, Candy. Their romance begins in a state of bliss but it soon descends into the gritty horror of addiction when one day Candy gets curious and tries shooting up like Dan. Their addiction runs their lives. Desperate for money, Candy gets involved in prostitution and Dan in petty thievery. Dan and Candy are likeable people who clearly want a stable life but will they ever make it beyond their next fix?

Based on the best-selling semi-autobiographical novel by Luke Davies, the film is honest without over-indulging in the sentiment and misery of the addicts. In fact, it expands to include the circle of people affected in some way or another by the ravages of addiction making the film both authentic and layered. Abbie Cornish plays Candy, the gorgeous, sexy, free-spirited middle class lass whom one can genuinely like.

Director: Neil Armfield • Producer: Margaret Funk, Emile Sherman • Screenwriter: Neil Armfield, Luke Davies
• Cinematographer: Garry Phillips • Editor: Dany Cooper • Sound/Music: Paul Charlier • Cast: Heath Ledger,
Abbie Cornish • Production Company: Film Finance Corporation Australia, G.P.O. Box 3886, Sydney NSW Australia
• T: +61 2 9268 2555 • F: +61 9264 8551 • World Sales: Fortissimo Films, Veermarkt 77-79, 1019 DA
Amsterdam, The Netherlands • T: +31 20 627 3215 • F: +31 20 626 1155 • Email: info@fortissimo.nl

Director: Neil Armfield
(b. Sydney, Australia).
Director of theatre, film,
television and opera, he
graduated from University
of Sydney and has worked
widely in Australia, Europe
and North America.
Armfield is a multiple
award-winning director for
theatre and musicals. His
filmography includes:
Twelfth Night (1987), The
Castanet Club (1990) and
Candy (2006).



Country: Australia

Director: Khoa Do

2006, 89 mins



FOOTY LEGENDS

If you loved The Full Monty, you will enjoy this Australian comedy about a group of down-and-out men who try to regain their self-esteem by excelling in rugby. Young Luc (Anh Do), a Vietnamese-Australian, struggles to find a job to support his grandfather (Dao Minh Sinh) and young sister (a charming Lisa Saggers). He persuades his underdog friends to form a rugby team and join an amateur tournament for the top cash prize.

The story follows a conventional narrative arc that's redeemed mostly by its big heart and likeable characters. Anh Do is especially likeable as the lead character who's always trying to drum up morale among his loser friends. A professional comedian, Anh Do also produced the film and wrote the script with his brother Khao Do, the film's director. Khao Do's debut feature about homeless youth called The Finished People (2003) was widely praised and won him the Young Australian of the Year award.

Director: Khao Do (born 1979, Ho Chi Minh City). He arrived in Australia with his family in 1983 as refugees. His 2003 debut feature, The Finished People (2003), about homeless youths in Sydney received wide acclaim and garnered him Young Australia of the Year award. This is his sophomore effort.



Director: Khoa Do • Producer: Megan McMurchy • Co-producer: Anh Do • Screenplay: Khoa Do, Anh Do, Suzanne Do • Cinematographer: Martin McGrath • Editors: Suresh Ayyar, Alison Croft • Cast: Anh Do, Angus Sampson, Lisa Saggers, Jason McGoldrick, Claudia Karvan, Dao Minh Sinh • Production Company: Suitcase Films Pty Ptd, PO Box 557, Alexandria, NSW 1435, Australia • Tell/Fax: +61-2-9699-3443 • World Sales: Fortissimo Film Sales Veemarkt 77-79, Amsterdam 1019 DA, Netherlands • Tel: +31 852 2311 8081 • Fax: +31 852 2311 8023 • Email: info@fortissimo.nl • Website: http://www.fortissimo.nl



australian film focus

Country: Australia

Director: Rolf de Heer, Peter Djigirr

2006, 90 mins



Director: Rolf de Heer Born in 1951, Heemskerk, The Netherlands, Rolf de Heer moved to Australia at age eight. His awardwinning feature films include Dingo (1990), Dance Me to My Song (1998), The Old Man Who Read Love Stories (2001), The Tracker (2002) and Alexandra's Project (2003).

Director: Peter Djigirr
Peter Djigirr is a member
of the Ramingining
Aboriginal community of
the Arnhem Land in
Australia's Northern
Territory, where Ten
Canoes was filmed. He
also has a starring role in
the movie.





TEN CANOES

Dayindi steps into adulthood as he follows the men in his tribe to build 10 canoes. Far away in some place in time, a story begins to unfold. A beautiful young thing. A stranger calls. A spot of jealousy sets things in motion, and the fine balance in nature is tipped. This is the first major Australian feature film completely filmed in an indigineous Aboriginal language, shot on and around the Arafura Swamp in the Northern Territory of Australia. As co-director Peter Djigirr says: "We come from this land. People, Balanda (white people), always come, miners and that, and we always say no to them, no mining, because we don't want to lose our culture. White man's ways will just destroy us. We have our law from long time ago, important law for everything, but all them white men come more and more and we can't stay in that law. That law just dropping away... If we can't do this movie, all them Balanda put us down, but you people just come to lift us up, to teach them, because we don't want to lose our culture, you know. We gonna try and lift up that law for us with this movie, so they can recognise, 'Ah, these people still got that law for them, culture, all that.' It's really important this movie get done from the start to the end. We gonna show this film, and then they can recognise, all them white mens... that's nicer." Winner of Cannes' Un Certain Regard section's Special Jury Prize and Film Critics Circle of Australia Awards 2006 for Best Film, Cinematography, and Editing.

Directors: Rolf de Heer, Peter Djigirr • Producer: Rolf de Heer, Julie Ryan • Cinematography: Ian Jones • Editor:Tania Nehme • Sound designer: James Currie • Screenwriter: Rolf de Heer, in consultation with the people of Ramingining • Cast: Crusoe Kurddol, Jamie Gulpilii, Richard Birrinbirrin, Peter Mingylulu, Frances Djulibing • Production Company: Fandango Australia Pty. Ltd., P.O. Box A2372, Sydney NSW 1235, Australia • Tel: +61-2-9238-0586 • Fax: +61-2-9238-0587 • Email: vertigo@adelaide.on.net • U.S. Distributor: Palm Pictures • Foreign Sales Agent: Wild Bunch. "Esther Devos" • Email: edevos@wildbunch.eu

Country: Australia

Director: Cate Shortland

2006, 105 mins



Director: Cate Shortland

After graduating from Sydney University with a BA in Fine Arts in 1991, Cate then studied at the Australian Film Television and Radio School, Her short films, Strap On Olympia, Pentuphouse, Flowergirl and Joy, have all received critical acclaim on the international and local festival circuit. Her first break as a director came on the hit TV show, The Secret Life Of Us. In 2004 Cate completed her first feature film, Somersault, that went on to win awards including the AFI for Best Film and Best Director.



The idea for The Silence apparently came to writers Mary Walsh and Alice Addison while Walsh was working at Sydney's Justice and Police Museum. Centering on detective Richard Treloar, the story begins with the detective posted to a desk job at the Police Museum after he witnesses, and fails to stop, the shooting of a police informer. At the museum he curates an exhibition of vintage crime scene photographs and notices an attractive young woman loitering at the edge of several shots from the early 1960s. When the woman turns up as a corpse in a series of photographs from 1964, Treloar becomes obsessed with uncovering her identity and exhuming her story. The plot rapidly degenerates into a convoluted murder mystery in which the crime scene photographs function simply as narrative markers, holding all the clues required to solve a 40-year-old crime.

As Treloar, Richard Roxburgh superbly conveys the muffled sadness and forced exile of a haunted man.



Director: Cate Shortland • Producer: Jan Chapman • Screenwriter: Alice Addison, Mary Walsh • Cinematographer: Robert Humphreys • Editor: Scott Gray • Cast: Richard Roxburgh, Alice McConnell, Essie Davis, Emily Barclay • Production Company: Jan Chapman Films, 250A Glemmore Road, Paddington, NSW 2021, Australia • Tel: +612 9331 2666 • Fax: +612 9331 2011 • Email: chapman@optusnet.com.au • World Sales: ABC Enterprises, 700 Harris Street, Ultimo NSW 2007, Australia • Tel: +612 8333 3314 • Fax: +612 8333 3169 • Email: abc.contentsales@abc.net.au



australian film focus

Country: Australia

Director: Gillian Armstrong

2006, 82 mins



UNFOLDING FLORENCE - THE MANY LIVES OF FLORENCE BROADHURST

In this spirited and highly original documentary, acclaimed director Gillian Armstrong (Charlotte Gray, Oscar And Lucinda, Little Women, My Brilliant Career) reveals the many lives of one larger-than-life woman - flamboyant design pioneer, Florence Broadhurst. This film tells the story of her life through newsreel footage, vintage photographs, animation, dramatic reenactments, and interviews with Florence Broadhurst's family and friends. In 1977, when the flamboyant designer Florence Broadhurst was found murdered in her studio, few people claimed to know the real Florence.

Florence's career culminated with her recognition as a world-renowned wallpaper designer, whose signature use of color and shapes is as popular today as when she was in her prime. But then, invention and reinvention were the keys to Florence's existence. Born in the Outback of Australia in 1899, she became a singer in Shanghai, proprietor of a fashion boutique in London, and an Australian painter. She was also a socialite, lover, wife, and mother with just a few name and identity changes in between. Acclaimed director Gillian Armstrong uses every conceivable cinematic means to take us on this fascinating journey through a life lived to the fullest. Unfolding Florence received its North American premiere at the 2006 Sundance Film Festival.

Director: Gillian Armstrong • Producers: Charles Hannah, Sue Clothier • Screenwriter: Katherine Thomson • Cinematographer; John Radel • Editor: Nicholas Beauman • Cast: Judi Farr, Felicity Price, Hanna Garbo • Production Company/World Sales: Film Australia, 101 Eton Road, Lindfield, NSW 2070, Australia • Tel: +61 2 9413 8676, +61 2 9413 8600 • Fax: +61 2 9416 9401 • Email: festivals@filmaust.com.au, sales@filmaust.com.au





Country: Australia

Director: Heng Tang

2006, 20 mins



THE LAST CHIP

Madam Fang, a superstitious former cabaret singer, frequents the casino to ease her loneliness and unhappy marriage. She seeks solace by forming a sisterhood with Mrs Nguyen, a struggling yum-cha waitress, and Sister Ah Lan, a religious factory worker. Together they venture out together for a wild and surprising night, at Fortune City Casino in the hope of financial freedom.

Country: Australia

Director: Aaron Wilson

2006, 13 mins



TEN FEET TALL

A father and a husband, bound together in trying circumstances, must rely on one another to survive the wake of tragedy. Based on the song, Ten Feet Tall, by acclaimed Australian singer/songwriter, Pete Murray.

Country: Australia

Director: Ben Ferris

2003, 11 mins



THE KITCHEN

A study of the dynamics of a dysfunctional family, taken in a single shot.



Country: Austria/Switzerland

Director: Michael Glawogger

2006, 96 mins



SLUMMING

Sebastian, a rich and idle 20-something, with his mate Alex, pass their time "slumming" by frequenting the more shabby areas of downtown Vienna. They visit bars and cafes and play cruel practical jokes on unsuspecting characters - going as far as locking customers in a pub with stolen keys and sending a bouquet of flowers to a blind club musician. Their patronising attitude continues as they arrange online to meet vulnerable women and they get a kick from uploading upskirt photographs. But their most malicious prank - abandoning a drunken street poet in a remote Czech town across the border - is an awakening for all.

Coming from different backgrounds, both Kallman, the drunken poet, and Sebastian, are angry and insufferable people. However, as clueless Kallman finds his way back to Vienna, Sebastian actually lands himself in the slums of Jakarta after being spurned by a woman for his act. The characters unintentionally stumble on landscapes and existence that are well beyond their minds' eyes. Taken out of their environment, how will they survive? Slumming is a well-crafted, provocative dual character study with acerbic black humour from the award-winning director of the documentary, Megacities.

Director, Screenwriter: Michael Glawogger • Producer: Erich Lackner • Cinematographer: Martin Gschlact • Editor: Christof Schertenleib • Sound: Luc Yersin • Cast: Paulus Manker, August Diehl, Pia Hierzegger • Production Company: Lotus Film, Johnstrasse 83, 1150 Vienna, Austria • Tel: +43 1 786 3387 • Fax: +43 1 7863 38711 • Email: office@lotus-film.co.at • World Sales: Bavaria Film International, Bavariafilmplatz 8, 82031, Geiselgasteig, Germany • Tel: +49 89 6499 2686 • Fax: +49 89 6499 3720 • Email: Toronto@bfint.de

Director: Michael
Glawogger
(Born Graz, Austria)
Studied at the San
Francisco Art Institute and
the Vienna Film Academy.
His filmography includes
his multiple award-winning
documentary, Megacities
(1998), France, Here We
Come (1999),
Nacktshnecken (2004)
and Workingman's
Death (2005).



Country: Austria/Bosnia Herzegovina

Director: Jasmila Zbanic

2005, 92 mins



GRBAVICA

Single mother Esma wants to grant her 12-year-old daughter Sara's wish to participate in a school trip. A certificate proving her father is a war martyr would allow her a discount. But Esma continues to avoid Sara's requests for the certificate. She would rather find a way to pay full price for the trip. She believes not telling the truth about Sara's father is a way to protect both her and her daughter.

The story is set in contemporary Sarajevo that is still reeling from the aftermath of the Balkan wars in the 1990s. Grbavica within Sarajevo was used as an internment camp during the conflict. For people like Esma and those around her stoically getting through the day, finding joy in simple triumphs is a way of getting back what life has offered. It is a wilful assertion of their existence while trying to make sense of the carnage and the devastation that exist around them. This debut feature by Jasmila Zbanic received the Golden Bear Award at the 2006 Berlin Festival and is the official entry for the Best Foreign Language Film at the 79th Academy Awards.

Director: Jasmila Zbanic
(Born Sarajevo) Studied
theatre and film directing
at the Sarajevo Academy
of Dramatic Arts. In 1997,
she founded the artists'
association, Deblokada,
through which she made
several shorts and
documentaries.
Filmography includes Red
Rubber Boots (2000), To
And Fro (2002), Images
From The Corner (2003)
and Builder's Diary
(2004).



Director, Screenwriter: Jasmila Zbanic • Producers: Barbara Albert, Burno Wagner • Cinematography: Christine A Mayer • Editor: Niki Mossböck • Sound: Nenad Vekadinovic, Milan Stojanovic • Cast: Mirjana Karanovic, Luna Mijovic, Leon Lucev, Jasna Ornala Berry • Production Company: coop99filmproduction, 1090 Vienna, Wasagnasse 12/1/1 • Tel: (43) 1 319 58 25 • Fax: (43) 1 319 58 25 20 • Email: welcome@coop99.at • World Sales: The Match Factory (Germany) • Tel: 49 221 973 3211 • Email: info@matchfactory.de



Country: Australia

Director: Paul Goldman

2006, 90 mins



Pector: Paul Goldman (Born Melhourne Australia) He studied at Swinburne Institute of Technology and attended me National Institute of Dramatic Arts. He has made over 200 music videos and worked as mematographer on John loat's Ghosts... Of The Ovil Dead (1988). He has directed three estures: Australian Rules (2001), The Night We Called It A Day (2003) Suburban Mayhem (2006).



SUBURBAN MAYHEM

Nineteen-year-old Katrina Skinner is a wildcat and dangerously seductive. The single mum lives in suburbia with her toddler and indulgent father, John. She has never worked a day in her life and doesn't like it at all when he threatens to sever her financially. Her brother is in jail for life for murder and she is hell-bent on getting him out even if it means killing her father. All she needs is to do is convince one of her lovers to perform the deed. There is none of that pop psychology in the film and good is not going to triumph over evil. We first meet Katrina in an on-camera interview. A documentary filmmaker is shooting a film on her father's murder. All seems grim but Katrina sees a streak of silver lining: if none of this had happened, she wouldn't be sitting in front of a camera having a film made about her.

Awarded with best direction, best original screenplay and best actress at the Australian Film Institute AFI 2006, Suburban Mayhem is a quick-paced crime drama with black humour told in a series of flashbacks. It is based on some of the most chilling murders in Australia and Katrina morphs from tabloid crime stories. New Zealand actress Emily Barclay breathes life into the character with a display of rapacious energy.

Director: Paul Goldman • Producer: Leah Churchill-Brown • Screenwriter: Alice Bell • Cinematographer: Robert Humphreys • Editor: Stephen Evans • Sound: Liam Egan • Cast: Emily Barclay, Michael Dorman, Anthony Hayes • Production: DOLL Australia, PO Box 35, Kings Cross, Sydney NSW 2011 Australia • Tel: +61 2 9281 1833 • Fax: +61 2 9212 0233 • Email: mail@dollcoll.com.au • World Sales: Veemarkt 77-79, 1019 DA Amsterdam, The Netherlands • Tel: +31 20 627 3215 • Fax: +31 20 626 1155, • Email: info@fortissimo.nl

Country: Belgium/Germany/Netherlands

Director: Peter Brosens, Jessica Woodworth

2006, 104 mins



b. Belgium) Studied at aversities of Leuven and Manchester. Filmography cludes Mongolia Trilogy: City Of The Steppes (1994), State Of Dogs (co-director, 1998) and Poets Of Mongolia (cocector, 1999), Khadak is his first fiction feature.

Director: Jessica Woodworth (Born Washington DC, (SA). Studied at Princeton and Stanford Universities. Directed short documentary Urga Sang (1999) and the documentary, The Virgin Diaries (2001).





KHADAK

Set in the frozen steppes of Mongolia, Khadak tells the story of Bagi, a young nomad confronted with his destiny to become a shaman. He rejects the calling and is cautioned by his grandfather of such a folly, for the universe has a way of showing its wrath to beings who ignore its gift and fate. In Khadak, viewers are transported to the magic-laden world of the shaman and the belief that nature has a way of showing its vengeance by inflicting a natural disaster on any misdeed or harm done by man. As predicted, an unknown plague strikes the animals and the nomads are forcibly relocated to desolate mining towns. Bagi saves the life of a beautiful coal thief, Zolzaya, and together they reveal that the plague was a lie fabricated to eradicate nomadism, leading to a breathtaking revolution.

This is a story that is derived from reality by the directors who have spent a great amount of time in Mongolia (Borsen since 1993 and Woodworth since 1996). The rich visual palette of the steppes is presented in compelling compositions and constantly connects the elements of the physical world with the ethereal. Recipient of best debut feature film at the La Biennale di Venezia (2006) and the Swarovksi Culture Innovation Award at Toronto International Film Festival 2006.

Directors, Screenwriters: Peter Brosens, Jessica Woodworth • Producer: Heino Deckert • Cinematographer: Rimvydas Leipus • Editor: Nico Leunen • Sound: Michel Schöpping • Cast: Batzul Khayankhyarvaa, Tsetsegee. Byamba, Damchaa Banzar, Tserendarizav Dashnyam, Dugarsuren Dagvadorj • Production Company: Bo Films, 12 rue du Château-Ferme, 5522 Falaen, Belgium • Tel: (32-82) 699.869 • Fax: (32-82) 699-869. Email: peter@casabo.be • World Sales: Telepool GmbH, Sonnenstrasse 21, 80331 Munich, Germany • Tel: (49-89) 5587 6226 • Fax: (49-89) 5587 6229 • Email: telepool@telepool.de

ATHEISM



Beliefs take a battering from an array of thinkers: from a physicist who refutes the Big Bang, and with it the possibility of a creation, to a philosopher who argues that there are just no such things as miracles.

29 April 2007 - 4.15pm

CHEECH



Treat your imagination to this noir film about the last twelve hours of a small-time pimp. Based on the award-winning play by Francois Letourneau, this is a masterpiece of black

24 April 2007 - 7pm

Get your tickets to the

Canadian Entries of the

20th Singapore Internationa

Film Festival

ido Classic

THE JOURNALS OF KNUD RASMUSSEN



Set in 1912 in the Canadian Arctic, an Inuit narrative of the community's encounter with a group of Danish explorers examinees the emotional and social tensions of a way of life threatened by extinction.

19 April 2007 - 9.15pm

TALES OF RAT FINK



This partially-animated film features the voices of John Goodman and Jay Leno, and explains pop culture by exploring the concepts of custom-cars, 'monster' T-shirts, the anti-Mickey Mouse and making weirdos cool with original music of the Sadies.

22 April 2007 - 2pm



EVERYTHING'S GONE

A film that illustrates comically how hard it is to know what's real in a world filled with fabrication and hidden agendas. This film marks the first screenplay written by the acclaimed author Douglas Coupland .

23 April 2007 - 9pm

METAL: A HEADBANGER'S



Black Sabbath, Alice Cooper, Slayer, Motorhead and Cannibal Corpse rock on in this one. A feast for metal heads, and a unique window for metal virgins into heavy metal's obsession with sex, religion, violence and death.

28 & 29* April 2007 - 9.15pm

IMAGINE THE SOUND



Awarded Best Documentary at the Chicago Film Festival, this insightful treatise on the Free Jazz movement looks at its political roots, and is spiced up with performances by modern jazz greats.

23 April 2007 - 7pm

Canadä



Country: Canada

Director: Julian Samuel

2006, 71 mins



Director: Julian Samuel (Born Lahore, Pakistan) Iulian Samuel is a ntreal-based filmmaker, writer, artist. His most recent documentaries include The Library In Crisis (2002), Save And Burn (2004) and Atheism (2006). His published writings are: Lone Ranger In Pakistan, The Raft Of The Medusa; Into The European Mirror (transcripts and commentaries); and his first novel, Passage To Lahore. He was artist in esidence at the The Banff Centre in 1993 and 1998.



ATHEISM (ASIAN PREMIERE)

Montreal filmmaker Julian Samuel's Atheism confronts religion and its discontents by introducing the views of a physicist who refutes the Big Bang, and with it the possibility of a creation; a novelist who uses post-Newtonian concepts as a story-telling device; two experts on Islam; a Christian thinker from within the church; an atheist, originally from an Islamic country; and a philosopher who topples the world of miracles by subjecting them to the rational waters of logic upon which, it emerges, one can't walk, despite surface tension. "One can find a sensitive clarity throughout, a sense of humour in the background, poignant and, at times, with a bite that extenuates the fragility of complex systems of human thought discussed herein." - Robert Wiechec, researcher.

Interviewees include Tariq Ali, author, The Clash Of Fundamentalisms; Fadi Hammoud, journalist and Middle East specialist; Alison MacLeod, author, The Wave Theory Of Angels; Christine Overall, Professor of Philosophy, Queen's University; Jean-Claude Pecker, astrophysicist, Collège de France and Académie des Sciences, Paris (retired); Noomane Raboudi, specialist on Islam and John Shelby Spon, former Episcopal Bishop of Newark, NJ.

Director, Producer, Researcher: Julian Samuel • Editors: Michel Giroux, Julian Samuel • Sound: Michel Giroux, Julian Samuel • Cinematographers: Julian Samuel, Rawi Hage, Charles Domingue • Production Company: Julian Samuel, 360 Terrasse Saint-Denis, Montreal H2X | E8, Canada • Email: juliansamuel@videotron.ca

Country: Canada

Director: Patrice Sauve

2006, 104 mins



CHEECH

All Ron wants is to be happy and he hopes to make it big. When the small-time pimp is found dead, face down in the snow blowing in from a broken window, the suspects are numerous. There is Max his young and inexperienced assistant. There is Olivier, his first-time client, and Jenny, Ron's top girl who aspires for something better. Or maybe Stephanie, the depressed and suicidal escort. Of course, there is Cheech, the head of a rival agency.

Deftly put together, retracing the last 12 hours leading up to Ron's death, the twists and turns of this noir film in a modern setting by Montreal director Patrice Sauve keeps you glued to the seat. Skilful editing adds to the drama of the narrative and Sauve never lets up on the genre's convention. He utilises fully the effects of dark hues and dramatic camera angles, which give the film its edgy feel. This debut feature is based on the award-winning play by Francois Letourneau. It is black humour at its best.

Director: Patrice Sauve
One of Quebec's most
prolific television directors,
he has created
documentaries, youth
series and current affairs
shows. His award-winning
programmes include La
vie, la vie (2001), Grande
Ourse (2003), Cioo Bella!
2004) and L'Heritiere de
Grande Ourse (2005).
Cheech (2006) is his
debut feature.



Director: Patrice Sauve • Producer: Nicole Robert • Screenwriter: Francois Letourneau • Cinematographer: Yves Belanger • Editor: Michel Grou • Sound: Mario Auclair, Pierre-Jules Audet, Stephane Bergeron • Cast: Patrice Robitalle, Francois Letourneau, Anick Lemay, Maxime Denommee, Fanny Mallette • Production Company: Go Films, 400 Avenue Atlantic, 10th Floor, Outremont QC H2V 1A5, Canada • Tel: 514 844 0271 • Fax: 514 844 9127 • World Sales: Seville Pictures, 147, St-Paul West, Suite 200, Montreal QC H2V 1Z5, Canada • Tel: 514 841 1910 • Fax: 514 841 8030 • Email: theatrical@servillepictures.com



Country: Canada

Director: Paul Fox

2006, 95 mins



Director: Paul Fox Graduated from the School of Visual Arts in New York City and has since directed many music videos, short films and television productions. His debut feature film. The Dark Hours (2005), won him several awards and critical acclaim, Everything's Gone Green is his sophomore effort. Fox is currently working on a new project, The Mysteries Of Ice Fishing, which was penned by him. His short film filmography includes Last Round Up (1990), Home Game (1997) and Reunion (2001).



EVERYTHING'S GONE GREEN

Douglas Coupland, author of iconic novel, Generation X, marks his foray into feature films with Everything's Gone Green, a smart, sharp satirical comedy. Ryan, a slacker in his late-20s, loses his job and within 24 hours, is also abandoned by his girlfriend for a rich yuppie. Shelving away any artistic aspirations, he winds up working for a lottery magazine, taking photos of the lottery winners. Through his Mandarin classes, he meets Ming (played by Steph Song), a beautiful set-dresser and is quickly smitten. Standing in his way, is Bryce, Ming's boyfriend and quick-talking scammer, who sells non-existent real estate to Hong Kong tycoons. Surrounded by family and friends, who have fattened their material stash through unethical, if not illegal means, Ryan himself cooks up a money-laundering scheme. Everything's gone green also features beautiful photography of Vancouver and an excellent soundtrack.

"Director Paul Fox and his note-perfect cast achieve a lighthearted tone delicately poised between comic exaggeration and recognising reality. Everything's Gone Green good-naturedly reminds us that the line between getting by and becoming corrupt is sometimes very thin, and that the most convincing lies are the ones we tell ourselves." - Toronto International Film Festival Guide

Director: Paul Fox * Executive Produer: Scott Mackenzie, Dan Lyon, Michael Baker, Morris Ruskin * Producer: Chris Nanos, Elizabeth Yake, Henrik Meyer * Scriptwriter: Douglas Coupland * Cinematographer: David Frazee * Editor: Gareth C Scales * Cast: Paulo Costanzo, Steph Song, JR Bourne, Gordon Michael Woovett, Aidan Devine * Production Cmpany: Radke Films! True West Films, Radke Films - 125 George Street, Toronto ON MSA 2N4 Canada * Tel: +1-416-366-9036 * Fax: +1-416-366-9006 * Email: features@radkefilms.com * World Sales: Shoreline Entertainment, 1875 Century Park Ave East, Suite 600, Los Angeles CA 90067, USA * Tel: +1-310-551-2060 * Fax: +1-310-201-0729 * Email: sales@slefilms.com

Country: Canada

Director: Zacharias Kunuk, Norman Cohn

2006, 112 mins



Director: Zacharias Kunuk
(Born Kapuivik, Igloolik
region) His first feature,
Atanarjuat, The Fast
Runner (2001), was
awarded Best Canadian
Feature Film at the
Toronto Film Festival and
the Camera d'Or at the
Cannes Film Festival.

Director: Norman Cohn
(Born New York, USA).
Contributed to shorts,
documentaries and
Atanarjuat, The Fast
Runner (2001), which he
co-wrote, co-produced, coedited and photographed.
The Journals Of Knud
Rasmussen is his feature
directorial debut.





THE JOURNALS OF KNUD RASMUSSEN

A stirring family drama in epic scale by the award-winning film directors of Atanarjuat, The Fast Runner (2001). Set in 1912 in the Canadian Arctic, it tells of the first encounter of the Inuit people with a group of Danish explorers. The intrusion of the Europeans brought tension within the community and the family of Avva, a powerful shaman of the Innuits. It all happens in the midst of encroaching external trade, an investigation into the murder of a white man and the spread of Christianity among the people.

Based on the journals of explorer-anthropologist Knud Rasmussen, it recounts the series of events from the Inuit perspective. Beautifully crafted and luxuriantly-textured, the line between documentary and fiction blurs in the film as Avva recounts the beliefs and myths of his people in the ancient vernacular of Inuktitut. The narrative is overlayed against stunning visuals of the landscape and its people. A remarkable feat in dramatising and documenting a way of life that is threatened with extinction.

Directors, Screenwriters: Zachrias Kunuk, Norman Cohn • Producer: Norman Cohn • Cinematographer: Norman Cohn • Editors: Norman Cohn, Catherine Ambus, Félix Lajeunesse • Sound: Richard Lavoie • Cast: Leah Angutimarik, Pakak Innukshuk, Neeve Irngaut Uttak • Production Company: Igloolik Isuma Productions, 5764 avenue de Monkland, Suite 223, Montreal QC H4A 1E9 Canada •Tel: (514) 486 0707 • Fax: (514) 486 9851 • World Sales: Isuma Distribution International, 5764 Monkland, Suite 223, Montreal QC H4A 1E9 Canada

• Tel: (514) 486 0707 • Fax: (514) 486 9851 • Email: distribution@isuma.ca



Country: Canada

Director: Ron Mann

2006, 76 mins



TALES OF THE RAT FINK

It is about custom-made cars, "monster" T-shirts, the anti-Mickey Mouse and the man who is responsible for it all - Ed "Big Daddy" Roth (1932- 2001). A wildly inventive bio-pic, this partially animated documentary is from award-winning director Ron Mann. Ed "Big Daddy" Roth in Mann's eyes is a "Renaissance" man, the subversive DIY artist and a proto-culture jammer. He began his career in the '50s, driven by an instinctive urge to remake and remodel the product of mass culture. Roth started by customising cars and moved on to creating his own space-age vehicles, sculpture on wheels. The first one was appropriately named The Outlaw. His garage was his studio - a blue-collar equivalent of Andy Warhol's factory, T-shirts with air-brushed cartoon characters were fashioned to finance his creations. The most famous of his cartoon characters is the Rat Fink, sparked by his hatred of Mickey Mouse. He was more of a struggling artist than a mechanic.

Mann has dedicated most of his career to recording alternative accounts of pop culture and revises the way we look at it. This film pays respect to the energy and defiant streak of Roth and his times with the vibrant, candy-coloured animation and vivid imagery. It also features the voice talents of John Goodman, Ann-Margret, Jay Leno, Brian Wilson, Tom Wolfe and the original music score of the Sadies.

Director: Ron Mann • Producer: Ron Mann, Bill Imperial • Screenwriter: Solomon Vesta • Cinematographer: Arthur Cooper • Editor: Terrance Odette • Sound: John Laing • Narration: John Goodman, Ann-Margret, Jay Leno Production Company, Sphinx Productions, 24 Mercer Street, Toronto ON M5V 1H3 Canada • Tel: 416 971 9131 • Fax: 416 971 6014 • World Sales: Duopoly, 161, Sixth Avenue, 11th Floor, New York NY 10013 USA

• Tel: 212 414 2713 • Fax: 212 937 3396 • Email: info@duopoly.net

works as director, executive producer and producer with Toronto's Sphinx Productions. Filmography includes Imagine The Sound (1981), Poetry In Motion 982), the Genie-winning Comic Book Confidential (1988). Twist (1991). Grass (1999) and Go Further (2003).

Director: Ron Mann Born Toronto, Canada) He



Country: Denmark

Director: Susanne Bier

2006, 122 mins



AFTER THE WEDDING

It is a tug between who ultimately acts in the best interest of everyone concerned -Jacob Petersen, the altruistic humanitarian worker who has dedicated his life to helping street children in India, or Jørgen, a stubborn Danish businessmanmillionaire, who places his family first. Unsuspectingly, their lives intertwine when the orphanage run by Jacob is threatened by closure and he receives an unusual offer - a donation of \$4 million from Jørgen. There are however, certain conditions. Jacob has to return to Denmark and is compelled to take part in the wedding of Jørgen. The wedding proves to be a critical juncture between past and future and catapults Jacob into the most intense dilemma of his life.

Written by Anders Thomas Jensen, (responsible for the morality tale in Adam's Apples (2005) and the thriller, Murk (2005), shown at the 19SIFF), this film promises character-driven drama and life-changing moments that do not reveal until the end. What becomes of personal and social responsibilities when the situation becomes pressing? Deftly handled by Susanne Bier, it veers off melodrama and is deeply moving. Stellar performances by Rolf Lessgård as the millionaire father and Mads Mikkelsen as the altruistic humanitarian worker.

Director: Susanne Bier • Producer: Sisse Graum Jørgensen • Screenwriter: Anders Thomas Jensen • Cinematographer: Morten Søborg • Editors: Pernille Bech Christensen, Morten Højbjerg • Sound: Eddie Simonsen • Cast: Mads Mikkelsen, Sidse Babett Knudsen, Rolf Lessgård • Production Company: Zentroppa Entertainment 16, Filmbyen 22 Avedøre Tværvej DK-2650 Hvidovre, Denmark • Tel: (45) 3678 0055 • Fax: (45) 3678 0077 • Email: reception@filmbyen.com • World Sales:Trust Film Sales, Filmbyen 12 Avedøre Tværvej DK-2650, Copenhagen, Denmark • Tel: (45) 3688 8788 • Fax: (45) 3677 4448 • Email: post@trust-film.dk

Director: Susanne Bier (Born Denmark) A eraduate of the National Film School of Denmark, she is an award-winning director for the film Freud Leaving Home (1990). Her filmography includes Family Matters (1993), Like It Never Was Before 1995), Credo (1997), The One And Only (1999), Once In A Lifetime (2000), Open Hearts (2002) and Brothers (2004).





Country: Denmark

Director: Lars Von Trier

2006, 100 mins



Director: Lars Von Trier (Born 1956, Denmark) To date, seven of his films have been selected for competition in Cannes. Three of which - The Element Of Crime (1984), Europa (1991) and Breaking The Waves (1996) have been awarded at the Festival. Dancer In The Dark (2000) received the Palme d'Or. Von Trier is a copartner of the production company, Zentropa, and co-founder of the concept Dogme 95. Manderlay (2005), part-two of the USA trilogy, was shown at the 19th SIFF.



THE BOSS OF IT ALL

The master of the Dogme movement returns with the black comic form of his early days and relishes every moment of it. In this latest film the actors, the plot, and the dialogue matter most of all. Ravn, the owner of an IT firm, wants to sell out. The trouble is that when he started his firm, he invented a non-existent company president to hide behind when unpopular steps needed to be taken. When potential purchasers insist on negotiating with the "Boss" face to face, the owner has to take on a failed actor, Kristoffer, to play the part. Kristoffer suddenly discovers he is a pawn in a game that goes on to sorely test his (lack of) moral fibre.

The film is narrated by the director himself. If you happen to get the reflection of the director in it and it already looks weird – just hang in there. The director promises no preaching or swaying of opinion – just a good time "poking fun at artsy-fartsy culture". Kudos to Von Trier for making the subject into a source of tension and glee.

Director, Screenwriter, Cinematographer: Lars Von Trier • Producers: Meta Louse Foldager, Vibeke Windeløv, Signe Jensen • Editor: Molly Malene Stensgård • Sound: Kristian Eidnes Andersen • Cast: Jens Albinus, Peter Gantzier, Iben Hjejle. Production • Company: Zentropa Entertainments 21 ApS, Avedøre Tværvej 10, DK-2650 Hvidovre, Denmark • Tel: (+45) 36 78 00 55 • Fax: (+45) 36 78 00 77 • World Sales: Trust Film Sales ApS, Filmbyen 12, DK-2650 Hvidovre, Copenhagen, Denmark • Tel: (45)-3686 8788 • Fax: (45)-3677 4448 • Email: post@trust-film.dk

Country: Denmark

Director: Anders Morgenthaler

2006, 78 mins



Director: Anders Morgenthaler (Born 1972, Denmark) Morgenthaler's graduation film, Araki - The Killing Of A Japanese Photographer, was selected for the competition programme in Berlin and won the Critics' Award at Poitiers, thus qualifying it for screening at Critics Week in Cannes Co-founder of TV-Animation, a company producing animation and live-action productions. Princess, selected for Cannes's Directors Fortnight, is Morgenthaler's feature film debut.



PRINCESS

An adult, partially-animated feature by one of Denmark's cult cartoon creators, Anders Morgenthaler. This debut feature follows on the theme of the director's acclaimed short film, Araki – The Killing Of A Japanese Photographer – a direct, frontal attack on the porno industry and the lives affected by it. It tells the story of August, a missionary priest, who loses his beloved sister Christina, a former porn star known as The Princess, through drug abuse. Weighed down by grief and guilt, he takes custody of Christina's five-year-old daughter Mia. With the child in tow, he embarks on a mission to erase his sister's pornographic legacy. August's crusade assumes manic dimension as he discovers the abuse of Mia by her mother's friends and the continued exploitation of his dead sister's images.

There is no mincing of the message by the director known for his gory and twisted humour. The film leaves the viewer with an unsettling view of the porn industry. Interspersed with live action video clips, supposedly taken by August in earlier years, the Japanese anime-inspired film is replete with over-the-top sex, violence, and vengeance. Princess is the maiden project of Lars Von Triers' Zentropa GRRRR and was selected for Cannes's Director's Fortnight (2006).



Director:Anders Morgenthaler • Producer: Sarita Christensen • Screenwriters:Anders Morgenthaler, Mette Heeno • Animation: Mads Juul, Kristjan Moller • Editor: Mikkel EG Nielsen • Cast:Thure Lindhardt, Stine Fisher Christensen, Mira Hilli Moller Hallund • Production Company: Zentropa GRRRR ApS, Filmbyen 22 Avedøre Tværvej DK-2650 Hvidovre, Denmark • Tel: (45)-3686 8743 • Fax: (45) -3686 8760 • Email: sarita.christensen@filmbyen.com • World Sales:Trust Film Sales, Filmbyen 12 Avedøre Tværvej DK-2650, Copenhagen, Denmark • Tel: (45)-3688 8788 • Fax: (45)-3677 4448 • Email: post@trust-film.dk



Country: Denmark

Director: Ole Christian Madsen

2006, 92 mins



Director: Ole Christian

Madsen (Born 1966, Denmark) He studied directing at the National Film School of Denmark and was awarded for his eduction film Happy Jim. dedsen went to direct the highly acclaimed six-part ama series, The Spider 999). Kira's Reason - A Love Story (2001) is his tically acclaimed second feature. His other feature films include Angels In Fast Motion (2005).



PRAGUE

After Angels In Fast Motion (2005), Ole Christian Madsen, one of Denmark's most accomplished young filmmakers, returns to the festival with Prague - a story of middle class couple, Christoffer and Maja, on the brink of divorce. Christoffer is a 42-year-old lawyer who finds out that his art historian wife, Maja is having an affair. On a trip to Prague to bring back the remains of his recently deceased father, as Christoffer learns more about his father's life, he also tries to improve his relationship with his wife. He feels Maja is slipping away. The question is whether they will ever be able to retrieve their love for one another.

The director established himself as a chronicler of domestic discord after his critically acclaimed second feature and Dogme film, Kira's Reason - A Love Story. In Prague, still maintaining the shaky camera movement of Dogme, he forges brilliantly further on the theme, against the backdrop of Prague as a city that is alien and distant, which deftly builds on the tension that is brewing beneath the couple's relationship. The film is a brutal and emphatic portrayal of a marriage gone sour.

Director: Ole Christian Madsen • Producer: Morten Kaufmann • Screenwriters: Kim Fupz Aakeson, Ole Christian Madsen. Cinematographer: Jørgen Johansson * Editor: Søren B Ebbe * Sound: Hans Møller * Production Company: Nimbus Film Productions ApS, Filmbyen 20, P.O. Box 518, 2650 Hvidovre, Denmark • Tel: 45 3634 0910 • Fax: 45 3634 0911 • Email: nimbus@nimbusfilm.dk • World Sales:Trust Film Sales, Filmbyen 12 Avedøre Tværvej DK-2650, Copenhagen, Denmark • Tel: (45)-3688 8788 • Fax: (45)-3677 4448 • Email: post@trust-film.dk

Country: France/Mali

Director: Abderrahmane Sissako

2006, 112 mins



Director: Abderrahmane Sissako

vas born on 13 October 961, in Kiffa, Mauritania but grew up in Mali. He studied at the Russian State Institute of Cinematography (VGIK) in Moscow between 1983 and 1989. He has directed several shorts and features including Waiting For Happiness (2002) and La Vie Sur Terre (1998), both of nich also deal with the current African plight.



Abderrahmane Sissako

BAMAKO

Bamako, is the capital of Mali, and is the biggest city in the country. It is the nation's administrative centre, but it is not at the heart of the city that African civil society spokesmen take proceedings against the World Bank and the IMF. They hold it at a courtyard. Issues are discussed in the midst of taking a bath, dyeing clothes, cooking lunch and mid-afternoon coffee. Abderrahmane Sissako grew up in a mudwalled house in Bamako. Now one of Africa's most celebrated filmmakers, he returns to that modest family home, and in the courtyard once presided over by his late father, Sissako gathers lawyers, judges and witnesses to put globalisation itself on trial. Drawing equally from declamatory African traditions and European modernist procedures, Bamako stages a kind of Third World Epic Theater.

At one point a full-on Western breaks out in the middle of Bamako, as Danny Glover rides into town leading a rogue's gallery that includes Sissako's fellow filmmakers Elia Suleiman and Zeka Laplaine, Bamako marks Abderrahmane Sissako's fourth time at Cannes. Twice before, the Mauritanian director had joined the Official Selection Un Certain Regard with October (1993) and Waiting For Happiness (2002). Life On Earth brought him in 1998 into a parallel section of the Festival.

Director, Screenwriter: Abderrahmane Sissako • Producer: Denis Freyd, Abderrahmane Sissako • Cinematographer: Jacques Besse Editor: Nadia Ben Rachid • Cast: Aïssa Maïga, Tiécoura Traoré, Hélène Diarra, Habib Dembélé, Djénéba Koné, Hamadoun Kassogué • Production Company: Archipel 33/Chinguitty Films/Mali Images/Arte France, 52 Rue Charlot, Paris 75003, France • Tel: +33-1 42 72 10 70 • Fax: +33-1 42 72 41 12 • Email: archipel33@wanadoo.fr • Website: www.archipel33.fr • World Sales: Les Films du Losange, 22 Avenue Pierre 1 er de Serbie, 75116 Paris • Tel: +33-1 44 43 87 15, +33-1 44 43 87 16, +33-1 44 43 87 17 • Fax: +33-1-49 52 06 40 • Email: e.lacourt@FilmsduLosange.fr

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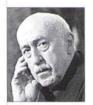
Country: France

Director: Otar losseliani

2006, 115 mins



Director: Otar losseliani (Born Tblisi, Georgia) Studied at the Georgia State Conservatory, faculty of mathematics in Moscow and later the Russian State Film Institute (VGIK). Filmography includes debut feature Giorgobistve (1966) - winner FIPRESCI Award, 1968 Cannes Film Festival; Pastorali (1976); Favourites Of The Moon (1984) - winner Special Jury Prize in Venice; Et La Lumiere Fut (1989) winner 1992 Special Jury Prize in Venice; Chasing Butterflies (1992) Pastinetti Award for best direction; Alone Georgia (1994) and Brigands -Chapter VII (1996).



GARDENS IN AUTUMN

This abstract comedy by France-based Georgian filmmaker, Otar Iosseliani, follows the travails of a fallen high-ranking cabinet minister, Vincent. Amidst protests in the streets of Paris, the leader finds himself thrown out of office and luxurious existence. Gone with the position are days of ribbon-cutting and gift-exchange sessions with foreign dignitaries. Homeless, abandoned by his string of girlfriends, Vincent moves along in the company of Orthodox priests, strange bedfellows and old friends.

Presented in a series of absurd tableaux, the muted humour begins in the workshop of a coffin maker where a handful of customers are found browsing through the one-of-a-kind casket selection, staking and haggling over unfinished products - frivolous consumerist pre-occupation even in matters as grave as death. The sequence is a preamble of the kind of juxtapositions presented by the director. However, as Vincent says at the end of the film to his successor: "I don't envy you at all" - a cutting remark done with such casual charm, rendering with gentle humour the film's theme of the collapse of power through corruption.

Director, Screenwriter: Otar Iosseliani • Producer: Martine Mariganc • Cinematography • William Lubtschansky. Editor: Ewa Lenkievicz • Music: Nicolas Zourabichvili • Cast: Severin Blanchet, Pascal Vincent, Michel Piccoli • Production Company: Pierre Grise Productions, rue Charlot, 52 – F-75003, Paris, France • Tel: +331 40279906 • Fax: 331 4079716 • Email: Pierre-grise-productions@wanadoo.fr • World Sales: Les Films du Losange, 22 avenue Pierre Ier de Serbie, 75016, Paris, France • Tel: +331 44 43 8710 • Fax: +331 49 52 06 40 • Email: info@filmsdulosange.fr

Country: France

Director: Laurent Herbiet

THE COLONEL

2006, 111 mins



Director: Laurent Herbiet Born on August 9, 1961, in Annay, France. He has been working as an Assistant Director since the late '80s and has collaborated with various directors such as Alain Resnais, Roman Coppola, Christine Pascal and Blake Edwards. This is his directorial debut for a feature film, following his short, Le Poids de Ciel (2002).



(MON COLONEL) (ASIAN PREMIERE) With a screenplay by legendary director Colorelist, The Colonel is a gripping story of history with the marked dilemmas of our time.

With a screenplay by legendary director Costa-Gavras and directed by Laurent Herbiet, The Colonel is a gripping story of historical and political intrigue that echoes with the moral dilemmas of our times. After a retired colonel is assassinated, Army Lieutenant Galois begins investigating the murder. But mysterious envelopes arrive containing provocative messages from the killer. Included in each letter are passages from a young lieutenant's Algerian war diary that recount a brutal campaign of suppression and torture orchestrated by the colonel himself in the name of "a war on terror". The film circles around the relationship between a no-nonsense colonel and a young French officer who has just been drafted and sent to Algeria. The investigators soon find themselves thrust deep into the unsettling truths of their country's past.

A number of French filmmakers have recently revisited this messy episode of their nation's history, which left bitter residue. Algeria 1956, or French Departments, still echoes in the present times, in Iraq, Afghanistan, Guantanamo and elsewhere, but only few choose to acknowledge the victims or the perpetrators amongst us.

Director: Laurent Herbiet • Producer: Michèle Ray-Gavras • Screenwriters: Costa-Gavras, Jen-Claude Grumberg • Cinematographer: Patrick Blossier • Editor: Nicole DV Berckmans • Cast: Olivier Gourmet, Robinson Stevenin, Cécile de France, Charles Aznavour • Production Company: KG Productions, 244 rue Saint-Jacques, 75005 Paris, France • Tel: +33 | 44 4 | 1 | 373 • Fax: +33 | 44 4 | 1 | 374 • Email: flo.kg@wanadoo.fr • World Sales: Pathe Distribution, 10 rue Lincoln, 75008 Paris, France • Tel: +33 | 40 769 | 69 • Fax: +33 | 40 769 | 94 • Email: sales@patheinternational.com



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Country: Germany

Director: Chris Kraus

2006, 112 mins



Director: Chris Kraus

Germany) Journalist and illustrator turned

filmmaker, Chris Kraus ttended the German Film

(Born Goettingen,

Crook (2004).

FOUR MINUTES

Multi-award winning writer-director Chris Kraus tells the story of two women who exist on the margins of society and how they surmount the obstacles through their passion for music and the love and comfort they find in each other. Eightyyear-old Traude Kruger is a music teacher to hardened criminals in a women's prison. Just when her job is threatened, Traude meets Jenny, a nihilistic delinquent, who was once a child piano prodigy. Convincing the prison committee, she sets up a challenge of entering the volatile teenager into a contest and perhaps restore her talent. In Jenny, Traude finds an equal. Meanwhile, Traude herself has a deep secret which dates back to the last days of World War II.

The film is a stirring, explosive drama that combines generational conflict. classical music and hip-hop, and a belief in the power of art to transform. To salve both women's conscience. Jenny needs that final four-minute performance. The film is the recipient of the Best Film Award at the 9th

Shanghai International Film Festival.



Director, Screenwriter: Chris Kraus • Producers: Meike Kordes, Alexandra Kordes • Cinematographer: Judith Kaufmann • Editor: Uta Schmidt • Sound: Andreas Ruft • Cast: Monica Bleibtreu, Hanna Herzsprung • Production Company: Kordes & Kordes Film GmbH, Feurigstrasse 54, 10827, Berlin, Germany • Tel: +49 30 7809 6780 • Fax: +49 30 7871 3602 • Email: meike@kordesfilm.de • World Sales: Beta Cinema GmBbH, Gruenwalder Weg 28d, 82041 Oberhaching, Germany • Tel: +49 89 6734 6980 • Fax: +49 89 6734 69888 • Email: beta@betacinema.com

Country: Italy/France

Director: Paolo Sorrentino

2006, 108 mins



THE FAMILY FRIEND

Geremia de Geremei is a 70-year-old self-loathing loan shark who runs his business from his tailoring establishment. Emotionally crippled, he lives with his mother in an apartment that leaks and drips with bilious liquid. Their relationship is incestuous. Geremia's father left him at the age of nine and the guy is intent on making others suffer his unlucky fate. Filthy, rich, tight-fisted, cynical and sardonic, he befriends the desperate and considers himself their benefactor. Geremia with a gold heart is what he calls himself. His first love and his greed is his undoing. As a confidence-trick plot plays out in this suspense drama, Sorrentino expands further on his philosophy that "everyone steals, and everyone is unhappy". Like Geremia, all those around him are emotionally void.

Set in a sparsely populated small town, the gallery of tainted characters stands stark against their minimalist surrounding whether they are by the sea, in a bathroom or in Geremia's apartment. Characterisation especially by Giacomo Rizzo as Geremia builds on the director's shots - a disconcerting view of humanity. This is Sorrentino's third feature and it was nominated for the Golden Palm Award in Cannes (2006).

Director, Screenwriter: Paolo Sorrentino • Cinematographer: Luca Bigazzi • Editor: Giogio Franchini • Sound: Daghi Rondanini, Emanuel Cecere · Cast: Giacomo Rizzo, Laura Chiatti, Fabrizio Bentivoglio · Production Company: Fandango/Indigo Film/Medusa Film/Babe Film/StudioCanal, Fandango S.r.I., Via Ajaccio, 12/B - 00198 Roma, Italy Tel: 03536841004
 Website: www.fandango.it
 World Sales: Wild Bunch, 99 Rue de la Verrerie, 75004 Paris, France • Tel: +33-1 53 01 50 20 • Fax: +33-1 53 01 50 49 • Email: avicente@exception-wb.com • Website: www.wildbunch.biz

a prolific screenwriter and director, his first featureength film, One Man Up 999), was presented in ficial competition at the Venice Film Festival. The Consequences Of Love (2004), his second feature, was awarded best

Born Naples, Italy, 1970)

Director: Paolo Sorrentino

film, best director, best screenplay and best actor David di Donatello) at several international festivals including Cannes.

With the support of the Italian Cultural Institute



Country: Netherlands

Director: Alex van Warmerdam

2006, 97 mins



Director: Alex van Warmerdam

(Born Haarlem, The Netherlands) Studied graphic design and painting at the Gerrit Rietveld Academie in Armsterdam. Aside from directing, painting, writing, acting and designing, he also founded the theatre companies, Hauser Orkater and De Mexicaanse Hond. Filmography includes Abel (1986). The Northerners (1992), The Dress (1996) winner of the FIPRESCI award at the 1996 Venice International Film Festival, Little Tony (1998) and Grimm (2003).



WAITER

Edgar, the creation of the writer, Herman, crosses the fourth wall and jumps to life in this absurd, twisted comedy. Alex van Warmerdam is known for his innovative films. In Waiter, the director puts the creative process into the spotlight and forces the audience to think of the responsibilities inherent in it. Edgar the character wants time-out and protests against the misery of his existence in the story. The man holds a crummy job in a run-down restaurant as a waiter and is tired of being a doormat. His wife is chronically ill. His extramarital affair offers little more than sexual gratification and he needs a change from his bullying neighbours. Much of it is caused by Herman's interfering wife, Suzie.

Performed singularly by Warmerdam himself, the character of Edgar engenders pathos and he seems to display more compassion than the creator and his wife who dish out sufferings to hapless characters. The film is a witty spin on the practice of fiction writing with a surprising stance on creativity, power and providence.

Director, Screenwriter: Alex van Warmerdam • Producer: Marc van Warmerdam • Cinematogropher: Tom Erisman • Editor: Ewin Rijckaert • Sound: Dirk Bombey • Production Company: Graniet Film BV, Archanelkade 15, 1013 BE, Amsterdam, The Netherlands • Tel: 31 20 606 0630 • Fax: 31 20 606 0616 • World Sales: Fortissimo Films, Veemarkt 77-79, 1019 DA Amsterdam, The Netherlands • Tel: 31 20 627 3215 • Fax: 31 20 626 1155 • Email: info@fortissimo.nl

Country: Russia/France

Director: Konstantin Lopushansky

2006, 105 mins



Director: Konstantin Lopushansky

Born on June 12, 1947 the Ukraine. From 1973 till 1975, he taught music at the Academy of Kazan then in Leningrad (Saint Petersburg) and, at the same time, he worked on the thesis of History of Art. In 1978, he obtained his diploma from the Higher Course of Script Writers and Directors under the direction of E Lotianou. He was working with and learning from Andrei Tarkovski during the production of Stalker. His film. Dead Man's Letters, won the Best First Film award at the Moscow Film Festival in 1987.



THE UGLY SWANS (GADKIE LEBEDI)

Compelling, involving and stylised, director Konstantin Lopushansky's film will intrigue audiences that have keen interest in science fiction both orthodox and unorthodox. In a not so far away future, writer Viktor Banev gets himself on a UN commission to investigate what's going on in the remote town of Tashlink, where reports tell of a plague caused by anomalous climatic phenomena. The isolated town is populated by mutant outcasts and their gifted charges. Joined midway by his estranged wife, Victor traces his daughter Ira to this mysterious community, where the children possess unnaturally high intelligence. The writer soon finds himself caught in a potentially explosive conflict between the inhabitants and the shadow of a dictatorial state machine.

Recalling strongly the stylistic influences of Andrei Tarkovsky, director Lopushansky translates the strangeness of Tashlink and its inhabitants with desolate, post-apocalyptic landscapes, likened to the desolate remnants from the post-Soviet Iron Curtain era. The Ugly Swans delivers an aesthetically and emotionally charged narrative. Producer Andrei Sigle also designed the film's haunting soundtrack.



Director: Konstantin Lopushansky • Producer: Andrei Sigle • Co-producer: Catherine Dussart • Screenwriters: Konstantin Lopushansky, Vyacheslav Rybakov • Cinematographer: Vladislav Gurtchin • Editors: Maxim Holodiuk, Sergei Obukhov, Aleksandr Zaretzky • Production Company: CNC, Canal+, Catherine Dussart Productions (CDP) • World Sales: Pro Line, Troitskaya Square 1, St. Petersburg, Russia • Tel: +7-812-233-9561, +7-812-438-1134 • Email: info@proline-film.com, pr@proline-film.com • Website: proline-film.com



Country: Sweden

Director: Lukas Moodysson

2006, 74 mins



Director: Lukas Moodysson (Born 1969, Lund, Sweden) Studied at the Swedish film school Dramatiska Institutet in Stockholm. Hailed as the new Bergman" after the smash successes of his first three films (Show Me Love, Together, Lilja Ever), all compassionate humanist dramas. But subsequent films, A Hole In My Heart and

Container, show a greater

interest in

experimentation.



CONTAINER

In a globally-connected world bursting with opinions, images and ideologies, do we even know who we are anymore? Lukas Moodysson's strange and affecting black-and-white film examines our increasingly fragmented identities through the prism of a sexually-confused man (Peter Lorentzon) who is preparing for a sexchange operation. Donning a blonde wig, he gambols about in Romania, Sweden and the area around Chernobyl with a lithe Asian woman (dancer Mariha Aberg), who seems to be the projection of his idealised self. A whispery narration by the ethereal Hollywood starlet Jena Malone (who was in Donnie Darko) touches on God, sex, identity and just about everything else in between. At one point, Malone claims to be a "girl trapped in a boy's body", suggesting that the voiceover is verbalising the man's thoughts. But later, Malone begins to reflect on her own celebrity status, suggesting another personality wrapped in the monologue.

Moodysson, who garnered international respect for his humanist dramas (Show Me Love, Together, Lilja 4-Ever), has made a film unlike anything in his oeuvre. Some may find this delicate avant-garde film inventive and mesmerising. Others may wonder long and hard...

Director, Screenwriter: Lukas Moodysson • Executive producer: Lars Jonsson • Co-producer: Tomas Eskilsson • Cinematographers: Jesper Kurlandsky, Lukas Moodysson, Andreas Nilsson • Cast: Peter Lorentzon, Mariha Aberg, Jena Malone • Production Company: Memfis Film AB, Upplandsgatan 35, SE-113 28 Stockholm, Sweden • Tel: +46 8 33 55 76 • Fax: +46 8 30 99 34 • Email: memfis@memfis.se • Website: www.memfis.se • World Sales: Trust Film Sales, Filmbyen 12, DK-2650, Hvidovre, Denmark • Tel: +45 (0)36 86 87 88 • Email:post@trust-film.dk • Website: www.trust-film.dk

Country: South Africa/UK

Director: Nick Broomfield

2006, 93 mins



Director: Nick Broomfield Born January 30, 1948, in London) Broomfield films with a tiny crew, just himself and one or two cameramen.The Immaker is often in shot holding the sound boom. Among his more recent work are Aileen Wuornos: The Selling Of A Serial Killer (1992), Tracking Down Maggie (1994), Heidi Fleiss: Hollywood Modam (1995), Fetishes (1996), Kurt And Courtney (1998), Biggie & Tupac (2002) and Aileen: Life And Death Of A Serial

Killer (2003).



HIS BIG WHITE SELF (ASIAN PREMIERE)

His Big White Self is the follow up to Nick Broomfield's The Leader, The Driver And The Driver's Wife (1991). That movie was recently voted as the 13th best documentary of all time in the UK. Back in 1991, Terreblanche, "The Leader", commanded more than 500,000 followers in his ultra-white wing Afrikaner Weerstandsbeweging, and was threatening to engulf South Africa in civil war. But by directing the camera at Terreblanche's driver, JP, and his wife, Anita, Broomfield also made the subtle point that people with abhorrent racist views are human too.

In His Big White Self, Broomfield goes back to South Africa after 14 years. Anita is as cheerful as ever, but she's divorced from JP. JP himself is still shockingly racist, but in other ways perhaps even more of a sympathetic character. He's a broken man who has been "promised a revolution that never came", furiously smoking the cigarettes he knows are killing him and still talks on camera with ease and unfailing good humour. Terreblanche meanwhile is even more of a revelation. He's as racist as ever, but has been cowed by failure and a short period in jail. Now he seems to be more interested in writing bad poetry than creating havoc. When a disguised and trembling Broomfield manages to get inside his fortified compound to take the film's dramatic climactic interview, it's even almost possible to feel sorry for the old man. Almost.

Director, Producer: Nick Broomfield • Cinematographer: Joan Churchill • Editor: Peter Christelis • Production Company/World Sales: La Fayette Films, Deans Watermill, Ardingly Road, West Sussex, RH16 2QY, UK • Tel: +44 (0) 1444 484510 • Fax: +44 (0) 1444 484760 • Email nick@nickbroomfield.com



Country: UK

Director: Marc Francis, Nick Francis

2006, 78 mins



BLACK GOLD

"Our hope is one day the consumer will understand what he is drinking and will ask these people who are not having fair trade coffees to pay us a fair price. This is our hope."

- Tadesse Meskela, representative of coffee planters cooperative

With this hope in mind, the directors of Black Gold take viewers from the most impoverished farmlands of Ethopian coffee growers to the global marketplace to elucidate the call for fair trade in the coffee market. Viewers follow the journey of the commodity that we take for granted and Tadesse Meskela's mission to fight for the livelihood of the farmers he represents.

An incisive and compelling look into the background that leads to the disparity that exists between the coffee farmers of Ethopia and the corporations that benefit from their labour. This is the human story behind policies and decision-making within a system that is unfair and, for the most part, hidden.

Directors: Marc and **Nick Francis** Marc and Nick Francis are independent documentary filmmakers based in the United Kingdom. Over the last five years, they have conceived, filmed, and directed a number of films dealing with international issues. These include Nuke UK (2002) for Channel 4, St Dunstans (2003) for ITV, and Hyde Park (2003)





Directors, Producers, Screenwriters: Marc Francis, Nick Francis • Cinematography: Marc Francis • Editor: Hugh Williams • Sound: Marc Francis • Production Company: Speak-it Productions • Email: info@speak-it.org • Fulcrum Productions, 3rd Floor, Bramah House, 65-71 Bermondsey Street, SE1 3XF London, UK • Tel: (44) 2079393160 • Email: team@fulcrumtv.com • World Sales: Andrew Herwitz, Film Sales Company, 151 Lafayette Street, Fifth Floor, New York • Tel: +646 274 0945 • Fax: +646 274 0923 • Email: andrem.herwitz@filmsalescorp.com

Country: USA

Director: Steve Anderson

2006, 94 mins



F*CK

The word "f*ck" is regarded as the most offensive word in the English language and is uttered by millions everyday. Yet how many people know the origin of the word? Did it really begin life as an acronym for a royal order to "fornicate under the command of the king"? This deliciously funny documentary explores the social history and usage of the word in everyday conversation, as well as its impact and influence on democracy, civil rights and free speech in America. It features interviews with a diverse range of famous figures, from singer Alanis Morrissette to comedian Drew Carey to rapper Ice-T to evangelical pop singer Pat Boone. The talking heads are interspersed with news footage, TV clips and original animation by the legendary Bill Plympton. A centrepiece of the film is a focus on the late comedian Lenny Bruce, who was jailed several times for freely using the word in his live act. His commitment opened the field for the next generation of comedians to express freely. Although the word continues to divide people with regards to the use of it in public expression, the late gonzo journalist Hunter S. Thompson (to whom the film is dedicated) may have the last word on it: "I've seen plenty of evil in the world but it's not in the word 'f*ck'."

Director: Steve Anderson (Born New York, USA) Worked as an award-winning TV cameraman for 15 years, shooting numerous documentaries for PBS and other TV stations. Made his directorial feature debut with The Big Empty (2003) starring Kelsey Grammer and Daryl Hannah. F*ck is his second feature.



Director, Producer: Steve Anderson • Co-Producers: Iam Kennedy, Christine Pechera, Christine Beebe • Cinematographer: Andre Fontanelle • Editor: Jayne Rodericks • Music: Carvin Knowles • Animation: Bill Plympton • With (interviewees): Pat Boone, Ice-T, Alanis Morissette, Drew Carey, Bill Maher, Dennis Prager, Billy Connolly, Alan Keyes, Dr. Hunter S. Thompson, Michael Medved, Janeane Garofalo, Ben Bradlee, Kevin Smith, Tera Patrick, Evan Seinfeld • Production Company: Mudflap Films Production • Distribution by: Rain Storm Entertainment, 1582 I Ventura Bvld, Suite 515, Encino, CA 91436, USA • Tel: +1-818-784-7500 • Fax: +1-818-981-4618 • Email: info@fourletterfilm.com, steve@rainstormentertainment.com, gregg@rainstormentertainment.com • Website: www.fourletterfilm.com • World Sales Agent:THINKFilm, 23 East 22nd Street, 5th Floor, New York, NY 10010, USA • Tel: 212.444.7900 • Fax: 212.444.7901 • Email: dberger@thinkfilmcompany.com



Country: USA

Director: Hal Hartley

2006, 118 mins



FAY GRIM (ASIAN PREMIERE)

Hal Hartley's coolly ironic and faintly absurdist films have been favoured by cerebral moviegoers everywhere. A pioneer of the US indie film movement, he returns to the screen with a droll sequel to Henry Fool (1997), arguably the best film of his career. Fay Grim is about what he calls "the well-intentioned, uninformed American who finds out what the world is like." Parker Posey, often dubbed "queen of indie movies", plays the eponymous Fay who discovers that her husband, Henry Fool, is really a spy. She agrees to travel to Paris and Istanbul to help the CIA retrieve his note books which supposedly contain military secrets. Much silliness ensues amidst issues of terrorism and state involvement.

In the mid-1990s, Hartley made a name for himself with distinct films like Amateur (1994) and Flirt (1995). Deliberately eschewing conventional climaxes and dramatic acting for comparatively flat arcs and deadpan performances, the films were nonetheless entertaining because of their droll wit, sympathetic oddball characters and charmingly skewed philosophical views. His unique formal exercises set him apart from other filmmakers and put him in the same league with Todd Haynes, Jim Jarmusch, Richard Linklater, and other directors who helped define the American indie scene in the 1980s and 1990s.

Directed, Screenwriter: Hal Hartley • Executive producers: Ted Hope, Todd Wagner, Mark Cuban • Producers: Hal Hartley, Michael S Ryan, Martin Hagemann, Jason Kliot, Joana Vicente • Cinematographer: Sarah Cawley Cabiya • Editor: Hal Hartley • Cast: Parker Posey, Jeff Goldblum, James Urbaniak, Saffron Burrow, Liam Aiken • Production Company/World Sales: HDNet Films — Laird Adamson, 122 Hudson St, 5th Floor, New York NY 10013; USA • Tel: +212 255 0626 • Fax: +212 255 0602 • Email: ladamson@hdnetfilms.com







seeing music, hearing film

Country: Austria

Director: Timo Novotny

2006, 81 mins



LIFE IN LOOPS - A MEGACITIES RMX

A New York City sex worker and a junkie explode into rants and poetic ramblings about need and greed. In Mexico City, a single mother and stripper talks about fighting off drunks. In Tokyo, a young man tells us why manga and anime characters are more of a sexual turn-on than anyone real. In Bombay, a dye maker talks about life and dreams. Life In Loops is a remix of Michael Glawogger's 1998 film Megacities - a veritable-montage of urban squalour.

Impressed by Novotny's visual talents and his role as a VJ working in tandem with the Austrian ambient-techno band, Sofa Surfers, Glawogger allowed him to use 40 hours of raw footage from the original 1998 film that never made it to the screen for this visual "remix". Novotny also shot footage in Tokyo with the original director of photography, Wolfgang Thaler, which was incorporated into the remix. Novotny edited images to the score by Sofa Surfers and, at times, the group moved the music in a direction determined by the visual vignettes Novotny brought forward. The result is a haunting music video/documentary. The

film won Best Feature Documentary Prize at the Karlovy Vary Int'l Film Festival.

Germany, Timo Novotny studied at the University of Applied Arts in Vienna. The multimedia artist is a co-founder and member of Sofa Surfers. His films include Wirehead (1993 -1996, with N Pfaffenbichler), The Plan (1997), Life In Malmoe (1998), Cargo (1999), Sofa Rockers (2000), Can I Get A Witness (2002). Neon (2002) and Discube (2003).

Director: Timo Novotny Born in 1973 in Böblingen,



Director: Timo Novotny • Producers: Ulrich Gehmacher, Timo Novotny • Screenwriters: Michael Glawogger, Timo Novotny • Cinematographer: Wolfgang Thaler • Editors: Timo Novotny, Armin Herzog, Gerald Schober • Production Company: Orbrock Filmproduktion, Schottenfeldgasse 56/23, 1070 Vienna, Austria • Tel/Fax: +43 | 52 | 22 | 588 • Email: info@lifeinloops.com. Website: www.lifeinloops.com • World Sales: Austrian Film Commission, Stiftgasse 6, A-1070 Vienna, Austria • Tel: +43 | 526 33 23 • Fax: +43 | 526 68 01 • Email: office@afc.at • Website: www.AustrianFilm.com

Country: Canada

Director: Ron Mann

1981, 90 mins



IMAGINE THE SOUND (ASIAN PREMIERE)

The debut documentary feature by Ron Mann is an eloquent tribute to a group of highly celebrated artists who helped forge the free jazz movement of the 1960s. The film brings together interviews and performances by pianists Cecil Taylor and Paul Bley, tenor saxophonist Archie Shepp, and trumpet player Bill Dixon. Alongside the performances, the film also captures the diverse history and politicised roots of one of the rare musical genres that hasn't been able to be commodified, unlike say punk rock.

This idiosyncratic look at avant-garde jazz won an award for Best Documentary at the Chicago Film Festival and establishes the predominant focus of Mann's work - of marginalised and neglected cultural movements. Mann has devoted much of his career to critiquing the ongoing conservative campaign to turn back the advances of the 1960s.

Director: Ron Mann (Born Toronto, Canada) He works as director. executive broducer and producer with Toronto's Sphinx Productions. Filmography includes Imagine The Sound (1981), Poetry In Motion (1982), the Genie-winning Comic Book Confidential (1988), Twist (1991), Grass (1999) Go Further (2003) and Tales Of The Rat Fink (2006).



Director: Ron Mann • Producers: Ron Mann, Bill Smith • Cinematographer: Robert Fresco • Editor: Sonya Polonsky • Sound: Phil Sheridan • Production Company: Sphinx Productions, 24 Mercer Street, Toronto ON M5V 1H3 Canada • Tel: 416 971 9131 • Fax: 416 971 6014 • World Sales: Duopoly, 161, Sixth Avenue, 11th Floor, New York NY 10013, USA • Tel: 212 414 2713 • Fax: 212 937 3396 • Email: info@duopoly.net



seeing music, hearing film

Country: Canada

Director: Sam Dunn, Scot McFadyen, Jessica Joy Wise

2006, 104 mins



Director: Sam Dunn
Dunn has also worked as
music supervisor and
soundtrack producer for
the cult-hit film, Fubar,
Metal: A Headbanger's
Journey is Sam's film
debut.

Director: Scot McFadyen A theatre director turned music/soundtrack producer. This is McFadyen's debut documentary feature.



Wise is currently writing her feature, Echo. This is her first feature documentary.





METAL: A HEAD BANGER'S JOURNEY

What is it in the music of Richard Wagner that makes it similar to the music of metal? What is in the 'riff' of a metallic piece? Where does the origin of metal lie? Why has the music been consistently stereotyped, dismissed and condemned? Should there be fear for metal? Together with Scot McFadyen and Jessica Joy Wise, Sam Dunn, a 30-year-old anthropologist and an ardent heavy metal fan, sets out on a global journey to find out and tell us why. This is a feast for all heavy metal lovers and a window for the outsider into the music genre that is metal. Along the way, Dunn explores metal's obsession with some of life's most provocative subjects – sexuality, religion, violence and death - and discovers some things about the culture that finds itself in classical music and art.

Shot on location in the UK, Germany, Norway, Canada and the US, this documentary is the first of its kind - a timely appreciation of the music's form and style. The film features music of Black Sabbath, Iron Maiden, Slipknot, Cannibal Corpse, Motorhead, and artistes such as Tony Iommi, Dee Snider, Alice Cooper, Bruce Dickinson, Rob Zombie, Vince Neil, Lemmy, Ronny James Dio and producer Bob Ezrin who has worked with KISS. Alice Cooper and Pink Floyd.

Directors, Screenwriters: Sam Dunn, Scot McFadyen, Jessica Joy Wise • Executive Producers: Scot McFadyen, Sam Feldman, Noah Segal • Producers: Scot McFadyen, Sam Dunn • Cinematographer: Brendan Steacy • Editor: Mike Munn • World Sales: Seville Pictures, 147 St Paul W. Suite 200, Montreal, Quebec, H2Y 125, Canada • Tel: (514) 841 1910 • Fax: (514) 841 8030 • Email: internationalsales@sevillepictures.com

Country: USA

Director: Paul Rachman

2006, 100 mins



Director: Paul Rachman Born in New York City. While in college, he directed underground films and music videos for hardcore bunk bands. including Bad Brains, Gang Green, Negative FX and Mission Of Burma. He later gained prominence as a music video director at Propaganda Films and was a founder of the Slamdance Film Festival. He has directed several award-winning short films, including Memories With Joe Frank (1992) and Drive Baby Drive (1995). He made his feature debut in 2000 with Four

Dogs Playing Poker.



AMERICAN HARDCORE (ASIAN PREMIERE)

Based on the Steven Blush 2001 book of the same name, Paul Rachman's energetic, relentless documentary traces the rise and subsequent "fall" of the American hardcore scene. The scene exploded in both the east and west coast of the United States in the1980s in reaction to the ubiquitous right-wing conservatism of the decade. Avowedly masculine - and alive now in the related genre of match rock - the movement was fuelled by a ferocious DIY (Do It Yourself) ethos and decidedly political lyrics. The "straightedge" strand of hardcore was coined by iconic hardcore band Minor Threat to announce their unequivocal stance against consuming alcohol and drugs.

Unfortunately, the scene died rather quickly in the early 1990s. That hardcore didn't survive and thrive says something about how things have changed, in an age of irony. As lan MacKaye (Minor Threat, Embrace and Fugazi) has said though, "irony is the refuge of the educated/always complaining, but they never quit." Ironically, hardcore prides itself as one of the rare rock styles that has no relation to black music. Yet one of its greatest bands, Bad Brains, was a black band. Key bands and interviewees featured include Greg Ginn, Henry Rollins, Ian MacKaye and Joey "Shithead" Keithley. Archival footage also features Bad Brains, DOA, The Adolescents and more.

Director, Cinematographe, Editor: Paul Rachman • Producers: Paul Rachman, Steven Blush • Screenwriter: Steven Blush • Cast: Henry Rallins, Ian McKaye, Keith Morris • Production Company: AHC Productions LLC, 333 East 14th Street, #14-N, New York, NY 10003, USA • Tel: +212 529 7464 • Fax: +267 590 3920 • Email: paulrachman@yahoo.com • World Sales: Films Transit, 252 Govin Blvd East, Montreal, Quebec, Canada H3L 1AB • Tel: +514 844 3358 • Fax: +514 844 7298 • Email: johnnadai@filmstransit.com



seeing music, hearing film

Country: UK

Director: Mike Kerry, Chris Hall

2006, 108 mins



LOVE STORY (ASIAN PREMIERE)

Jim Morrison claimed that The Doors wanted to be as big as them, Pink Floyd's Syd Barrett identified the band as a critical influence and Led Zeppelin's Robert Plant has honoured its front man, Arthur Lee, as a key figure in 1960s psychedelic rock. But few have heard of the anachronistic, intensely fascinating Arthur Lee, or of the seminal multi-racial rock band Love. The benefit of hindsight might allow some to explain the band's relative anonymity to fractured dynamics, ego conflicts and their collective unwillingness to tour extensively.

Kerry and Hall simply allow archival material and the surviving members to speak their minds. Love Story is focused on a relatively tight period, cataloguing the band's inception and their first three releases, namely Love (1965), Da Capo (1966) and the classic Forever Changes (1967). Ever enigmatic and engaging, the bulk of the interview material is provided by frontman Arthur Lee himself (who sadly passed away in August 2006, as the film was being completed). The documentary opens to his statement: "If I blink, I'm telling the truth. If I blink, I'm telling a lie", which nicely sets up the tongue-incheek, yet oddly poignant tone of the documentary. Lee's recollection – and his sense of irony – on watching The Doors skyrocket to stardom after introducing them to Elektra Records leaves a lasting impression. As much as it is a film for music lovers, Love Story is also about how people are erased from history books and forgotten.

Directors, Producers: Mike Kerry, Chris Hall • Editor: Kim Gaster • Cast: Arthur Lee, Johnny Echols, Michael Stuart Ware, Alban 'Snoopy' Pfisterer • Production Company: Start Productions, 59 Sydney Road, London N10 2LY, UK • Tel: +44 (007986 105 785 • Email: mike.kerry@startproductions.co.uk

Directors: Chris Hall and
Mike Kerry are two
British fans of Love, the
Los Angeles rock band of
the '60s, which was known
as much for its music as it
was for being one of the
first few multi-racial
bands. Chris Hall and
Mike Kerry are first-time
filmmakers who wanted to
make the documentary to
give the band and its
members a chance to tell
their story.





Country: Slovenia

Director: Saso Podgorsek

2006, 65 mins



DIVIDED STATES OF AMERICA: LAIBACH 2004 TOUR (ASIAN PREMIERE)

The legendary Slovenian band Laibach - the musical offshoot of the Neue Slowenische Kunst (NSK) art collective dating back to 1984 – went on their first North American tour in 1989, two years before the disintegration of Yugoslavia and called it the "Sympathy for the Devil Tour". Despite tours in the interim years, nothing resonated with quite the power as their 2004 tour. Arriving for their first show in Washington DC literally a day after the US election results were announced, Laibach arrived to a nation fresh from the election shock that saw George Bush re-elected as President. But at a margin where the Republicans got 51 per cent of the votes as opposed to the 49 per cent votes garnered by the Democrats, Americans were clearly rattled.

Podgorsek captures the mood of Laibach fans and first-time listeners, as they try to make sense of a country divided almost straight down the line. As much as it captures the voices of Americans deeply critical of developments within their nation, the documentary's true power lies in how interviewees speak in awestruck, poetic terms about how Laibach communicate their fear, distress and sense of foreboding of things to come. The road trip is interspersed with footage from Laibach's theatrical, mesmerising and staunchly anti-fascist shows, and quotes from their typically dramatic manifestos. This is "purifying, exorcistic, regenerative" rock spectacle to the core.

Director, Producer, Screenwriter, Cinematographer, Editor: Saso Podgorsek • Cast: Laibach • Production Company: Divided Artists • World Sales: Mute Records, 429 Harrow Road London W I 0 4RE England • Email: info@mutehq.co.uk • Website: www.mute.com

Director: Saso
Podgorsek
Born in 1964. Has made
two short films Prostor
(po)gleda (1990) and The
Goat Survived (1992) and
the feature film, Black
Angels Of Destiny (1999).
His films with En Knap
are Vertigo Bird (1996)
and House Of Freedom
(2000).





seeing music, hearing film

Country: USA

Director: Kevin Fitzgerald

2005, 75 mins



FREESTYLE: THE ART OF RHYME

This film documents the world of improvisational hip-hop, providing an authentic look into the life, music and history of the underground culture. Packed with rare and archival footage of MCs performing freeform rap improvisations, revolutionary poetry comes to life in a mix of language, politics, history and culture, creating a new subversive code that re-appropriates English in a tool of economic and social empowerment.

Director: Kevin Fitzgerald Born to a West Indian mother and Irish-American father in New York in the early 1970s, Fitzgerald started DJing at the age of 14. He is a founding organiser of The Centre for Hip-Hop Education and responsible for creating and promoting the open-mic The Breaks. Fitzgerald was awarded a scholarship to attend the University of California's film production programme and, shortly after, started seriously studying, researching, and documenting hip-hop.



Director: Kevin Fitzgerald • Producers: Kevin Fitzgerald, Alex Rubin • Cinematographer: Todd Hickey • Editor: Paul Devlin • Production/Contact: Organic Films, 2629 Main Street, #312, Santa Monica, CA, USA • Tel: (323) 939 6450 • Email: press@hiphopfilmfestival.com • Website: www.hiphopfilmfestival.com

Country: Philippines

Director: Khavn de la Cruz

2006, 79 mins



SQUATTERPUNK (ISKWATERPANGK)

Life in the slum of Pisla Putting Bato, Manila takes a different perspective when accompanied by the pulsating punk rock of the Pinoy. A film by Khavn de la Cruz, the director calls it an "an ode to joy amidst poverty". Awarded the Jury Prize at the Cinemanila International Film Festival 2006, it captures the exuberance and irrepressibility of the indigent children amidst garbage and squalour. The punk rock of The Brockas, Bobby Balingit, Tengal and Buccino P De Ocampo in no small way contributes to the film's poetic resonance.

The movie is one of a three-part movie series dubbed by Khavn as his "Black Silence Trilogy." Aside from Squatterpunk, there is Ultimo, which was shot in Spain and based on Jose Rizal's last poem Mi Ultimo Adios; and the The Longest Moment You're Not Here, a love story.

Director: Khavn de la Cruz

The multiple awardwinning filmmaker is also a writer, musician and festival director of .MOV International Digital Film Festival since 2002. His film company, Filmless Films, has produced more than 10 digital features and 40 short films. As a composer/songwriter, his songs have received a citation from John Lennon Songwriting Contest USA). Khavn is the pianist of The Brockas.



Director, Producer, Writer: Khavn de la Cruz • Cinematographer: Albert Banzon • Editor: Lawrence S Ang • Music: The Brockas, Bobby Balingit, Tengal, Buccino P De Ocampo • Cast: Hapon and the Isla Putting Bato Community • Production Company: Filmless Films, 23-F Kamios Road, Quezon City, Metro Manila, Philippines 1102 • Tel: +63 917 8394676 • Fax: +63 63 2 435 8354 • Email: oracafe@rocketmail.com



imagine

the programme that cannot be defined

Country: Canada Director: Julian Samuel

2006, 71 mins

ATHEISM (ASIAN PREMIERE)

Montreal filmmaker Julian Samuel's Atheism confronts religion and its discontents by introducing the views of a physicist who refutes the Big Bang, and with it the possibility of a creation; a novelist who uses post-Newtonian concepts as a story-telling device; two experts on Islam; a Christian thinker from within the church; an atheist, originally from an Islamic country; and a philosopher who topples the world of miracles by subjecting them to the rational waters of logic upon which, it emerges, one can't walk, despite surface tension.

Director, Producer, Researcher: Julian Samuel • Editors: Michel Giroux, Julian Samuel • Sound: Michel Giroux, Julian Samuel • Cinematographers: Julian Samuel, Rawi Hage, Charles Domingue • Production Company: Julian Samuel, 360 Terrasse Saint-Denis, Montreal H2X | E8, Canada • Email: juliansamuel@videotron.ca

Country: Canada

Director: Ron Mann

1981, 90 mins



IMAGINE THE SOUND (ASIAN PREMIERE)

The debut documentary feature by Ron Mann is an eloquent tribute to a group of highly celebrated artists who helped forge the free jazz movement of the 1960s, one of the rare music genres that resisted commodification. The film brings together interviews and performances by pianists Cecil Taylor and Paul Bley, tenor saxophonist Archie Shepp, and trumpet player Bill Dixon. Along side the performances, the film also captures the diverse history and politicized roots of the unique musical genre. The film won an award for Best Documentary at the Chicago Film Festival.

Director: Ron Mann • Producers: Ron Mann, Bill Smith • Cinematographer: Robert Fresco • Editor: Sonya Polonsky • Sound: Phil Sheridan • Production Company: Sphinx Productions, 24 Mercer Street, Toronto ON M5V 1H3 Canada • Tel: 416 971 9131 • Fax: 416 971 6014 • World Sales: Duopoly, 161, Sixth Avenue, 11th Floor, New York NY 10013, USA • Tel: 212 414 2713 • Fax: 212 937 3396 • Email: info@duopoly.net

Country: Philippines

Directors: Various

2006, 120 mins



IMAGINE NATION (IMAHE NASYON) (INTERNATIONAL PREMIERE)

History is about reflection. In the Filipino context, a simple and important question lay behind Imagine Nation – namely, where and what have we arrived to, exactly 20 years after the People Power Revolution of 1986 that brought down the Marcos regime? Conceived by line producers Jon and Carol Red, the responses are provided by 20 of the hottest independent filmmakers in the country in a breathtaking omnibus of shorts. Directors include Poklong Ananding, Neil Daza, Lav Diaz, Rox Lee and Raymond Red.

Directors: Poklong Anading, Yeye Calderon, Eman Dela Cruz, Neil Daza, Lav Diaz, Dennis Empalmado, Tad Ermitaño, Mes de Guzman, Rox Lee, Topel Lee, Milo Paz, Robert Quebral, Ellen Ramos, Raymond Red, RA Rivera, Lyle Sacris, Ej Salcedo, Siegfreid Barros-Sanchez, Ogi Sugatan, Paolo Villaluna • Executive Producer: Vic de Rosario Jr • Producer: Vincent del Rosario III • Conceptualised and line produced by: Jon Red, Carol Bunuan Red • Cast: Ping Medina • Production Company: Digital Viva/Pelipula, 7th Floor, East Tower, Philippine Stock Exchange Centre, Exchange Road, Ortigas Center, Pasig City, Philippines • Tel: +632 687 6181 • Fax: +632 687 0320 • Email: jaugada@viva.com.ph

Country: Japan/Canada

Director: Michael Goldberg

2006, 77 mins



Photo by Mihoko Okamura

A ZEN LIFE: DT SUZUKI (ASIAN PREMIERE)

DT Suzuki's An Introduction To Zen Buddhism remains one of the most famous books on the subject. Born in Japan, Suzuki moved to the United States in 1897 and is credited for bringing Zen Buddhism to the West. This comprehensive documentary chronicles his life and achievements. It boasts rare footages and pictures, as well as interviews with artists, writers and thinkers who credit Suzuki's efforts as being instrumental to their work. They include film critic Donald Richie and composer John Cage.

Director, Executive Producer, Cinematographer: Michael Goldberg • Co-producer: John Wittmayer • Editor, Graphics: Munenori Exaki • Music: Morgan Fisher • With (interviewees) Robert Aitken, Elsie Mitchell, Gary Snyder, Donald Richie, John Cage • Production Company/World Sales: IVW (International Videoworks, Inc), Nishiogi-Minami, 2-20-8, Yamada Bldg, 3F, Suginami-ku, Tokyo 167-0053, Japan • Tel: +813 3333 5335 • Fax: +813 3333 5344 • Email: ivw@gol.com, info@azenlife-film.org



youth in film

Country: Denmark

Director: Michael Hegner, Karsten Killerich

2006, 80 mins



Director: Michael Hegner
He co-directed the Danish
animation hit, Help! I'm A
Fish, in 2000.
Director: Karsten
Killerich
His animated short, When
Life Departs, landed him
an Academy Award
nomination in 1998.





THE UGLY DUCKLING AND ME

The Ugly Duckling, 3-D animation, is an adventure comedy for the whole family, with reference to Hans Christian Andersen's classic fairy tale. This film is a modern version of good versus evil in a humorous way. Centred on Ugly, Ratso and their lady friend, Daphne, their adventure is full of batty ducks and hens that are no different from the varied human characters in the world we live in. Ratso, a slick city rat, sees Ugly as a dollar sign. He plans on exploiting the duckling at carnival side-shows. But "the best-laid plans of rats and ducks" don't always work out the way they want them to be. Eventually, the duckling transforms into a beautiful swan and finally recognises happiness.

Directors: Michael Hegner, Karsten Killerich • Producer: Irene Sparre Hjorthoj • Screenwriters: Stefan Fjeldmark, Michael Hegner, Karsten Killerich, Mark Hodkinson • Production Company: A. Film A/S, Tagensvej 85 F, 2200 Kebenhavn N • Website: www.afilm.dk, Email: info@afilm.dk • World Sales: M6 Droits Adiovisuels Paris, 80 av Charles de Gaulle, 92575 Neuilly sur Seine Cedex, France • Email: cdessagnes@m6.fr

Country: Denmark

Director: Niels Arden Oplev

2006, 105 mins



Director: Niels Arden Oplev His award-winning short films include his graduation film, Winter's End, which was nominated for an Academy Award in 1991.



WE SHALL OVERCOME

Well-directed and strongly-performed, this Danish family drama is set in a small conservative town in 1969, where 13-year-old rebel Frits (Janus Dissing Rathke) is learning to be a man. After his monstrously strict principal tore his ear off for being mischievous, Frits and his family decide to stage a revolt against the principal – with or without the support of the town. The heart of film, however, belongs to Jens Jørn Spottag who delivers a moving performance as the mentally ill but loving father. This film has garnered more than 14 international awards and has been likened to the sentimental crowd-pleaser My Life As A Dog (1985).

Director: Niels Arden Oplev • Executive Producers: Peter Aalbaek Jensen, Peter Garde • Producer: Sisse Graum Jorgensen • Screenwriters: Niels Arden Oplev, Steen Bille • Cast: Bent Mejding, Janus Dissing Rathke • Production Company: Zentropa Production, Filmbyen 22, 2650 Hvidovre, Denmark • Tel: +45 36 78 00 5 • Fax: +45 36 78 00 77 • Website: www.zentropa.dk • World Sales:Trust Film Sales, Filmbyen 12, DK-2650, Hvidovre, Denmark • Tel: +45 (0)36 86 87 88 • Email: post@trust-film.dk • Website: www.trust-film.dk

Country: Japan

Director: Akio Nishizawa

2006, 100 mins



Director: Akio Nishizawa His corporation produced his first animated film, Nitaboh, and fulfilled his lifelong goal of being a director.



LITTLE HEART SONGS

This genteel Japanese animation centres on a choir whose beautiful music lifts hearts and spirits. Young Akira, son of a poor carpenter, fights to keep his school in a choir contest after one of the choir members accidentally drowns. The choral music inspires the children and helps them overcome the sad tragedy. The story is set in 1951 in post-war Japan, the period during which writer-director Akio Nishizawa grew up. Winner of the Public Award for Best Animated Film at the 12th Lyon Asian Film Festival.

Director, Screenwriter: Akio Nishizawa • Producer: Masahiro Murakami • Character Design and General Animation Director: Hiroshi Kugimiya • Music Director: Makoto Kuriya • Cast: Naoya Sekine, Maika Kawaguchi, Subaru Kimura • Production Company: WAO Corporation, WAO 1st Building, 2-6-17 Nakzaki-nishi, Kita-ku, Osaka, Japan • Tel: +81 6 6377 8760 • Fax: +81 6 6377 5182 • Email: tomi_sakai@wao-corp.com • World Sales: Sojitz Corporation, 6-1-20 Akasaka, Minato-ku, Tokyo, Japan • Tel: +81 3 5520 2366 • Fax: +81 3 55202370 • Email: contents@sojitz.com



Country: China

Director: Liu Gaoming

2006, 106 mins



PAIGU

Selling pirated DVD art films is a risky business. One is in jeopardy of imprisonment. Yet Paigu, a young man from the interior of Jianxi, persists. Rattling off names of master filmmakers and their films, the pleasure he derives is not so much from the films but from the gratification he gets from his customers for locating rare finds of masterpieces. This documentary by Liu Gaoming captures candid moments in the lives of young people eking a living in the big cities of China while offering snapshots of what life is like in rural China. Like many from the interior, Paigu lands himself in Shenzen in search of a better life and hopes to find love too. His idea of video piracy – it happens because it's not affordable.

Director, Producer, Cinematographer, Editor: Liu Gaoming • Production Company: Fanhall Films, 2-602 334#, Zhongguancun, Beijing, China • Tel: +86 10 864 10742 • Fax: +86 10 62651640 • Email: zhurikun@fanhall.com

Country: Hong Kong

Director: Anson Mak

2006, 74 mins



ONE WAY STREET ON A TURNTABLE

Tracing personal histories from spatial memories of his very first home, Anson Mak, a new migrant from China to Hong Kong in the '80s, re-inscribes Hong Kong history and its people's changing identities, under British colonial rule and the new government under China. The film is a breathtaking experiment in cross-genre cinema breathing nostalgia into the avant-garde.

Director, Producer, Screenwriter: Anson Mak • Cinematographers: Wong Ping Hung, Anson Mak, Derek Hui • Editors: Joyce Lee, Anson Mak, Eddy Wong • Contact: Anson Mak • Email: aahsun@gmail.com

Country: Indonesia

Director: Ifa Isfansyah

2006, 15 mins



BE QUIET, EXAM IS IN PROGRESS! (HARAP TENANG, ADA UJIAN!) (INTERNATIONAL PREMIERE)

At 5:55 am on May 27, 2006, an earthquake registering 5.9 on the Richter scale killed more than 6,000 people in the city of Yogyakarta. This disaster occurred exactly 10 days before elementary school children were scheduled to sit for the National Examinations, and 14 days before World Cup 2006 began.

Director, Screenwriter: Ifa Isfansyah • Producer: Damiana Widowati • Cinematographer: Sri Nugoho • Editor: Greg Arya • Cast: Muhammad Fendi Riyadi, Takahiro Turbo Saito, Hiroaki Kato • Production Company: Fourcolors Films, Jalan Nagan Lor No. 2, Jogjakarta 55133, Indonesia • Tel: +62 274 741 7566 • Email: fourcolours2001@yahoo.com • World Sales: Freemovie Pictures • Tel: +62 812 9060504 • Email: dotty@cbn.net.id

Country: Indonesia

Director: Tonny Trimarsanto

2006, 14 mins



RENITA, RENITA (INTERNATIONAL PREMIERE)

Renita had wanted to be a doctor since she was a child, but her parents forced her to study at a religious school. She finally rebelled by becoming a prostitute, but in the process experienced much brutality, and was discriminated against by her family and the community in which she lived.

Director, Screenwriter:Tonny Trimarsanto • Producer: Plenthong • Cinematographer: Robertus JN • Editor: Dani Cublux • Cast: Renita Pundagau • Production Company/World Sales: PING SAW Media Visual, JIn Jagalan No.41 Pandes Wedi, Klaten Jateng, Indonesia 57461 • Tel: +62 815 925 6503 • Fax: +62 272 323193 • Email: ping_saw@yahoo.com



Country: France

Director: Nader T Homayoun

2006, 98 mins



IRAN: A CINEMATOGRAPHIC REVOLUTION

Iranian cinema, from the era of the Shah (1925), through the Islamic revolution and the Iran-Iraq war, has been fuelled by a lifetime of struggle.



Director: Nader Takmil Homayoun • Producer: Caroline Bonmarchand • Screenwriters: Nicolas Bertrand, Nader Takmil Homayoun • Cinematographer: Xicolas Duchêne • Editor: Babak Karimi • Cast: Rakhshan Bani Etemad, Bahram Beyzaï, Massud Kimiaï • Production Company: Avenue B Productions, 7 bis rue Geoffroy Marie 75009 Paris, France • Tel: +33-01 48 00 02 35 • Fax: +33-01 48 00 03 80 • Email: Jeremy@avenuebprod.com • World Sales: Doc and Co, 13 rue Portefoin 75003 Paris, France • Tel: +33-01 42 77 56 87 • Fax: +33-01 42 77 36 56 • Email: doc@doc-co.com

With the support of the French Embassy

Country: Malaysia

Director: James Lee

2006, 100 mins



BEFORE WE FALL IN LOVE AGAIN

It has been a month since Chang's wife, Ling Yue, has been missing. No one knows where she is or what had happened to her. Chang could not figure out why she disappeared suddenly. One day a man named Tong shows up and claims to be Ling Yue's lover, and he is looking for her, too. This is part one of a trilogy. Part two, Things We Do When We Fall In Love, can be seen in the main programme.

Director, Screenwriter: James Lee • Producers: Tan Chui Mui, Lorna Tee • Cinematographer: Teoh Gay Hian • Editor: Jimmy L. Ishmael • Production Company/Sales: Da Huang Pictures, I 18A Jalan Sultan Abdul Samad, 50470 Kuala Lumpur, Malaysia • Tel +60 3 2273 9496 • Fax: +60 3 2274 9496 • Email: info@dahuangpictures.com

Country: Philippines

Director: Jun Sabayton

2006, 8 mins



BEST FOODS

In a slum area in the Philippines, the young and old try to live life and make do with the limited food and water around them.

Director, Screenwriter: Jun Sabayton • Producers: Furball Inc Akbayan, Carla Margarita Victorino Art Initiative • Cinematographer: Ricardo Buhay • Editor: Ricardo Buhay • Asst Director: Daren Baylon • Music: Manny Migrino, Jennifer Berkley • Cast: People of Barangay Tatalon Community, Quezon City, Philippines • Contact/Sales: Jun Sabayton • Email: klasiko@gmail.com

Country: Philippines

Director: Cesar Hernando

2006, 15 mins



DARK BITES (KAGAT NG DILIM) (WORLD PREMIERE)

Based on a true story. In the Philippines in 1950, communist Huk guerillas in the mountains started seeing their members slowly disappear only to be found dead later with two dark bites on their necks.

Director, Producer, Screenwriter: Cesar Hernando • Cinematographer: Rody Lacap • Editor: Jess Navarro • Art Direction: Danny Red • Music: Lorrie Ilustre, Mark Lopez • Sound Design: Erwin Romulo



Country: Philippines Director: Roxlee

2002, 55 mins

35mm MAN (WORLD PREMIERE)

In a savage, hilarious homage to film, the 35mm Man wonders aloud whether digital video will bring about his end.

Director, Producer, Screenwriter: Roxlee • Cinematographer: Albert Banzon • Editor: Jim Lumbera • Cast: Elmo Edrico, Roxlee, Lourd de Veyra, Lav Diaz • Contact/Sales: Roxlee • Email: kidroxlee@yahoo.com

Country: Singapore

Director: Chew Tze Chuan

2006, 60 mins



F (WORLD PREMIERE)

Local film critic and longtime secretary of the Singapore Film Society, Toh Hai Leong, was diagnosed with diabetes two years ago. This documentary shows his battle against the chronic disease. At the peak of Toh's struggle, an inevitable truth awaits like a good friend in silence.

 $\label{lem:condition} \textit{Director, Editor: Chew Tze Chuan \bullet Producer: Chew Tze Chuan, Tan Fong Cheng \bullet Screenwriter: Toh Hai Leong \bullet Cinematographers: Chew Tze Chuan, Eric Khoo, Ho Choon Hiong, Frances Mah \bullet Contact: Chew Tze Chuan \bullet Email: urbanmyth@pacific.net.sg$

Country: Singapore/USA

Director: Mirabelle Ang

2006, 48 mins



MATCH MADE

Each day, men from various parts of Asia make a stop in Ho Chi Minh City (Saigon), where they embark on their search for a perfect match. Using verite footage and interviews, Match Made offers a glimpse into the intricate network of the buying and selling of women as brides from villages around Saigon. The film goes behind the scenes with a Singaporean man who needs to find a wife.

Director, Producer, Editor: Mirabelle Ang • Cinematographer: Susan E Kim • Contact: Mirabelle Ang • Email: mirabellea@yahoo.com

Country: UK

Dir: Mike Kerry, Chris Hall

2006, 110 mins



LOVE STORY (ASIAN PREMIERE)

Jim Morrison claimed that The Doors wanted to be as big as them, Pink Floyd's Syd Barrett identified the band as a critical influence and Led Zeppelin's Robert Plant has honoured its front man as a key figure in 1960s psychedelic rock. But few have heard of the anachronistic, intensely fascinating Arthur Lee, or of the seminal multi-racial rock band Love. Love Story captures the rise and fall of the LA band from 1965 to 1968. Ostensibly a rock documentary, Love Story is also about how people are erased from history books and forgotten.

Directors, Producers: Mike Kerry, Chris Hall • Editor: Kim Gaster • Cast: Arthur Lee, Johnny Echols, Michael Stuart Ware, Alban 'Snoopy' Pfisterer • Production Company: Start Productions, 59 Sydney Road, London N10 2LY, UK • Tel: +44 007986 105 785 • Email: mike.kerry@startproductions.co.uk



Country: Slovenia

Dir: Saso Podgorsek

2006, 65 mins



DIVIDED STATES OF AMERICA: LAIBACH 2004 TOUR (ASIAN PREMIERE)

The legendary Slovenian band Laibach - the musical offshoot of the Neue Slowenische Kunst (NSK) art collective dating back to 1984 - went on its first North American tour in 1989, two years before the disintegration of Yugoslavia. Fresh from the election shock that saw George Bush re-elected as President, Podgorsek captures the mood of Laibach fans and first-time listeners, as they try to make sense of a country divided almost straight down the line.

Director, Producer, Screenwriter, Cinematographer, Editor: Saso Podgorsek • Cast: Laibach • Production Company: Divided Artists • World Sales: Mute Records, 429 Harrow Road London W I 0 4RE England • Email: info@mutehq.co.uk • Website: www.mute.com

Country: USA

Director: Kevin Fitzgerald

2005, 75 mins



FREESTYLE: THE ART OF RHYME

This film documents the world of improvisational hip-hop, providing an authentic look into the life, music and history of the underground culture. Packed with rare and archival footage of MCs performing freeform rap improvisations, revolutionary poetry comes to life in a mix of language, politics, history and culture, creating a new subversive code that re-appropriates English in a tool of economic and social empowerment.

Director: Kevin Fitzgerald • Producers: Kevin Fitzgerald, Alex Rubin • Cinematographer: Todd Hickey • Editor: Paul Devlin • Production/Contact: Organic Films, 2629 Main Street, #312, Santa Monica, CA, USA • Tel: (323) 939 6450 • Email: press@hiphopfilmfestival.com • Website: www.hiphopfilmfestival.com

SIFF SINGAPORE COMPETITION SHORTS @THE SUBSTATION

A Puppy Love Story: How Emily & Adrian Met Wini Wong

Jing Ror? Really? Swee Wee Keong

Regrets Derek Wee Big Exit Helmi Yusof

Blurb Leon Lim My One Khairil Abdul Rahim/ Eysham Ali

Imangeline Chris Lim

Snip Snip Mohammad Shahrom Mahat Lynch Muhamad Taufiq Bin Ja'far

Ah Bo Muhammad Khalil bin Ramlan

Travel On Julius Yang Wanfang

Bu Ye Tian Leon Cheo Cheang Yew

Today I'm 80 Xie Shiling

Flyer Helmi Yusof The Bracelet Daniel Hui

ille biacelet Daillei nui

Life, Death and Meaning Ng Sze Kiat Folding Life Ng Sze Kiat

Feng (Wind) Aaron Wilson

he Mitro Coell Tony Kern

The Mitre Spell Tony Kern

Lonely Scars Steven Liew Seng Leong

Liquid Sunshine Gao Yuanheng

Confessions of A Mute Man Rajarathinam T

Early Sunday Morning Ong Chao Hong The Sunshine Family Leow Kwang Heng

Sentosa Green Zeng

Talking In Black And White Michael Wang

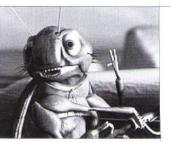
Vertigo Lin Kyaw Kyaw



exhibitions/seminars/workshops

Presented by the Goethe Institut





GERMAN ANIMATION EXHIBITION

The Animated Films from Germany exhibition shows Germany's highly innovative cinematic art of animation which has evolved beyond the territory of family entertainment. It showcases the markedly individual styles of some of the best award-winning German film animators such as Gil Alkabetz, Daniel Nocke and Thomas Voigt, and ranges from classic animation techniques to cutting-edge computer technology.

Venue: National Museum of Singapore

April 9-30

Opens daily: 10 am to 9 pm

Admission is free



GERMAN ANIMATION WORKSHOP

As part of the Animated Films from Germany programme is a one-day animation workshop conducted by Hannes Rall, featuring a guided tour of the exhibition, film excerpts with explanation and a workshop (Experiment and Examples of German Animation).

Venue: The Lab, National Museum of Singapore

April 28 10 am - 6 pm

Limited seats. Booking enquiries at Goethe-Institut. Tel: 6735 4555 or email: info@singapore.goethe.org

Admission is free.



exhibitions/seminars/workshops

40 YEARS OF GERMAN VIDEO ART

Consisting of 59 works over 28 hours, this showcase tracks 40 years of German video art from 1963 to 2003. It highlights the first experimental and creative phase of Media Art in the 1960s, the development of video technology in the 1980s against the backdrop of punk culture and the last years of the Federal Republic of Germany, as well as the cinematic tendencies of video art in the 8/16 mm film art scene.

Venue: The Canyon, National Museum of Singapore

April 9-30

Opens daily: 10 am to 9 pm

Admission is free

12 DVDs consisting of 59 best video works, total 28 hrs.

- 1. 1963: Sun in your head Wolf Vostell (5m)
- 2. 1965: Film-Montagen Peter Roehr (46m)
- 3. 1965/66: He Joe Samuel Beckett (33m)
- 4. 1968/69: Black Gate Cologne Otto Piene, Aldo Tambellini (47m)
- 5. 1969: Land Art Gerry Schum (31m)
- 6. 1969: TV As A Fireplace Jan Dibbets (23m)
- 7. 1969/2004: Life-Death Katharina Sieverding (50m)
- 8. 1970: Filz-TV Joseph Beuys (11m)
- 9. 1971: Projektion X Imi Knoebel (40m)
- 10. 1972: Documenta der Leute Telewissen (30m)
- 11. 1972: Rufen bis zur Erschöpfung (To Cry Until Exhaustion, Crier jusqu'à l'épuisement)
 - Jochen Ger (19m)
- 12. 1973-1977: Die neue leibhaftige Zeichensprache Friederike Pezold
- 13. 1974: Raumsehen und Raumhören Valie Export (4m)
- 14. 1974: Tanz für eine Frau Ulrike Rosenbach (8m)
- 15. 1975: Berlin, Übungen in neun Stücken
 - Rebecca Horn
- 16. 1977: Das Schleyer-Band I / II Klaus vom Bruch
- 17. 1977: Malerei deckt zu, Kunst deckt auf
 - Richard Kriesche (3m)
- 18. 1978: Video 50 Robert Wilson
- 19. 1979/81: The Piece in the Country (Failure Piece #2)
 - Dieter Froese
- 20. 1982: Holzstücke Jean-François Guiton (6m)
- 21. 1982: über Holger Meins ein Versuch unsere Sicht heute 1982 Gerd Conradt, Hartmut Jahn
- 22. 1982/86: Vorhänge Dieter Kiessling(1m)
- 23. 1983: City of Angels Marina Abramovic, Ulay
- 24. 1983: Der Riese Michael Klier
- 25. 1983: Geld Malaria (4m)
- 26. 1983: Sweet Dressing Franziska Megert
- 27. 1984: Good Morning, Mr. Orwell Nam June Paik (58m)
- 28. 1984: Über-Mutti-Live-Konzert-Paris 1983 played back Berlin 1984 - Die tödliche Doris (4m)
- 29. 1985: Fünf Fünfzig im Dunkel Ingo Günther
- 1986: As if Memories Could Deceive Me Marcel Odenbach
- 1988 : Der Herzschlag des Anubis Bettina Gruber, Maria Vedder
- 1988: Sehnsucht nach Sodom Kurt Raab, Hanno Baethe, Hans Hirschmüller

- 33. 1989: Körper im Körper Jörg Herold
- 34. 1989: Pfingsten Norbert Meissner
- 35. 1989: Wipe Board Volker Schreiner
- 36, 1992: Transfer Angela Melitopoulos
- 1992/93: Videotheorie I-IV, Remix, Interview -Christiane Dellbrügge, Ralf de Moll
- 38. 1997: Logos auf Schwarz Daniel Pflumm
- 39. 1997: No Sunshine Bjørn Melhus
- 40. 1997: sweet heart Granular Synthesis
- 41. 1998: Massdart 98 Piotr Baran
- 42. 1998: Passage I Heike Baranowsky
- 43. 1999: Phoenix Tapes Christoph Girardet, Matthias Müller
- 44. 1999-2003: Normalität 1-10 Hito Steyerl
- 45. 2000: Buffalo Billy + Milly Rosemarie Trockel
- 46. 2000: Gefängnisbilder Harun Farocki
- 47. 2001: Das schlafende Mädchen Corinna Schnitt
- 48. 2001: The Holy Artwork Christian Jankowski
- 49. 2001/02: NY Diary Danica Dakic (25m)
- 2002: Bei mir zu Dir (tv low dunkel) Judith Hopf, Stephan Geene (17)
- 2002: Es gibt immer nur mehr Alice Creischer, Andreas Siekmann (9m)
- 2002: Tehran 1380 Solmaz Shahbazi, Tirdad Zolghadr (45m)
- 53. 2002: Unrise Nina Könnemann (10m)
- 54. 2002-2004: Sender Mittelfranken Bernd Krauß (29m)
- 55. 2003: Arbeitswelt Annika Eriksson (140m)
- 56. 2003: Interview Jeanne Faust (9m)
- 2004: Kurlichtspiele (Reminiszenz, 12. Dezember 1953) - Volker Eichelmann (6m)
- 58. 2004: On A Wednesday Night In Tokyo - Jan Verbeek (5m)
- 59. 2004: The Nuclear Football Korpys / Löffler (30m)



exhibitions/seminars/workshops

RETROSPECTIVE OF SINGAPORE SHORTS SEMINAR

Who were the first generation Silver Screen award-winning short filmmakers? Where are they now? What did they achieve and how is the next generation picking up from where they left off?

Venue: The Salon, National Museum of Singapore

April 22

2-5 pm

Admission is free

For registration, please call: 6332 0115 or email herwan_abdul_samad@nhb.gov.sg



Presented by the Singapore Film Commission.

SEMINAR ON NAGUIB MAHFOUZ AND THE RISE OF EGYPTIAN REALIST CINEMA

Winner of the Nobel Prize for literature, Naguib Mahfouz was also a scriptwriter and his novels have been adapted to film. With the National Museum of Singapore, the Embassy of the Arab Republic of Egypt and the Arab Association of Singapore, we will hold a seminar to discuss the role and influence of Naguib Mahfouz on Egyptian and Arab cinema. Among the speakers are filmmaker, Yousry Mansour, film critic Hashem Al-Nahas (author of the book, Naguib Mahfouz on Screen)

Venue: Seminar Room, National Museum of Singapore

April 29

2-4 pm

Admission is free

For registration, please call: 6332 0115 or email herwan_abdul_samad@nhb.gov.sg

Presented by the National Museum of Singapore and the Arab Republic of Egypt.

SIFF 20th ANNIVERSARY EXHIBITION

In conjunction with the SIFF's 20th anniversary, an exhibition of film posters and newspaper cuttings spanning the last 19 years will be on exhibit at the museum. A special commemorative booklet will also be published by the National Museum of Singapore.

Venue: National Museum of Singapore

April 9-30

Opens daily: 10 am to 9 pm

Admission is free

Presented by the National Museum of Singapore.



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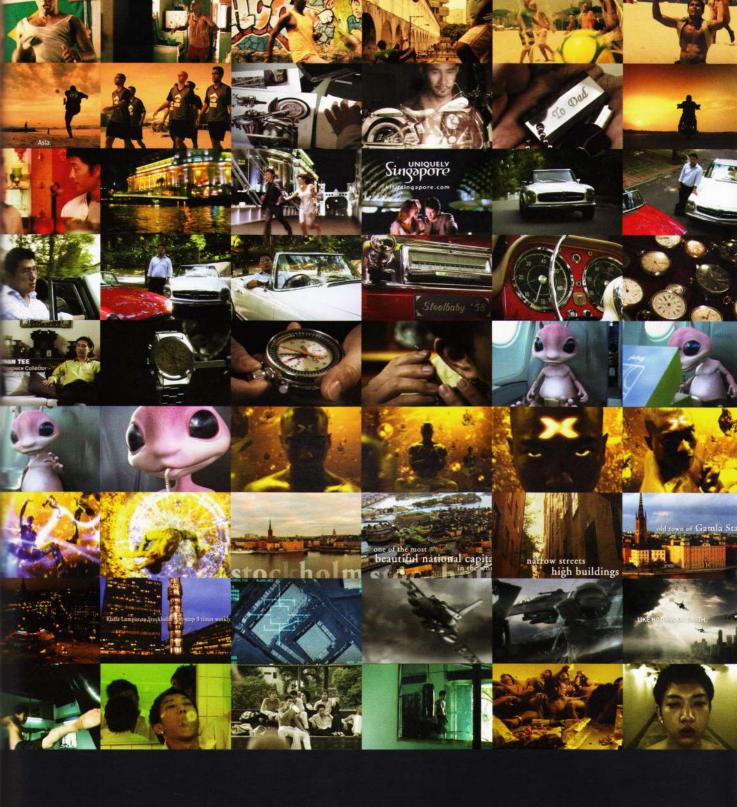
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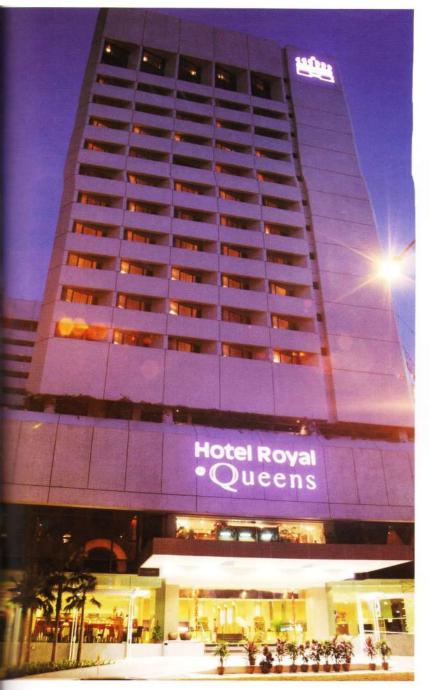


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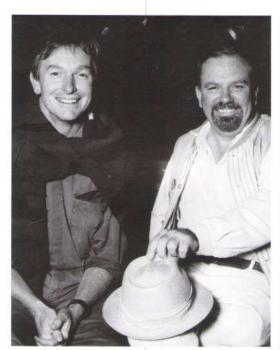
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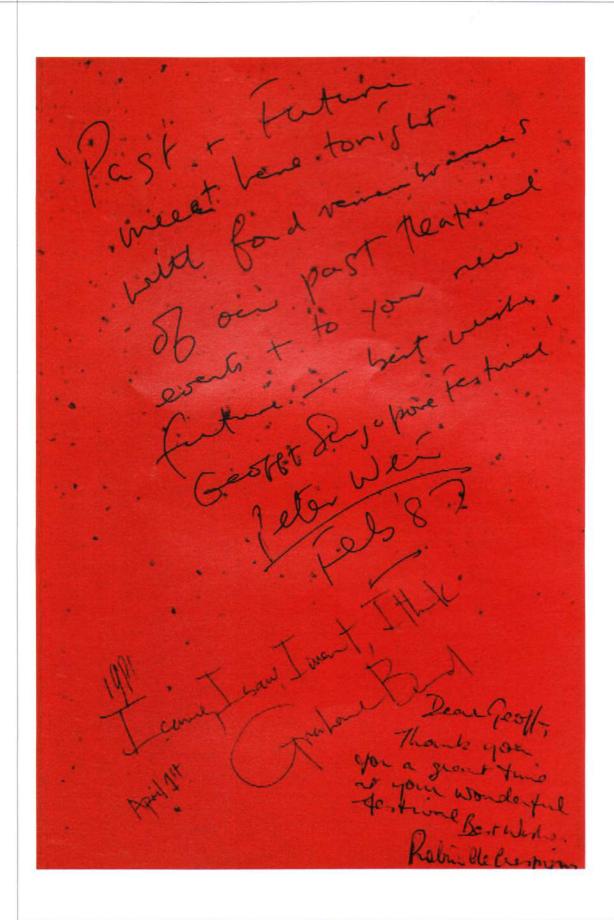


Top right: Peter Weir (left) with SIFF Founder, Geoff Malone.

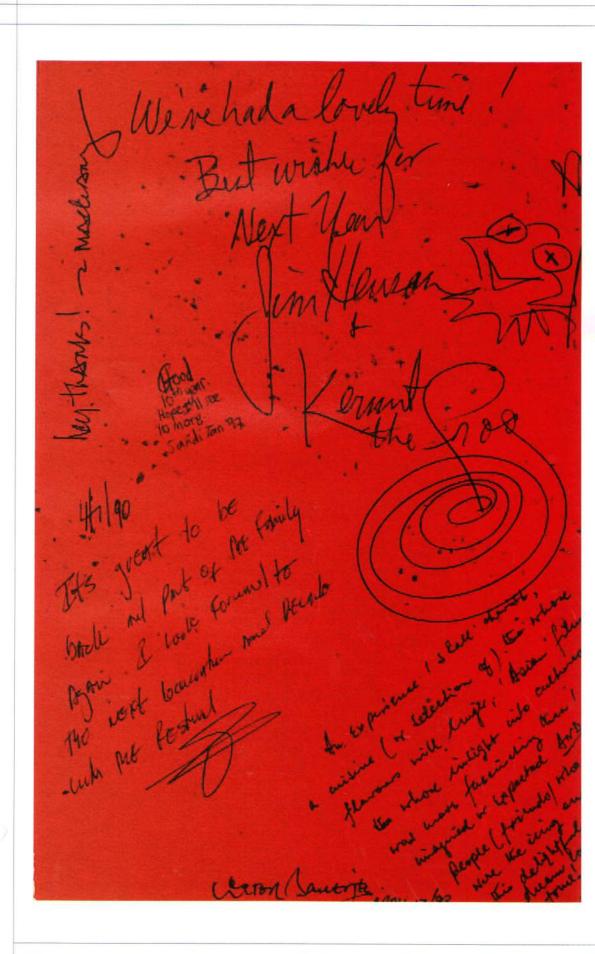


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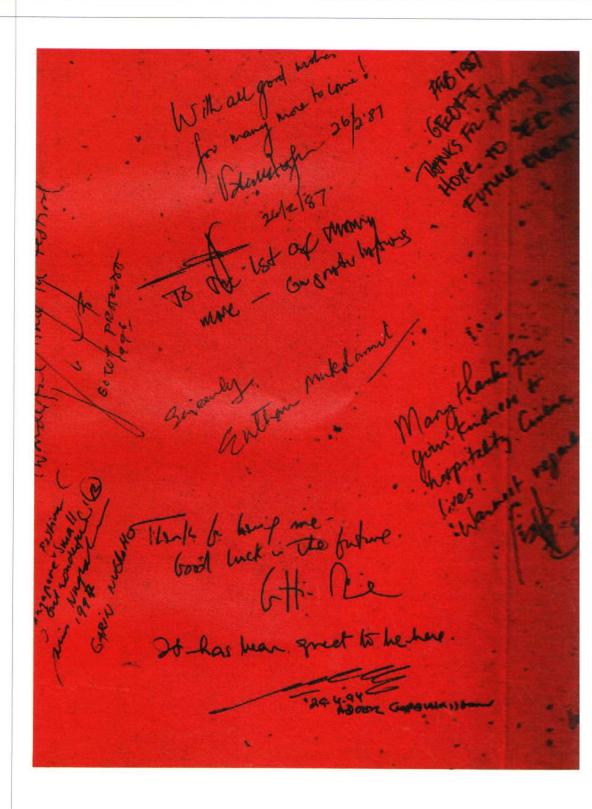




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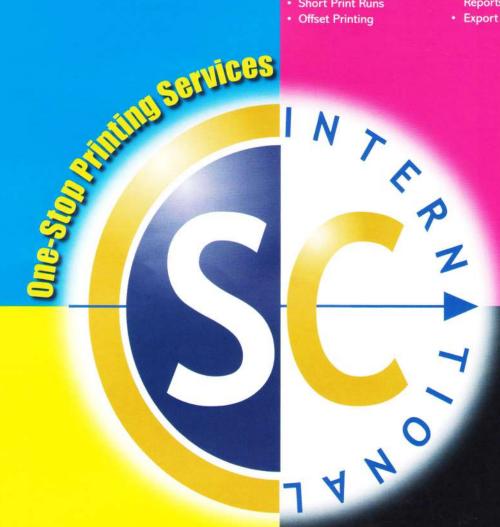
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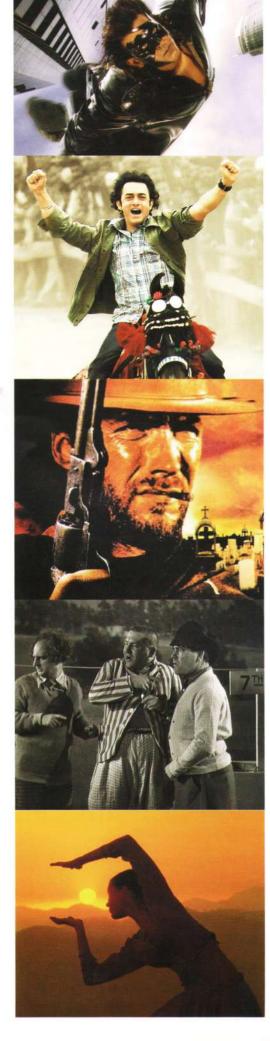
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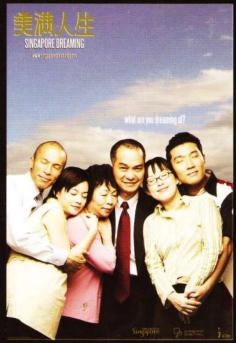
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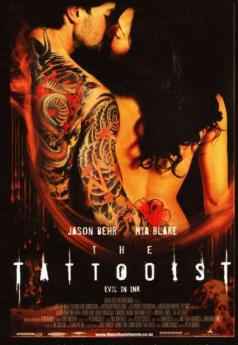
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