



Main Catalogue

27th Göteborg Film Festival

January 23 – February 2, 2004



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27th
Göteborg
Film Festival
Jan 23-Feb 2 2004



Göteborg Film Festival

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Preface

Orienteering, I believe, is a Swedish invention, whereby you run around in the woods and navigate after certain markers to direct your steps and know your way around. Applied to the world of cinema, the film festival is a supreme device – much in the vein of orienteering – to enhance your understanding of the surrounding world, of penetrating hitherto unknown worlds and relate to the present. Cinema has always found its place at the crossroads of artistic creation and the *cinéma vérité* – with its manifold definitions.

In this year's edition, documentaries fill up almost a third of our international selection. The turbulent times in which we are living are present everywhere in this year's selection – not only in the documentaries. Quite a number of feature films deal with the mental landscapes created by the war, as in Estonian *Somnambulance* or Russian *The Last Train*, both going back to WW II experiences. The never-ending present wars and the ensuing terrors in Afghanistan, Iran, Chechnya and Iraq have had repercussions also for the filmmakers. Nothing short of appalling are *Utopia*, dealing with the human leftovers from the war between Iran and Iraq, nearly twenty years ago, *Prisoners of the Caucasus*, an absurdist all-too-horrific rendering of the specific machinations of Russian warfare and

S21, the Khmer Rouge Killing Machine – where the title says it all about a particularly bloody chapter in Cambodia's history in which 17 000 were mercilessly executed. Errol Morris' *Fog of War* gives a harrowing insight into the underlying strategies of war, a story more chilling than any horror movie. These are only a few examples amongst a crop of films that, to a remarkable extent, are preoccupied with the recent and the distant past.

To me, all these films, certainly constitute important markers along an orienteering path through sometimes very dark woods! As long as there is an offering at hand of this calibre and exceptional variety, we don't have to look high and low for *raison d'être*. With a greater number of cinemas showing an ever narrower range of films, festivals are often essential to the survival of a certain kind of cinema, a cinema with artistic aspirations or one that seeks to transgress formal, creative or moral boundaries. It is also the cradle for a young and promising director, finding the people – and the money! – to make his/her next film. Let us celebrate the festival as the Platonic ideal someone likened it to:

The pure dream of a single cinephile translated into an annual programme!

Jannike Åhlund
Festival director





The Vignette Makers

Directors: Guro Bruusgaard & Isabella Eklöf

Concept & Screenplay: Guro Bruusgaard, Isabella Eklöf,
Fijona Jonuzi, Magnus Mork & Marcus Söderlund

Director of Photography: Fijona Jonuzi

Camera Assitant: Marcus Söderlund

Sound Recorder: Deniz Seir Soyupak

Electrician: Magnus Mork

Production assistant: Tommy Spaanheden & Kristina Meiton

Props: Magnus Mork

Editing: Isabella Eklöf & Magnus Mork

Colour Correction: Fijona Jonuzi & Magnus Mork

Sound Design: Guro Bruusgaard, Marcus Söderlund & Leif Eriksson

Starring: Nicolas Silfverskiöld & Marie Delleskog.

Thanks to:

Högskolan för fotografi och film

Lite Grip

Teaterhögskolan i Göteborg

Filmteknik

Folkets hus

...and all the extras

The Juries

Nordic Competition Jury

There are eight films competing for the **Göteborg Film Festival Nordic Film Award**. The films are either world premieres or international premieres. The prize is 200.000 SEK and a statuette – Film Dragon – by artist Ernst Billgren. Half of the sum will go to the director of the winning film and half will go to financing the international marketing of the film at the film festival in Cannes. The Göteborg Film Festival Nordic Film prize is sponsored by Film i Väst and Nordic Film & TV Fund.

The **Kodak Nordic Vision Award** will also be awarded to one of the eight films. The prize sum is 50.000 SEK and it will go to this year's best cinematographer.

The Canal+ Award, 25.000 SEK, goes to an exceptional contribution in one of the eight Nordic films.



Monika Tunbäck-Hanson
Chairman
Film critic
Sweden



Nina Grünfeld
Film director
Norway



Andres Refn
Film director & editor
Denmark



Steinunn Sigurðardóttir
Writer
Iceland



Johanna Vuoksenmaa
Film director
Finland

THE FILMS

- **COLD LIGHT**
Hilmar Oddsson, Iceland
- **GUNNAR GOES COMFORTABLE**
Gunnar Hall Jensen, Norway
- **FOUR SHADES OF BROWN**
Tomas Alfredson, Sweden
- **THE KETCHUP EFFECT**
Teresa Fabik, Sweden
- **GEMINI**
Hans Fabian Wullenweber, Denmark
- **TINTIN AND I**
Anders Østergaard, Denmark
- **HIDING BEHIND THE CAMERA PART 2**
Carl Johan De Geer, Sweden
- **YOUNG GODS**
J-P Siili, Finland

The Church of Sweden Film Prize

The Church of Sweden has established a special film prize of 30.000 SEK. The prize goes to a Nordic film with a high artistic quality, that can be seen through the light of the message from the gospel and which deals with social and justice aspects through the use of story and symbols. The film should also have a general impact and not be limited by national or local contexts.



Anne-Louise Eriksson
Priest, Assistant Professor in Theology
Sweden



Ylva Liljeholm
Head of Film in Örebro Län
Sweden



Sofia Sjö
PhD Scholar in Theology
Finland

Swedish Short Competition – "Bratek Startsladd" Jury

Micke Åström, Filmteknik

Thomas Roger, Bratek

Monika Tunbäck-Hanson, film critic Göteborgs-Posten

Sofia Lindskog, Uppsala International Short Film Festival

Anne-Marie Söhrman Fermelin, short film commissioner

The FIPRESCI Jury

The international federation of film critics, FIPRESCI, is present with a jury for the third time. The jury gives its prestigious award to a Nordic film in competition. The critics present also participate in Critic's Week with a personal choice of films.



Vladimir Cvetkovic Sever
Vijenac
Zagreb, Croatia



Nils Vermund Gjerstad
Sunnmørsposten
Bergen, Norway



Hassouna Mansouri
Septième Art
Tunis, Tunisia

The Second Asia-Europe Film Development Plan Meeting

The Asia-Europe Foundation (ASEF) seeks to promote better mutual understanding between the peoples of Asia and Europe through greater intellectual, cultural and people-to-people exchanges between the two regions.

With its participation in 15 Film Festivals in Asia and Europe from April 1998, ASEF's support to cinema has from the start been a priority. The focus has clearly been placed on young and independent film directors, particularly through the ASEF Cultural Grants Programme and the series of Asia-Europe Film Development Plan Meetings. The first of these meetings was held in 2002 during the Cinemanila International Film Festival. The invited 30 Asian and European film producers, directors, distributors and film festival organisers (including Bengt Toll, Chairman, Göteborg Film Festival) set up the SEA-Images Network (Synergy of Europe-Asia Images) which aims at a better film exchange between Asia and Europe.

The Second Asia-Europe Film Development Plan Meeting, in cooperation with the Göteborg Film Festival, while bringing together Asian film professionals and European film distributors, will have a strong emphasis on film distribution: How to facilitate the distribution of Asian independent

movies in Europe beyond the European Film Festivals. How to improve distribution channels from commercial Asian movies to more artistic ones. Which concrete solutions can be found for the improvement of distributions- networks, co-productions etc.

The meeting in Göteborg while fostering the SEA Images network will be the occasion of launching the SEA Images website, <http://sea-images.asef.org>, a unique tool for the promotion of film exchange between Asia and Europe, with a focus on young independent film makers. Databases of Film Festivals, funding agencies, calls for applications, etc will be available and become an invaluable source of information for the cinema professionals from Asia and Europe.

The next Asia-Europe Film Development Plan Meetings will be held in Pusan at the Pusan International Film Festival, Korea, in November 2004 and in Créteil in March 2005 (Women International Film Festival, France).

For more information on ASEF activities related to cinema:
email info@asef.org
website: <http://www.asef.org/dir/ce>



Nordic Competition

HYMYPOIKA

Young Gods



NORDIC COMPETITION

FINLAND 2003

FEATURE, COLOUR, 35 MM, 115 MIN

Director: J-P Siili

Producer: Aleksis Bardi

Screenplay: Jukka Vieno

Photo: Jarkko T. Laine

Production design: Päivi Kettunen

Editor: Samu Heikkilä

Sound: Juha Hakanen

Music: Kerkko Koskinen

Cast: Reino Nordin, Jussi Nikkilä,
Jenni Banerjee, Evi Suppala, Jarkko
Niemi, Mervi Takatalo, Ville Kivelä,
Laura Malmivaara, Ville Virtanen

Taavi is 18 – artistic, intelligent and intense. An orphan since the age of 10, he carries a camcorder wherever he goes, obsessively trying to capture moments of beauty and truth. Jere is charismatic, smooth-tongued and impulsive ladies' man. He has few moral inhibitions – a fact that doesn't worry him too much. Together with their friends Sami and Markus, they start up a club. The rules are simple: each member must bring to each meeting a videotape of his latest sexual adventure. No boundaries apply. For Jere, the club is a springboard for ever more extreme, ever riskier sexual experimentation. Unconsciously, Taavi uses it to recreate the traumatic moment that has defined his life. What began as a game is hijacked by dangerous compulsion. As their exploration of playful, exuberant eroticism gives way to darker currents of coercion and abuse, Taavi and Jere, Sami and Markus, are forced to confront their own morality in the viewfinder.

Filmography:

2003 *Young Gods*

J-P Siili

He holds a Master of Arts from The University Of Art & Design in Helsinki. For many years he has written, directed and worked as writing coach and dramaturge for Finnish Television. He has written and directed two mini-series, directed several other series and written and directed six hour-length and three shorts for TV. *Young Gods* is his first feature.



World Sales:

Exception - Wild Bunch, 99, rue de la
Verrerie, 75004 Paris, France

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Fax: +33 1 53 01 50 49

e-mail: ikalmar@exception-wb.com

www.wildbunch.biz

Four Shades of Brown



SWEDEN 2004

FEATURE, COLOUR, 35 MM, 192 MIN

Director: Tomas Alfredson

Producer: Caisa Westling

Screenplay: Tomas Alfredson, Robert Gustafsson, Jonas Inde, Andres Lokko, Martin Luuk, Johan Rheborg, Henrik Schyffert

Photo: Leif Benjour

Production design: Eva Norén

Cast: Anna Björk, Ulf Brunnberg, Elisabet Carlsson, Karin Ekström, Anna Ulrika Ericsson, Robert Gustafsson, Sofia Helin, Jonas Inde, Anders Johannisson, Maria Kulle, Finn Nielsen, Johan Rheborg, Sofia Rönnegård, Henrik Schyffert, Oskar Thunberg, Åsa Wideen, Iwar Wiklander

A well-dressed man, who just has completed his life's work, meets his destiny, in the shape of a little man made out of wood. In the South of Sweden a zealous father tries to encourage his son, by showing him the joys of small animal cremation. In Gothenburg, a diverse group of people convene, in the belief that they will learn how to cook. And somewhere in the North a patriarch dies. His sons attend the funeral, which showcases strong oriental influences.

” *The biggest effort I've ever done, professionally. Both physically and psychologically. But it was a lot of fun too.* ”

Filmography:

1994 Bert, TV series

1995 Bert – den siste Oskulden, TV

1997 Irma och Gerd, TV

1999 Offer och Gärnings män, TV

1999 Four Little Films (En liten film om döden, Gunnar Rehlén, Ben och Gunnar, Torsk på Tallin)

2000 Soldater i månsken, TV

2003 Kontorstid

2004 Fyra nyanser av brunt

Swedish distribution & World sales:

AB Svensk Filmindustri

169 86 Stockholm,
Sweden

Tel: +46 8 680 35 00

Fax: +46 8 710 44 22

sfsales@sf.se

www.sfsales.net

Production: Sveriges Television AB

Tomas Alfredson

Born in 1965 in Stockholm. He is an autodidact film-maker who has directed several TV series as well as a couple of features. He has previously worked with Killinggänget on the four episode TV films-project *Four little films*.



GUNNAR GOES COMFORTABLE

Gunnar Goes Comfortable



Equipped with a 25 dollar amateur camera, Gunnar Hall Jensen travels to India in order to understand why his own personality makes life uncomfortable. This personal documentary tells the story about the director's journey within himself, from childhood to adult. With humour and honesty, Gunnar's voice carries us to the hidden corners of his soul.

” *Where is the life we have lost in living?
Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?* ”

T.S. Eliot
Choruses from "The Rock" (1934)

NORWAY 2003

DOCUMENTARY, C+B/W, 35 MM, 75 MIN
Director: Gunnar Hall Jensen
Photo: Gunnar Hall Jensen
Editor: Erlend Harr Eriksson
Sound: Øyvind Rydland
Music: Stein Berge Svendsen

Filmography:
2003 Gunnar Goes Comfortable

World Sales:
Norwegian Film Institute/
short&doc, PO Box 482 Sentrum,
N-0105 Oslo, Norway
Tel: +47 2247 4500
Fax: +47 2217 4597
e-mail: torils@nfi.no

Gunnar Hall Jensen

Born in 1963. He majored in cultural communications at the University of Bergen. He has made a number of commercials and commission films over the past few years. He has also made several shorts, most recently *A White Butterfly*, based on a script by Ragnar Hovland. At the moment he is directing a six-part cultural series for NRK, The Norwegian Public Television. He is now living in Sweden.



The Ketchup Effect



SWEDEN 2004

FEATURE, COLOUR, 35 MM, 91 MIN

Director: **Teresa Fabik**

Producer: **Lars Blomgren,
Genya Kihlberg**

Screenplay: **Teresa Fabik**

Photo: **Pär M. Ekberg**

Production design: **Cian Bornebusch**

Cast: **Amanda Renberg, Ellen Fjaestad, Linn Persson, Björn Kjellman**

Sofie, 13, and her two best friends Emma and Amanda are starting out in 9th grade in a new, huge school. The girls manage to get invited to a party which will also be attended by the coolest boys in school, Mouse, Jens and Sebbe. Sofie has too much too drink and passes out. While she is out, Mouse and Jens take some humiliating snapshots of her which are soon all over school. Sofie gets a reputation as a whore. Amanda and Emma, fearing for their own reputation, avoid her. Things are hardly improved by the fact that Sofie's father Krister works at the school, as a music teacher...

”*I have a need to tell stories. If I hadn't been doing this, I would probably be sitting at cafés telling my friends anecdotes or writing angry letters to magazines.*”

Filmography:

2000 **The Last Waltz**, short

2004 **The Ketchup Effect**

Swedish distribution: **Sandrew
Metronome, Box 5612
114 86 Stockholm, Sweden
www.sandrewmetronome.se**

Production: **Filmlance**

Teresa Fabik

Born in 1976 in Södertälje. After studying film theory she attended Stockholm Film School. previously directed three short films. *Hip hip hora* is her feature film debut.



KALDALJÓS

Cold Light



NORDIC COMPETITION

ICELAND 2003

FEATURE, 93 MIN

Director: Hilmar Oddsson

Screenplay: Hilmar Oddsson

Production design: Sigurjón

Jóhannsson

Editor: Sigvaldi J. Kárasen

Sound: Steingrímur E. Gudmundsson

Music: Hjálmar Ragnarsson

Cast:

The Past: Áslákur Ingvarsson, Kristbjörg Kjeld, Flórey Sigfiórsdóttir, Valdimar Örn Flygenring, Snæfríður Ingvarsdóttir, Edda Heiðrún Backman, Elís Philip William Scobie, Hlynur Haraldsson, Sara Dögg Ásgeirsdóttir, Jóhann Sigurdarson

The Present

Ingvar E. Sigurdsson, Ruth Ólafsdóttir, Helga Braga Jónsdóttir, Katla Margrét Þorgeirsdóttir, Hilmar Jónsson, Steinunn Hardardóttir, Borghildur Thors

World Sales:

Media Luna Entertainment,
Hochstadtstr. 1-3, 50674 Köln,
Germany

Tel: +49 221 139 2222

Fax: +49 221 139 2224

www.medialuna-entertainment.de
festival@medialuna-entertainment.de

What could be better than knowing your future? And what could be worse? A love-filled childhood abruptly ends when a catastrophe descends. One that the child had foreseen, yet failed to act upon. A 40-year-old man hides in a self-made prison of mundane life. The film opens as he finally becomes resolved to dare gaze at, and come to terms with someone's totally different life. His unthinkable past. He turbulently sheds the cobwebs to find that light and happiness has been waiting for him. And this potentially cold cinematic knock on life's door becomes a defiantly uplifting work of art.

„I see the film *Cold Light* as the greatest challenge of my career as a film director. The subject, life in the aftermath of a catastrophe, is a sensitive one and must be handled with respect. (...) The cold light is blue, the colour of the sky and the ocean, snow, death and eternity. At the other end of the spectrum is the warm and yellow light of the sun, of life. The changing colours and the different faces of the natural landscape reflect the inner life of the community, where despair and hope are mirrored in the natural landscape: Man as part of nature must find peace with himself and his destiny.“

Filmography:

1983 *Scartaris*, short

1986 *The Beast*

1990 *Playing with fire*, short

1995 *Tears of Stone* (GFF 2000)

1998 *No trace* (GFF 1999)

Hilmar Oddsson

Born in 1957 in Reykjavik, Iceland. Director, producer, screenwriter, editor and composer for film and television. He studied at the Feature-Film Department of the Hochschule für Fernsehen und Film in Munich, Germany.



Hiding Behind the Camera part 2



SWEDEN 2004

DOCUMENTARY, COLOUR, 35 MM, 76 MIN

Director: Carl Johan De Geer

Producer: Freddy Olsson

Screenplay: Carl Johan De Geer

Photo: Harry Tuvanén

Production design: Carl Johan De Geer

Editor: Thomas Täng, SFK

Sound: Jan Alvermark

Cast: Carl Johan De Geer, Pia Johansson

Once upon a time there was a boy who lived in a castle. It was in the 1940s, just before the old over class broke down. He finds himself in the middle of a class journey which during his life goes up and down.

He sketches, paints, photographs, acts, turns into a monster, search for a cure against the feudal curse, he plays the trombone, tries to be funny, tries to wise, tries to reach for the beauty, tries to unveil the ugliness.

He tries to understand life and has the feeling he's close to the answer.

”As long as I can remember I have loathed my noble heritage. But when I was to make a film about these aristocrats I discovered that my innermost feelings didn't correspond with my political beliefs.”

Filmography:

Select Filmography

1985 Tvätten

1995 Buljong

1996 Lögn

1998 Teater, short

1999 Jag minns Lena Svedberg, short, doc

2001 Mormor, Hitler och jag, short, doc

2002 Stockholmssyndromet, short, doc

World Sales:

Telepicture Marketing Ltd, 16 Gun Wharf, 124 Wapping High Street, LONDON E1W 2NJ, UK

Swedish distribution: Folkets Bio

Production: Bokomotiv – De Geer & Olsson AB

Carl Johan De Geer

Born in 1938 in Montreal, Canada. He is a photographer, filmmaker, author and artist. Together with Håkan Alexandersson he made the popular Swedish TV series *Tårtan*, *Doktor Krall* och *Privatdetektiven Kant* in the 1970s and 80s. He's also written books like "Det bombade ögat", "Med kameran som tröst", "Kys mej dödligt" och "Örnis bilar". Further on he's also a set and textile designer.



TINTIN ET MOI

Tintin and I



NORDIC COMPETITION

DENMARK 2003

DOCUMENTARY, COLOUR & B/W, 35 MM,
74 MIN

Director: Anders Østergaard

Producer: Peter Bech

Screenplay: Anders Høgsbro Østergaard

Photo: Simon Plum

Editor: Anders Villadsen

Sound: Jean-Jacques Quinet

Music: Joachim Holbek, Halfdan E

Cast: Hergé, Michael Farr, Numa

Sadoul, Harry Thompson

Why do the Adventures of Tintin continue to fascinate its readers even when they have become adults? Hergé, the Belgian creator of Tintin, tried to answer this question when he gave a unique interview that has never been published before in full length. Hergé explains how the Adventures of Tintin are profoundly connected with the tensions and conflicts during the 20th century as well as to his own life. This documentary is an autobiographical journey of the life and the brilliant work of Hergé – in his own voice and on the original tape.

” *This story can only be told since a very special possibility occurred. In the beginning of the 70s Hergé gave a number of deep-interviews on his life and work. Eloquent and eager to communicate he spoke very profound and uninhibited about the great sacrifices he had to make to combine his personal crisis to his creativity. Actually he was so profound that he changed his view on his profoundness. He became worried that the written words, without his own voice and expressions, would give a twisted view on him. Therefor he assured himself that the book on the interviews was thoroughly revised, a line of different answers was added to the final publishing. But for the first time Hergé Foundation has agreed to make copies of the original recordings of the interviews for this film. That means that we have the opportunity to hear an intimate portrait of a dead artist – in his own words.* ”

Filmography:

1990 Kaptajn Janssens Bror

1996 Gensyn med Johannesburg

1999 Trolldkarlen (GFF 1999)

2000 Fra asken i ilden

2001 Malaria!

2003 Tintin og mig, doc

Anders Østergaard

Born in 1965 in Copenhagen, Denmark. Graduated from the Danish School of Journalism in 1991. At the same time he worked as a copywriter and as a researcher on documentary programmes. Has directed a number of documentaries since the beginning of the 90s.



World Sales:

Angel Films, Stockholmsgade 43,
2100 Copenhagen, Denmark
Tel: +45 35253600
Fax: +45 35253610
e-mail: info@angelfilms.dk

Production: Angel Production



DENMARK 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: **Hans Fabian Wullenweber**

Producer: **Vogel Film & Media**

Screenplay: **Hans Fabian**

Wullenweber, Janus Nabil Bakrawi

Photo: **Jacob Kusk**

Production design: **Christian Svanes**

Kolding

Editor: **Steen Schapiro**

Sound: **Bjørn Vidø**

Music: **Ole Arnfred, Jon Sigurd**

Bruland

Cast: **Janus Nabil Bakrawi, Trine**

Dyrholm, Lene Timroth, Asger Reher,

Karen-Lise Mynster, Stig Hoffmeyer,

André Babikian, Christiane Bjørg

Nielsen

Lars lives a life dedicated to his disabled mother and his job at a petrol station. One day the girl he is secretly in love with, Julie, faints at his feet. Julie recovers but suffers from an acute psychosis confusing Lars with her deceased boyfriend Søren. Lars decides to take on Søren's identity and keep Julie locked in her psychosis. This is his chance of a lifetime, to experience love. He grabs it. Lars and Julie disappear into their own world where only they know the rules, while all the time the world around them tries to bring them back to reality.

Filmography:

2000 **Still Around**, short

2002 **Catch That Girl**

2003 **Gemini**

World Sales:

Trust Film Sales, Avedøre Tværvej

10, DK-2650 Hvidovre, Denmark

Tel: +45 36 86 87 88

Fax: +45 36 77 44 48

e-mail: trust@trust-film.dk

www.trust-film.dk

Production: Nimbus Film

Hans Fabian Wullenweber

Born in 1967 in Denmark. Graduated in direction from the National Film School of Denmark in 1997, and went to England for further study. Developed features for Nimbus, Thura and Zeitgeist, and directed shorts and music videos. This is his second feature.



Swedish World Premieres

A FILHA

My Baby



SWEDISH WORLD PREMIERES

SWEDEN/PORTUGAL 2003

FEATURE, COLOUR, 35 MM, 90 MIN
Director: Solveig Nordlund
Producer: Manuel Joao Aguas
Screenplay: Solveig Nordlund
Photo: Acacio De Almeida
Production design: Ana Paola Rocha
Editor: Stefan Sundlöf
Sound: Pedro Melo
Music: Johan Zachrisson
Cast: Nuno Melo, Joana Barcia

World Sales:
Telepicture Marketing, Charlotta
Bjuvman, 16 Gun Wharf, 124 Wapping
High Street, E1W2NJ London

Swedish distribution: Triangelfilm

Production: Ambar filmes,
Cine-Qua-Non

Ricardo Monteiro is a successful TV producer. He gets an ultimatum from his 18 year-old daughter. "Come home tonight for my birthday, otherwise you'll never see me again." Ricardo is delayed and misses his flight, and when he gets home Leonor is gone. Sara, Leonor's friend, helps him in his seeking and gradually Ricardo looks upon Sara as Leonor. Soon Sara realises why Leonor ran away.

” *My Baby is a psychological thriller and the description of a sado-masochistic relationship. The film consists of two parts. A first rather classical part where we are looking for a missing daughter, Leonor. Who is she? Where is she? Has she been kidnapped? Who is guilty? In this first part we identify with Ricardo and his feelings of doubt, surprise, despair and we begin to feel sorry for this careless father who wakes up too late. But we will never know what has happened to Leonor. The second part of the film is a hallucinatory journey into Leonor's childhood. Or is it Ricardo's desires and obsessions that we witness. The loss of his daughter has left an empty space that he has to fill. He finds a willing substitute, he convinces himself that she is his daughter, and with her he repeats the cruel games and traumas from Leonor's childhood. Only we can't be sure that this is what really happened.* ”

Filmography:

1975	Disappeared, doc series	1988	Glimpses Of Light, doc
1976	People's Fight, doc	1989	Fineboys, doc
1977	Neither Fish Nor Fowl, short	1990	An Immortal Story, doc
1978	Three Plays By F.x. Kroetz, TV	1992	See You Tomorrow, Mario
1979	Can't It Be Exterminated?, TV	1993	Marguerite Duras, doc
1980	Dina And Django	1994	Spellbound, short
1982	Home And Memories From A Village, short	1995	António Lobo Antunes, doc
1983	Discovering Portugal, doc	1995	Meeting Mai, short
1984	With Other Eyes	1996	Spellbound And The Way Back, doc
1985	Hot Line (episode)	1997	Comédia Infantil
1985	Barnum- Opera, TV	1998	A Voice In The Night, short
1986	Journey To Orion, short	1999	The Ticket Inspector, short
1987	Portraits Of Writers For Swedish Television	2001	Low-flying Aircraft
		2003	My Baby

Solveig Nordlund

Born in 1945 in Stockholm. Since university studies in Stockholm and film studies in France, she now works in Sweden and Portugal as director and producer in film and theatre, and as script writer and translator. She's also worked as editor and radio producer.



Everyone Just Disappears



SWEDEN

DOCUMENTARY, 68 MIN

Director: Kicki Kjellin

Co-directors: Kajsa Blomgren Eldin, Pii Maria Gunnarsson, Molly Hartleb, Othman Karim, Ted Kjellson, John Lindgren, Kalle Lindgren

Producer: Anna Wallmark

Main Photo: Linus Sandgren

Photo: Tomaz Blanc, Lukas Eisenhauer Kristoffer Karlsson Rus, Calle Persson, Simon Pramsten, Mikael Valentin

Editor: Patrick Austen, Kajsa Grandell

Sound: Mario Adamson

Music: Goran Kajfes & Christian Olsson

Cast: Samuel Hedlund, Sofia Kuajara, Tobias "Bissa" Johansson, Stina Norrman, Robert Rich

Champagne breakfast, hats flying. Freedom, happiness mixed with dread. Everyone just disappears, life can begin. A film about the day, or those 24 hours, when in a way real life actually starts. What most has been through, or will go through, and thus can relate to or fantasize about, graduation day. The day when you leave your life as a student and step out into the real world, the world of grownups. Six directors and a seventh main director portray the 24 hours of graduation through five people in different parts of Sweden.

Filmography:

2001-2002 S.P.U.N.G, TV series

2002 Överallt och ingenstans, short

2003 Jimmy Böljäs Fantsi - Trubadurpopskola, short

2003 Alla bara försvinner

World Sales:

**Sweetwater, Grev Turegatan 21,
114 38 Stockholm, Sweden
info@sweetwater.se
Tel: +46-8-662 14 70
Fax: +46-8-662 14 71**

Production: Sweetwater AB

Kicki Kjellin

Born in 1970 in Lund, Sweden. Learned still photography through classes and as an assistant. Worked for five years as a director's assistant on feature films, TV productions and commercials. After working for some directing commercials, went on to SVT Drama. Now a director at director's collective "Systrarna MARX".



The Jungle Movie: House of the Tiger King



SWEDEN 2004

DOCUMENTARY, COLOUR, 35 MM, 105 MIN

Director: David Flamholc

Producer: Leon Flamholc

Screenplay: David Flamholc, Tahir Shah

Photo: Jose Huaman

Editor: Andrew Philip

Sound: Mark Lapidus

Music: Joachim Cosimo, Kenneth Cohen,

Cast: Tahir Shah, Richard Fowler
Eduardo Huamani Padilla, Pancho Oserotaki, David Flamholc

Tahir Shah, an anti-hero among explorers, is looking for the most famous lost city in history. Personally, he loathes the jungle, its insects and savages. Tahir's collaboration with Vietnam vet Richard Fowler ends dramatically and he sets his hopes to the esoteric Eduardo. He knows Pancho, an indian who in his youth is supposed to have seen the ruins with his own eyes. Together, they head off deep into Madre de Dios, the misty rain forest of Peru, in search of the legendary golden Inca city Paititi - The House of The Tiger King.

”Four months of jungle rapids, mud and insects extinguished the line between film and reality. Which was the documentary about the expedition and which was my own adventure? Things are, after all, not always what they seem.”

Filmography:

1996 Vackert Väder

1997 Nattbuss 807

1998 Lithivm

1999 Sherdil

2000 Svitjod 2000+, short, doc

2001 Looking at The Stars, short, doc

2004 Djungelfilmen, House of The Tiger King, doc

World Sales:

Caravan Films, Haybridge House, 15
Mount Pleasant Hill,
E5 9NB London, UK
caravanfilm.co.uk
info@caravanfilm.co.uk
Tel: +44(0)2088064297

Swedish distribution: Folkets Bio

Production: Flamholc Film AB

David Flamholc

Born in 1974 in Stockholm. Learned filmmaking at Caravan Film 1993-2000. Writes and directs documentaries and feature films.



The Only Image of my Father



SWEDEN 2004

DOCUMENTARY, COLOUR, BETA SP, 58 MIN
 Director: Kine Boman
 Producer: Bo Harringer, Kine Boman
 Screenplay: Kine Boman
 Photo: Hans-olof Utsi, Bo Harringer,
 Kine Boman
 Editor: Rasmus Ohlander

"I've never met my father, this is my only picture of him" Monika says, showing the stamp. He is a Sami and has worked with timber, that's all she knows. A thousand times she has held the little stamp in her hand, wondering... Why is her father on a stamp? Who is he? Is he still alive? Was he also a Sami? And why has she never been taught anything about the Sami people? Monika has made up her mind, she is going to try to find her father and her Sami background.

”When we started filming, I thought about why I’ve never been taught anything about the Sami. Why I had never read anything about Sweden’s native population in any schoolbook? At the same time, I worried about not being able to find Monika’s father in time, since he was rather old... I hope and believe that this film will spread warmth and knowledge to a lot of people.”

Filmography:

2001 ... jag lever!!!, doc
 2003 Enda bilden av pappa, doc

Production: Filmateljén AB,
 Ävägen 17G, 412 61 Göteborg,
 Sweden
 Tel: +46 31 826 380
 filmateljen@filmateljen.com

Kine Boman

Born in 1973 in Vänersborg, Sweden.
 Studied theatre/drama, Chinese and film.
 Works as a production manager and
 director at FilmAteljén in Göteborg.



FROM THE BEGINNING TO THE END

From the Beginning to the End



SWEDEN 2004

DOCUMENTARY, COLOUR, BETA SP, 79 MIN

Director: Maj Wechsellmann

Producer: Maj Wechsellmann

Photo: Hans-Åke Lerin,

Maj Wechsellmann

Editor: Maj Wechsellmann

Sound: Joakim Hallman,

Maj Wechsellmann

Music: Tarab, Alfred Schnittke,

Anders Koppel

Iraq from 6000 B.C. until the end of 2003: the culture, the invasions, the foreign overlords, words and deeds. Alexander the Great, the Romans, the Arabs, The Mongols, The Ottomans, The British and the Americans - and those tense final days in Baghdad before the war in Mars 2003. The film tries to account for the circumstances surrounding the first and second Gulf war. At the same time, it is an odyssey of questions through nine countries in Europe, the US and the Middle East.

”War! A seemingly endless refrain following us throughout history. The latest invasions, the result of cynical manipulation, were far more brutal than we’d like to know. That’s why it is important that the images of millions of upset / praying / singing protesters wanting to stop the latest war reach out to as many people as possible.”

Filmography:

1970 Ryssarna Vid Svarta Havet
1973 Omställningen att få barn, doc
1975 Ett litet land i Skandinavien, doc
1978 Semper i Turkiet
1979 Tredje världskriget
1979 Anton Nilsson, doc
1982 Hungermarschen, drama-doc
1983 En Resa Med rena hjärtan, doc
1984 Vattenbarn, doc
1985 U-båt, doc
1986 Ingen Hamlet på Kronoborg, doc
1990 Dumhet eller brott, drama-doc

1991 Kallt krig i kallt landskap, doc
1992 Ett rättfärdigt krig, doc
1994 Ett mänskligt liv, doc
1995 Synden är listig och lömsk, drama-doc
1997 Hitler Och vi på Klamparegatan, drama-doc
1999 Brave Women, doc
2000 Där våldet slutar börjar kärleken
2001 De stormiga känslornas båtar, doc
2002 Du skall älska din nästa som dig själv, doc
2003 Agent Orange, doc
2004 From the Beginning to the End

Production: Produktionsgruppen

Wechsellmann AB, Sandhamnsgatan

19, 115 40 Stockholm, Sweden

Tel: +46 8 6622 677

Fax: +46 8 6621 21 31

maj.prod@telia.com

www.wechsellmann.se

Maj Wechsellmann

Born in 1942 in Copenhagen. Acting studies in Odense. Studied direction in the early 70s at Dramatiska Institutet.



Futuredrome – the Movie



SWEDEN 2004

DOCUMENTARY, COLOUR, BETA SP, 50 MIN

Director: Mathias Gullbrandson

Producer: Katarina Björk

Screenplay: Henrik Wallgren, Holger Jacobsson, Thomas Davidsson, Magnus Alm, Linus Hansson

Production design: Jenny Andersson, Anders Holmer, Josefin Kaldo, Erika Magns, Martin Nässén

Editor: Viktoria Lindström

Sound: Jocke Jalin, Anders Rimpi

Music: Christoffer Berg, Krister Linder

Cast: Irma Schultz Keller, Hans Lindqvist, Robert Bolin, Krister Linder, Ulf Rönnerstrand, Jenny Svärdsäter, Joel Östlund

A human-being's dream is just a dream. Many people's dream is the beginning of a new reality. During three days 1 500 live action roleplayers lived in Drome City, a town built from 200 metric tons of scrap-metal in a quarry. In Drome City the inhabitants celebrate the queen, happily uninformed of the fact that it's only an illusion. A documentary about the people in a science-fiction story.

”A trash-punk-movie about live action roleplay mixing joy, efforts and dance-music.”

Filmography:

1998 Bioforma Enterprises, short

1999 Elvegrimmarna, doc

2004 Futuredrome – filmen, doc

World Sales:

The Story Lab AB, Sveavägen 86,
S-113 59 Stockholm, Sweden

Tel: +46-54591450

Fax: +46-54591450

Production: The Story Lab AB

Mathias Gullbrandson

Born in 1973 in Göteborg. Three years for 200 people to arrange. 140 hours of raw-dv-film was released in 2003 on www.futuredrome.com for anybody who wants to edit his own *Futuredrome* film. 120.000 website-hits the first five days. Pretentious? Over-exponated? Cool? Ambitious? Nicely crazy!



KOMPLETT GALEN

Completely Mad



SWEDISH WORLD PREMIERES

SWEDEN 2004

DOCUMENTARY/FICTION, COLOUR,

BETA SP, 95 MIN

Director: Lea Farmlohde

Producer: Daniella Prah

Photo: Bersa

Editor: Fredrik Abrahamsen,

Staffan Elmkvist, Niklas Vestermark

Sound: Mario Adamsson,

Hokon Garpestad

Music: Rogelio de Badajoz,

Hannu Kiviaho

Cast: Görel Crona, Rafael Edholm,

Rogelio de Badajoz, Annett Duran,

Yaba Holst, Hannu Kiviaho

Actors who immerse themselves in their characters and become them, how do they work? Are the emotions real and true? We meet director and actress Görel Crona and actor Rafael Edholm, also a married couple, as they work on both Strindberg's "Miss Julie" and their relationship. "Theatre is for real, theatre hurts", Görel says in the documentary. Starring as the animalistic Jean is Rafael, who takes Strindberg's words to heart and plays with fire by truly becoming one with his character. But where do you draw the line between personal and professional life? If you love on stage, what can happen behind the scenes?

„I, Lea Farmlohde, have been given the privilege of following a real couple searching for the truth, resonating through the world's first naturalist drama (Miss Julie) where the actors weren't supposed to act, but just essentially be. It has been a profound journey towards the center of man, in the painful centre between lust and love, where you meet the desire to create against all odds. Forget the trite pseudo documentaries of the world of television. Enjoy the true dark side of reality in the company of Görel Crona and Rafael Edholm.“

Filmography:

1997 Triangeln är också ett instrument, short

1998 En mimares vardag, short

2000 The Big Bong, short

2004 Komplet Galen, short

World Sales:

Filmkreatörerna AB,
Tobakspinnargatan 7,
117 36 Stockholm

Telefon: + 46 8 84 21 35

Fax: + 46 8 84 21 33

E-post: info@filmkreatorerna.com

Production: Filmkreatörerna

Lea Farmlohde

Born in 1968 in Arlöv. Ecole de vie, Paris 1995-97. La scuola Cinemascuopadre Rome Italy 1992. Also attended a directing class at New York University Summer School.



Three Suns



SWEDEN 2004

FEATURE, COLOUR, 35 MM, 100 MIN

Director: Richard Hobert

Producer: Peter Possne

Screenplay: Richard Hobert

Photo: Lars Crepin

Production design: Aida Kalnins

Editor: Darek Hodor

Sound: Lars Liljeholm

Music: Björn Hallman

Cast: Lena Endre, Kjell Bergqvist,

Mikael Persbrandt, Natalie

Minnevik, Maria Bonnevie, Rolf

Lassgård

Sweden in medieval times. Hanna leaves her children and home and rides towards the coast to meet her husband, crusader Ulf, who is coming back after four years of fighting in the Orient. Halfway to the coast Hanna meets plague-stricken victims and realizes the danger. In spite of the quickly spreading deadly disease she continues, now in the company of Joel, who has lost his entire family. During the dramatic journey Hanna will have to fight for her love, her children and her own life.

”I stood alone by the car, in the biting wind on Alvaret in Öland, when I suddenly saw a rider at the horizon. Behind it another horse followed, a body slung over its back. What had happened? Who where they? My eyes watered in the wind and I blinked to see more clearly. They were gone. But the image lived on inside me, impossible to get rid of, but equally impossible to understand. Then one day I realized who they were and what they wanted. This is their story, from a time which in many ways is eerily reminiscent of our own.”

Filmography:

1978 *Gänget*

1980 *Två slår den tredje*, TV

1981 *Kättaren*, TV

1983 *Poliskan och pucker-ryggen*, tv

1984 *Martin Frosts imperium*, TV

1985 *Skånska mord – Esarparen*, tv

1986 *Skånska mord – Yngsjömordet*, TV

1988 *Sommaren tolv månader*, TV

1990 *Ålder okänd*

1992 *Den femtonde hövdingen*

1994 *Händerna*

1994 *Glädjekällan*

1995 *Höst i paradiset*

1997 *Spring för livet*

1998 *Ögat*

1999 *Där regnbågen slutar*

2000 *Födelsedagen*

2002 *Alla älskar alicé*

2004 *Three Suns*

Swedish distribution:

Sonet Film, Box 2105,
16120 Bromma, Sweden

Tel: +46 555 248 00

www.sonetfilm.se

Production: Sonet Film

Richard Hobert

Born in 1951 in Kalmar, Sweden. University graduate. Ex-journalist and assistant director in radio, theatre, film and television. The film *Gänget* (1978) marked his directorial debut. In the 90s he made a seven film series, based on The Seven Deadly Sins.



UNDER EN BLÅGUL HIMMEL

Under a Dark Sky



SWEDEN 2004

DOCUMENTARY, COLOUR, DV CAM, 110 MIN

Director: Bo Harringer, Renzo Aneröd

Producer: Bo Harringer

Photo: Bo Harringer

Editor: Bo Harringer, Josef Harringer

How does a skinhead feel about Sweden? What does a biker have in common with a radical hiphopper? What is the difference between an anarchist feminist and a muslim girl? Are nazi youths evil? Death metal, punk, hiphop, oi music... Drug abuse, prison, Bin Ladin, USA, EU riots. A contemporary portrait of a Sweden divided, reflected by those that society has deemed dangerous.

”For three years, we’ve made this film together with youths from various subcultures. Youths that society has turned its back on. Together we made a document of Sweden at this date and time, the Sweden that is a strange land to most Swedes.”

SWEDISH WORLD PREMIERES

Filmography:

Bo Harringer

1997 En tomt i Paradiset, doc

1998 Det är inte som
du tror, mannen, doc

1999 88.soldiers, doc

2000 Den lilla människans
storhet, doc

2002 Eldshjulet, doc

2003 Född slav, doc

2003 Under en
blågul himmel, doc

Renzo Aneröd

2003 Under en
blågul himmel, doc

Production: Filmateljén AB,
Åvägen 17G, 412 61 Göteborg,
Sweden
Tel: +46 31 820 802
filmateljen@filmateljen.com

Bo Harringer

Bo (pictured on the right) was born in 1947 in Eksjö. Works as a documentary filmmaker.

Renzo Aneröd

Renzo was born in 1969 in Göteborg. Works as a writer.



Swedish Short Competition

ARKAR Arks



SWEDEN 2004

SHORT, COLOUR, 35 MM, 14 MIN
Director: Karin Karlsson
Producer: Göran Lindström
Screenplay: Karin Karlsson,
 Mita Moberg
Photo: Dan Jåma
Editor: Patrick Austen
Sound: Oscar Lovnér, Mikael
 Brodin
Music: Martin Hallberg, Elias
 Raam

Production: Moviemakers
 Nord

By Torneträsk, a very deep lake some 10 miles north of the Arctic circle, it's winter as usual with gusts of storm and temperatures of 25 degrees below zero, Celsius. In order to be able to keep fishing, people build small, movable huts known as "arks". To be able to fish for char, hobby fishermen have drilled permanent holes through the floor, right through the ice.

„*The first time we found ourselves on the ice of Rautasjaure, we were knocked out. 32 degrees below zero, Celsius, quickly crept under our skins. The heat inside the fishing huts, the arks, was wonderful. We quickly found a very special atmosphere inside the huts, among the people, and that the huts themselves were fascinating in their quirkiness and artistry.*”

Karin Karlsson

Born in 1969 in Borlänge, Sweden. Has studied Nordic Languages, journalism and dramaturgy. Freelances as a journalist and works with culture-related projects around Malmö.

Mita Moberg

Born in 1969 in Borlänge, Sweden. Has studied art, photography and film and graduated as a set designer. Has been working for 11 years as a production designer.

World Sales: Karin Karlsson,
 Föreningsgatan 47a,
 211 52 Malmö, SWE

Swedish distribution: Filmpool Nord

Filmography:
 2004 Arkar, short

DYSMORPHO Dysmorpho



SWEDEN 2004

SHORT, COLOUR, 35 MM, 5 MIN
Director: Martin Kjellberg,
 Magnus Söderstedt
Producer: Thomas Allercrantz
Screenplay: Martin Kjellberg,
 Magnus Söderstedt
Photo: Fredrik Bäckar
Production design: Peter
 Gaszynski
Editor: Martin Kjellberg, Mag-
 nus Söderstedt
Sound: Adel Kjellström
Music: Niklas Thidell, Emil
 Isaksson
Cast: Hans-Christian Thulin

Each morning millions of battle are waged at bathroom mirrors around the world. Smooth skin, white teeth, perfect proportions. We all try to beat nature and look better. For our hero, this is usually an easy task, but one day something is different and he runs into unexpected trouble with a stubborn strand of hair.

„*Unsuitable for sensitive viewers and film commissioners.*”

Martin Kjellberg

Born in 1980. Studied video and TV in Gamleby. Started out with student TV in Lund, then founded his own company, making films on demand.

Magnus Söderstedt

Born in 1972. Studied video and TV in Gamleby and film and video at Fridhems FHS in Svalöv. Has directed various award winning short films. Works at SVT in Norrköping.

Filmography:

1999 Yfront, short
 1999 Raised Fist 1 & 2, shorts
 2000 Kanyl, short
 2001 Huset Vid Vägens Ände
 2002 Sommarstället, short
 2002 Verkstadsmassakern, short
 2003 Margot Och Anders, short

World Sales:
 Röde Orm Film, Klockarevägen 21,
 SE 178 53 Ekerö

Production: Röde Orm Film

The Eiffel Tower



SWEDEN 2004

SHORT, COLOUR, 35 MM, 12 MIN

Director: **Niklas Rådström**

Producer: **Malte Forssell,**

Frida Asp

Screenplay: **Niklas Rådström**

Photo: **Peter Mokrosinski**

Production design: **Anna Asp**

Editor: **Michal Leszczylowski**

Sound: **Mikael Brodin**

Music: **Fläskkvartetten**

Cast: **Stellan Skarsgård,**

Pernilla August

Niklas Rådström

Born in 1953 in Stockholm. Works as a writer and has scripted films such as *Bröderna Mozart*, *Livsfarlig film*, *Tala! Det är så mörkt* and *Swedenhielms*.

Filmography:

2004 *Eiffeltornet*

Swedish distribution: **Filmpool Nord**

Production: **Skägga Film AB**

Linnegatan 38, 114 18, Stockholm, Sweden

GLENN, THE GREAT RUNNER

Glenn, the Great Runner



SWEDEN 2004

SHORT, COLOUR, 35 MM, 3 MIN

Director: **Anna Erlandsson**

Producer: **Lisbet Gabrielsson**

Screenplay: **Anna**

Erlandsson

Editor: **Margus Peensaar**

Sound: **Margus Peensaar**

Music: **Stina Minnhagen,**

Stina Norlin

Anna Erlandsson

Born in 1956 in Stockholm. Studied at Konstfack 1978-82, with additional studies and exhibitions in 1986. Also attended Filmpool Jämtland's animation education 1998-2000. Artist, designer and animator.

Filmography:

2003 *Sjukhuset, Anim*

2004 *Glenn, The Great Runner, Short*

World Sales:

Lisbet Gabrielsson Film AB, Allévägen 6, S 132 42 Saltsjö-Boo, Sweden

Swedish distribution: **Filmpool Jämtland**

Production: **Lisbet Gabrielsson Film AB**

Glenn, the great runner, is about to compete. The question is, will he get the support he needs.

” *Given time and patience, you can get along with technology. My first film for cinemas.* ”

Heartbeat



SWEDEN 2004

SHORT, COLOUR, 35 MM, 15 MIN

Director: Anette Skåhlberg,

Martin Lima De Faria

Producer: Anette Skåhlberg,

Martin Lima De Faria

Screenplay: Anette Skåhlberg,

Martin Lima De Faria

Photo: Torben Forsberg

Production design: Theresia

Knevel

Editor: Johan Rojstedt

Sound: Robert Sörling

Music: Björn Börjesson,

Klas Backman

Cast: Sven Wollter, Alexander

Skarsgård, Sara Sommerfeld,

Lotta Tejle, Lisa Lindgren, Ivan

M Peterson, Claes Åström,

Robert Gustafsson

SWEDISH SHORT COMPETITION

A heart-warming screwed-up musical about a helicopter pilot who dances through the corridors of the hospital with the heart for the heart transplantation of a young woman who is threatened of expulsion from the country.

Anette Skåhlberg

Born in 1963 in Uppsala.

Martin Lima de Faria

Born in 1964 in Lund.

Martin and Anette have made films together for six years. They live and work in Uppsala where they run their own film company. They have both studied at The Dramatic Institute and The Danish Film School.

Filmography:

1998 Främlingen, Short

1998 Beträktaren, Short

2000 Mamy Blue

2001 Skönheten, Short

2002 Befriaren, Short

2003 I huve't på en mamma, Short

2004 Hjärtslag, Short

World Sales:

The Swedish Film Institute

Production: S.T.O.P.Film

INNESLUTEN

Enclosed



A woman is an inmate. In the prison she is waiting for her husband and daughter to visit her. In a small measured area their common lives are enacted.

”Enclosed is a short about love and affection.”

SWEDEN 2004

SHORT, COLOUR, 35 MM, 14 MIN

Director: Fredrik Edfeldt

Producer: Anna Böhm, Linn

Anckarloo

Screenplay: Linda Boström

Photo: Geir Hartly

Andreassen

Production design: Lars

Strömsten

Editor: Bernhard Winkler

Sound: Annika Thedwall

Music: Daniel Eklund

Cast: Ia Langhammer, Per

Burell, Embla Hjulström

Fredrik Edfeldt

Born in 1973 in Stockholm. Has studied Film science and Mass communication at Stockholm University and attended Stockholm's Film School. Has worked with theatre and directed short and advertisement film in Sweden and abroad, and also TV series for Swedish Public Television.

Filmography:

1999 Hembesök, Short

2001 Barnsäng, Short

2002 Cleo, TV Series, one episode

2003 Innesluten, Short

2003 Dream Team, TV Series

World Sales:

Monnaie De Singe, Dalagatan 16,
113 24 Stockholm, Sweden

Production: Monnaie De Singe

KVINNOKRAFT Girlpower



SWEDEN 2004

SHORT, COLOUR, 35 MM, 4 MIN
Director: Per Carleson
Producer: Per Carleson
Screenplay: Per Carleson
Photo: Johan Nordström
Production design: Jens Gustavson
Editor: Christer Furubrand
Sound: Jan Alvermark
Music: Per Carleson
Cast: Åsa Siika, Mikael Rahm, Johanna Printz

To bring your bicycle is an easy thing, but a small transportation problem suddenly gets bigger.

” *With smartness one is able to handle the most difficult situations, especially if you are a woman and a bit of age.* ”

Per Carleson

Born in 1947 in Stockholm. Studied at Christer Strömholm's Film School 1967-68.

Filmography:

1993 88 11 13-4753, Short
 1993 Störtnutte, Short
 1996 Senaste Nytt, Short
 1996 Ladulåt, Music Film
 1998 En Kväll På Stan, Short
 1998 Det Var En Gång, Short
 2001 En Förtrollad Kväll, Short
 2001 Nödig, Short

2001 Pärön, Short
 2002 Tempo, Short
 2002 Egen Härd Är Guld Vård, Short
 2003 Beträktaren, Short
 2004 Kvinnokraft, Short

Production: Studio Lagnö AB
 Lagnö Gård, 619 93 Trosa, Sweden
 per@studiolagno.se

PEPTALK Peptalk



SWEDEN 2004

SHORT, COLOUR, 35 MM, 3 MIN
Director: Andrea Friberg
Producer: Birgitte Rye
Screenplay: Malin Isaksson
Photo: Mikael Valentin
Production design: Wanda Throne-Holst
Editor: Viktoria Hjern
Sound: Pär Hallström, Peter Albrechtsen
Music: Johan Strömberg
Cast: Hanna Lekander

About an ordinary girl on her way home from work, a day like any other.

” *Working with such a good short film script and such a great actress, who is also close friend, was a pleasure. I also enjoyed trying out new collaborations with new colleagues, not the least the editor and the cinematographer, with whom I made a short film a couple of months later.* ”

Andrea Friberg

Born in 1971 in Malmö. Has attended drama studies at The University of Gothenburg and the directing programme at The School of Photography and Film in Gothenburg, 1998-2001. Has worked with casting in film and theatre and as production and unit manager.

Filmography:

2000 En Svart Historia, short
 2000 Varför tystnar du inte lilla flicka inuti mig?, short
 2001 Kalle Och Bollhavet, short
 2003 Mellanrum, short
 2004 Peptalk, short
 2004 Flickan som slutade ljuga, short

World Sales:
 Migma Film, Åkerssjövägen 4,
 461 55 Trollhättan, Sweden

Swedish distribution: Film i Väst

Production: Migma Film

Nordic Light

The festival's – and your – window on this year's film production in the other Nordic countries. Even though some of them will find Swedish distribution, the inexplicable laws of the market mean that this may be your only chance of seeing the films from our neighbours!

BABY

Baby



NORDIC LIGHT

DENMARK 2003

FEATURE, COLOUR, 35 MM, 89 MIN

Director: Linda Wendel

Producer: Louise Jannicke

Screenplay: Linda Wendel,

Kirsten Thorup

Photo: Henrik Ipsen, Lars Skree

Editor: Anders Refn

Sound: Jens De Place Bjørn, Fredrik

Omen, Gregers Kiær

Music: Sort Sol

Cast: Maria Rich, Line Kruse, Jesper

Christensen, Ulrich Thomsen,

Kenneth Carmohn, Ida Laub Oxen

Baby is an adaptation of Danish writer Kirsten Thorup's award-winning first novel. It is the gripping tale of rootless young urbanites and their desperate struggle to find and understand love. The jagged, dynamic narrative portrays their impulsive, irrational lifestyle, their dilemma as immature adults in a society where efficiency and fitness for work are the fundamental values. Their hunt for love, sex and money evoke moving, provocative scenes.

Filmography:

1986 **Ballerup Boulevard**

1989 **Happiness is a Curious Catch**

1993 **The Troll Movie, Viktor and Viktoria**

1998 **Mimi & The Movers**

2003 **Baby**

World Sales:

Danish Film Institute, Gothersgade

55, 1123 København K, Denmark

Tel: +45 3374 3573

Fax: +45 3374 3401

www.dfi.dk

Production: Fanefjord

Filmproduktion

Linda Wendel

Born 1955 in Denmark. Following her success with a published volume of poetry in 1980, Linda Wendel enrolled at the National Film School of Denmark from where she graduated in 1984. Her feature direction career consists of four features - two of which are children's films. This is her fifth feature.





DENMARK 2003

FEATURE, COLOUR, 35 MM, 81 MIN

Director: Anders Gustafsson

Producer: Birgitte Skov, Bo Ehrhardt

Screenplay: Kim Leona

Photo: Manuel Claro

Production design: Nikolaj

Danielsen

Editor: Åsa Mossberg

Sound: Christian H. Lund, Kristian

Eidnes Andersen

Cast: Stephanie León, Christopher

Læssø, Nickolas Dufour, Sarah

Boberg, Paw Henriksen, Lars Ranthe,

Julie Carlsen

There is a harsh atmosphere amongst the tenants in a youth hostel. Mille, 17 years old, with her slightly older boyfriend Kenny, have got this down to a T. But Mille has a plan. A plan to get away and leave all of this behind. When the council offers Kenny a flat, Mille takes this opportunity to move in with him. But all the old problems follow them. Kenny can't give up his usual lifestyle with friends, beer and dope; he just can't get himself together and find a job, whilst Mille slaves away in a baker shop with her friend Anja. But when hip-hopper Sami moves into the youth hostel, trouble starts. Mille falls for the new sensitive tenant, who has ambitions and a goal with his life. But her loyalty to Kenny runs deeper than that and she is whirled into a ménage a trois, that forces her to take a good look at herself and find out who she really is. It's her dilemma – can she break free from her surroundings and where she comes from?

„Scratch is about finding one's way in life; to realize that nothing is given and that one has a choice. It is difficult to break a pattern, for some more than others, but I think it can be done. My main characters are often underdogs, who struggle with their inner selves and life from the lower ends of the hierarchy. I think that this could be related to the fact that I always feel more sympathy for the weak than of the strong. In some ways it's a question of moral... and what it means to have the responsibility and privilege to make a film. Film is a unique media because it can reach out to so many people, making me feel obliged to take a stand for the underdogs.“

Filmography:

1992 Den kärleksranke,
short (GFF 1992)

1993 Five Fatal Cases, short
(GFF 1994)

1994 Tonight Is the End of the
World, short (GFF 1995)

1997 Swedish roulette, short
(GFF 1998)

1999 The Man With the Tuba,
short (GFF 2000)

2001 Skoda, short (2002)

World Sales:

Trust Film Sales, Avedøre Tværvej

10, DK-2650 Hvidovre, Danmark

Tel: +45 36 86 87 88

Fax: +45 36 77 44 48

e-mail: trust@trust-film.dk

www.trust-film.dk

Swedish distribution: Columbia Tristar

Production: Nimbus Film Productions
ApS

Anders Gustafsson

Born in 1967 in Stockholm, Sweden. Before moving to Denmark, he studied Film Science at University in Sweden and attended Stockholm's Film School while assisting on several film and television productions in Sweden. He graduated from The National Filmschool of Denmark in 1997. Previously he has worked as props dresser and assistant director. He debuted as a director with the short, *Tonight Is The End Of The World*, written by Ulf Stark. He has also directed two episodes of the TV series *Familjen* for Swedish Television. *Scratch* is his first feature.



BARE BEA

Just Bea



NORDIC LIGHT

NORWAY 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: **Petter Næss**

Producer: **Synnøve Hørsdal**

Screenplay: **Johan Bogaeus**

Photo: **Marius Johansen Hansen**

Production design: **Bettina**

Schroeteler

Editor: **Jon Endre Mørk**

Sound: **Hugo Ekornes & Erik S.**

Watland

Music: **Surferosa**

Cast: **Kaia Foss, Kamilla Grønli**

Hartvig, Ida Thurmann-Moe, Maria

Gullaksen Brinch, Kim S. Falck-

Jørgensen, Espen Klouman Høiner

Bea is 16 and a sophomore in high school. She writes for the school paper and is the last one in her group of friends to lose her virginity. She's in love with the school's best looking, most intelligent and coolest senior, Daniel. Then, the miracle of all miracles happens; Bea's interest in Daniel turns out to be mutual. Suddenly, a new world of social and sexual possibilities are available. There is just one drawback, namely her friends' idea of virginity and first love. This is a problem for Bea until her friend Mia comes up with the solution: Anders. Anders wants to become a gardener, is 19, and completely uninteresting. He is therefore, the perfect candidate. After a clumsy yet successful get-together, Anders has reason to believe that Bea is genuinely interested in him. But she's not. She does of course want to be with Daniel. Or does she? Or does she want something completely different?

”When I read *Bea* for the first time I felt that this was an opportunity for me to make something totally different ... this film has a more active camera style, using the camera much more. What I really liked about *Bea* was the conflict between what you expect from life, and what you see in commercials, when you're young and feel life is going to be like this or like that.”

Filmography:

1999 **Absolute Hangover**

2001 **Elling**

2004 **Just Bea**

Petter Næss

Born in 1960 in Oslo, Norway. He has mainly worked with plays and revues, both as scriptwriter, director and actor, since 1997 he's employed as a director at Oslo New Theatre. This is his third feature. He made his debut with the comedy *Absolute Hangover* in 1999 and in 2000 he directed the Oscar-nominated *Elling*.



World Sales:

**Norwegian Film Institute, Boks 482
Sentrum, N 0105 Oslo, Norway**

Tel: +47 2247 4575/00

Fax: +47 2247 4597

www.nfi.no

**Production: Maipo Film & TV-produk-
sjon**

www.maipo.no

maipo@maipo.no



NORWAY 2003

FEATURE, COLOUR, 35 MM, 100 MIN

Director: Lars Göran Pettersson

Producer: Nils Thomas Utsi

Screenplay: Lars Göran Pettersson

Photo: Svein Krøvel

Production design: Viggo Bentzon

Editor: Einar Egeland, Peter Lund

Sound: Mick Raascholl, Henrik

"Gugge" Garnov

Music: Jari Kokkonen, Wimme Saari,

Matti Wallenius

Cast: Sverre Porsanger, Issaht Juakim

Gaup, Anitta Suikkari, Göran

Forsmark

At school they used to call him Bázo, a Sami expression for a slightly retarded person. In his village they still use the name behind his back. In a way it is true. Emil is not the smartest person in the little mountain village where he lives with his father. His brother, Kenneth, was different. He bought himself an excavator, worked in both Finland and Norway, made a lot of money, and used to come on visits with different girlfriends in his shiny Mercedes. One day Emil and his father receive a letter; Kenneth is dead. He has been in an accident with the excavator. Emil goes to Norway looking for whatever may be left of his brother's belongings. The Mercedes is gone. It turns out that all Emil has inherited is an almost new shotgun, a seven-year-old boy, Kenneth's former girlfriend, and his shady business dealings.

„Bázo is set in the part of the world where I'm living. It gets its local colour and environment from the story which is set north of the Arctic circle and from the actors whom are all locals. But the story is also generally applicable. It could be set in any part of the world. It's about people who live their lives outside the law. Who create their own notions of what's right or wrong. Who know that the words in the law book and the legal turnarounds never will be on their side. One creates his own moral and justice.“

Filmography:

Select Filmography

1975 Berättelsen om Sune, doc

1979 Fakirens Höst, TV, doc

1980 Finsk Tango, TV, doc

1982 MatchenTV, doc

1998 Från Tattare Till Traveller, TV, doc

2001 The Pikes Peak Car, TV, doc

World Sales:

Norwegian Film Institute, Boks 482

Sentrum, N 0105 Oslo, Norway

Tel: +47 2247 4575/00

Fax: +47 2247 4597

www.nfi.no

Production: Filbmagoahti AS

Lars Göran Pettersson

Educated as film editor and producer at Swedish National Television, mainly in Örebro. Freelance since 1989, with his own production company, Film Form AB. Mostly he works as a screenwriter and director for documentaries and features.



HELMIÄ JA SIKOJA

Pearls and Pigs



NORDIC LIGHT

FINLAND 2003

FEATURE, COLOUR, 35 MM, 113 MIN

Director: Perttu Leppä

Producer: Jarkko Hentula

Screenplay: Perttu Leppä

Photo: Jyrki Arnikari

Production design: Pirjo Rossi

Editor: Kimmo Taavila

Sound: Olli Pärnänen

Music: Pauli Hanhinen

Cast: Mikko Leppilampi, Laura Birn,

Unto Helo, Timo Lavikainen, Jimi

Pääkallo, Amanda Pilke

The four Hirvonen brothers live in a dead-end town and run a small business together with their father. When Pops (the father) ends up in jail the boys are left adrift and deeply in debt to local hoods. Things are further complicated when Saara, a little girl who moves in with the boys, turns out to be their 10-year-old half-sister. The boys discover that Saara has a splendid voice. This gives rise to an idea that leads to a series of muddles and mishaps, as Saara is coached to become the new Superkid, with an eye to winning a considerable sum of money offered as First Prize.

”*Pearls and Pigs is my second feature film. I had made several short films before and it just so happened that each following film continued in some form or other from where the last one left off. Although my main characters have grown older and even their names have changed, they are in a certain sense part of a continuum.*”

Filmography:

1986 *Forever and Ever*, short

1987 *Ostrich*, short

1990 *One-One*, short

1993 *Caravan*, short

1995 *Girls and Ice Cream*, short

1999 *A Long Hot Summer*

2003 *Pearls and Pigs*

Perttu Leppä

Born in 1964. He studied scriptwriting and direction at University of Art and Design, Department of Film and TV in Helsinki. He made a number of shorts before making his feature debut in 1999. This is his second feature.



World Sales:

Finnish Film Foundation

Kanavakatu 12, 00160 Finland

Tel: +358 9622 0300

Fax: +358 9622 03050

www.ses.fi

Production: TALENT HOUSE

Running with the Herd



ICELAND 2004

DOCUMENTARY, DIGIBETA, 55 MIN

Director: Þórfinnur Guðnason

Screenplay: Jón Proppé

Photo: Þorfinnur Guðnason

Editor: Þorfinnur Guðnason

Music: Hilmar Örn Hilmarsson

The film is a story of horses running wild in a herd. The story focuses on a young foal and documents the first year in its life as it learns the ways of life in the herd and experiences all the joy and drama of life in the wild mountains. The film has a narrative core and the horses are clearly individual characters in a dramatic tale of survival in the highlands of Iceland. Horses are herd animals, though most have now been domesticated. In nature they develop a complex social structure where every individual has a role and through cooperation and competition the herd becomes able to react to danger and adopt to new circumstances. While the herd has a dynamic of its own, the real story is how each individual learns to function within the group and develops its own character within the context of the herd.

Filmography:

1993 Húsey, doc

1997 Woodmouse – Life on the Run, doc

2001 Lalli Johns, doc (GFF 2002)

2004 Running with the herd

World Sales:

Icelandic Film Centre, Túngata 14,

101 Reykjavík, Iceland

Tel: +354 562 3580

Fax: +354 562 7171 info@icelandic-filmcentre.is

www.icelandicfilmcentre.is

Þórfinnur Guðnason

Born in 1959 in Reykjavík, Iceland. He studied at California College of Arts and Crafts in Oakland, 1985-88, earning a BA in filmmaking. Has made several documentaries. He's also worked as a director, writer and cameraman for the Icelandic Broadcasting Company.



JERUSALEM MIN ELSKEDE

Jerusalem My Love



NORDIC LIGHT

DENMARK 2003

DOCUMENTARY, COLOUR, 35 MM, 73 MIN

Director: **Jeppe Rønde**

Screenplay: **Jeppe Rønde**

Photo: **Jeppe Rønde, Sebastian**

Wintersø

Editor: **Theis Schmidt**

Sound: **Rune Palving**

Music: **David Sebastian Buus, Jeppe Rønde**

A film about Jerusalem's uncompromising nature of faith. The director's quest for faith becomes the "little story" that mirrors Jerusalem's "big story" – a story about loss, repression and love. The film's "outer" track follows the "prophets" in their daily work in the midst of Jerusalem's violence. Each represents the city's three monotheistic religions. Three different and yet not so different men are thus presented to us: the Jewish charity worker, Israel; the Muslim drug rehabilitator, Muhammad; and the American street-prophet, Ted – all of whom have plans of their own for the director. The "inner" track follows the director's existential search to discover what faith consists of – and why he loses his lifelong faith, in Jerusalem of all places.

Filmography:

2003 *Jerusalem My Love*

World Sales:

Danish Film Institute, Gothersgade
55, 1123 København K, Denmark
Tel: +45 3374 3573
Fax: +45 3374 3401
www.dfi.dk

Jeppe Rønde

Born in 1973. Director, cinematographer, composer. He has a BA degree in Film Science and Art History from the University of Copenhagen. He has directed the DFI Film Workshop production *Son*. *Jerusalem My Love* is his feature-length debut.



The Bouncer



DENMARK 2003

FEATURE, COLOUR, 35 MM, 97 MIN

Director: Jesper W. Nielsen

Producer: Peter Bech

Screenplay: Jesper W. Nielsen

Photo: Erik Zappon

Production design: Rasmus

Balslev-Olesen

Editor: Morten Giese

Sound: Morten Degnbol, Per Streit

Music: Halfdan E

Cast: Nikolaj Coster Waldau, Per

Oscarsson, Iben Hjej

The story of a perfectly ordinary man and his desperate attempts to shrug off the mantle with which his family has burdened him. Svend throws everything he's got into saving his ageing parents' marriage. But the years have made life almost unbearable. Then he meets pretty, straightforward Lizzie, and she makes him wonder how much he is actually part of his family's hereditary hostility and jealousy. The discord has major consequences and suddenly it seems that the only way out is a complete break – or ultimate forgiveness.

On Flemming Pedersen, the inspiration for Sven – the film's main character, who died last November:

”Svend is mainly based on virtues that Flemming had. He was a very complex person and very extreme in the issues that occupied him. But he always wanted to do good things, and therefore he was a very kind man. And if you were acquainted with Flemming you could always count on him – he was always helpful.”

Filmography:

1996 **The Bogey Man**, short (GFF 1997)

1989 **The Knight of Justice**, short

1992 **Veiled Hearts**, short

1997 **The Last Viking**

1998 **Little Big Sister**

2002 **Okay** (GFF 2003)

2003 **The Bouncer**

Jesper W. Nielsen

Born in 1962 in Copenhagen, Denmark. Graduated in editing at the National Film School in 1986. With the shorts: *The Knight of Justice* and *Veiled Hearts* he specialised as a director of films for children and youngsters. His feature debut was *The Last Viking* in 1997. His first film for an adult audience was *Okay* in 2002.



World Sales:

Angel Films, Stockholmsgade 43,

2100 Copenhagen, Denmark

Tel: +45 35253600

Fax: +45 35253610

e-mail: info@angelfilms.dk

Swedish distribution: Scanbox

Production: Angel Production A/S

PLAY



NORDIC LIGHT

NORWAY 2003

FEATURE, COLOUR, BETA SP, 85 MIN

Director: John Sullivan

Producer: Tanya Badendyck

Screenplay: John Sullivan

Photo: Knut Kollandsrud,

Marin Otterbeck

Editor: Trond Oppheimsbakken

Sound: Jaswinder Singh Sidhu,

Nina Solito

Music: Sven Ohr, Thomas Dybdahl,

Unni Wilhelmsen

Cast: Hege Aga Rostad, Linda M.

Hverven, Nina Ellen Ødegård, Siren

Jørgensen, Jan Marin Johnsen,

Thorir Sæmundsson, Bartek Kamins-

ki-Obuchovic, John Brungot

A group of newly graduated acting students gather in a house in the countryside near Oslo for a last weekend outing before dispersing in pursuit of their individual careers as professional actors. It will turn out to be an event they will never forget – and not for some pleasant reason, but because of a dramatic chain of events that will deeply challenge assumptions about their career choices and their understanding of life in general. The unconventional twist is that the entire cast is in fact last year's graduating class from the Norwegian Theatre Academy and that their own experiences as acting students were instrumental in improvising the story. Together with the director and a small film team, the cast engaged in a three-day collaborative effort on a small island in the Oslo Fjord, shaping both dialogue and story as they went, in conjunction with an underlying structure only the director was wholly familiar with.

Filmography:

1997 **Odd Shapes of Winter**

1998 **The Dhysthe Case**

1999 **In My Brother's Mind**

2000 **24 Hours in May**

2001 **The Betrayal**

2002 **Food Discovery**

2002 **The Year After**

2002 **Lifelines**

2003 **Mags**

2003 **Home of the Brave -
Land of the Free**

2003 **Play**

World Sales:

Norwegian Film Institute, PO BOX

Sentrum, 0105 Oslo, Norway

Tel: +47 2247 4500

Fax: +47 2217 4597

e-mail: stineo@nfi.no

www.nfi.no

Production: Dinamo Story AS

John Sullivan

He has studied film at the San Francisco Art Institute, The School of Visual Arts (New York) and in Rockport, Maine. His merits as a director and screenwriter consist of several documentaries, shorts and commercials, music videos and episode drama for TV. *Play* is his debut feature.



RECONSTRUCTION

Reconstruction



DENMARK 2003

FEATURE, COLOUR, 35 MM, 89 MIN

Director: Christoffer Boe

Producer: Åke Sandgren

Screenplay: Christoffer Boe

Photo: Manuel Claro

Production design: Martin De Thurah

Editor: Mikkel E.G. Nielsen, Peter Brandt

Sound: Morten Green

Music: Thomas Knak

Cast: Nikolaj Lie Kaas, Maria Bonnevie, Krister Henriksson

Reconstruction turns romantic drama inside out, laying bare the emotions in an explosion of images. It follows Alex, a photographer, and beautiful Aimee, who meet by chance and fall in love in the course of one intense day. Their feelings for each other are put to the test as the world about them becomes more and more alien in a labyrinthine Copenhagen. They stake their existence and find themselves in free fall, with Alex facing the questions of how far he is willing to go and how much he is prepared to give up for his dreams of true love.

”I want to take everything we usually take at face value and usually present in a subordinate clause and transform it into the main clause. Like a scene in which a man enters a bar and sees a woman. I just want to repeat this movement, because it contains a psychological description of him, of her, of us. By scratching this little item – a gesture, perhaps – you evoke new facets and depths, and you suddenly discover that it’s no longer just a small item, but a perspective on something much greater. This is what repetition manages to do: provide a sudden perspective on things because the viewer is already familiar with part of the sequence. By knowing what’s happening, the viewer can notice things that were overlooked the first time. And by slightly altering what happens compared to the first time, you get a perspective on how different things can be, even if they seem almost identical.”

Filmography:

2001 Kissmeyer Basic, TV Series

2001 Hr. Boe & Co.’s Anxiety, short

2003 Reconstruction

World Sales:

Nordic Film International Sales,
Halmtorvet 29, DK-1700

Copenhagen, Denmark

Tel: +45 3326 6880

Fax: +45 3326 6889

e-mail: contact@nordisk.dk

Swedish distribution: Columbia
Tristar

Production: Nordisk Film
Production AS

Christoffer Boe

Born in 1974 in Denmark. Graduated in film and media at the University of Copenhagen, 1996, and in direction at the National Film School of Denmark, 2001. His debut was his graduation short, *Anxiety*. *Reconstruction* is his feature debut.



ROCKET BROTHERS

Rocket Brothers



NORDIC LIGHT

DENMARK 2003

DOCUMENTARY, 35 MM, 92 MIN

Director: Kasper Torsting

Producer: Sarita Christensen

Photo: Kasper Torsting

Editor: Martin Zandvliet

Music: Kashmir

Cast: Kasper Eistrup, Mads Tunebjerg

Henrik Lindstrand, Asger Techau

For four years director and cinematographer, Kasper Torsting has documented the Danish rockband Kashmir, with his camera. We meet them in the studio, back stage and on tour and follow them in their anguish to fulfill the expectations from both their audience and themselves. *Rocket Brothers* is a portrait of both a creative process and the people behind it.

” *We are sitting in my apartment at Nørrebro. The sun hits his face and makes some strange rectangle patterns on the wall behind him. He’s the leadsinger in the band ‘Kashmir’. They’re just about to enter the studio to record their fourth album. The rest of the band are ready. The record company are getting impatient – Kasper hasn’t got anything really ready yet and ‘feels like shit’, he says.* ”

Filmography:

2000 *Søster Annas børn*, short

2001 *På den anden side*, short

2002 *Hr. Vinterberg og Mr. Bowie*, short

World Sales:

Danish Film Institute, Gothersgade
55, 1123 København K, Denmark
Tel: +45 3374 3573
Fax: +45 3374 3401
www.dfi.dk

Kasper Torsting

Born in 1975. He graduated as a documentary film director at The Danish Film School in 2001. Since January 1999 he has worked on *Rocket Brothers*. During this period he also completed three shorts.





ICELAND/USA 2003

FEATURE, COLOUR, 35 MM, 83 MIN

Director: Bradley Rust Gray

Producer: So Yong Kim

Screenplay: Bradley Rust Gray

Photo: Anne Misawa

Editor: Bradley Rust Gray,

Sigvaldi Káráson

Sound: So Yong Kim

Cast: Brynja Thóra Guðnadóttir,

Davíð Örn Halldórsson, Melkorka

Huldudóttir, Svava Björnsdóttir

Sisters Hildur and Svava have lived in a remote town on the east coast of Iceland for their entire lives, working in the fish factory and moving through the years in the settled rhythms of small-town life. The calm waters of Hildur's life become troubled when Svava decides to move to Reykjavík. After Svava abruptly leaves town, Hildur ends up on the road with Svava's boyfriend, aiming for the city, but unexpectedly ending up on a journey of self-discovery.

”Salt is a simple story about a girl who falls in love with her sister's boyfriend. The feelings behind the characters and the choices they make are inspired by the place they live. Ten years ago I visited a very small fishing village in Iceland called Stöðvarfjörður. The town remained in my mind as one of the most remote places on earth. In this place, I imagined a young girl who tries to discover herself and through the process is drawn away from those she loves the most. Hildur's character emerged from these ideas but was amazingly brought to life when I met Brynja Thóra Guðnadóttir. Brynja's natural understanding for the character convinced me to shoot the film with non-actors and to use a more documentary approach.”

Filmography:

1992 Autotomy, short

1994 Hole, short

1996 Hunger, short

1997 Flutter, short

1998 Mom, short

1999 hITCH, short

2001 With You Now

2003 Salt

Bradley Rust Gray

Born in 1971 in Dayton (Ohio), USA. He studied architecture, art, and film in Alabama, Chicago, London, Reykjavík, and Los Angeles. In the 90s he made several shorts and one of them, *hITCH*, became a part of the feature film *Boy's Life 3*. His first feature documentary, *With You Now*, was completed in Tokyo in early 2001. He currently works and lives in Reykjavík.



World Sales:

Soandbrad, 6636 Drexel Ave.,

CA 90048 Los Angeles, USA

soandbrad@yahoo.com

Production: Soandbrad

SUBURBAN VIRGIN

Suburban Virgin



Long Minna, 16 thinks she has been an angel all her life. Emma, her best friend, thinks everything sucks. Minna drags Emma to go hitch hiking to prove that also she can be wild and rebellious. The summer trip into the wild turns out to be more than Minna ever expected. By losing a bit of her innocence she gets a glimpse of what life really is about.

NORDIC LIGHT

FINLAND 2003

FEATURE, BETA SP, 103 MIN

Director: **Hanna Maylett**

Producer: **Nina Koljonen**

Screenplay: **Selma Vilhunen**

Photo: **Jyri Hakala**

Editor: **Kimmo Kohtamäki**

Sound: **Janne Laine**

Music: **Olli Kykkänen**

Cast: **Hennariikka Laaksola, Saila Laakkonen, Lauri Kontula, Maria Krestjanoff**

Filmography:

1995 9,95+PPM, short

1996 *Rose of the Railroad*, short

1996 *Karjalan heili*, doc

1998 *100 Clocks*

2000 *Good Girls*, doc

Hanna Maylett

Born in 1973. 1994-2000 studied at the University of Industrial Arts and Design / Film and Television Department in Helsinki. She has also been working as a teacher both in scriptwriting and documentaries. In 2001 she received Cannes Film Festival International scholarship programme of Cinefondation.



World Sales:

Finnish Film Foundation

Kanavakatu 12, 00160 Finland

Tel: +358 9622 0300

Fax: +358 9622 03050

www.ses.fi

Production: Fantasiafilmi Oy

Nordic Shorts

CARAMELS

Caramels



ICELAND 2003

SHORR, BETA SP, 13 MIN
Screenplay: Gunnar B. Gudmundsson
Photo: Óskarór Axelsson
Production design: Stigur Steinórsson
Editor: Sævar Sigursson
Sound: Gunnar Arnason
Music: Halldór Björnsson
Cast: Jón Gnarr, Gísli Örn Gararsson, Elma Lía Gunnarsdóttir, Tórhallur Sverrisson

NORDIC SHORTS

The story of a mad scientist that due to bad experience in childhood hates caramels. In his adolescent years the scientist has rapidly gone insane and now he spends most of his time making deadly explosive caramels that he puts into this caramel jar in a little candy store. A rough-neck detective that has been inspecting this bizarre case, is closing in on the scientist. When he is on the verge of cracking the case, his research gets an unexpected twist.

” This film has been a longtime dream for me. I wrote the story twelve years ago and have been working on it since. ”

Gunnar B. Gudmundsson

Born in 1972. He lives in Hafnarfjörður in Iceland. By making music videos, shorts and documentaries he has become a self educated film director. In addition he has worked in theatre for several years.

Filmography:

1997 Flying Blind, short (GFF 1998)
1998 Hypocrisy, doc

World Sales:

Icelandic Film Centre
Tel: +354 562 35 80
sales@icelandicfilmcenter.is

Production: Those Two Productions
Tel: +354 595 3660

BURST

Burst



ICELAND 2002

SHORT, BETA SP, 5 MIN
Director: Reynir Lyngdal
Producer: Vibeke Vogel

A couple shares an intimate moment in their bedroom. His attempts to arouse her go seriously wrong, resulting in a series of emotional, physical and hydrological explosions.

Reynir Lyngdal

Born 1976. Film director. He has directed several short films, commercials and music videos. He co-directed and produced the award-winning dance film *Slurp-inn* (1997). He is currently working for Pegasus Pictures

Filmography:

1997 Slurp-Inn
2002 Burst

World Sales:

Icelandic Film Centre
Tel: +354 562 35 80
sales@icelandicfilmcenter.is

Production: Saga Film Productions
and Barok Film & TV A/

DØRENE LUKKES

Mind the Gap



NORWAY 2003

SHORT, COLOUR, 35 MM, 5 MIN
Director: Endre Skandfer
Producer: Endre Skandfer
Screenplay: Endre Skandfer
Production design: Endre Skandfer (animation)
Editor: Endre Skandfer
Sound: Terje Rian
Music: Terje Rian, Bjarte Agdestein
Cast: Ellisiv Solskinnsbakk Selnes (voice)

Marvin is just like any other sheep. He has a steady job, a small apartment with a big mortgage and an expensive life insurance. One day, following his everyday routine of going to work, a young lamb and his mother sits down next to him on the subway. This brief meeting triggers Marvin to literally look at the world with new eyes.

”I didn't want my film to be about drug-addicts and prostitutes, but a tribute to those who dare to be themselves, and follow their own instincts and impulses. To me, the homogenic society is a bigger threat for our culture and democracy than the so-called 'social misfits'.”

Endre Skandfer

Born in 1976. studied film science and history at the Lillehammer College and animation and documentary filmmaking at the Volda College. Since his graduation in 2000, he has been working at Qvisten Animation mostly with commercials and also as animation director.

Filmography:

2003 Mind the Gap, short animation

World Sales:

Norwegian Film Institute/
short&doc, PO Box 482 Sentrum,
N-0105 Oslo , Norway
Tel: +47 2247 4500
Fax: +47 2217 4597
e-mail: torils@nfi.no

Production: Qvisten Animation AS

EI SIIHEN KUOLE

Don't Let it Kill You



FINLAND

SHORT, COLOUR, 35 MM, 33 MIN
Director: Kimmo Taavila
Producer: Liisa Penttil
Screenplay: Kimmo Taavila
Photo: Heikki Färm
Editor: Slawomir Krasnogorsk
Sound: Risto Iissalo
Music: Janne Reinikainen, Heikki Nousiainen, Tiias Louste, Sampo Sarkola, Mikko Vanhanen, Leena Pöysti

A family is reunited in grief. Only the eldest brother Anttu seems to feel no sorrow over their loss. Then Uncle Svante shows up and gives him something to feel sorry about.

World Sales:

Finnish Film Foundation
Kanavakatu 12, 00160 Finland
Tel: +358 9622 0300
Fax: +358 9622 03050
www.ses.fi

Production: Edith film Oy

Eyewish



NORWAY 2003

SHORT, COLOUR, 35 MM, 4 MIN

Director: Erik Wang

Producer: Erik Wang

Screenplay: Erik Wang

Photo: Erik Wang

Editor: Erik Wang

Sound: Erik Wang

World Sales:

Norwegian Film Institute/
short&doc, PO Box 482 Sen-
trum, N-0105 Oslo,
Norway

Tel: +47 2247 4500

Fax: +47 2217 4597

e-mail: torils@nfi.no

Production: Apecosmonaute

Mental bodies and the quest for purpose.

”Unfinished bodies with buds for legs and arms for me depicts persons of potential and longing, with the ability and need to grow. Nakedness is their only suitable level of honesty. In the isolation of individuality they long for this, for the plan and purpose, and struggle in the space between meaning and nothingness. Their battle is not between God and the Devil, but between Purpose and Nothing.”

Erik Wang

He is one half of The Apecosmonauts and since 1993 he has mainly worked with experimental shorts.

Filmography:

1993 The Timekeeper

1994 Work

1995 Choral

1995 Only this Moment

1996 Meromelia

1996 Stinger

1996 Sonic Children

1999 Peer in the Pacific

1997 Silence is a Virtue

1997 Odda the Movie

1999 Telephony

2000 iNsideOUT

2001 RestLess

2003 Eyewish

KALA

Kala



FINLAND 2002

SHORT, COLOUR, 35 MM, 12 MIN

Director: Jonathan Davies

Producer: Juha Vanhanen

Screenplay: Jonathan Davies,
Leo Viirret

Photo: Jyri Hakala

Production design: Kimmo
PiilolaAnimation: Sami Mäkinen,
Markku Hyttinen

Editor: Jonathan Davies,

Juha Vanhanen

Sound: Patrick Boullenger

Music: Elis Regina

Cast: Hannu Kivioja, Eva

Mustonen, Kirsi Mustonen,

Mirja Honkanen

A hungry and desperate life in a fishbowl leads Fish to his destiny. He floats over the bustling streets of Helsinki, and his Owner is not feeding him properly. In order to survive, Fish looks to the opposite house, maybe for help, but mainly for The Girl. As life doesn't get any better, Fish tries to free himself from the agony. But destiny lies elsewhere. It involves everybody - and Fish finds his place in the universe.

Jonathan Davies

33 years old. He studied art history, urban design and sociology. He originally intended to become a painter. Colour and composition are important to him in film. Additionally he has worked as a 3D animator and graphic designer on TV.

Filmography:

1997-1998

• Medieval Helsinki 1550, interactive
exhibit

• Lasse Viren, interactive exhibit

• Kamppi, architectural visualisation

• Embassy of Finland, visualisation

World Sales:

Finnish Film Foundation
Kanavakatu 12, 00160 Finland

Tel: +358 9622 0300

Fax: +358 9622 03050

www.ses.fi

Production: Vanilla Production



FINLAND 2002

SHORT, COLOUR, 35 MM, 14 MIN

Director: Kaisa Penttilä

Producer: Liisa Penttilä

Screenplay: Kaisa Penttilä

Photo: Ville Penttilä

Production design: Kaisa

Penttilä (animation)

Editor: Kaisa Penttilä

Sound: Sakari Salli

Cast: Aarre Karén, Kaisa El
Ramly, Caikko Vevelac

An old man shipwrecked on a tiny island a long time ago dreams of a certain kind of company and sends messages in bottles asking for help. One evening there is a knock on the door of his hut. But things don't go exactly as the old man hoped.

Kaisa Penttilä

Born in Helsinki in 1975. She studied animation in Turku School of Art and Communication in 1994-98. After graduating from Turku she has made music videos, illustrations, commercials etc.

Filmography:

1996 *Shadows in the**Margarine*, co-dir.1996 *The Last Apparition*,1998 *In the Soup* (GFF 1998)2000 *Giant Robot: Jennifer**kissed me*, music video2000 *Oulu Music Video Festival, A**Special prize of the jury*2000 *Eternal Erection: U Can Make**Me Dance*, music video (co-dir)2002 *Air Mail*

World Sales:

Finnish Film Foundation

Kanavakatu 12, 00160 Finland

Tel: +358 9622 0300

Fax: +358 9622 03050

www.ses.fi

LOVE GAME

Love Game



One girl. One boy. Three chances. Love Game

„When I was a young kid I was not allowed to play videogames. So later on, as an adult, I took a deep plunge into this world of gaming and experiencing the enchanting sounds and images of this medium. Love Game is an homage to the old videogames.“

NORWAY 2003

SHORT, COLOUR, 35 MM, 6 MIN

Director: Gaute Hesthagen

Producer: Rune Sandnes

Screenplay: Ragnhild M. Pedersen, Birgitte R.

Wegener

Photo: Tor Eigil Scheide

Production design: Anima-

tion: Harald Fossen

Editor: Gaute Hesthagen

Sound: Trond Hillestad

Music: Ping, Trond Hillestad,
Gaute Hesthagen, Morten
StendahlCast: Kikki Stormo, Martin L.
Lotherington, Torstein
Andersen, Arne O. Reitan

Gaute Hesthagen

Born in 1978. Currently studying direction at the Norwegian Film School in Lillehammer. For the last four years he has been both directing and producing independent short films, music videos and commercials.

Filmography:

Select Filmography

2002 *Flower of Life*2002 *Decadence*2003 *LoveGame*

World Sales:

Norwegian Film Institute/

short&doc, PO Box 482 Sentrum,

N-0105 Oslo, Norway

Tel: +47 2247 4500

Fax: +47 2217 4597

e-mail: torils@nfi.no

www.nfi.no/english/norwegian-films

Production: Kilowatt / Klapp Media

LOVE IS THE LAW

Love is the Law



NORWAY 2003

SHORT, COLOUR, 35 MM, 7 MIN

Director: Eivind Tolås, Ole

Mads Vevele

Producer: Lars Løge

Screenplay: Eivind Tolås,

Johnny M. Holmvåg

Photo: Christer Fasmer

Editor: Eivind Tolås

Music: Arne Sandvoll, Ole

Vegard Skaug

Cast: Ole Mads Vevele

This short picks up the message of love from the Christian tradition, and perverts it through a modern, TV-News setting. The religious, but at the same time overtly secular love poem the News anchor reads out, preaches and challenges the concept of Christian love. Humor is essential, but at the same time the gloomy corruption of both love and modern mediators of truth is ever present.

” *Love is the Law, the poem, picks up the message of love from the Christian textual tradition, and plays with it in a modern context, as well as in a modern setting. The setting is vital for any good preacher, and preaching is certainly of the essence in this film, as well as a good portion of humor....* ”

Eivind Tolås has a Master degree in Screenwriting from the University of Bergen. He was one of the four founders and owners of the production company, Flimmer Film - in which he has worked mainly as editor, director and cameraman in several productions.

Filmography:

2003 *Love is the Law*, short

World Sales:

Norwegian Film Institute/
short&doc, PO Box 482 Sentrum, N-
0105 Oslo, Norway
Tel: +47 2247 4500
Fax: +47 2217 4597
e-mail: torils@nfi.no

Production: Flimmer Film AS

OBLIVION

Oblivion



NORWAY 2003

FEATURE, COLOUR, 35 MM, 28 MIN

Director: Lilja Ingolfssdottir

Producer: Egil Ødegaard

Screenplay: Lilja Ingolfss-

dottir, Mariana Maldonado

Photo: Enrique Blein

Production design: Eirik

Tyrhjel

Editor: Zaklina Stojcevska,

Jon Endre Mørk, Skule Eriksen

Sound: Øistein Boassen,

Bengt Öberg

Music: Stein Johan Grieg

Halvorsen

Cast: Mariana Maldonado,

Mads Ousdal

In some place in Europe there is an area which is sealed off from the rest of the world due to a major ecological crisis. The radical changes in the environment have had devastating results for the population: they have become paralyzed by disillusion and apathy. A young woman, Ana, has also been affected by the destructive forces of the polluted area. She has learned to accept her own situation. And in ever increasing self-contempt she starts to forget Noel, her former boyfriend. He, by the way, is outside the toxic area, but is trying to get in and save her.

Lilja Ingolfssdottir

Born in 1976 in Norway. Graduated from the London International Film School in 2000 with the film *Standing Still*. Studied at FAMU, the National Film School in Prague 2000-01. In 2002 she produced the short *Look of Happiness*.

Filmography:

1998 *Joakim's Conversation*

1999 *Kitchen Sync*

2000 *Standing Still*

2000 *The Look of Happiness*

2003 *Oblivion*, short

World Sales:

Norwegian Film Institute, Dronning-
ens gt. 16, P.O. Box 482 Sentrum,
N-0105 Oslo, Norway
Tel: +47 22 47 45 74
Fax: + 47 22 47 45 97
e-mail: torils@nfi.no
www.nfi.no/english/norwegianfilms/

Production: Filmhuset AS
The Sound Factory

PARATIISI
Paradise



FINLAND 2003

SHORT, 35 MM, 25 MIN
Director: Anne Lakanen
Producer: Tahvo Hirvonen
Screenplay: Anne Lakanen
Photo: Tahvo Hirvonen
Production design: Anne Lakanen (animation)
Editor: Anne Lakanen
Sound: Johnny Lee Michaels
Music: Johnny Lee Michaels

Paradise is a story about a world, whose inhabitant lives in a perfect symbiosis with his surroundings, idyll prevails until will and dissatisfaction wriggle in. What to give up to get all worldly good?

” *My idea about Paradise as a film matured in my mind as I observed mass consumption hysteria in my environment: what earthly good could satisfy modern man, who wants everything, gets everything, and nothing is enough.* ”

Anne Lakanen

Film editor, animator and graphic artist. *Paradise* is her first independent script and direction.

Filmography:

2003 Paradise, short

World Sales:

Finnish Film Foundation
 Kanavakatu 12, 00160 Finland
 Tel: +358 9622 0300
 Fax: +358 9622 03050
 www.ses.fi

Production: Pettufilmi Oy

RENDEZVOUS
Rendezvous



NORWAY 2003

SHORT, COLOUR, BETA SP, 4 MIN
Director: Per Sveinung Larsen
Producer: Per Sveinung Larsen
Screenplay: Per Sveinung Larsen, Ingrid Hernæs
Photo: Tim Noonan, Per Sveinung Larsen
Production design: Per Sveinung Larsen (animation)
Editor: Per Sveinung Larsen
Sound: Per Sveinung Larsen
Cast: Per Sveinung Larsen

A curious little film about a young man embarking on a somewhat different journey.

” *I got the idea to make Rendezvous from my girlfriend (...). She shot a series of photographs where I was the model dressed in the red bunny suit that you see in the film. (...) I still don't really know what the film is about, but it has something to do with growing up and searching for harmony.* ”

Per Sveinung Larsen

Born in 1976. He has made documentaries for TV as well as some shorts. He recently returned from a three-year film education in Australia.

Filmography:

Select Filmography

1990 Paranoid, short

1991 I seng med barbarabetter, short video

1998 A møter B, short, co-dir.

1998 Bowling, short doc, co-dir.

1999 Diagnose Norge, TV, co-dir.

2001 Sugarpop, music video

2002 The Naked Truth (co-dir), short, doc

2003 Ailo (co-dir), short doc,

2003 Triste, music video

2003 Rendezvous, short

World Sales:

Norwegian Film Institute/
 short&doc, PO Box 482 Sentrum,
 N-0105 Oslo, Norway
 Tel: +47 2247 4500
 Fax: +47 2217 4597
 e-mail: torils@nfi.no

SHINING HAPPY

Shining Happy



NORDIC SHORTS

NORWAY 2003

SHORT, COLOUR, 35 MM, 2 MIN
Director: Lars L. Marløy
Producer: Johnny Wiken
Screenplay: Lars L. Marløy
Photo: Sveinung Bohn
Editor: Lars L. Marløy
Sound: Lars L. Marløy
Music: Ola Kristoffer Øye
Cast: Michael Rivers
Jeff Dean Gamble
Craig Miller

New York City, a coloured shoeshine man, a pair of white feet and an enormous limousine.

” *The DP and I went to New York with a super8 camera and the idea of portraying the strong contrasts that are found in the vibrating city. The story itself arose in a crowded Starbucks, from a cup of black coffee with white milk.* ”

Lars L. Marløy

Lars L. Marløy is 25 years old and has made films since the age of 10. Partly autodidact and partly educated in film at college, in TV at the University of Bergen and the Complutense university in Madrid. In the last years he has worked full time as a screenwriter and director of shorts, documentaries and commissioned films.

Filmography:

2003 *Shining Happy*, short

World Sales:

Norwegian Film Institute/
short&doc, PO Box 482 Sentrum,
N-0105 Oslo, Norway
Tel: +47 2247 4500
Fax: +47 2217 4597
e-mail: torils@nfi.no

Production: Imago Ans

STRIBER

Stripes



DENMARK 2003

SHORT, COLOUR, 35 MM, 5 MIN
Director: Peter Bay
Screenplay: Peter Bay
Photo: Peter Hanghøj S
Editor: Martin Rosenquist
Sound: Thomas Jæger
Music: Bjørn Vidøe,
Robert Davies

World Sales: Danish Film
Institute, Gothersgade 55
1123 Copenhagen,
Denmark,
www.dfi.dk

The painter Peter Hanghøj S works industriously in his frugal apartment, creating a series of structural system-paintings. His efforts have culminated in a minimalistic and humorous tribute to all those, who, with a strong will and focus, are determined to dedicate themselves to what is important to them.

Peter Bay

Born in 1955 in Denmark. Script writer on features and writer/director on several shorts and documentaries, as well as productions for television. In 2002 he directed his first feature film *The Man Who Couldn't Say No*.

Filmography:

1990 2 film om Ligestilling og
Børnefamiliers vilkår, TV
1994 Splat, short
1995 Underholdningschefen, short
1997 De Nye Sjove, TV doc
1997 Cool Times, short (GFF 1997)
1998 Brødrene Mortensens Jul, TV
1998 Surferne Kommer, short
1999 Ungt kød, short, TV
1999 Filmen der døde, short, TV
2001 Løjserne, TV
2002 The Man Who couldn't Say No
2003 Striber, short

Noise Above



NORWAY 2003

SHORT, COLOUR, 35 MM, 6 MIN

Director: Alexandra Inés

Perez-Seoane

Producer: Alexandra Inés

Perez-Seoane

Screenplay: Alexandra Inés

Perez-seoane

Photo: Jakub Imunek

Production design: Henrich

Boráros

Editor: Karen Otterstad

Philippenko

Sound: Bård Haugan

Ingebretsen

Cast: Jiri Bruder, Vera

Englertova

Then one night, Marcel the keeper of silence and order in the apartment building, was awoken again... Marcel lives in the suburbs, with TV as his best friend. One night after going to bed, he is disturbed by music. It's late and he's upset. In his pyjamas, Marcel mounts the stairs, determined to find the offenders. What he finds is devastating.

**Alexandra Inés
Perez-Seoane**

Filmography:

2003 Noise Above, short

World Sales:

Norwegian Film Institute/
short&doc, PO Box 482 Sentrum,
N-0105 Oslo , Norway

Tel: +47 2247 4500

Fax: +47 2217 4597

e-mail: torils@nfi.no

UN CORAZÓN CUATRO PIERNAS

One Heart, Four Legs



A documentary about the sensuality in Argentine tango, a dance which embraces the differences and the equality between man and woman, through synchronized movements.

„ *One Heart - Four Legs is a short documentary about the sensual interplay between man and woman in the Argentine Tango. Shot in San Francisco, on 16mm.* „

NORWAY 2003

SHORT, COLOUR, 35 MM, 6 MIN

Director: Guro Rugstad

Jensen

Screenplay: Guro Rugstad

Jensen

Photo: Guro Rugstad Jensen

Editor: Ellen Ugelstad, Skule

Eriksen

Sound: Bengt Øberg,

The Sound Factory

Music: Astor Piazzolla

Guro Rugstad Jensen

She earned her MFA in motion picture/video at the Academy of Art College in San Francisco in 2002. She is a free-lance screenwriter and film director based in Oslo, Norway. She produces her own short films and develops feature screenplays and documentary pilots and has experience with both narrative, documentary, experimental and dance film.

Filmography:

2003 One Heart, Four Legs, short doc

Strokes, short

Flicker, short

Two, short

Same Old Song, short

World Sales:

Norwegian Film Institute/
short&doc, PO Box 482 Sentrum, N-
0105 Oslo , Norway

Tel: +47 2247 4500

Fax: +47 2217 4597

e-mail: torils@nfi.no

Treasures from the Archive

A sensational re-release of Mauritz Stiller's *The Avenger* from 1915, Lasse Forsberg's 70s flick *The Yankee* and some rediscovered silent films by Arvid Gillström, a director who moved to Hollywood and was forgotten, are some of the treasures from the vault. In remembrance of Ingrid Thulin, we also show the only feature film she ever directed, *Broken Sky*.

BRUSTEN HIMMEL

Broken Sky



SWEDEN 1982

FEATURE, COLOUR, 35 MM, 98 MIN

Director: **Ingrid Thulin**

Screenplay: **Ingrid Thulin**

Photo: **Lasse Björne**

Production design: **Bengt Peters**

Editor: **Lasse Lundberg**

Sound: **Olle Unnerstad**

Music: **Bert Carsten Nordlander**

Cast: **Margaretha Krook, Thommy Berggren, Ernst Gunther, Susanna Käll, Agneta Eckemyr, Svea Holst, Fillie Lyckow, Kåre Mölder**

Erika lives with her mother and father in her grandmother's house. When a big quarrel occurs, Erika escapes. When she returns in the evening she is left all alone by her parents. Valle, the boy from next door, is the only one who cares about Erika. On Christmas' Eve her father is drunk and tells her that life has no meaning what so ever. In the morning Erika and her mother find themselves locked in. Her father's alcoholism increases, and he starts to give away and sell more and more of the family's private belongings. Erika and her mother decides to move away.

Filmography:

1965 Hängivelsen, short

1978 En och En (co-direction)

1982 Brusten himmel

Ingrid Thulin

Born in 1926 in Sollefteå, Sweden. She studied to become an actor at The Royal Dramatic Theatre School in Stockholm, 1948-50. Since the 1960s she lived and worked in Italy. She became one of Sweden's most prominent and respected actors both nationally and internationally and has worked both on stage and in films with famous directors such as Ingmar Bergman, Hasse Ekman, Alf Sjöberg, Vincente Minnelli, Alain Resnais, Luchino Visconti, Vilgot Sjöman, Gianfranco De Bosio and Marco Ferreri. Her directing career consists of one short made in the 60s, one co-direction from the 70s and *The Broken Sky* which was her only feature. Ingrid Thulin died in Stockholm January 7, 2004.



World Sales:

**Swedish Film Institute
Box 271 26, 1052 Stockholm,
Sweden**

info@sfi.se

www.sfi.se

Tel: +46 8 665 11 00

Fax: +46 8 661 18 20

The Avenger



SWEDEN 1915

FEATURE, TINTED, 35 MM, 44 MIN

Director: Mauritz Stiller

Screenplay: Martin Jørgensen, Louis Levy

Photo: Hugo Edlund

Music: Herman Herschovitz

Cast: Wilhelm Hansson, Edith Erastoff, Edmond Hansen, John Ekman, Richard Lund, William Larsson, Karin Molander,

The re-discovery of The Avenger

The film was thought lost until a near-complete, tinted, nitrate print with German intertitles was found by Stiftung Deutsche Kinemathek, Berlin in 2001. The print was in good physical condition and identified by Helmut Regel in Koblenz. A duplicate negative was made, where Swedish intertitles were inserted, and a new print was struck in 2003. Prints of the German version were also made from the duplicate negative, before the insertion of Swedish titles.

The discovery of The Avenger is nothing short of sensational, being now the oldest surviving film by Stiller. The shooting took place in April 1915, and was Stiller's 23rd film since his directorial debut in 1912.

Stiller was born in Helsinki by Russian-Jewish parents, and The Avenger is the only of the director's more than forty films which takes place in a Jewish setting.

Stiller planned one more film in a Jewish setting. But after several rewritings of the script, the 1921 De landsflyktige instead came to depict the lives of Russian emigrés in Western Europe.

Young student Georg Vide ends his affair with Ester when she reveals that she's pregnant. Being a Christian, he can't imagine marrying a Jewish girl. Ester dies giving birth to Georg's son, who is taken of care of by Jacob, Ester's cousin. Twenty years later, their paths will cross again. This film, directed by Mauritz Stiller in 1915, was long considered lost. In 2001, however, a very well preserved copy was found at Stiftung Deutsche Kinemathek in Berlin. The film had intertitles in German, drastically different from those in the Swedish original. The Swedish intertitles have been reinserted in this copy.

Filmography:

1912 Mor och Dotter
 1912 De Svarta Maskerna
 1912 Den Tyranniske Fästmannen
 1913 Barnet
 1913 Gränsfolken
 1913 Livets Konflikter
 1913 Mannekången
 1913 Den Moderna Suffragetten
 1913 När Kärleken Dödar
 1913 När Larmklockan Ljuder,
 1913 Den Okända
 1913 En Pojke i Livets Strid
 1913 På Livets Ödesvägar
 1913 Vampyren
 1914 Bröderna
 1914 För sin Kärleks Skull
 1914 När Svärmor Regerar
 1914 Det Röda Tornet
 1914 Skottet
 1914 Stormfågeln
 1915 Dolken
 1915 Hans Bröllopsnatt
 1915 Hans hustrus förflutna
 1915 Hämnaren
 1915 Lekkamraterna

1915 Madame de Thèbes
 1915 Minlotsen
 1915 Mästertjuven
 1915 När Konstnärer Älska
 1916 Balettprimadonnan
 1916 Kampen om Hans Hjärta
 1916 Kärlek och Journalistik
 1916 Lyckonålen
 1916 Vingarne
 1917 Alexander den Store
 1917 Thomas Graals Bästa Film
 1918 Thomas Graals Bästa Barn
 1919 Herr Arnes Pengar
 1919 Sången om den Eldröda Blomman
 1920 Erotikon
 1920 Fiskebyn
 1921 Johan
 1921 De landsflyktige
 1923 Gunnar Hedes Saga
 1924 Gösta Berlings Saga
 1926 The Temptress
 1927 Hotel Imperial
 1927 The Woman on Trail
 1928 The Street of Sins

Mauritz Stiller

Born in 1883 in Helsinki, Finland. Worked as a director and scriptwriter in Sweden where he was highly successful during the silent film era. Died in 1928 in Stockholm.



JÄNKEN

The Yankee



Inger is a friendly, discreet girl, without any education or contacts whatsoever. She happens to get pregnant by an American dandy, who immediately abandons her. Inger resides in alone in an apartment in the slum – and for Maskot, who now and then works in a garage, and who has nowhere to live it is perfect to move in with her. Inger falls in love with Maskot, but he's not interested, especially not in a crying baby. Maskot dreams of a better life and uses the apartment to hide stolen property. But all is revealed and they all have to go to court. But Inger can't defend herself – she doesn't know any of the necessary words.

SWEDEN

FEATURE, B/W, 35 MM, 95 MIN

Director: **Lars Forsberg**

Screenplay: **Lars Forsberg**

Photo: **Petter Davidson**

Production design: **Ulla Ericson**

Editor: **Margit Nordqvist**

Sound: **Lars Gudbrand**

Music: **Monica Dominique,**

Georg Wadenius, Elmore James,

Dallas Frazier

Cast: **Anita Ekström, Lars Green,**

Mona Dan-Bergman, Inger Ekström,

Gunnar Ossiander, Louise Hedberg,

Kay Sandberg, Gunnar Karlsson,

May Dawson

TREASURES FROM THE ARCHIVE

Filmography:

1966 *Slut*, short

1970 *Jänken*

1971 *Vad säger du, Tomas?*, TV

1973 *Förlorarna*, TV

1973 *Klubb 50*, TV

1975 *Kulstötaren*, TV

1977 *Dom i målet*, TV

1983 *Distrikt 5*, TV

1986 *Anmäld försvunnen*, TV

1989 *Glenn och Gloria eller*

När vinden vänder, TV

1991 *Svidande affärer eller*

Historien om de fukt-skadade gitarrerna, TV

World Sales:

Swedish Film Institute

Box 271 26, 1052 Stockholm,

Sweden

info@sfi.se

www.sfi.se

Tel: +46 8 665 11 00

Fax: +46 8 661 18 20

Lars Forsberg

Born in 1926 in Stöde, Sweden. At the beginning he worked as a journalist.

In the middle of the 1960s he made his directing debut with a TV stage drama. In 1966 he made the 18 minute short, *Slut*. *The Yankee* was his feature debut and since he never returned as a feature director it became his only feature film. For the rest of his career he mainly worked with drama plays for TV. He died in Göteborg, January 22, 2003.



The Rogue

USA 1918

FEATURE, B/W, 35 MM, 15 MIN
Director: Arvid E Gillstrom
Producer: Louis Burstein
Screenplay: Grace Gershon
Cast: Billy West, Oliver Hardy, Ethel Marie Burton, Leo White, Rosemary Theby, Joe Bordeaux, Bud Ross, Don Likes

About face

USA 1924

FEATURE, B/W, 35 MM, 23 MIN
Director: Arvid E Gillstrom

Knight Duty

USA 1933

FEATURE, B/W, 35 MM, 21 MIN
Director: Arvid Gillstrom
Producer: Arvid Gillstrom
Screenplay: Dean Ward, William Watson
Cast: Harry Langdon, Vernon Dent, Eddie Baker, Matthew Betz, Lita Chevret, Billy Engle, Nell O'day

Arvid E Gillstrom

One would think that you should find some traces of a Hollywood director that made more than 100 short, and some longer, films in his native - Gothenburg, Sweden. But there seems to be nothing to at all find about Arvid Gillstrom (born Gyllström). He was born in 1889. He emigrated to USA and made his first films in the middle of the 1910s. He was married to Ethel Marie Burton that starred in many of his films. Many well-known American silent-movie actors starred in his films, for example the Chaplin-impersonator Billy West, Oliver Hardy, Harry Langdon and Bing Crosby. In 1929 he made the first "talkie" with only black actors. He died in 1935 in Beverly Hills, Los Angeles.

Filmography:

Select Filmography

1916 The Snow Cure
1917 Dough Nuts
1917 The Chief Cook
1918 The Rogue
1918 The Stranger
1919 Smiles
1920 Betty Sets the Pace
1920 Betty's Green-Eyed Monster
1920 Meet Betty's Husband

1922 The Radio Hound
1924 Don't Fall
1924 About face
1925 Caddy, The
1927 Legionnaires in Paris
1928 Melancholy Dame
1929 The Framing of the Shrew
1930 Our Nagging Wives
1931 The Love Bargain
1932 The Big Flash
1933 Knight Duty
1933 Roaming Romeo
1934 No More Bridge



Oliver Hardy (above) and Harry Langdon, both starred in Gillstrom films.



Little Italy

Bernardo Bertolucci is pleased with himself. Not only for having delivered such a personal and vital film as *The Dreamers*, about three young students who hole up in a Paris flat in the spring of 1968 in order to indulge themselves in a string of erotic games, while protesters march through the French capital. Bertolucci is just as pleased with the fact that Italian film is showing signs of vivification. This is happening, as he puts it, "not so much thanks to Berlusconi as in spite of Berlusconi". At the same time, Italian film once again dares to tackle political subjects, accuse and call into question, much like the neo-realist masters did, and like Elio Petri did in several films in the 70s.

In his shattering debut, *Pater Familias* young filmmaker Francesco Patierno shows a reality from the suburbs of his native Naples that few Italians want to acknowledge. It just can't be this bad in reality! But Patierno's film combines a refined form with documentary-style camera work. A few years ago, talk of a "Naples school" featuring a number of young directors was in vogue. The trend lost momentum, perhaps proving that these provincial compartmentalizations are nothing more than marketing stunts. But Pietro Sagliocco's *Family Ties* is another debut from Naples worth watching. The tone is different; in dark, muted colours Sagliocco paints a picture of family hell with stark Catholic undertones worthy of a play by Swedish playwright Lars Norén.

Edoardo Winspeare, in his third film *The Miracle*, proves to be far from a one hit wonder in Italian film. Winspeare, of Scottish ancestry, grew up in Apulia in the south of Italy, which also is the setting for his new film. *The Miracle* elegantly depicts a society on the border between tradition and transformation.

Ettore Scola is among the veterans and the one director that has always been loved in Sweden, perhaps because of the bittersweet mood in many of his films and for his ability to portray the great events of history through the individual, not least in *A Special Day* and *That Night in Varennes*, to mention but a few milestones in his long

career. He now returns with a small film: *People of Rome*, in short a film about people in today's Rome. He thought it was about time he made a film about the city he had been living in for almost 60 years. As usual, he is low-key, poetic, burlesque and melancholic.

Roberto Faenza, who we remember mainly for *Jonah Who Lived in the Whale*, about a Dutch child in a Nazi concentration camp, and the film version of *According to Pereira*, about an old journalist during the Salazar regime in Portugal, is back with a film about the strange fate of Russian Jew Sabina Spielrein. *The Soul Keeper* is about her years as a youth in a mental institution in Vienna, where she is cared for, and begins a love affair with, a young professor named Jung.

Last but not least, *The Best of Youth*, last year's motion picture event in Italy. Commissioned by RAI, the state television, who apparently deemed the end result too demanding and chose to put Marco Tullio Giordana's film on the shelf. It was discovered by the Cannes film festival. After that, this six hour epic, dubbed an Italian *Heimat*, has been hailed around the world. Through a family and two brothers, Giordana describes Italy's postwar history from the 1960s until now. It is an engrossing picture which one at times also can relate to personally. As in his previous film, *The Hundred Steps*, Giordano shows that there are no minor roles. In a distinctly fond way, he lingers with the losers, as if the film paused for a moment on the back streets of life to listen extra carefully.

Giordana also embraces the tradition of Italian film. The scene where brother Matteo unexpectedly joins the family one New Year's Eve has its exact counterpoint in Luchino Visconti's *Rocco and His Brothers*. A beautiful homage to one of Italian film's great masters. Young Costanza Quatriglios feature film debut *The Island* is, in its realistic depiction of the inhabitants of a small island off the coast of Sicily, nothing less than a version of Luchino Visconti's *Earth Trembles* for our times.

Peter Loewe
freelance journalist, Rome

B.B & IL CORMORANO

B.B and the Cormoran



LITTLE ITALY

ITALY 2003

FEATURE, COLOUR, 35 MM, 87 MIN

Director: **Edoardo Gabbriellini**

Producer: **Domenico Procacci**

Screenplay: **Federico Bacci, Edoardo**

Gabbriellini, Lorenzo Tripodi

Photo: **Frederic Fasano**

Production design: **Sonia Peng**

Editor: **Valentina Girodo**

Sound: **Maricetta Lombardo**

Music: **Simone Soldani, Valerio Fantozzi**

Cast: **Edoardo Gabbriellini, Carolina Fellingine, Giorgio Algranti, Paolo Vivaldi, Selen, Marco Giallini**

Mario is a sullen, disillusioned young man who dreams of meeting up with his uncle in America to be a talent scout for rock groups. In order to scrape enough money together, he takes a job as a plumber at a second-rate residential hotel, the Cormorano, run by Nevio, a cynical cheat. The residents of the Cormorano include eccentric professors and tourists, drunks in particular and the unlucky in general. Gabriella, the new director, in addition to being Nevio's lover, taunts the sexual fantasies of the vacationers and the staff. Gaia, the maid, is a tomboy with whom Mario clashes from day one. Mario likes living in the settlement because he can talk about America to everyone. Everyone except Gaia, because she knows that America is one big bluff and he wouldn't like it there. But one beautiful day, Piero, the uncle from America, arrives at the Cormorano and puts Mario's equilibrium in danger.

”**B.B. & il Cormorano is a cockeyed story. The story of a one-sided world, in a dream, a bit egotist, a bit brackish. A suspended place where the lives of scoundrels and desperados meet. The same ones I have encountered and spied on in the city of my birth: Livorno, small, petty, bathed by the sea, blown by the southwest wind and rarely seen by tourists.**”

Filmography:

2003 **B.B And The Cormoran**

Edoardo Gabbriellini

Born in 1975 in Livorno, Italy. He studied literature at Flores university. He started his film career as an actor in a film by Paolo Virzi and several commercials. *B.B and the Cormoran* is his feature debut.



World Sales:

Intramovies, V.E. Manfredi 15,
00197 Roma, Italy
Tel: +39 06 807 7252
Fax: +39 06 8076 156
e-mail: mail@intramovies.com
www.intramovies.com

Production: **Fandango**

The Three Step Dancing



ITALY 2003

FEATURE, COLOUR, 35 MM, 107 MIN

Director: Salvatore Mereu

Screenplay: Salvatore Mereu

Photo: Renato Berta, Tommaso Borgstrom, Renato Bravi, Nicolas Franck

Production design: Giada Calabria

Editor: Paola Freddi

Sound: Emanuele Cecere

Cast: Caroline Ducey, Yaël Abecassis, Michele Carbon

The film recounts four story indissolubly connected to the "Sardinian" universe. Spring: four young children see the sea for the first time; Summer: a young shepherd meets a girl, who has just landed an aeroplane on the beach. He falls in love with her and makes his first sexual experience; Autumn: a young nun returns to her town of origin in occasion of her cousins wedding and in an atmosphere of general happiness she becomes aware of the melancholy she hides within; Winter: an elderly man crosses the city at night looking for a prostitute, he takes home, but succumbs sexual intimacy, happy nevertheless to be reunited with his loved ones in dream.

„I wanted to do Sardinia, its people and its language some justice. All too often my island has been wrongly depicted, misread and misinterpreted. I hope the audience will appreciate the honesty and the truthfulness of my film.“

Filmography:

1996 *Notte Rumena*, Short

1997 *Prima Della Fucilazione*, short

1999 *Miguel*, Short

2003 *Ballo A Tre Passi*

World Sales:

Rai Trade, Via v. Novaro 18, 00195 Rome, Italy

Tel: +39 06 374 981

Fax: +39 06 371 13 43

e-mail: info@raitrade.it

Salvatore Mereu

Born in 1965 in Dorgali, Italy. He studied film at Bologna University and at the National School of Cinema in Rome, where in 1997 he specialised in directing. He has previously made three shorts. *The Three Step Dancing* is his first feature.



THE DREAMERS

The Dreamers



LITTLE ITALY

UNITED KINGDOM 2003

FEATURE, COLOUR, 35 MM, 113 MIN

Director: Bernardo Bertolucci

Producer: Jeremy Thomas

Screenplay: Gilbert Adair

Photo: Fabio Cianchetti

Production design: Jean Rabasse

Editor: Jacopo Quadri

Sound: Stuart Wilson

Cast: Michael Pitt, Eva Green, Louis Garrel, Robin Renucci, Anna Chancellor

Filmography:

- 1956 Morte Di Un Maiale
- 1962 Grim Reaper, The
- 1964 Before The Revolution
- 1966 Canale, Il, short, doc
- 1967 Via Del Petrolio, La, doc
- 1968 Partner
- 1969 Love And Anger
- 1970 Conformist, The
- 1970 Spider's Stratagem, The
- 1971 Salute È Malata, La, doc

World Sales:

HanWay, 24 Hanway Street, London
W1T 1UH, UK
www.hanwayfilms.com

Swedish distribution: Triangelfilm

Production: Recorded Picture
Company

Set against the turbulent political backdrop of France in Spring 1968, when the voice of youth was reverberating around Europe, this is a story of self-discovery as three students test one another to see just how far they each will go. The three young cineastes are drawn together through their passion for film. Matthew, an American exchange student, discovers in French twins Theo and Isabelle a relationship unlike anything he has ever experienced or will ever encounter again - and he longs to be a part of it.

“I portray Utopia, the enthusiasm that fired those months, that era. I'm not interested in history with a capital 'H'. Or rather, what history there is in inherent in the story of the three protagonists who experience all of this together. Enthusiastically. With all the enthusiasm that typified that time, something that I think no longer exists. This film is not an autobiography: in 1968 I was 27 years old and not 18. I experienced the events by reading and listening to Pierre Clémenti, an actor whom I adore, and with whom I was making a film called Partner in Rome. Every weekend Clémenti would fly to Paris and every Monday, he would return and tell us all the wonderful things that were happening in the World of May. He recited the slogans for us. There is one in particular that I remember, a marvellous one that goes: 'sous le pavé, la plage'. Under the pavé, the pavements of Paris, lies the beach. For me, that sums up the poetry of those years.”

1972 Last Tango In Paris

1976 1900

1981 Tragedy Of A
Ridiculous Man

1979 Luna

1984 Addio A Enrico
Berlinguer, L', short, doc

1987 Last Emperor, The

1989 12 Registi Per 12
Città, short, doc

1990 Sheltering Sky, The

1993 Little Buddha

1996 Stealing Beauty

1998 Siege, The

2002 Ten Minutes Older:
The Cello

2003 Dreamers, The

Bernardo Bertolucci

Born in 1940 in Parma, Italy. Originally inspired to work as a poet, he was introduced to Pier Paolo Pasolini and in 1961 he abandoned his studies at Rome University to become his assistant director for the 1961 film *Accattone*. He made his directing debut with *The Grim Reaper* in 1962. Since then he's made more than 20 films.



Chemical Hunger - The Munches



ITALY 2003

FEATURE, COLOUR, 35 MM, 97 MIN

Director: Paolo Vari,

Producer: Gianfilippo Pedote

Screenplay: Antonio Bocola, Gianfilippo Pedote, Cristina Proserpio,

Francesco Scarpelli, Paolo Vari

Photo: Mladen Matula

Production design: Gianfilippo

Pedote, Franco Zuliani, Pio Bordoni

Editor: Maurizio Grillo

Sound: Roberto Mozzarelli

Music: Luca Persico 'zulu'

Cast: Marco Foschi, Matteo Gianoli,

Valeria Solarino, Teco Celio, Mauro

Serio, Umberto Terruso, Mimmo

Allanprese

Two friends meet regularly in a square in the suburbs where they first met as kids and grew up with the other kids of the area, the so-called zarri. By now they have different lives, one is a pusher the other has a regular job, tiring and badly paid. Still, they continue to hang out together and respect each other, until an attractive girl, whom they both fall in love with. Set against the background of social tensions that mount in the square, between immigrants, residents and dodgy vote hunters, the long friendship looks set to crumble. The crisis will be overcome, but shortly after that a dramatic event will decide the young pusher's destiny. So, his friend finds the strength to finally change his life and to look at the world in a liberal and more mature way.

” *Piazza Yuri Gagarin.*

In truth it doesn't exist, but you could find it in the suburbs of any European big city. This is where our story is set. Piazza Yuri Gagarin is a mini universe that seemed to be alive and in harmony in the years of utopia and which in the end has collected all of today's tensions and social conflicts. On one side Moroccans and Albanians – the immigrants, on the other side the residents who incite by asking for law and order. In the middle are the 'zarri', the youths of the area who spend afternoons and entire nights sitting on park benches, and who, when they are forced to face reality, find what looks like a dead end future in front of their eyes.”

Filmography:

1997 Fame Chimica, short

1998 Liberi Tutti, short

1999 Pompeo, short

2003 Fame Chimica

Paolo Vari and Antonio Bocola

Paolo Vari, was born in 1968, in Milan and Antonio Bocola was born in Naples 1967. They have directed fictions, documentaries, video clips and commercials together. Since 1995 they have been working as free-lance directors. They wrote and directed the docu-soap *I Love Italy* and many documentaries, including: *Lavoro in corso* and *Le mani sulla vita*. In the year 2002 they have been working as authors and directors for the TV programme *Le Iene*. They directed many commercials and music videos: *Comuntwist* by 99 Posse was awarded as Best Italian Music Video 2001.



World Sales:

Lucky red

Via Chinotto 16, 00195 Roma, Italy

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Fax: +39 06 37 35 23 10

e-mail: info@luckyred.it

www.luckyred.it

Production: Cooperativa Gagarin

People of Rome



LITTLE ITALY

ITALY 2003

FEATURE, COLOUR, 35 MM, 93 MIN

Director: **Ettore Scola**Screenplay: **Ettore Scola**Photo: **Franco Di Giacomo**Production design: **Luciano Ricceri**Editor: **Raimondo Crociani**Music: **Armando Trovajoli**Cast: **Stefania Sandrelli, Arnoldo Foà,****Gigi Proietti, Fiorenzo Fiorentini,****Valerio Mastandrea**

The official star of the film is Rome, shown in a collage of images, characters and stories - how it is today, how it was 10 years ago, how it will no longer be in another 10 years. From family businesses to dialects, from clothes to cooking in spare time, a collection of illustrations to make the unacceptable acceptable and show tragedy in a farcical way, making it light hearted.

Filmography:

1964 **Let's Talk About Women**1964 **One Million Dollars**1965 **Thrilling**1966 **Devil In Love, The**1968 **Will Our Friends Succeed****In Finding Their Friend****Who Disappeared In****Africa?**1969 **Commissario Pepe, Il**1970 **Drama Of Jealousy**1971 **My Name Is Rocco****Papaleo**1972 **Festival Dell'unità 1972**1972 **Most Wonderful Evening****Of My Life, The**1973 **Festival Unità 1973**1973 **Trevico-torino (Viaggio****Nel Fiat-nam)**1974 **We All Loved Each Other****So Much**1975 **Carosello Per La Cam-****pagna Referendaria Sul****Divorzio**1976 **Ugly, Dirty And Bad**1976 **Goodnight, Ladies And****Gentlemen**1977 **Great Day, The**1978 **Viva Italia!**1980 **Terrace, The**1981 **Passion Of Love**1982 **That Night In Varennes****(GFF 1982)**1982 **Vorrei Che Volo**1983 **Ballando Ballando**1984 **Addio A Enrico****Berlinguer**1985 **Macaroni**1987 **Family, The**1988 **Splendor**1989 **What Time Is It?**1990 **Captain Fracassa's****Journey (GFF 1992)**1993 **Mario, Maria E Mario**1995 **Romanzo Di Un Giovane****Povero**1998 **Cena, La**2001 **Unfair Competition**2002 **Letters From****Palestine, doc**2003 **Gente Di Roma**

World Sales:

Rai Trade, Via v.Novaro 18, 00195**Rome, Italy****Tel: +39 06 374 981****Fax: +39 06 371 13 43****e-mail: info@raitrade.it****Production: Roma Cinematografio**

Ettore Scola

Born in 1931 in Trevico, Italy. He first studied law at the University of Jurisprudence in Rome, before breaking into the film industry in 1954, for a decade he mainly wrote scripts.

He made his directorial debut with *Let's Talk About Women* (1964). Among his most important films are *We All Loved Each Other So Much* (1974), *Down and Dirty* (1976), *La Nuit de Varennes* (1982) and *The Family* (1987).



The Island



ITALY 2003

FEATURE, COLOUR, 35 MM, 103 MIN

Director: Costanza Quatriglio

Producer: Rean Mazzone

Screenplay: Costanza Quatriglio

Photo: Aldo Di Marcantonio

Production design: Paola Peraro

Editor: Babak Karimi, Costanza Quatriglio

Sound: Michele Tarantola

Music: Paolo Fresu

Cast: Veronica Guarrasi, Ignazio
Ernandes, Marcello Mazzarella, Erri
De Luca

The story of Turi and Teresa, children of a fisherman on a small Sicilian island, unfolds during 12 months. The approaching adolescence of the brother and sister intermingles with the life of the island: the work, tiredness, the rituals and the habits. Through the troubles, emotions, budding love, conflicts and the passing of the seasons, the brother and sister advance towards the inevitable upheavals that must take place in their lives.

“Through an invented story my film tells of a reality existing somewhere in the middle of the sea in our western world, where in the most complete respect for childhood and related games, the youth grow up participating in supporting the family and working in a tight relationship with nature. The Island is not my own story, but a story that I read in the eyes and in the faces of other people.”

Filmography:

1995 Letter To Monsieur

Cinema, short

1997 The Tree, short

1998 Anna! short

1999 The Day I Killed My Sol-

dier Friend, short

2000 Gioacchino The

Kid, short, doc

2000 Is It Something

Wrong? doc

2000 A Winter Evening, short

2001 Devi's Insomnia, Journey

Through International
Adoptions, doc

2001 106 Grandma

Caterina, short, doc

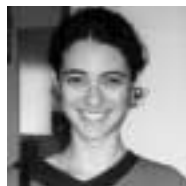
2002 Helene's Bag, short, doc

2003 Report From The Island,
short, doc

2003 The Island

Costanza Quatriglio

Born in 1973 in Palermo, Italy. She graduated in Law at the University of Palermo in 1997. In 1999 she got a diploma in Directing at the National Film School in Rome. She has directed a number of short films and several social documentaries. *The Island* is her first feature. At last year's Venice Film Festival she presented a documentary about her work with non-professional actors in the film *The Island*.



World Sales:

Dream Film, Via Alberico 2,

5-00193 Roma, Italy

Tel: +39 06 689 22 68

Fax: +39 06 688 09 057

e-mail: teanovacinema@excite.it

Production: Dream Film

LA MEGLIO GIOVENTÙ

The Best of Youth



LITTLE ITALY

ITALY 2003

FEATURE, COLOUR, 35 MM, 383 MIN

Director: Marco Tullio Giordana

Producer: Angelo Barbagallo

Screenplay: Sandro Petraglia,
Stefano Rulli

Photo: Roberto Forza

Production design: Franco Ceraolo

Editor: Roberto Missiroli

Sound: Fulgenzio Cecon

Cast: Luigi Lo Cascio, Alessio Boni,
Adriana Asti, Sonia Bergamasco,
Fabrizio Gifuni, Maya Sansa, Valenti-
na Carnelutti, Jasmine Trinca,
Andrea Tidona, Lidia Vitale, Claudio
Gioè, Paolo Bonanni, Giovanni Sci-
foni, Riccardo Scamarcio, Camilla Fil-
ippi, Mario Schiano, Michele Melega,
Therese Vadem, Stefano Abbati, Gio-
vanni Martorana, Paolo De Vita,
Mimmo Mignemi, Domenico Centa-
more, Pippo Montalbano, Gaspare
Cucinella, Dario Veca, Nicola Vigi-
lante, Marcello Prayer, Walter De
Pozzo, Krum De Nicola

World Sales:

Rai Trade, Via v. Novaro 18, 00195
Rome, Italy

Tel: +39 06 374 981

Fax: +39 06 37 01 343

e-mail: info@raitrade.it

Production: Bibi Film TV
Per Raifiction

This is the story of an Italian family from the end of the 60's til' nowadays. The heart of the story is the lives of two brothers, Nicola and Matteo. At first they share the same dreams, the same hopes, the same books and friendships. Meeting Giorgia, a girl with mental disorders, determines the future of the two brothers: Nicola decides to become a psychiatrist, Matteo abandons his studies and joins the police. *The Best of Youth* deals with the most crucial events and sites of Italy's history. The characters of the film will reluctantly pursue their passions: they will stumble over history, they will grow up, hurt themselves, nurture new illusions and put themselves at stake again. *The Best of Youth* (*La Meglio Gioventù*) - both the title of a Friulian poetry collection by Pier Paolo Pasolini and an old song, sung by the Alpine troops - is the portrait of a generation, that tried - despite its contradictions, its ingenuous and violent furies, its authoritative voice, sometimes out of tune - not to accept the world as it is, but to make it a little bit better than they found it.

” In *The Best of Youth* there's one scene -when Matteo returns to his family on New Year's Eve- that resembles a similar scene of *Rocco and His Brothers*, when Simone (Renato Salvatori) returns back home. I loved Visconti's movies when I was a young man. I was bucking the trend: during the 70s my friends devoted to cinema thought that I was a little bit unorthodox! Rossellini was their idol and compared to him Visconti was just a bulky wreck. To be honest, I loved both and never understood why we had to take side for one of these parties. The good thing about cinema is that you can see and love many different things, even antithetic ones: Cinema has no rules - says Godard - that's why people still love it! Therefore: Visconti as well as Rossellini. ”

Filmography:

Select Filmography

1980 To Love The Damned
1981 La Caduta Degli Angeli
Ribelli
1984 Notti E Nebbie, TV
1988 Appuntamento
a Liverpool
1993 Especially On Sunday

1994 L'Unico Paese Al
Mondo, short
1995 Pasolini, An Italian
Crime (GFF 1996)
2000 Hundred Steps, The
(GFF 2001)
2001 Another World Is
Possible, doc
2003 The Best Of Youth

Marco Tullio Giordana

Born in 1950 in Milan, Italy. During the 1970s he was intensely involved in politics. After entering the world of the cinema, he collaborated with Roberto Faenza on *Forza Italia* (1977) and made his feature debut with *To Love the Damned* (1979). Among his films we find *Appuntamento a Liverpool*, a drama on the tragedy in the Heysel football stadium in Brussels in 1985 and the thought-provoking *Pasolini, an Italian Crime* (1995).



IL MIRACOLO The Miracle



ITALY 2003

FEATURE, COLOUR, 35 MM, 93 MIN

Director: Edoardo Winspeare

Producer: Maurizio Tini

Screenplay: Giorgio Cecere, Pierpaolo Pirone

Photo: Paolo Carnera

Production design: Sabrina Balestra

Editor: Luca Benedetti

Music: Cinzia Marzo

Donatello Pisanello

Cast: Claudio D'agostino, Carlo

Bruni, Anna Ferruzzo, Stefania Casciaro, Angelo Gamarro, Rosario Sambito

Tonio is a 12 year old boy. One day he is hit by a car, the driver (Cinzia), frightened, drives off without giving assistance. Before Tonio loses consciousness he sees something that will change his life. He is taken to hospital where he comes out of coma. In hospital, wandering about the corridors and rooms during the night, he casually comes across a man on his death bed: an electrocardiogram on a monitor and a flat line, but when Tonio gets close and touches him, the man's heart starts to beat normally again. Was it a miracle?

” When Giorgia Cecere shared her first ideas with me about a young boy able to perform miracles and how he is exploited by his father, who later defends him from the vultures in the world of television, I thought: This is a film I want to make! After a year of work by the screenwriters and all of us [...], I can say with happiness: this is my first film, a story that speaks about the only true prodigy granted to man kind, that is Love. [...] I didn't want to make a film about paranormality [...]. I wanted a very realistic story in order that the emotions about a paranormal mystery arrived daily as the power of love. ”

Filmography:

1989 A Toilette's Short Story, short
1989 Il Ghetto Di Venezia, doc
1989 I Tedeschi Del Volga, doc
1990 San Paolo E La Tarantola, doc

1991 L'ultimo Gattopardo, doc
1991 Luciano Tavoli, doc
1992 I Grandi Direttori Della Fotografia;
1996 Pizzicata (GFF 1997)
2000 Life Blood (GFF 2001)
2003 Il Miracolo

Edoardo Winspeare

Born in 1965 in Klagenfurt, Germany. In spite of his name he is an Italian director and has always lived in Depressa, Salento. He studied literature at the University of Florence and graduated from the School of Cinema in Munich where he was production assistant, cameraman, editor and sound engineer in the production of various short films. He travelled the world for years working as a photographer.



World Sales:

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Fax: +39 06 371 13 43

e-mail: info@raitrade.it

Production: Sidecar

PATER FAMILIAS

Pater Familias



LITTLE ITALY

ITALY 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Francesco Patierno

Producer: Umberto Massa

Screenplay: Francesco Patierno, Massimo Cacciapuoti

Photo: Mauro Marchetti

Production design: Gianfranco Danese

Editor: Luca M. Gazzolo

Sound: Roberto Greco

Music: Angelo Talocci

Cast: Luigi Iacuzio, Federica Bonavolonta, Francesco Pirozzi, Francesco Di Leva, Domenico Balsamo, Michelangelo Dalisi

After ten years in prison, Matteo (age 30), has a day of leave to go back to his home town. Through flashbacks, all of them interconnecting, and an increasing suspense mechanism, we discover his life and the reason for Matteo being in prison. Antimo, who is killed after something goes wrong in a hold-up, Roberto, who dies falling from a building damaged by an earthquake, Gegge, who commits suicide because his father stole his savings from three years of work, Michele, Matteo's cousin, who is killed by a group of small-time criminals because he defended a girl, Giovanni, the black soul of the group and Rosa, his wife, Matteo's secret love, who succumbs to a violent, impossible marriage. And last of all Anna, his girlfriend, who is raped by her brother Alessandro out of jealousy and for revenge. This is the main reason that prompts Matteo, so far a passive spectator of all these events, to react and take revenge on Anna's brother, killing him. Making the most of his day of leave from prison, Matteo returns to help Rosa run away from Giovanni.

” The leading characters of the movie are anti-heroes that try to rebel to their fathers' destiny but they do not have the means to do that. And the losers are the Pater Familias incapable of giving their sons the attentions and the love denied to them too. The female characters, the strongest and the brightest in the movie, are anyway destined to succumb to the narrow-minded and patriarchal attitudes of the province, only Rosa, after many years, and Matteo find the way to react and to rebel to their destiny. ”

Filmography:

1996 That Day, short

2000 Uno, Nessuno, Duecen tomila, TV, doc

2002 Pater Familias

World Sales:

Intramovies, V.E. Manfredi 15, 00197

Roma, Italy

Tel: +39 06 807 7252

Fax: +39 06 807 6156

e-mail: mail@intramovies.com

www.intramovies.com

Production: Kubla Khan

Francesco Patierno

Born in 1964 in Napoli, Italy. He graduated in architecture and has worked as a creative director in advertising. In addition, he worked as director for various TV programs, commercials, videoclips and documentaries.



The Soul Keeper



ITALY 2002

FEATURE, COLOUR, 35 MM, 98 MIN

Director: **Roberto Faenza**

Producer: **Elda Ferri**

Screenplay: **Roberto Faenza**

Photo: **Maurizio Calvesi**

Production design: **Giantito Burchiellaro**

Editor: **Massimo Fiocch**

Music: **Andrea Guerra**

Cast: **Iain Glen, Emilia Fox, Craig Ferguson, Caroline Ducey, Jane Alexander, Michele Melega, Daria Galluccio**

Sabina Spielrein was the first patient with whom Dr. Carl Jung attempted "the talking cure", a method learned from his mentor Sigmund Freud. Spielrein also became a psychoanalyst, making contributions to the field of child psychiatry. Dr. Jung admits Spielrein, a 19-year-old Russian Jew, to a Zurich psychiatric hospital in 1905 for treatment. The doctor and his patient set off down the labyrinthine road of psychoanalysis, wherein they discover secrets of the mind as well as the pitfalls of transference. Spielrein's intellect and her physical charms seduce Jung. He appeals to Freud for counsel, remarking insightfully, "Love is as close as you can get to psychosis." Spielrein's healing is bittersweet precisely because it draws on her passion for Jung, which cannot be sustained. But she recovers, attends medical school, and becomes the first female psychoanalyst in Switzerland. The film concludes in the post-revolutionary Soviet Union, where Spielrein founds the White Nursery, the world's first psychoanalytical school for children. Her work with children comes under the scrutiny of the Stalinist regime, with which she refuses to cooperate.

"I was encouraged to bring to the light a story that had been forgotten. Sabina Spielrein was an extraordinary young woman. Two of the greatest minds of the last century, Jung and Freud wanted everyone to forget about her because she was a metaphorical thorn in their sides. If her scandalous love affair with Jung had come to light earlier, the ground-breaking work of the two 'founding fathers' of modern psychoanalysis would have been severely damaged. Sabina's story taught us an awful lot."

Filmography:

1968 **H2s**

1968 **Escalation**

1978 **Forza Italia!**, doc

1980 **Si Salvi Chi Vuole**

1983 **Copkiller**

1991 **Bachelor, The**

1993 **Jonah Who Lived In The Whale**

1996 **Marianna Ucrìa**

1996 **According To Pereira**

1999 **Lost Lover**

2002 **Soul Keeper, The**

2003 **Colore Dei Sogni, Il**

World Sales:

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Fax: +39 06 8068 7855

e-mail: adrianachiesa.ent@libero.it

<http://www.tamtamcinema.com/film/Persona.asp?id=2961&lang=eng>

Production: Jean Vigo Italia

Roberto Faenza

Born in 1943 in Turin, Italy. After graduating at the Centro Sperimentale di Cinematografia and working briefly as a documentary maker, he made his directing debut with *Escalation* in 1968. Besides cinema, Faenza has great interest in contra-information, interrogating mechanisms of mass media, and he has published numerous books on this subject.



Cuba Libre

Tomás Gutiérrez Alea. Santiago Álvarez.

You cannot write about Cuban film without mentioning these great names in Cuban film history! Now that we got that out the way, we can turn our attention towards current Cuban film.

Ever since the fall of the Soviet Union, Cuban film production has lived in state of financial crisis. Gone, all of a sudden, was the financial support that had supported practically every aspect of Cuban society. In film, this was mainly apparent in the fact that ICAIC, Cuba's omnipotent film institute as well as the country's only real production company, had to pay world market prices for things like petrol, diesel fuel and food (one of the largest expenses in today's Cuban film production, as it were).

In order to sustain its existence, ICAIC was forced to look abroad for co-producers and found them in Europe. Sadly, too often these co-producers were mainly interested in exploiting the types of Cuban myths and stereotypes that hold a foreign appeal. For this reason, among others, films without beautiful dancing Cuban women, an overdose of American cars and that almost mandatory scene featuring a priest or priestess from Afro-Cuban religion Santería have been in short supply...

Luckily there are always exceptions, one of them being *Suite Havana*, the latest film by Fernando Pérez. A truly different Cuban film portraying the inhabitants of Cuba's capital in a way they've never seen on screen before, which surely accounts for the extremely emotional reception the film has had in Cuba. During the three weeks the film ran in theaters, every screening ended with tears and a standing ovation.

The regrowth of young filmmakers in Cuba has been weak but is slowly accelerating. Twenty or five years ago, the term "the new generation" referred to basically the same people, and as these people today are well into their middle ages, the fact that younger talent is finally emerging is comforting. This had hardly been possible without new technology. Young Cuban filmmakers have access to DV cameras and PC based editing applications, or have friends who do, and need no longer take the bureaucratic and time-consuming path through the film institute (ICAIC). Perhaps out of fear of losing control over the real new generation, the film institute is giving young filmmakers the opportunity to make films the official way, but using the same simple technology and the same independent approach. An example of a film produced without any governmental involvement or supervision is Joel Canos's film *Siete Dias, Siete Noches* (*Seven days Seven Nights*).

Even though this rather revolutionary development is still in its infancy, there is good reason to assume that Cuban film is heading towards an exciting era.

Patrik Axén

Producer

Between 1998 and 2000

student at the international film school
in San Antonio de los Baños, Havana, Cuba

BALSEROS

Cuban Rafterers



CUBA LIBRE

SPAIN 2001

DOCUMENTARY, COLOUR, 35 MM, 120 MIN

Director: Carles Bosch, Josep Maria Domenech

Producer: Mr. Loris Omedes

Screenplay: Carles Bosch, David Trueba

Photo: Josep M^a Domènech

Production design: Philip Stanton

Editor: Ernest Blasi

Sound: Juan Sánchez Cuti

Music: Lucrecia

Cast: Juan Carlos Subiza, Mericys And Misclaida González, Oscar Del Valle, Guillermo Armas, Miriam Hernández, Rafael Cano

Filmography:

2001 *Balseros*, *Cuban Rafterers*, doc

World Sales:

Art Mood Entertainment, Paseo de la Bonanova 1-3, Atico, 08022 Barcelona, SPAIN
comercial@art-mood.com
www.art-mood.com

Production: Bausan Films

During 15 days in August of 1994 nearly 50,000 Cubans set out to sea, on rafts, in the direction of Florida. A team of public television reporters filmed and interviewed seven Cubans, and their families, beginning a few days before their risky venture of setting out to sea. One of the balseros (rafterers) was on a raft that was not seaworthy and had to return to Havana. The others made it far enough to be picked up at sea by the U.S. Coast Guard and taken to the North American naval base at Guantanamo, where the film crew caught up with them. When the balseros were finally allowed to go to the United States, the film crew went with them to a string of American cities where the lives of these immigrants carried them. Seven years later, the film crew visits them again, to discover what their destiny has been in the United States.

„Is it a ‘film’? Or do we need to say a ‘documentary film’? I still do not know, and it could be because I do not like how this second definition seems to signify something a little boring and rigid. But what is certain is that the documentary film is that which is not based in fiction, and in *Balseros* everything that happens - and the more than 800 shots- are real, and so are the men and women who move on the screen. /Carles Bosch:

Balseros clearly has cinematic elements, luxuries that we do not get to enjoy in television: Dolby surround of the highest quality, video images transferred to 35mm with laser printing-the latest technology-and a soundtrack composed for the film by the Cuban singer Lucrecia. In spite of all this, my work with the camera has not been very different from many other times. I put myself behind the camera with the same spirit as when we filmed the stories for television, without knowing it would happen then was the material that brought us to the big screen./Josep Maria Domenech

Carles Bosch

Born in Barcelona in 1952. He has worked as a TV reporter since 1984. For the Spanish news broadcast Telenoticias he has produced news reports on international events, including the wars in the Gulf, Bosnia and Kosovo. At the same time, he has directed current-events documentaries in Afghanistan, Iran, Iraq, Philippines, Mozambique, Cuba, Mexico, Uruguay, U.S.A., Haiti, Nicaragua, Israel, etc.

Josep Maria Domenech

Born in Barcelona in 1949.

He began to work as TV reporter in 1984 with news broadcasts and later with non-daily informative programs, with a preference for images. Since the end of 1990, he has been a member of the "30 Minutos" crew, which has shot over 60 illustrated reports. As director of photography, he made a five-chapter series entitled *Stories of the Caribbean*.



The Love of Don Robaina



DENMARK 2003

DOCUMENTARY, COLOUR, BETA SP, 50 MIN

Director: Helle Windeløv

Producer: Helle Windeløv

Screenplay: Helle Windeløv,
Elizabeth Cortiñas Hidalgo

Photo: Dieter Betz

Production design: Helle Windeløv

Editor: Elizabeth Cortiñas Hidalgo

Sound: Sune Stefansson

Music: Silvio Rodríguez, Christer
Gustafsson

Cast: Don Alejandro Robaina, El Niño
Robaina, Carlos Robaina, Hiroshi
Robaina, Teresa Robaina, Nica
Robaina, Nena Robaina

A documentary about Cuban tobacco grower and legend, Don Robaina, who at 83 is facing retirement. He has planned to pass on his life's creation, the tobacco plantation El Pinar, to his eldest son El Niño, with whom he is very close. But Don Robaina's life takes a turn when El Niño tragically dies from a sudden heart attack. Don Robaina now finds himself in the middle of intense international celebrity and his life's deepest grief, forced to take a new and fast decision, in order for the future of the plantation to be secured.

„I wanted to create a film that deals with a universal theme: Family relations. It is a film that touches emotions such as loyalty, respect, responsibility, 'sense of belonging' and knowing one's role in the certain family one is born into being a member of. I wanted to make this film about 'The Robainas' because I experienced that his family (even if they of course have their troubles, too) preserves and understand to live out these values, and because I experience how the same above-mentioned values are getting weaker and weaker in the part of the world where I am born (Denmark).“

Filmography:

2000 A Touch of a Danish Jazz Diva, doc

2001 Portrait of a Grandmother, doc

2001 Open Eyes, doc

2003 The Love of Don Robaina, doc

World Sales:

TV 2/Danmark, Sorte Dam Dossering
55 A, 2100 København, Denmark

Tel: +45 3537 2200

Fax: +45 3537 2227

e-mail: sales@tv2.dk

www.tv2.dk

Production: Summa Summarum Arts

Helle Windeløv

Born in 1969. Danish citizen. Educated actress from The Michael Chekov Studio, Denmark/Russia, 1993-95. Further education at The ChaosPilot University, Denmark/San Francisco, 1995-98 and at The European Film College, Denmark 2000-01.



ENTRE CICLONES

Between Hurricanes



CUBA LIBRE

CUBA 2003

FEATURE, COLOUR, 35 MM, 122 MIN

Director: Enrique Colina

Screenplay: Enrique Colina, Eliseo

Altunaga, Antonio Jose Ponte

Photo: Adriano Moreno

Production design: Raul Oliva

Editor: Gladys Cambre

Sound: Javier Figueroa

Music: Jose Luis Cortes

Cast: Mijail Mulkay, Mario Balmaseda, Indira Valdes, Klara Badiola

Tomas' house collapses during a hurricane. The day before it hit, he tried to obtain another job. He is an optimistic and joyful young man, who is trying to make ends meet. He works for the telephone company. His boss is El Conde, an old and bitter worker with a pessimistic and cynical view of the world. Because of his need to have a house, Tomas gets into a complicated love relationship with a jealous hairdresser, with a European journalist and with a young rocker. Already in difficulty with his professional and personal life, Tomas finds his situation taking a turn for the worse when his brother Miguel gets him involved in a criminal adventure which threatens his future life.

”For my part, I felt the story's black humor matched the sombre side of Cuba. And I thought that this would be a way to introduce European audiences to the nuances of social life on the island.”

Filmography:

1984 *Estética*, short

1984 *Yo también te haré llorar*, short

1985 *Vecinos*, short

1986 *Más vale tarde... que nunca*, short

1986 *Jau*, short

1986 *Chapuceras*, short

1987 *El Unicornio*, short

1991 *El Rey de la Selva*, short

2003 *Entre ciclones*

Enrique Colina

Born in 1944 in Cuba. He is a film critic and a documentary director. He studied languages at the University of Havana. He began working as a film critic in 1968, and at the same time, began directing a show on cinema for Cuban television. *Between Hurricanes* is his first feature.



World Sales:

ICAIC

Calle 23, No. 1155 E/10 Y12 Plaza,
C.H. Cuba 10400

Tel: +537 552 859

internacional@icaic.inf.cu

PARAISO Heaven



GERMANY 2003

DOCUMENTARY, COLOUR/B-W, 35MM, 96 MIN

Director: Alina Teodorescu

Producer: Sorin Dragoi

Screenplay: Alina Teodorescu

Photo: Sorin Dragoi

Production design: Sorin Dragoi

Editor: Alina Teodorescu

Sound: Hubert Bartholomae

Music: Madera Limpia

Cast: Yasel G. Rivera, Gerald. T.

Collymore, Rafael O. Creagh

A few pieces of wood washed ashore by the sea are enough for them. Some old plastic bottles. And there is music, powerful, vibrating, exploding - the young Cuba's rhythm.

In his 50 years old Chevrolet, with broken front window, Rafael is creeping around, looking for gasoline. He comes together with Yasel, bandleader of Madera Limpia (Pure Wooden). In Guantánamo, where the 'grandsons' of the old Singers of Buena Vista Social Club are performing, there are no pubs, no studios and no Ry Cooder! Nothing but poverty, rain and sex. And yet, the young band of the tropical south is playing the music of the street. Rapid, hot and aggressive. The pulsating Changüi mixed with rap and hip hop – on wooden instruments.

”As a Romanian who has lived for 20 years in a communist system, I feel very close and familiar with the Cuban people. But the film is not only about the unknown part of Cuba, more about a way of life, a deep authentically one, another rhythm of time, trying to enjoy every moment inspite of the big difficulties of their lives. It's about reflecting a little bit about our life too.”

Filmography:

1999 **The Last Venetians**, doc

2001 **Faithfull in small things**, doc

2003 **Paraiso**

World Sales:

TEO-FILM , Schwarzmannstrasse 4,
80798 München, Germany
www.teo-film.com/paraiso

Production: Teo-film

Alina Teodorescu

Born in 1966 in Bucharest, Romania. Studied at The Theater and Film Academy in Bucharest, 1986-1990 and The Film and Television School in Munich, Germany, 1991-1998. In 1994 she formed her own production company TEO-film together with colleague Sorin Dragoi. Presently working as Assistant Professor at the Dramaturgy Department of the Film School in Munich.



SIETE DIAS, SIETE NOCHES

Seven Days, Seven Nights



CUBA LIBRE

CUBA/France/Italy 2003

FEATURE, COLOUR, 35 MM, 106 MIN

Director: Joel Cano

Producer: Michel Reilhac

Screenplay: Joel Cano

Photo: Joel Cano

Editor: Adeline Yoyotte-husson

Sound: Laurent Bailly

Music: Joel Cano

Cast: Ingrid González, Xiomara Palacios, Orisel Gaspar, Eruadyé Muñiz, Ludmila Alonso

A newsreader tired of regurgitating lies of the Castro regime, decides to keep silent forever. A peasant woman who has just arrived in Havana announces at a bar that she is guilty of infanticide. In a clandestine slaughterhouse a young woman dreams of becoming a cabaret dancer. With an almost documentary realism the film portrays the interwoven destinies of three women in contemporary Cuba. Nieves, María and Norma wander over a week's time on the seamy side of the decaying décor of postcard Havana. Like in a tragic carnival, situations and protagonists move restlessly from dance to quarrel, from cries to music, from comedy to seriousness... hoping that tomorrow will be a better day.

”Seven Days, Seven Nights is the first full-length film of fiction shot clandestinely to Cuba, with a team of completely unknown artists of general public, far from the usual circuits of production and the political compromises. Engaging in this film is a political act in a country where, to achieve the least gesture, it is necessary to trust the authority of the State. I still believe in an art engaged in the History present likely to act in reality. To act would be to believe in the power of the dreams or of nightmares, which this reality gets to us and proposes to us, it is an act of dialogue with our monsters. For all those, which took part in the adventure of Seven Days, Seven Nights, it represents a poetic act of resistance vis-à-vis an enemy who still does not say his name, nor its last word.”

Filmography:

2003 Seven Days, Seven Nights

Joel Cano

Born in 1966 in Santa Clara. He is a trained playwright, but has multiple artistic experiences, evolving from stage direction to choreography, acting and writing of stories, novels and scenarios. His literary work is regularly published in France, Germany, Spain and USA. *Seven Days, Seven Nights* is his first feature, part one of a Cuban Trilogy.



World Sales:

Media Luna, Hochstadtstr. 1-3,

Köln 50674, Germany

Tel: +49 221 139 2222

Fax: +49 221 139 2224

e-mail: info@medialuna-entertainment.de

www.medialuna-entertainment.de

Production: Melange – Les Films du Requin – Sintra

Nevertheless



USA/AUSTRALIA 2003

DOCUMENTARY, COLOUR, BETA SP, 50 MIN

Director: Judith Grey

Producer: Eva Orner

Screenplay: Judith Grey

Photo: Judith Grey

Editor: Judith Grey, Luis Moreno

Sound: Tristan Meredith, Peter Walker

Music: Leo Brouwer, Cantar En Cuba, Angel Acosta, Ruth Guerrero, Armando Orefiche, Maria Teresa Vera, Nicolas Guillen, Emilio Grenet, Eliseo Grenet, Manuel Garcia, Bebo Valdes
 Cast: Miguel Hernandez Abreu, Francis Acea, Ricardo Acuna, Reina Maria Rodriguez Landa, Pedro Manuel Gonzalez Reinoso, Dianjo Hernandez Teodosia Aleman Medina, Andres Montalban, Marianela Boan Montalvo, Raul Torres Martell, Orlando Pirez Mendoza, Rolando Morejon Mentoya, Tomas Garcia Perez

A tribute to survival, creativity, and the culture of ingenuity in Cuba. After the revolution of 1959 and the U.S. embargo that followed, the people of Cuba were left to fend for themselves. Deprived of even the most basic goods, they scavenged the alleys and scrap heaps and gave new vitality to the discarded. For Andrés the sculptor, Tomas the canary breeder, and the other subjects of *Nevertheless*, even the greatest pressure - whether levied by government or circumstance - cannot crush the spirit nor quash the desire to forge a better life for themselves and their families. Shot entirely in Cuba. *Nevertheless* is a look into the hearts and dreams of all struggling peoples, regardless of geography or time.

” *Look and don't neglect them. The islands are apparent worlds, cut off from the sea, in the solitude of rootless lands, in the water's silence a stain, having dropped anchor once, leaving the remains of the storm on the waves. I think that Cuba is a very creative place, because it's an island where you're discovering everything for the very first time. The lack of material things makes people create a utopia. We're an island of utopias.* ”

Filmography:

2003 *Nevertheless*, doc

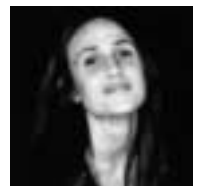
World Sales:

Journeyman Pictures,
 75A Walton Road,
 East Molesey Surrey KT8 0DP, UK
www.journeyman.tv

Production: Leaf Productions

Judith Grey

Born in Melbourne, Australia. She obtained an Honors in Fine Art, at the Royal Melbourne University of Technology, majoring in painting. In 1992, she became an art director in advertising and design, that career has taken her from Sydney to Hong Kong and New York where she currently works as a freelance art director. *Nevertheless* is her first film.



SOY CUBA

I am Cuba



CUBA LIBRE

CUBA/SOVIET UNION 1964

FEATURE, B/W, 35 MM, 141 MIN

Director: Mikhail Kalatozov

Producer: Mikhail Kalatozov

Screenplay: Enrique Pineda Barnet,
Yevgeny Yevtushenko

Photo: Sergei Urusevsky

Editor: N. Glagoleva

Sound: V. Sharun

Music: Carlos Farinas

Cast: Luz Maria Collazo, Jose Gallardo,
Sergio Corrieri, Mario Gonzalez,
Jean Bouise, Raul Garcia, Celia
Rodriguez

An epic celebration of the revolution that brought Fidel Castro to power, *I am Cuba* is much more than a Cold War-era curiosity.

This 1964 Soviet-Cuban co-production, is an audaciously stylish movie that dazzles viewers with one spectacularly inventive shot after another.

The film unfolds in four parts, each a didactic tale about the pre-revolutionary era. The first is set in decadent Havana, where by day women parade poolside in bikinis and high-heeled mules for men in dark glasses. By night, everyone has a daiquiri in one hand and a cigar in the other. It is into this world that a poor sweet Havana girl sinks, becoming a prostitute servicing American tourists. In the second story, an old sugar farmer is about to be evicted from his land by the United Fruit Company. .

The third section opens with the pronouncement: "Who is responsible for this? Batista." University students demonstrate and plot against the government. Caught red-handed with a copy of "Lenin: The State And Revolution", they become martyrs to the revolutionary cause. In the final segment, a simple peasant - who only wants to live in peace - is driven from his home by aerial bombings, delivered by Batista's air force. He sees the light about the need to take up arms and heads to a rebel camp in the Sierra Maestra, where Castro's bearded troops welcome him as a comrade.

Filming began one month after the Cuban Missile Crisis and five years after Fidel Castro had come to power. To the Soviets, Castro's regime then seemed to be a model for the revolutionary transformation of post-colonial states. Influenced by Sergei Eisenstein, Kalatozov created his own *Potemkin* for the people of Cuba. Just as *Potemkin* had celebrated the Russian people's liberation from the Czar, *I am Cuba* would glorify that country's liberation from Batista and his greedy, US-backed dictatorship.

Kalatozov teamed with his long-time cinematographer Sergei Urusevsky, Cuban novelist Enrique Pineda Barnet, and Soviet poet Yevgeny Yevtushenko to produce 141-minute epic. (Yevtushenko had worked as a correspondent in Cuba for Pravda and was at that time a friend of Castro.)

I am Cuba was not shown outside Cuba and the Soviet Union until the 1992 Telluride Film Festival in USA, where it was screened - without English titles - as part of a special tribute to Kalatozov. Critical reaction to *I am Cuba* was strong, and Francis Ford Coppola, Martin Scorsese, and Milestone Film teamed together to subtitle the film in English and release it in the US. The film is a delirious combination of Slavic solemnity, Latin exoticism, Communist idealism and breathtakingly beautiful images.

For directors biography
and filmography see the Kalatozov section - page 261.

World Sales:

MILESTONE FILMS

272 West 96th Street,

Suite 28C, New York

10025 N.Y. USA

e-mail: info@milestonefilms.com

Production: ICAIC; Mosfilm

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Suite Havana



SPAIN/CUBA 2002

FEATURE, COLOUR, BETA SP, 80 MIN

Director: Fernando Pérez

Producer: José María Morales

Screenplay: Fernando Pérez

Photo: Raúl Pérez Ureta

Editor: Pedro Oscar Pérez

Sound: Jorge Luis Chijona

Music: Edesio Alejandro, Ernesto Cisneros

Cast: Francisco Cardet, Amanda Gautier

Havana, today, is a point of reference for many, a mystery for others, and a dream packed with contradictions and contrasts for those who love or criticize it. But Havana is not only one single space, one sound, one light; Havana is its people. And *Suite Havana* is a day in the lives of a few ordinary "habaneros". There are no interviews, no dialogues, no narrations; only images, sounds and music to cinematically express the day to day business of a peculiar and unique reality. Each character represents the curious diversity of the social groups moving in the city, because there is not only one Havana: there are several invisible and different kinds of Havana lives.

“It was the origin to film one day of the life in Havana, since 6:00 a.m. up to 24 hours later. At the same time I left convinced that the dynamics of a city it is in their people and we armed the structure narrating stories of Havana's people in a common day. I was also interested on expressing those stories from the characters' interior world. I tried to make something that I attracted me long before, to give through an image a conflict, but from the character's interior, without words. In the documentary we tried to have the characters expressed in their moments of innermost reflection, of loneliness or intimacy, to be with themselves, a difficult aspect for Cubans who are very talkative, but in essence they also have those moments. It was as a challenge: to see if that could achieve to transmit the conflicts not through great dramatic actions, but through daily situations. That's how the documentary was born.”

Filmography:

Select Filmography

1975 *Cascos blancos*1987 *Living Dangerously*1990 *Hello Hemingway*1994 *Madagascar*1998 *Life Is to Whistle*2003 *Suite Habana*

Production:

Avda. de Europa, 16-chalet 1,
28 244 Pozuelo, Madrid, Spain

Tel: +34 91 351 83 76

Fax: +34 91 351 83 71

wanda@wanda.es

Fernando Pérez

Born in Havana in 1944. He graduated in Spanish Language and Literature from Havana University, in 1962. He started in cinema as assistant producer and, later, as assistant director. In 1975 he started his career as a documentary maker which has resulted in a dozen or so titles. In 1987 he directed his first feature film, *Clandestinos*. He is also a writer.



NOSTROS LA MUSICA

We Are The Music



The film shows the importance of music and dance to Cuba in the sixties. We see lively cafes, beaches, streets and backyards, where music permeates the life of the Cubans. We experience artists like Celeste Mendoza, Elena Burke, la Charanga Francesa, and last but not least Bola de Nieve or Ignacio Villa. This black, gay pianist and singer is one of the really great legends of Latin American music, and we hear him sing at a simple village feast. Some people maintain that this film is the first music video ever made. It is recently restored.

CUBA LIBRE

CUBA 1965

DOCUMENTARY, B/W, 35 MM, 66 MIN

Director: Rogelio Paris

Screenplay: Rogelio Paris

Photo: Antonio Rodriguez,

Josfíe Lopez

Editor: Nelson Rodriguez

Production design: Humberto

Hernandez

Sound: Ricardo Istueta

Cast: Ignacio Villa, Bola de Nieve;

Celeste Mendoza; Ana Gloria; Elena

Burke; Charanga Francesa; Septeto

de Ignacio Piñeiro; Silvio y Ada;

Quinteto Instrumental de Música

Moderna; Orquesta Chapottín; Com-

parsa del Cocuyé; Comparsa del

Orilé

World Sales:

ICAIC

Calle 23, No. 1155 E/10 Y12 Plaza,

C.H. Cuba 10400

Tel: +537 552 859

internacional@icaic.inf.cu

Rogelio Paris



A VER QUÉ SALE

Let's See What Happens



Details of a recording of one of the records by Van Van, one of the most famous Cuban orchestra.

CUBA 1974

Director: Oscar Valdes
Photo: Mario García Joya,
Raul Rodriguez, Luis Garcia
Production design: Jorge
Aguirre
Editor: Jose Gundin
Sound: Jeronimo Labrada,
Daniel Díez
Music: Juan Formell

World Sales:

ICAIC
Calle 23, No. 1155 E/10 Y12 Plaza,
C.H. Cuba 10400
Tel: +537 552 859
internacional@icaic.inf.cu

CHICO IBÁÑEZ Chico Ibanez



The 99-year-old Cuban musician Chico Ibañez in a rendez-vous with old and young singers, he talks about his life and play some songs.

CUBA 1974

Director: Juan Carlos Tabío
Screenplay: Juan Carlos
Tabío
Photo: Luis Garcia
Production design: Ricardo
Avila
Editor: Ivan Arocha
Sound: Hector Cabrera,
Leonardo Sorrell
Music: Chicho Ibañez

World Sales:

ICAIC
Calle 23, No. 1155 E/10 Y12 Plaza,
C.H. Cuba 10400
Tel: +537 552 859
internacional@icaic.inf.cu

CON LA MISMA PASION

With the Same Passion



Aspects on the life and work of Benny More one of the most famous popular Cuban singer.

CUBA LIBRE

CUBA 1980

Director: Constante Diego
Photo: Julio Valdes, Pablo Martinez
Production design: Gregorio Cabrera
Editor: Ivan Arocha
Sound: Ricardo Istueta, Germinal Hernandez

World Sales:
ICAIC
Calle 23, No. 1155 E/10 Y12 Plaza,
C.H. Cuba 10400
Tel: +537 552 859
internacional@icaic.inf.cu

DEL HONDO DEL CORAZON

From the Bottom of My Heart



Musicians from the traditional trova talk about their experiences and inspirations, and play some of their songs.

CUBA 1977

Director: Constante Diego
Photo: Luis Garcia
Production design: Osvaldo Alvarez
Editor: Barbara Hernandez
Sound: Germinal Hernandez, Marcos Madrigal
Music: Rosendo Ruiz, Tata Villegas, Manolo Menendez, Emiliano Blez, Silvio Rodriguez, Sindo Garay

World Sales:
ICAIC
Calle 23, No. 1155 E/10 Y12 Plaza,
C.H. Cuba 10400
Tel: +537 552 859
internacional@icaic.inf.cu

NOSTALGIA DEL CHA CHA CHA

Cha cha cha Memories



History of cha cha cha, since its origins in the 50's with the participation of several authors and musicians that played this rhythm.

CUBA 1991

Director: Miguel Torres
Screenplay: Miguel Torres
Photo: Raúl Rodríguez,
José M. Riera
Production design: Guillermo
García
Editor: Gladys Cambre
Sound: Marcos Madrigal
Music: Rosendo Ruiz,
Enrique Jorrin, Arturo Lien-
do, Sergio De Karlo, Pedro
Junco, Victor Marin, Rafael
Lay

World Sales:

ICAIC
Calle 23, No. 1155 E/10 Y12 Plaza,
C.H. Cuba 10400
Tel: +537 552 859
internacional@icaic.inf.cu

RITMO DE CUBA

Cuban Rhythm



Cuban folklore rhythms by the ballet of Alberto Alonso, author of the choreographies.

CUBA 1960

Director: Néstor Almendros
Photo: Antonio Ruiz
Production design: Amaro
Gomez, Raul Canosa, Gisela
Domenech
Editor: Carlos Menendez
Sound: Raul Corvizon, Euge-
nio Vesa

World Sales:

ICAIC
Calle 23, No. 1155 E/10 Y12 Plaza,
C.H. Cuba 10400
Tel: +537 552 859
internacional@icaic.inf.cu

YO SOY LA CANCION QUE CANTO

I am the Song I Sing



Through the use of archival images, songs, photographs (most of which have never been seen before), fragments of his last interview and testimonies by relatives and close friends, this tribute to Ignacio Villa (Bola de Nieve) reveals aspects of the life, personality and exceptional art of one of the greatest creators of Cuban and Latin American music of this century.

CUBA LIBRE

CUBA 1977

Director: Mayra Vilasis

World Sales:

ICAIC

Calle 23, No. 1155 E/10 Y12 Plaza,

C.H. Cuba 10400

Tel: +537 552 859

internacional@icaic.inf.cu

Made in Argentina

The severe economic, social and political crisis that struck Argentina in the last years and peaked from 2001 to 2002 didn't hurt filmmaking as much as expected. On the contrary, the selection of films shown this year in Göteborg proves that Argentinean cinema is not only alive, but in permanent evolution. The diversity of styles, tones and visions in this set of movies is remarkable. From the sentimentality of *Valentín* by the young veteran Alejandro Agresti to the restraint of *Los guantes mágicos* by Martín Rejtman, the pioneer of the new generation, a broad range of approaches to cinema is deployed here. Two first features, like Santiago Loza's *Extraño* and Celina Murga's *Ana y los otros*, although equivalent in revealing the talent of the directors, couldn't be more opposite: while the first is dark and desperate, the second is light and playful. Both are portraits of Argentina's present, but one could respond to a Russian sensibility and the other to a French one. Loza's shots are obsessively composed while Murga's camera seems to be there by chance.

Especially interesting is how three films deal in very different ways with Argentina's sinister past, the years of the last dictatorship. In *Kamchatka*, Marcelo Piñeyro, the most successful director in terms of the local box office during the last decade, tells a classical story of childhood centered on a boy whose parents are finally kidnapped by the military. In *Los rubios*, director Albertina Carri speaks about her own tragedy, based on the same circumstances. For the first time in many films on the subject, the issue here is that to the original drama itself, a new dimension is added: the difficulty to relate to the world of a different generation and the absolute need to override the clichés on the matter. The third film, *Flores de septiembre*, is a documentary that reconstructs with great precision what those years were like, starting from the disappearance and murder of two high-school students. A jewel for historians, and a very touching film as well, it becomes a study on the effect of repression in a society, and how young people suffer its consequences.

After viewing this selection, something is sure: there is not such thing as "Argentinean cinema", considered as an aesthetic unity. That is the best condition to guarantee a future.

Flavia de la Fuenteç

Editor of *El Amante/Cine*
and managing programmer
of the Buenos Aires
International Film Festival.

ANA Y LOS OTROS

Ana and the Others



MADE IN ARGENTINA

ARGENTINA 2003

FEATURE, COLOUR, 35 MM, 80 MIN

Director: Celina Murga

Producer: Carolina Konstantinovsky

Screenplay: Celina Murga

Photo: Marcelo Lavintman, José

María "Pigu" Gómez

Production design: Sebastian Corujo

Editor: Martín Mainoli

Sound: Federico Billordo

Cast: Camila Toker, Ignacio Uslenghi,

Natacha Massera, Juan Cruz Díaz La

Barba

Ana returns to the coastal town where she grew up after many years living and working in Buenos Aires. Here she meets up with an old schoolfriend, Diego, who still appears to have a crush on her. But Ana's affections lie elsewhere and Diego's news of Mariano Garrido, his former friend and Ana's past love sees her leave Paraná for the more remote Victoria in search of the elusive Mariano and what he represents.

” *Ana and the Others tells Ana's long delayed trip back to Paraná, her hometown. Ana is born out of my need to narrate that city, to get close to the place where I was born and grew up. Obviously, there's something very dear to me in the movie. Not in the literal side of the story, but in the way of seeing that place. There's something of myself in that swinging feeling of being halfway between belonging and uprooting, that feeling of acknowledging the place we know is no longer the same. Ana and I are related in one thing: we both 'left'.* ”

Filmography:

1999 Interior-Noche, short

2002 Tarde feliz, Una, short

2002 Ana and the Others

World Sales:

Carolina Konstantinovsky

Arenida Cabilido R35 1°D,

1426 Buenos Aires, Argentina

Tel: (54 11) 48 96 12 47

Fax: (54 11) 48 54 87 61

e-mail: carolina@mkm-group.com

Production: Celina Murga/Carolina

Konstantinovsky

Celina Murga

Born in 1973 in Paraná, Argentina. She has worked as assistant director on numerous films prior to making a short film. She presently teaches at Cine University of Buenos Aires. *Ana and the Others* is her first feature.



EXTRAÑO Strange



ARGENTINA 2002

FEATURE, COLOUR, 35 MM, 87 MIN

Director: **Santiago Loza**

Producer: **Francesca Feder**

Screenplay: **Santiago Loza**

Photo: **Willi Behnisch**

Production design: **Alejandra Taubin**

Editor: **Ana Poliak**

Sound: **Perfecto De San José**

Cast: **Julio Chávez, Valeria Bertucelli**

Axel, aged about 40, is a doctor, but has given up practicing his profession. Instead, he lives with his sister and her children, leading a life without enthusiasm. Most of the time, he simply does nothing but exists. One day, however, he meets a young, pregnant woman. A relationship develops, a kind of love, and they live together, like driftwood temporarily clinging on to each other. But Axel's movements are hesitant and soon he goes to visit an old lover.

World Sales:

**Bavaria Film International,
Bavariafilmpfad 8, D-82031**

Geiseltal, Germany

Tel: +49 89 6499 2687

Fax: +49 89 6499 3720

**bavaria.international@bavaria-
film.de**

www.bavaria-film-international.de

**Production: Viada Producciones and
Æternam Films with support from
the Hubert Bals Found**

Filmography:

1999 Lara y los trenos, short

2002 Extraño

Santiago Loza

Born in 1971 in Córdoba, Argentina.

Studied screenplay writing at the Argentina National Institute for Cinematography. He directed several shorts before making this first feature. He is currently working on his second feature.



September Flowers



MADE IN ARGENTINA

ARGENTINA 2003

DOCUMENTARY, COLOUR, BETA SP, 111 MIN

Director: Pablo Osores, Roberto

Testa, Nicolás Wainszelbaum

Producer: Nicolás Wainszelbaum

Screenplay: Roberto Testa

Photo: Sebastian Sperling

Production design: Nicolás Wainszelbaum

Editor: Lucas Blanco

Sound: Sebastian Sperling

Music: Rafael Arcaute

This documentary tells the story about a group of kids who entered school in 1973 and graduated in 1978, they grew up during the tumultuous years in Argentina. The film recounts the story of Rubén, Mauricio and Juan Carlos through their classmates' testimonies: militancy, friendship, anecdotes, every-day-life, the loss and the illusions. The different protagonists' narrative-teachers, authorities, ex-students, relatives and current students- re-elaborate and talk about the effects of the dictatorship and repression in the particular ambit which is a secondary school.

”From the beginning we were conscious that we had very powerful stories and a very clear point of view: to see the dictatorship effects on the microcosmos that is a high school. Though every story about the dictatorship should focus on the persons disappearance, and our movie was not going to be the exception, we thought that it was time to widen the subject. What was going on with the disappeared classmates – not only the militance partners but also with those classmates who were not politically involved? What was happening with the teacher that had to continue giving class? What do the authorities of that time have to say? How was this subject reelaborated in the School during the following years? And so on. It occurred to us that all this raised in a ‘smaller size’ perspective could provide some valuable clues about the society of that time.”

Filmography:

2003 September Flowers, doc

Pablo Osores

Born in 1969 in Buenos Aires, Argentina. He trained in Television and Radio Director at the ISER and is a teacher.

Roberto Testa

Born in 1966 in Buenos Aires, Argentina. History student at the Buenos Aires University (UBA). He has researched several subjects relating to Argentina recent history.

Nicolás Wainszelbaum

Born in 1975 in Buenos Aires, Argentina. He studies Sociology at the Buenos Aires University (UBA) and has participated in some sociopolitical researches in the academic field.



World Sales:

Primer Plano Film Group, Riobamba

477, Buenos Aires, Argentina

Tel: +54 11 43 74 06 48

Fax: +54 11 43 74 06 48

e-mail: orler@primerplano.com

www.primerplano.com

Production: De Este Mundo

LOS GUANTES MÁGICOS The Magic Gloves



ARGENTINA 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Martin Rejtman

Producer: Hernán Musaluppi

Screenplay: Martín Rejtman

Photo: José Luis García

Production design: Daniela Pocaminsky

Editor: Rosario Suárez

Sound: Guido Berenblum

Music: Diego Vainer

Cast: Gabriel "vicentico" Fernández

Capello, Valeria Bertuccelli, Fabián

Arenillas, Susana Pampín, Cecilia

Biagini, Diego Olivera, Leonardo

Azamor, Pietr Krysav, Denis Lukin,

Yelena Goreyeva

Alejandro is a car service driver who drives an old and ugly Renault 12. He suddenly finds himself in the middle of a separation, very drastic climactic changes, sudden richness, characters who want to return to live in Argentina, others who leave for ever, magic gloves, sudden impoverishment, countless trips to the airport, pornographic film productions, a new relationship, extreme depressions, addictions to pills and alcohol, moves and job changes among other things. None of this seems to affect him much; in fact, he gives the impression that the only thing that affects him is his car.

” *The Magic Gloves is my third film and it is a ‘comedy’, just like my previous one, Silvia Prieto. The reason I write the word comedy in quotes is perhaps because not everyone would classify these movies in this manner. When I think about comedies, I obviously think about the Howard Hawks and Preston Sturges screwball comedies of the thirties, but also about certain films by Ozu, Rohmer, Tati and Moretti. In Argentina and in the rest of Latin America comedy is not a genre that has given very desirable results and in general it is associated with an obvious and crude humor that serves as a vehicle for television ‘stars’. (...) Perhaps the introduction of a certain type of comedy, an ‘auteur’ comedy, can help to healthily de-homogenize the state of things in Latin American Cinema.* ”

Filmography:

1982 Just a Movie, short

1985 New York Diaries, short

1985 Doli Vuelve a Casa, short

1987 Sitting on a
Suitcase, short

1992 Rapado

1999 Silvia Prieto

2003 Los Guantes Magicos

World Sales:

Bavaria Film International,
Bavariafilmplatz 8, D-82031 Geisel-
gasteig, Germany

Tel: +49 89 6499 2686

Fax: +49 89 6499 3720

e-mail:

bavaria.international@bavaria-
film.de

www.bavaria-film-international.de

Production: Rizoma Films in co-pro-
duction with Pandora Film Produc-
tion GmbH

Martin Rejtman

Born in 1961 in Buenos Aires, Argentina. In 1981 he moved to the United States to study film at New York University. He later worked in Italy as an assistant editor in the Cinecittà studios and then as assistant director. In 1992 Rejtman made his first feature. Rejtman is also a writer. His books have been published both in Argentina and in Europe.



KAMCHATKA

Kamchatka



Argentina, 1976. A middle class couple is persecuted by the military, for being opponents to the regime. Their two children, Harry and el Enano, are not happy about hiding in suburbs, away from their everyday world. Little by little, they start enjoying their new life and spare time, where new characters and imagination will play a main role. Surrounded by military, the couple decides to leave the kids with their grandparents. They also leave Harry's favorite game (T.E.G.) with him. It hides a secret that will help Harry survive until the sun rises again over the cold country.

MADE IN ARGENTINA

ARGENTINA/SPAIN 2002

FEATURE, COLOUR, 35 MM, 103 MIN

Director: Marcelo Piñeyro

Screenplay: Marcelo Figueras, Marcelo Piñeyro

Photo: Alfredo Mayo

Production design: Jorge Ferrari, Juan Mario Roust

Editor: Juan Carlos Macias

Sound: Abbate & Diaz

Music: Bingen Mendizabal

Cast: Ricardo Darín, Cecilia Roth,

Matías Del Pozo, Héctor Alterio,

Tomás Fonzi, Fernanda Mistral

Filmography:

1993 *Wild Tango*

1995 *Wild Horses*

1997 *Paradise Ashes*

2000 *Burning Money*

2001 *Historias de Argentina en Vivo*, doc

2002 *Kamchatka*

World Sales:

Menemsha Films inc., 1157 S. Beverly Drive, Los Angeles CA 90035, USA

Tel: +1 310 712 3720

Fax: +1 310 277 6602

e-mail: neilf@menemshafilms.com

Production: Patagonik Film group, K Films, Alquimia Cinema

Marcelo Piñeyro

Born in 1953 in Buenos Aires, Argentina. He studied cinematography at the University of La Plata's School of Fine Arts before forming the production company Cinemania, with Luis Puenzo in 1980. He made his feature debut in 1992 with *Wild Tango*.



The Blonds



ARGENTINA 2003

FEATURE, COLOUR+BW, 35 MM, 89 MIN

Director: Albertina Carri

Producer: Barry Ellsworth

Screenplay: Albertina Carri

Photo: Catalina Fernandez

Production design: Paola Pelzmajer

Editor: Alejandra Almiron

Sound: Jesica Suarez

Music: Ryuichi Sakamoto / Charly García

Cast: Analía Couceyro, Analía Couceyro, Analía Couceyro, Analía Couceyro

From the absence of the parents of the main character (played by the director herself), *The Blonds* goes through different states of memory. Fragments, fantasies, stories and photographs give shape to a reality that, belonging to the past, reaches the present. A drifting crew, an actress and some happy Playmobil(tm) dolls build the dismembered universe in which the main character discovers over and over again the impossibility of memory. Who were the Carri's? How did they disappear? Pervaded by the myth of "the disappeared", this family is portrayed from every remembering person's, every past image's and every single fading photograph's perspective.

” *The Blonds is a game of mirrors with stories, substories and parallel stories, on rejection and encounters. Some are included in the film while others are part of a legend that grew around the picture. These mirrors of reality-fiction-documentary are showed in the movie as the "world of memory". For The Blonds and for me (as a result of it), memory is a vital organ, sometimes painful, sometimes delicious and sometimes scary. Memory is the Other's look exposed to his experience and his omissions. 'While omitting it remembers', writes the main character – an actress who plays myself while I direct her in the film.* ”

Filmography:

2000 *I Won't Go Back Home* (GFF 2001)

2001 *Aurora*, short

2003 *Barbie Gets Sad Too*, short

2003 *The Blonds*

2003 *Géminis* (in postproduction)

World Sales:

Los Rubios/Cine ojo, Av Cordoba
3178 PB 2, 1187 Buenos Aires,
Argentina

Tel: +54 11 4865 9667

Fax: +54 11 4865 9667

e-mail: losrubios@step.net.ar

Production: Barry Ellsworth

Albertina Carri

Born in 1973 in Buenos Aires, Argentina. She studied screen writing, cinematography and direction at the Fundacion Universidad del Cine. In 2000 she wrote and directed her first feature, *I Won't Go Back Home*. Carri then investigated animation techniques in *Barbie Can Also Be Sad*, a polysexual pornographic soap opera starring Barbie and Ken.



Valentin



MADE IN ARGENTINA

THE NETHERLANDS 2002

FEATURE, COLOUR, 35 MM, 86 MIN

Director: Alejandro Agresti

Producer: Laurens Geels

Screenplay: Alejandro Agresti

Photo: Jose Luis Cajaraville

Production design: Floris Vos

Editor: Alejandro Brodershon

Sound: Fernando Soldevilla

Music: Paul M. Van Brugge

Cast: Rodrigo Noya, Carmen Maura, Julieta Cardinali, Jean Pierre Noher, Mex Urtizberea, Fabian Vena, Carlos Roffe, Alejandro Agresti

After Agresti's previous, often politically charged films, his feature film *Valentin* is an autobiographical work about one year in his childhood. The story is set in Buenos Aires in the sixties and is told from the perspective of the nine-year-old Valentin. Valentin lives with his old and ailing grandma since his mother abandoned him when he was three. His egocentric father (played by Agresti) is always on business trips or looking for a new girlfriend, but none of these relationships ever endures. This to the great disappointment of the lonely boy who longs desperately for motherly love. He shares his dreams of becoming an astronaut and having a real family with his friend Rufo. Valentin wants to know the truth about his mother's disappearance, but the adults shrink from talking about the past. When his grandma dies, Valentin realises that he has to strike out on his own if he wants to find answers to his questions.

Filmography:

1985 *Hombre que gano la razon*

1987 *Love is a Fat Woman* (GFF 1989)

1989 *Secret Wedding* (GFF 1991)

1990 *Alissa in Concert*

1990 *City Life*, doc

1990 *De Nacht van de Wilde Ezels*

1990 *Luba*

1990 *Library Love* (GFF 1992)

1991 *Everyone Wants to Help Ernst* (GFF 1992)

1991 *Figaro Stories* (GFF 1992)

1991 *Sahara Sandwich*

1992 *A Lonely Race* (GFF 1993)

1992 *Modern Crimes* (GFF 1993)

1993 *The Act in Question* (GFF 1994)

1994 *Hexagon - Tegenbewegingen*

1997 *Buenos Aires vice versa* (GFF 1997)

1998 *Door de wind gejaagd*

2002 *Valentin*

World Sales:

First Floor Features

melinda@firstfloorfeatures.com

Production: First Floor Features

Alejandro Agresti

Born in 1961 in Argentina. Lived and worked as a writer and filmmaker in Holland for a long time, but now also makes films in his native country. He won the Special Jury Prize at the Dutch Film Days for *Love is a Fat Woman* (1987) and a Golden Calf for *Secret Wedding* (1989).



EL VIAJE HACIA EL MAR

Seawards Journey



The tale of four small town dwellers, Rataplán, Quintana, Vasco and Siete y Tres Diez, who embark on a journey to see the ocean for the first time. They depart in a broken down freight truck, property of Rodríguez, a taciturn man who loves the sea. Their point of departure is a local bar, and at the last minute a stranger from the bar joins them in their adventure.

URUGUAY/ARGENTINA 2003

FEATURE, COLOUR, 35 MM, 78 MIN

Director: Guillermo Casanova

Producer: Natacha López

Screenplay: Guillermo Casanova,
Julio César Castro

Photo: Bárbara Álvarez

Production design: Eduardo Lamas

Editor: Santiago Svirsky

Sound: Fabián Oliver

Music: Jaime Roos

Cast: Hugo Arana, César Troncoso,
Julio Calcagno, Héctor Guido, Julio
César Castro, Diego Delgrossi, Varina
De Césare, Raquel Armas

Filmography:

1988 Mom was

Punk, short, doc

1990 Sara's Head, short

1992 The Dead, short

1994 Jamie Roos at 10, doc

1995 Memories of the
Coast, TV

1996 Memories of the
Coast II, TV

2003 Seawards Journey

World Sales:

Guazú Media, Simon Bolivar 1319,
11300 Montevideo, Uruguay
www.elviajehaciaelmar.com

Production: Lavorágine Films

Guillermo Casanova

Born in 1963 in Montevideo, Uruguay. For the last 15 years he has been working as a director of features, TV shows, documentaries, video and advertising spots. He was a member of CEMA, (Audiovisual Media Center), one of the first independent film and video production companies in Uruguay. *Seawards Journey* is his first feature.



Real Brazil

CARANDIRU

Carandiru



REAL BRAZIL

BRAZIL 2003

FEATURE, COLOUR, 35 MM, 146 MIN

Director: Hector Babenco

Producer: Hector Babenco

Screenplay: Victor Navas, Fernando

Bonassi, Hector Babenco

Photo: Walter Carvalho Abc
(brasilian Assoc. Of Cinemato-
graphers)

Production design: Clóvis Bueno

Editor: Mauro Alice

Sound: Miriam Biderman, Eliza Paley

Music: André Abujamra

Cast: Luiz Carlos Vasconcelos, Mil-
hem Cortaz, Milton Gonçalves, Ivan
De Almeida, Ailton Graça, Maria
Luisa Mendonça, Aida Leiner, Rodri-
go Santoro, Gero Camilo

World Sales:

Sony Pictures Classics, Columbia
Tristar Films

Swedish distribution: Columbia
Tristar

Production: Produced by HB Filmes,
Co-produced by Globo Filmes

A story as seen through the very human eyes of a doctor who worked at the São Paulo House of Detention. The doctor's encounters with his patients become a window onto the everyday life of the criminal underworld. His efforts start to pay off and, over time, he earns the respect of the prison community. Visits with ailing prisoners become the context for lively and touching personal stories and respect leads to the sharing of greater and greater confidences. These narratives, set both inside and outside the prison, culminate in the infamous October 1992 Pavilion 9 massacre, in which 111 unarmed inmates were killed. The tragic event unfolds through the stories of the inmates, who, by film's end, emerge as survivors.

”I was watching the first preliminary copies of *Carandiru* when I realized that I was making a movie about the life of characters in *Pixote* twenty-five years later. This feeling was confirmed when I met *Chiço* (actor *Zenildo Oliveira Santos* who played *Chiço* in *Pixote* and acted as supporting actor in *Carandiru*) when we were shooting the movie. That was when it hit me. Once, the writer *Millor Fernandes* was asked what he thought should be done to abandoned kids, and his answer was: ‘Let them grow.’ This is what the movie is about: it tells the story of what happened to those who survived the overwhelming trial.”

Filmography:

1975 *The King Of The Night*

1977 *Lucio Flavio, Passenger*

Of Agony (Lucio Flavio)

1980 *Pixote, The Law Of The
Weakest*

1985 *The Kiss Of The
Spider Woman*

1987 *Ironweed*

1991 *At Play In The Fields Of
The Lord*

1998 *Foolish Heart*

2003 *Carandiru*

Hector Babenco

Born in 1946 in Buenos Aires, Argentina. Babenco arrived in Brazil in 1969. Given Brazilian citizenship in 1970, he began his career in the cinema playing roles of extras in European productions. His directing debut was the documentary *The Fabulous Fittipaldi* in 1973. In 1975, he directed his first feature *King of the Night*. *Pixote, The Law of the Weakest* (1980) gave him international fame. In the 80s he initiated the American stage of his career, beginning with *Ironweed* in 1987.



EDIFICIO MASTER

Edificio Master



BRAZIL 2002

DOCUMENTARY, 35 MM, 110 MIN

Director: Eduardo Coutinho

Screenplay: Eduardo Coutinho

Photo: Jacques Cheuiche

Editor: Jordana Berg

For seven days, a cinema crew filmed the daily life of the residents of the Master, a building located in Copacabana, a block away from the beach. This is a 12-story building, with 23 studio apartments per floor, a total of 276 apartments where some 500 people live. Thirty-seven of those people tell their own stories: some are content, others, disillusioned, betrayed, hopeful, sincere, abandoned, happy, successful, serious, friendly, sad, unemployed, acclaimed, forgotten, talented, misfits, resentful, in love.

Filmography:

1965 O Pacto

1967 The ABC of Love

1968 The Man Who Bought the World

1971 Faustão

1979 Exu, uma Tragédia Sertaneja

1985 Cabra Marcado Para Morrer

1987 Santa Marta - Duas Semanas no Morro

1991 O Fio da Memória

1993 Boca de Lixo

1999 Santo Forte

2000 Babylon, doc

2002 Edifício Master

World Sales:

Videofilmes Produções Artísticas
Ltda, Praça Nossa Senhora da Glória
46, Rio de Janeiro 22211-110 Brasil.

Tel: +55/21 556-08-10

Fax: +55/21 285-38-65

Eduardo Coutinho

Born in 1933 in São Paulo, Brazil, Eduardo Coutinho is the most influential documentary director in Brazil. His masterpiece, *Cabra Marcado para Morrer* (1985) is considered the best Brazilian documentary ever. His filmography includes screenplays for fiction films and other titles.



On The Fringes Of São Paulo: Homeless



REAL BRAZIL

BRAZIL 2003

DOCUMENTARY, COLOUR, 35 MM, 72 MIN

Director: Evaldo Mocarzel

Producer: Ugo Georetti

Screenplay: Evaldo Mocarzel, Maria Cecília Loschiavo Dos Santos

Photo: Carlos Ebert,

João Pedro Hirszman

Editor: Marcelo Moraes

Sound: Jorge A. Vaz

The film concentrates on themes such as social exclusion, unemployment, alcoholism, insanity, religiousness, contemporary public spaces, urban degradation, identity and citizenship, and also the stealing of the image of those communities, thus promoting an ethical discussion about processes for beautifying the extreme poverty. The project is based on the surveys of philosopher Maria Cecília Loschiavo dos Santos, a professor of Architecture and Urbanism of University of São Paulo who for five years has been coordinating the project Aspects of Design in Big Cities Informal Habitat, having surveyed street dwellers life conditions in São Paulo, Los Angeles and Tokyo.

”During the shooting, the issue came up of the theft of the image, of vampirizing misery. This is the trade mark of the film, but it is at the same time a mined camp, open to demagoguery. In addition to the main camera, I used a second, which recorded the crew at work: it was the technical look-out, showing the very act of our own contradictions and prejudices.”

Filmography:

1998 Retratos No Parque, short

2003 On the Fringes of Sao Paulo: Homeless, doc

World Sales:

Grupo Novo de Cinema e TV,
Rua Capitão, 42 - Humatiá,
Rio de Janeiro

Cep: 22271-040, Brazil

www.braziliancinema.com

Production: SP Filmes de São Paulo

Evaldo Mocarzel

Born in 1960 in Niterói, Brazil. He graduated in cinema and journalism at Fluminense Federal University. He has worked as television producer and editor of publicity videos. For one decade he was editor of Caderno 2 in the 'O Estado de São Paulo' newspaper. His first film was a short, *Retratos do Parque* in 1998.





BRAZIL 2002

DOCUMENTARY, COLOUR, 35 MM, 122 MIN

Director: José Padilha

Producer: José Padilha

Photo: Cesar Moraes, Marcelo Guru

Editor: Felipe Lacerda

Sound: Yam Saldanha, Aloisio

Compasso

Music: João Nabuco, Sasha Ambak

Bus 174 is an investigation of the hijack of a bus in Rio de Janeiro, based on research of stock footage, interviews and official documents. The hijack took place on June 12, 2000 (Valentine's day in Brazil) and was broadcast live for four and a half hours. The whole country stopped to watch the drama on TV. The film tells two parallel stories. Not only does it explain the dramatic events that unfolded as the police tried, and failed, to handle the hijack situation; but it also tells the life story of the hijacker, revealing how a typical Rio street kid was transformed into a violent criminal because society systematically denied him any kind of social existence.

” *I was running in a gym when the Bus 174 hijack episode took place. The television started to show live images of a bus surrounded by cops. Since the hijack was taking place in a street next to where I lived I could not head back home, I stayed and watched the whole event on the TV. It was as if the city had stopped: everyone was glued to a TV set, wanting to find out how the hijack would end. Then, after it was all over, the press made an immense coverage of the event, and Bus 174 became, together with the Candelária street kid massacre, an event that symbolizes Rio de Janeiro's violence. Amazingly enough, one of the things the press found out was that Sandro, the perpetrator of Bus 174, was one of the street kids who had survived the Candelária massacre. A single person had lived through the two of the most tragic stories of urban violence in Brazil!* ”

Filmography:

2003 *Bus 174*, doc

World Sales:

Zazen Producoes Audio Visuais,
Praça Pio 11, 6/102, Rio de Janeiro,
RJ 22461 - 080, Brasil

Tel: +55 21 253 554 07/06

Fax: +55 21 253 965 43

e-mail: zazen@zazen.com.br

www.bus174.com

José Padilha

Born in 1967 in Rio de Janeiro, Brazil. He has worked as director, screenwriter and producer on a number of films, mainly documentaries, for TV and film. *Bus 174* is his first theatrical direction.



PRISIONEIRO DA GRADE DE FERRO (AUTO-RETRATOS)

The Prisoner of the Iron Bars (Self-Portraits)



REAL BRAZIL

BRAZIL 2003

DOCUMENTARY, COLOUR, 35 MM, 123 MIN

Director: Paulo Sacramento

Producer: Gustavo Steinberg

Screenplay: Paulo Sacramento

Photo: Aloysio Raulino

Production design: Gustavo

Steinberg

Editor: Idê Lacreta,

Paulo Sacramento

Sound: Márcio Jacovani, Louis Robin

The Brazilian penitentiary system seen from inside: one year before the demolition of Carandiru House of Detention, inmates learn how to use video cameras and start recording daily life inside the biggest jail in Latin-America.

”Our film is an attempt to rupture with the traditional interviewer-interviewee pact, in which the first ones are entirely responsible for the construction of the film line. During the shootings, that lasted seven months, there was a constant exchange between our crew and the prisoners. This happened not only with the prisoners selected to a video course we offered inside the prison, but also with most of the prisoners, since we needed to build a veiled complicity with the 7 500 inmates. The complicity arrived to a point that we could walk alone in the prison, without any kind of escort, and shoot without restrictions the everyday life.”

Filmography:

1992 Ave, Short

1994 Juvenília, Short

2003 The Prisoner Of The Iron Bars, doc

World Sales:

Olhos de Cão Produções
Cinematográficas, Rua Cajaíba,
475 cj. 13, São Paulo-SP,
05025-000, Brazil
www.olhosdecao.com.br

Production: Olhos de Cão Produções
Cinematográficas

Paulo Sacramento

Paulo Sacramento has directed two short films in the 90s. He has worked as editor for the features *Chronically Unfeasible* and *Mango Yellow*, the latter which he has also produced. *The Prisoner of the Iron Bars* is his first feature as a director.



Critic's Week

Four Swedish film critics and three international ones – the latter making up the FIPRESCI jury – have each chosen a film for Critic's Week, which they will introduce at the screening. Presented below are the participants of this year's Critic's Week.



Göran Bjelkendahl
Freelance journalist
Göteborg, Sweden



Vladimir Cvetkovic Sever Vijenac
Zagreb, Croatia



Karoline Eriksson
Svenska Dagbladet
Stockholm, Sweden



Eva af Geijerstam
Dagens Nyheter
Stockholm, Sweden



Nils Vermund Gjerstad
Sunnmørsposten
Bergen, Norway



Leif Joley
Skånska Dagbladet
Malmö, Sweden



Hassouna Mansouri
Septième Art
Tunis, Tunisia

Brothers



CRITIC'S WEEK

FINLAND 2003

FEATURE, COLOUR, 35 MM, 80 MIN

Director: Esa Illi

Screenplay: Esa Illi

Photo: Marita Hällström

Editor: Kaie-Ene Rääk

Sound: Janne Laine

Music: Anitta & Antero & Jean V. Featuring Jimi Oskari

Cast: Max Bremer, Aaro Vuotila, Milka Ahlroth, Marianne Kütt, Ville Virtanen

A tale of two brothers of very different ages and very different lives. The younger brother, Joni, lives in Pärnu, Estonia. He is terminally ill but also deeply in love and enjoying every moment of his life. His older brother, Sami, is a successful photographer who has lost his capability to love and is living in mental badlands. Sami goes to Estonia to bring Joni back to be treated in a Finnish hospital. The two brothers meet and their different views on life clash. In the end Sami has to give in. He realises how happy his brother is with his girlfriend Riina and starts to reconsider his own life. He abandons his original idea of saving his little brother from certain death. Joni, however, has changed his mind and he returns back home to die in Finland. Sami is so deeply affected by his short visit to Pärnu that he tries to change the course of his own life and even attempts to patch things up with his ex-girlfriend Sanna.

Filmography:

Select Filmography

1997 **Midsummer Stories**, short (GFF 1998)

1990 **Pertti Neumann Nieminen**, TV

2000 **Monkey Business** (GFF 2001)

2003 **Brothers**

Esa Illi

Born in Mäntyharju, Finland, in 1962. He graduated University of Art and Design Helsinki UIAH in 1994. He worked as a director and screenwriter and has also cinematographed all his documentary films. He is teaching acting in improvisatory techniques at Tampere University and his films are based on those techniques.



World Sales:

Finnish Film Foundation

Production: Kinotar Oy

Meritullinkatu 33 E, 00170 Helsinki

Puh. +358 9 135 1864

Fax. +358 9 135 7864

Internet www.kinotar.com

THE FOG OF WAR

The Fog of War



USA 2003

DOCUMENTARY, COLOUR, 35 MM, 106 MIN

Director: Errol Morris

Photo: Peter Donahue,

Robert Chappell

Production design: Ted Bafaloukos,

Steve Hardy

Editor: Doug Abel, Chyld King,

Karen Schmeer

Sound: Brian Bowles, Lee Dichter

Music: Philip Glass

Cast: Robert McNamara, Fidel Castro,

Barry Goldwater, Lyndon Johnson,

John F. Kennedy, Curtis Lemay,

Richard Nixon, Franklin Delano

Roosevelt, Woodrow Wilson

Combining extraordinary archival footage, recreations, newly declassified White House recordings the story of America as seen through the eyes of the former Secretary of Defense, Robert S. McNamara. One of the most controversial and influential figures in world politics, he takes us on an insider's view of the seminal events of the 20th Century. Why was this past century the most destructive and deadly in all of human history? Are we doomed to repeat our mistakes? Are we free to make choices, or are we at the mercy of inexorable historical forces and ideologies? From the fire-bombing of 100,000 Japanese civilians in Tokyo in 1945 to the brink of nuclear catastrophe during the Cuban missile crisis to the devastating effects of the Vietnam War, *The Fog of War* examines the psychology and reasoning of the government decision-makers who send men to war. How were decisions made and for what reason? What can we learn from these historical events?

” *Is this a lesson about preventative war? Namely, a war fought to prevent future war? Yes, in that it tells us that in all likelihood there is no such thing as preventative war. The phrase ‘preventative war’ is an oxymoron: war begets war. There have been thousands of wars fought to prevent war, but World War I did not put an end to war. Instead, it ushered in a century of violence, of carnage greater than any other century in history. The question remains: will the 21st century be worse?* ”

Filmography:

Select Filmography

1978 *Gates of Heaven*, doc

1981 *Vernon, Florida*, doc

1988 *The Thin Blue Line*, doc
(GFF 1989)

1991 *A Brief History of
Time*, doc

1997 *Fast, Cheap & Out of
Control*, doc

1999 *Mr. Death: The Rise and
Fall of Fred A. Leuchter,
Jr.*, doc

Swedish distribution: Columbia
Tristar

Production: @radical media Inc,
Globe dep. store, Sen Art Films

Errol Morris

Born in 1948 in Hewlett (New York), USA. Producer and director of features and documentaries. He is a graduate of the University of Wisconsin, Madison and was a graduate student at Princeton University and the University of California-Berkeley. He worked as a private eye for two years and was a philosophy student at U.C. Berkeley when filmmaker Werner Herzog encouraged him to make his first film, the well-received documentary *Gates of Heaven* in 1978.



INTERVIEW

Interview



CRITIC'S WEEK

THE NETHERLANDS 2003

FEATURE, COLOUR, 35 MM, 89 MIN
Director: Theo van Gogh
Producer: Gijs van de Westelaken
Screenplay: Theodor Holman
Photo: Thomas Kist
Production design: Ruud Van Dijk
Editor: Léon Verkade
Sound: Leo Franssen
Music: Rainer Hensel
Cast: Katja Schuurman, Pierre Bokma, Theo Maassen, Ellen Ten Damme, Michiel De Jong

World Sales:
Non Stop Sales, Döbelnsgatan 24,
113 52 Stockholm, Sweden
Tel: +46-8-673 99 99
Fax: +46-8-673 99 88
e-mail: info@nonstopsales.net
<http://www.nonstopsales.net/>

Production: Column Productions

Pierre Peters is a respected journalist on the staff of the country's leading quality newspaper. He is 45 years old, and has made a name for himself with his reporting of the Bosnian war. Today, as the main political reporter of his paper, there is only one place he should have been: in parliament, where the government is due to fall. But Pierre has been sidetracked by his editor. To his utter dismay, he is instructed to interview the country's hottest actress, 25 year old Katja. She is the big star in the daily soap on commercial television, and she can be seen regularly in lousy, but succesful movies. Katja is only used to talk to interviewers who are not interested in anything else than her outer self; Pierre only knows political counterparts, whose inner self he wants to unveil. The confrontation evolves into a passionate verbal duel, with one overriding question: who is going to win?

”Interview is a study in lying. Nothing is what it seems. Did Pierre really go to Yugoslavia? Is Katja really involved with her dying girlfriend? What I loved about doing this film is that the two of them are pretending to be straight, while none of them is.”

Filmography:

1981	Luger	1991	Vals Licht
1984	Een Dagje Naar Het Strand	1994	06
1986	Charly	1996	Blind Date
1987	Terug Naar Oegstgeest	1998	De Pijnbank
1989	Loos	2001	Baby Blue
		2003	Interview

Theo van Gogh

Born in 1957 in The Hague, The Netherlands. In his homeland he is also known as a writer (his latest, *Allah Knows Better*, has just been published), a columnist for newspapers and magazines, a director of single plays and drama series for television and a TV host. The famous Dutch painter Vincent van Gogh was his grand uncle. *Interview* is van Gogh's eleventh feature.



RUANG RAK NOI NID MAHASAN
Last Life in the Universe



THAILAND 2003

FEATURE, COLOUR, 35 MM, 112 MIN

Director: Pen-ek Ratanaruang

Screenplay: Prabda Yoon,

Pen-ek Ratanaruang

Photo: Christopher Doyle

Production design: Monchai

Tongsreesobsaku

Editor: Patamanadda Yukol

Sound: Amornbhong

Methakunavudh

Music: Hualampong Riddim

Cast: Asano Tadanobu, Sinitta

Boonyasak, Matsushige Yutaka,

Takeuchi Riki, Miike Takashi, Tanaka

"Boba" Yohji, Sato Sakichi, Laila

Boonyasak

Kenji is a suicide-obsessed Japanese man living in Bangkok. One night he accidentally kills a yakuza gang member who is after his brother. Noi is a Thai working girl living in a burnt-out beach town of Pattaya. The same night Kenji kills the yakuza, Noi accidentally kills her sister. Kenji and Noi hide out together and spend the most awkward three days hoping to find love, life and redemption.

”I have certain challenges I have to meet with every film I make until I die, and I have to meet them one by one. And every time, I have no choice but to meet those challenges with a Thai film. Even though Last Life is, well, maybe it's hard to say exactly what it is, but to me it's a very Thai film. Even the character of a Japanese guy who works around Asoke [a boulevard where the Thai branch of the Japan Foundation is located, and around which many Japanese expatriates live] is a very local, very Bangkok notion for me; these are the kinds of guys who live around my house. I want to take myself further and further with the kinds of films I make. And the possibilities still seem endless to me. If they didn't, I'm sure I'd lose interest in filmmaking. But until I do, I can't help but keep meeting those challenges with essentially Thai films.”

Filmography:

1997 Fun Bar Karaoke (GFF 1998)

1999 Sixtynin9

2002 Transistor Love Story

2003 Last Life In The Universe

Pen-ek Ratanaruang

Born in 1962 in Bangkok, Thailand. He studied at Pratt Institute in New York, majoring in Art history. He worked for five years as an art director before he started directing TV commercials in Thailand. Ratanaruang made his first feature film, *Fun Bar Karaoke*, in 1997. *Last life in the Universe* is his fourth feature.



World Sales:

Fortissimo Film Sales, Veemarkt 77-79, NL-1019 DA Amsterdam, Netherlands

Tel: +31 20 6273215

Fax: +31 20 6261155

e-mail: info@fortissimofilms.nl

<http://www.fortissimofilms.com>

Swedish distribution: Triangelfilm

SHARA SOJU

Shara



CRITIC'S WEEK

JAPAN 2003

FEATURE, COLOUR, 35 MM, 99 MIN

Director: Kawase Naomi

Producer: Yoshiya Nagasawa

Screenplay: Kawase Naomi

Photo: Yuzuru Sato

Editor: Shôtarô Anraku, Tomoo Sanjô

Sound: Eiji Mori

Music: Ua

Cast: Kahei Fukunaga, Yuka

Hyoundo, Naomi Kawase, Katsuhisa

Namase, Kanako Higuchi

The Aso, a family of four, live in the old town of Nara. On the day of the Jizo Festival in the dizzying heat of midsummer, Kei, one of the Asos' twin boys suddenly disappears, as if he had been spirited away. For the family left behind, the flow of time stopped on that day. Five years later, seventeen-year old Shun, the remaining twin, is a high school student, a member of the art club. He is working on a life-sized drawing of his brother, who he has been unable to forget. He and his childhood female friend, Yu, share a tentative attraction, but they are awkward around each other. Shun and Yu and their families all carry emotions that have no release. Each of them is searching for a way out. Then, one day, Yu finds out the secret of her birth. Shun learns what became of his brother. With their losses concealed deep in their hearts, Shun and Yu are about to make a move forward with their lives.

” *When I first had the idea for this film, I wanted to talk about young people's problems and their heartaches. I thought 17-year-olds would be the ideal age group. Originally I was going to base the story on a newspaper article about a crime committed by a bunch of 17-year-olds. I suddenly changed my mind and decided to make a film about ordinary people. I think ordinary people need far more strength to live than those who commit crimes.* ”

Filmography:

1992 *Embracing*, short doc

1994 *Katatsumori*

1997 *Moe no suzaku*

2000 *Firefly*

2001 *Sky, Wind, Fire, Water, Earth*, doc

2003 *Letter from a Yellow Cherry Blossom*, doc

2003 *Shara*

World Sales:

Flach Pyramide International, 5, rue
du Chevalier de Saint-George, 75008
Paris, France

Tel: +33 1 42960220

Fax: +33 1 40200551

e-mail: elagesse@flach-pyramide.com

www.flach-pyramide.com

Production: Realproducts

Kawase Naomi

Born in 1969 in Nara, Japan. After graduating from the Osaka School of Photography in 1989, she worked as a lecturer at the school for four years. In 1993 she made her debut with the short documentary *Embracing*, which put on film her search for the father who abandoned her in her youth. In 1997 she directed and wrote the screenplay for her first 35mm feature, *Suzaku*.



SONG FOR A RAGGY BOY

Song for a Raggy Boy



UNITED KINGDOM/IRELAND/ DENMARK/SPAIN 2002

FEATURE, COLOUR, 35 MM, 93 MIN

Director: Aisling Walsh

Producer: Tristan Orpen Lynch

Screenplay: Patrick Galvin, Aisling

Walsh, Kevin Byron-Murphy

Photo: Peter Robertson

Production design: John Hand

Editor: Bryan Oates

Sound: Ray Cross

Music: Richard Blackford

Cast: Aidan Quinn, Iain Glen, Marc
Warren, Dudley Sutton, Alan Devlin,
Stuart Graham

Based on a true story, this is the story of one man's courage to stand up and fight the tough fascist regime in a boys Irish Reformatory School in 1939. William Franklin's story, is a powerful and dramatic journey, from the bullet riddled streets of Madrid during the Spanish Civil War to the confined walls of the school. A story of one man's belief that he can make a difference, amongst the cruellest of punishment, abuse and neglect, while battling to come to terms with the demons of his past.

” One of the producers said, have a read of this book and see if you think it will make a film, so that's where we started and that was seven years ago. Recent stories were coming out and we both really felt that it was a story that needed to be told and I suppose that's what attracted me to it more than anything else, the human story. Then we started to write the script and several draughts later here we are but we did get very close to making this film two or three times. ”

Filmography:

1989 Joyriders

1997 Trial & Retribution, TV

1998 Trial & Retribution II, TV

2000 Forgive And Forget, TV

2000 Little Bird, TV

2002 Sinners, TV

2003 Song For A Raggy Boy

World Sales:

Cobalt International, 19 Heddon
Street, London W1B4B6, UK

Tel: +44 207 851 6500

Fax: +44 207 851 6506

Production: Subotica Entertainment

Aisling Walsh

Aisling is an Irish director. She graduated from Britain's National Film and Television School. She made her feature debut in 1989, and has a list of film and TV credits during the 90s, including several TV series.



LES YEUX SECS

Cry no More



CRITIC'S WEEK

MOROCCO/FRANCE 2003

FEATURE, COLOUR, 35 MM, 118 MIN

Director: **Narjiss Nejjar**

Screenplay: **Narjiss Nejjar**

Photo: **Denis Gravouil**

Production design: **Hayat Sbaï**

Editor: **Emmanuelle Pencialet**

Sound: **Laurent Benaïm**

Music: **Guy Roger Duvert**

Cast: **Siham Assif, Khalid Benchehra, Raouia, Rafika Belhaj**

In Berber country, hemmed in by the Atlas Mountains, lies a village of women who offer their bodies. The only men who enter are those who pay. The neighbouring shepherds arrive for an annual debauch and the girl children who result are ritually inducted into their mothers' trade. The women who are too old to earn money are consigned to a settlement carved out of a cliff; they are ministered by their daughters, but there is no love here. Hala is the village leader, a proud, permanently enraged proto-feminist whose progressive longings are inexorably overcome by the material realities of these women's lives. Bitter and resigned, her eyes are dry; she will cry no more. Zinba, her own daughter, will be deflowered just as she was. To break the cycle, Hala decrees that all future daughters will be abandoned. But before her plan can begin, her mother Mina, apparently unrecognized by her daughter, returns to the village after thirty years in prison. Mina has a vision of changing the destiny of the women by teaching them the ancient Berber crafts.

Filmography:

2001 **Septième Ciel, Le, short**

2001 **Miroir Du Fou, Le**

2003 **Cry No More**

World Sales:

Terre Sud Films
terresudfilms@yahoo.fr

Production: **Terre Sud Films Co produced by Jbila Méditerranée Productions, Morocco**

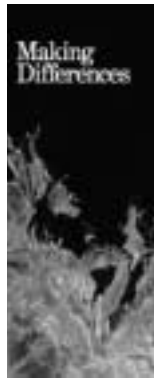
Narjiss Nejjar

Born in 1971 in Tangiers, Morocco. Studied at the École Supérieure de Réalisation Audiovisuelle in Paris. In recent years she has directed several documentaries and shorts. *Cry no More* is her first feature film.



Making Differences

As a cinematic complement to the International conference on genocide which is taking place in Stockholm during the festival, we have put together a section of films dealing not only with genocide but with human beings' seemingly endless efforts to categorize and separate themselves from "the others", films about the mindset that serves as a foundation for conflict and terror.



**A film selection in conjunction
with Stockholm International
Forum 2004: To Prevent Genocide.
Website: makingdifferences.com**

The Agronomist



USA 2003

DOCUMENTARY, COLOUR, 35 MM, 98 MIN

Director: Jonathan Demme

Producer: Jonathan Demme

Photo: Aboudja, Jonathan Demme,
Peter Saraf, Kevin Mcnamara

Editor: Lizi Gelber, Bevin Mcnamara

Sound: Nicholas Renbeck

Music: Robert Aaron, Wyclef Jean,

Jerry "Wonda" Duplessis, Melky Jean
Cast: Jean Dominique (himself)

Inspired by the pioneering work of Haitian journalist and human rights activist Jean Dominique, filmmaker Jonathan Demme shot many hours of footage with Dominique over ten years. This joint project was tragically cut short in April 2000 when, in the turmoil leading up to elections, Jean Dominique was assassinated outside his radio station, Radio Haiti Inter. *The Agronomist* is a portrait of Dominique, his wife and partner, Michèle Montas, and, through them, the history of Haiti.

“I approached Jean Dominique in 1991 to propose a «portrait documentary» as an excuse to get to know this amazing man I had met only once previously. He was in exile. He was bored. He agreed. We became friends. His life and his vision of a democratic Haiti got swept up in his country's turmoil over the next ten years. This film is a tribute to a great guy and his unfulfilled dreams.”

Filmography:

1974 Caged Heat	1987 Swimming to Cambodia
1975 Crazy Mama	1988 Famous All Over Town
1976 Fighting Mad	1988 Married to the Mob
1977 Handle with Care	1991 Silence of the Lambs, The
1978 Columbo: Murder Under Glass, TV	1992 Cousin Bobby, doc
1979 Last Embrace	1993 Philadelphia
1980 Melvin and Howard	1994 Complex Sessions, The
1982 Who Am I This Time?, TV	1997 Subway Stories: Tales From the Underground, TV
1984 Stop Making Sense, doc	1998 Beloved
1984 Swing Shift	1998 Storefront Hitchcock, doc
1984 Alive From Off Center, TV	2002 Truth About Charlie, The
1986 Something Wild	
1987 Trying Times, TV	

Jonathan Demme

Born in 1944 in Baldwin (New York), USA. Started his filming career together with Roger Corman as assistant and writer. Made his directing feature debut with *Caged Heat* in 1974. Works today as director, screen writer and producer and is one of the co-founders of the organisation Artists for Democracy in Haiti.



World Sales:

Exception - Wild Bunch, 99, rue de la Verrerie, 75004 Paris, France

Tel: +33 1 53 01 50 27

Fax: +33 1 53 01 50 49

e-mail: lkalmar@exception-wb.com

www.wildbunch.biz

Production: Clinica Estetico

CHECKPOINT

Checkpoint



ISRAEL 2003

DOCUMENTARY, , BETA SP, 78 MIN

Director: Yoav Shamir

Screenplay: Yoav Shamir

Photo: Yoav Shamir

Editor: Era Lapid

Sound: Koby Eizenman

The West Bank and Gaza Strip have been under Israeli military authority since 1967. Over three million Palestinians live in a nation under Israeli occupation. When they want to move from one village or city to another, to visit relatives or doctors, or to go to work, they have to pass through Israeli checkpoints. After years of terrorist attacks, dozens of these heavily guarded checkpoints have been set up. From 2001 to 2003, director Yoav Shamir has filmed and created an incredibly honest and moving verité record of various occurrences at these checkpoints. This experimental film conveys a saddening series of encounters between the humiliated Palestinians and the heavily armed, often very young soldiers, who sometimes feel uneasy in their commanding roles. But these men are often self-assured, too, apparently taking pleasure in intimidating the Palestinians. The general impression is one of an endless situation, in which people on both sides are forced into positions that leave little room for human dignity.

” *The film Checkpoint represents my part in the struggle against the injustice of the occupation. As a result of my last army reserve duty, I have decided that I would no longer agree to serve in the occupied territories in general and at the roadblocks specifically, should I be instructed to do so. Many of my friends, whose opinion I value, expressed the idea, that our presence – referring to the sane minority, the moral left-wing - would bring a humane side to our military duty. (...) After 30 days of patrols and guarding at roadblocks I can assure everyone that the circumstances are overpowering anyone's good intentions. The path to becoming one of the 'bad guys' (villains) in this theatre of the absurd is inevitable.* ”

Filmography:

2001 Marta & Luis

2002 We were as Dreamers

2002 Avigail

2003 Checkpoint

World Sales:

Amythos films

www.amythosfilms.com

Yoav Shamir

Born in 1970 in Tel-Aviv, Israel. He holds an MFA in Film & Television from Tel-Aviv University, specialized in Documentary Direction. Graduated with Excellence. Earlier he studied History, Philosophy and Middle-East Studies at Tel - Aviv University.



CONDOR: LES AXES DU MAL

Condor: axis of Evil



MAKING DIFFERENCES

FRANCE 2003

DOCUMENTARY, COLOUR, BETA SP, 90 MIN

Director: Rodrigo Vazquez

Producer: Patrice Barrat

Screenplay: Rodrigo Vazquez

Photo: Rodrigo Vazquez

Production design: Article Z

Editor: Pierre Haberer

Sound: Renaud Michel

Music: Manuel Cedron

In the name of "the struggle against terrorism", a special operation - code named Condor - was conducted in the seventies and eighties in South America. Its target were left wing political dissidents, the organised labour and intellectuals. Condor soon became a network of Military Dictatorships, supported by the US State Department, the CIA and Interpol. The film tells this story by following several victims of Operation Condor fighting for the truth, and by meeting key members of the Condor network themselves who - after September 11 2001 - openly claim being pioneers of the current fight against "international terrorism".

”I was born in Buenos Aires in 1969. A time of social and political repression, when left-wing guerrilla were fighting yet another dictatorship. My childhood was marked by the bloodiest military regime in Argentina's history. I am obsessed with memory, and for the past two years have visited war zones where the best and the worst of human nature is revealed to the camera. I'm now coming back from Gaza, where the cycle of violence has plunged "man's inhumanity to man" into a dark and filthy tunnel. I am sick of seeing what shrapnel does to the body of a 4 year-old girl and its justification by politicians and their soldiers. Cinema has become more essential than ever to retain a little iota of humanity in these most inhuman of times.”

Filmography:

1996 Tango, 1996, short

1997 Even Memories... , short, doc

1998 April Diary, short

1998 Chico's Legacy, short, doc

2000 David's movie

2001 The living pulse, TV

2002 Killing to belong, short, doc

2002 Interview with Judge Guzman, doc

2003 Voodoo Nation, short, doc, TV

2003 Gaza Special, short, doc, TV

2003 Condor : Axis of Evil, doc

Rodrigo Vazquez

Born in 1969 in Buenos Aires, Argentina. He earned a BA in Film Producing and Directing from the National Film Centre and the University of Cinema in Argentina. Made his first experimental documentary on video in 1994, then worked on a number of TV ads as assistant director. He attended a three year post-graduate course at the National Film and TV School in the UK. Vazquez has worked as a producer, director and cameraman on international documentaries and current affairs programmes around the world.



World Sales:

Article Z, 20 Boulevard Poissonniere,

75009 Paris, France

Tel: 33 1 55 33 52 60

Fax: 33 1 55 33 52 62

e-mail: contact@articlez.fr

www.articlez.fr

Production: Article Z

DET FORBUDTE LANDSHOLD

The Forbidden Team



DENMARK 2003

DOCUMENTARY, COLOUR, BETA SP, 54 MIN

Director: Rasmus Dinesen,

Arnold Krøigaard

Producer: Karim Stoumann

Photo: Rasmus Dinesen,

Arnold Krøigaard

Editor: Mette Zeruneith,

Flemming Davidsen

Sound: Bjørn Vidø

Music: Jesper Mechlenburg

This is the story about a national football team without a country. On 30th of June 2001, in Copenhagen, Denmark, a framework was formed for a historical football match; a match which FIFA and the Chinese government tried to prevent from taking place. The agreed upon match between Tibet and Greenland, would be the first international game ever played by Tibet. We follow the team from their first coaching sessions in Dharamsala, India - on a craggy, grassless pitch - to the last whistle in Copenhagen two years later.

”

Three years ago I read about Michael Nybrandt's idea about setting up a football match between exiled Tibetans and Greenlanders. I knew instantly that this story would be full of contrasts, mystique, Buddhism and if I was lucky global politics. I contacted Michael about his idea and he agreed it would be a good idea to document it.

Rasmus Dinesen

I have always had an interest in social and political studies. In 1989 I was one of the co-organisers of the grassroots movement, Next Stop: Soviet. This was a project where 3500 young people from Scandinavia travelled to the former Soviet Union with the aim of breaking down the Iron Curtain using various cultural projects. This project gave me a desire to change the world and this was when I began to make documentaries.

Arnold Krøigaard”

Filmography:

Rasmus Dinesen

1998 United Colours of
football, short

2001 Summertime, short

2000 The Duel, short.

2002 Traffic safety, short

Arnold Krøigaard

1997 Aids is easy to cure, doc

1998 Frederik to all times, doc

World Sales:

TV2 Denmark Sales, Soretødam
Døssering 55A, 2100 København Ø,
Denmark

Tel: +45 3537 2200

Fax: +45 3537 2207

www.tv2sales.com

Production: Balls Productions A/S

Rasmus Dinesen

Director and producer. Has made a number of shorts since 1998 when he directed and produced *United Colours of football*.



Arnold Krøigaard

Director and scriptwriter. In 1998 he directed the TV series *Frederik to all times*.



MATRUBHOOMI

A Nation without Women



INDIA 2003

FEATURE, COLOUR, 35 MM, 93 MIN

Director: Manish Jhâ

Screenplay: Manish Jhâ

Photo: Venu Gopal

Production design: Wasiq Khan

Editor: Shrish Kunder,

Ashmith Kunder

Sound: Resul Pookutty

Music: Salim-Sulaiman

Cast: Tulip Joshi, Sudhir Pandey,
Piyush Mishra, Pankaj Jhâ, Deepak
Kumar, Sanjay Kumar

A harrowing fairy tale of the future of rural India where, due to the prevalence of female infanticide, women are now almost eradicated. In this scary new world men play every role in society and have become unstable and debased of their humanity. A rich landlord has five sons but cannot find a wife for any of them. Finally a girl is discovered, her father sells her into marriage with all five sons reducing her to a sexual slave and menial domestic. Only one son shows her kindness and in a fit of Cain and Abel-like jealousy he is killed by the elder brother. The degradation of the woman goes on, until one day she becomes pregnant. As all the men vie for the paternity of the child, a furious fight breaks out that ultimately leads to the woman's death

” *The film was shot in a remote village called Renai in Madhya Pradesh doubling up for Bihar. I was amazed as I visited this location. The Houses of the high Castes, Low Castes, the Village school, the landscape around – it was as if it all existed just for my film and just what I had visualized. The location is in fact very much a character and contributes much to the overall look of the film.* ”

Filmography:

2002 A Very, Very Silent Film, short

2003 A Nation without Women

Manish Jhâ

Born in 1978 in Bihar, India. He graduated from Ramjas College, New Delhi with English Honours. His first film was the short A Very, Very Silent Film in 2002, an exploration of the social ills that affect women in poverty. *Matrubhoomi - A Nation Without Women* is his first feature film.



World Sales:

Films Distribution, 6, rue l'Ecole de
Médecine, 75006 Paris, France

Tel: +33 1 53 103 399

Fax: +33 1 53 103 398

e-mail:

wesnia@filmsdistribution.com

www.filmsdistribution.com

Wheel of Time



GERMANY 2003

DOCUMENTARY, 35 MM, 81 MIN

Director: Werner Herzog

Photo: Peter Zeitlinger

Editor: Joe Bin

Sound: Eric Spitzer

Cast: Dalai Lama

Filmography:

- 1962 Herakles, short
- 1964 Game in the Sand, short
- 1966 The Unprecedented
Defence of the Fortress
Deutschkreuz
- 1968 Signs of Life
- 1967 Last Words, short
- 1969 Precautions against
Fanatics, TV, short
- 1969 The Flying Doctors of
East Africa, TV, doc
- 1970 Even Dwarfs Started Small
- 1970 Fata Morgana
- 1971 Handicapped Future, doc
- 1971 Land of Silence and
Darkness, doc
- 1972 Aguirre, the Wrath of God
- 1973 The Great Ecstasy of
Woodcarver Steiner, doc
- 1974 The Enigma of Kaspar
Hauser: Every Man for
Himself & God against All
- 1976 Heart of Glass
- 1976 How Much Wood Would
a Woodchuck Chuck, doc
- 1976 No One Will Play w Me, TV

World Sales: Werner Herzog Film
GMBH, Tuerkenstrasse 91,
80799 München, Germany
www.wernerherzog.com
worldsales@wernerherzog.com
Production: Werner Herzog Film GMBH

A documentary about the largest Buddhist ritual to promote peace and tolerance, held by Dalai Lama in Bodh Gaya, India and Graz, Austria in 2002. Through interviews with the devout worshippers (some of whom have walked and crawled for years to reach the ceremony) and with the Dalai Lama himself, Herzog sketches a sometimes surreal, sometimes humorous, portrait of one of the major religious figures of our time. Herzog has also been able to depict secret rituals for the first time on film as well as shootings of a pilgrimage to the Holy Mount Kailash in Tibet.

„I was not attracted to make a film about Buddhism. I was rather reluctant to step in because I have very little knowledge of Buddhist philosophy. I find it a strange idea for Westerners to become Buddhists. Even the Dalai Lama speaks out against that. [He says] you should not leave the religion of your traditional culture. But then there were some signals by the Dalai Lama himself that he would welcome me to do that so there was no way out any more. I must say that once I stepped into and arrived among half a million pilgrims in all their devotion and fervour in Bodh Gaya in India I did not regret for one minute that I did this film. It was fantastic work.“

1976 Stroszek	tric Private Theater of the
1977 La Soufrière, doc	Maharaja of Udaipur, TV
1978 Nosferatu (GFF 1979)	1991 Scream of Stone
1979 Woyzeck	1992 Film Lesson
1980 God's Angry Man, TV,	1992 Lessons of Darkness, doc
1980 Huie's Sermon, TV doc	1993 Bells from the Deep, doc
1982 Fitzcarraldo	1994 The Transformation of
1984 Ballad of the Little Sol-	World into Music, TV doc
dier, TV, doc	1995 Death for Five Voices, TV
1984 The Dark Glow of the	1997 LI Dieter Needs to Fly,
Mountains, TV, doc	doc (GFF 1999)
1984 Where the Green Ants	1999 Wings of Hope (GFF 00)
Dream	1999 My Best Fiend, doc (GFF 00)
1987 Cobra Verde	1999 The Lord and the Laden
1988 Les Gauloises, short	2000 Invincible
1989 Wodaabe - Herdsmen of	2000 Christ and Demons in
the Sun, TV, doc, short	New Spain
1990 Echoes from a Sombre	2002 Ten min older: the Trum-
Empire, doc (GFF 1991)	pet, short (part) (GFF 2003)
1991 Jag Mandir: The Eccen-	2003 Wheel of time, doc

Werner Herzog

Born in 1942 in Munich, Germany. He grew up in a remote mountain village in Bavaria and never saw any films, television, or telephones as a child. He started travelling on foot from the age of 14. He made his first phone call at the age of 17. During high school he worked the nightshift as a welder in a steel factory to produce his first films and made his first film in 1961 at the age of 19. Since then he has produced, written, and directed more than 40 films, published more than a dozen books of prose, and directed as many operas. Herzog's real name is Werner H. Stipetic.



S21, LA MACHINE DE MORT KHMÈREROUGE

S21, the Khmer Rouge Killing Machine



FRANCE 2002

DOCUMENTARY, COLOUR, BETA SP, 101 MIN

Director: Rithy Panh

Producer: Cati Couteau

Photo: Rithy Panh, Prum Mesar

Music: Marc Marder

Cast: Vann Nath, Chum Mey, Him Houy, Prak Khan, Sours Thi, Nhlem Ein, Khieu Ches, Tcheam Seur, Nhieb Ho, Som Meth, Top Pheap, Peng Kry and Mak Thim

This documentary was filmed in the Tuol Sleng High School which the Khmer Rouge used as a detention center called S21 and is now a genocide museum. Between 1975 and 1977, nearly 17,000 people passed through its doors where they were interrogated, tortured, and executed. Vann Nath, one of only three survivors of the detention center, was a painter whose work found favor with his captors. He consoles another survivor who is unable to speak because of the grief that overcomes him in remembering the past. Nath then talks to a dozen former Khmer Rouge fighters who were prison guards, a doctor, and a photographer. Houy, the deputy head of security, Khan the torturer, and Thi who kept meticulous registers at S21 try to justify their deeds by saying they had no choice - if they disobeyed orders they would have been killed. Only one of their number shows any remorse.

“After a war, either you keep silent by yourself, or you try to reconstitute what is broken [within you]. Khmer Rouge is genocide without image, except photographs. Any remainder is printed in the conscience. What you saw and lived does not stop. It is this memory that brought me to the medium of cinema.”

Filmography:

1989 Site 2, doc

1990 Cinéma de notre temps: Souleymane Cissé, TV, doc

1991 Cambodia, Entre Guerre et Paix, doc

1994 Rice People

1996 Bophana, une Tragédie Cambodgienne, doc

1998 One Evening After the War

1999 Land of the Wandering Souls, The, doc

2000 Que la Barque Se Brise, Que la Jonque S'entrouvre

2003 S21: The Khmer Rouge Killing Machine, doc

World Sales:

MK2, 55, rue Traversière, 75012 Paris, France

Tel: +33 1 4467 3055

Fax: +33 1 4307 2963

e-mail: sales@mk2.com

www.mk2_catalogue.com

Production: INA

Rithy Panh

Born in 1964 in Phnom Penh, Cambodia. Currently living in France. In 1975 he was interned in Khmer Rouge rehabilitation camps and escaped to Thailand in 1979. In 1980 he arrived in Paris where he ultimately graduated from the French National Cinema School. Made his first documentary feature, *Site II*, in 1989.



Tibet: Cry of the Snow Lion



USA 2002

DOCUMENTARY, COLOUR, 35 MM, 104 MIN

Director: Tom Peosay

Producer: Maria Florio

Screenplay: Victoria Mudd, Sue Peosay

Photo: Tom Peosay

Editor: Kathryn Himoff

Sound: Robbie Fitzgerald, Steve Miller

Music: Jeff Beal, Nawang Khechog

Cast: Martin Sheen (narrator), Edward Edwards, Ed Harris, Shirley Knight, Tim Robbins, Susan Sarandon, Robert Thurman, Dalai Lama

Ten years in the making, this provocative documentary was filmed during a remarkable nine journeys throughout Tibet, India and Nepal. It brings us to the long-forbidden "rooftop of the world" – from rarely-seen rituals in remote monasteries, to horse races with Khamba warriors; from brothels and slums in the holy city of Lhasa, to magnificent Himalayan peaks still traveled by nomadic yak caravans. The dark secrets of Tibet's recent past are chronicled through riveting personal stories and interviews, and a collection of under-cover and archival images never before assembled in one film.

”Some people may ask, ‘Why should the problems in Tibet stand out in a world filled with suffering?’ I think it’s because of the Tibetan people’s unbroken spirit, strength, and desire to find compassionate solutions, instead of falling into despair or pursuing terrorism or acts of violence.”

Filmography:

2003 Tibet: Cry Of The Snow Lion, doc

World Sales:

Peter Broderick, 2510 7th Street,
Suite E, CA 914 23 Santa
Monica, USA

Tel: +1 310 393 7483

upwards@earthlink.net

www.cryofthesnowlion.com

Production: Earthworks Films,
Zabuling Pictures

Tom Peosay

A graduate of UC Santa Barbara (Environmental Studies and Geography), Peosay has twenty years of experience shooting documentaries and network magazine shows. He has also shot high-end video for features such as *Dragnet*, *Hero*, *Wayne's World*, and *The Bodyguard*. Peosay has traveled extensively throughout Asia and specializes in 24P High Definition digital cinematography.



Family Secrets

Where would film be without the dysfunctional family? Think about it – which film isn't about difficult family relations? In this section we focus on films that delve deeply into family problems or stories where a troubling family secret propels the narrative. Eleven family secrets well kept see themselves beaten by the father from hell in Russian film *The Return*, which faces stiff competition from Arnold Friedman in *Capturing the Friedmans*. None is safe in a family.

The First Letter



FAMILY SECRETS

IRAN/FRANCE 2003

FEATURE, COLOUR, 35 MM, 110 MIN
Director: **Abolfazl Jalili**
Producer: **Emmanuel Benbihi**
Screenplay: **Abolfazl Jalili**
Photo: **Mehdi Majde Vaziri**
Production design: **Abolfazl Jalili**
Editor: **Abolfazl Jalili**
Sound: **Mazyar Sheikh Mahbooby**
Music: **Mohammad Reza Shajarian**
Cast: **Mehdi Morady, Mina Molania, Abdolreza Akbary, Fariba Khademy, Gholamreza Tabatabaei**

Emkan is a 16-year-old student in Saveh, a conservative, highly religious town two hours by bus from Tehran, where popular arts, such as painting, calligraphy, music, photography and film were condemned. The story begins in the late seventies, right before the revolution. At school Emkan attends every other day to study the Koran, classes begin with the Abjad, or ritual recital of the alphabet. Next to him, on the borderline between the boys and the girls of the class, sits the apple of his eye, the new neighbour Maassoum. Although he is an altogether exemplary young man, his fascination with the arts seems to land him in trouble at every turn. After Maassoum misses a Koranic school class, Emkan is puzzled to learn she was at home fasting and praying. She does not, however, mention that her family is Jewish. Maassoum's father runs the local cinema, where she and Emkan sit together, thereby prompting a delegation of neighbourhood ladies to march on Emkan's house to denounce the young couple's shameless behaviour. The revolution intensifies and Maassoum's family leave town, as fire bombs and shells destroy the movie theater. Emkan leaves for Tehran to search for Maassoum.

” *I am an Iranian Muslim. My Islam is quite different from its current definition by the Western world. As an Iranian, I was part of a civilization long before Islam arrived in my country. Then those two civilizations merged, and I became an Iranian Muslim. (...) Through this film, whose story is inspired from my own childhood, I would like to attest that my religion is filled with humanism and sincerity. I deeply think that, fundamentally, my religion is similar to yours, it is a religion of love.* ”

Filmography:

1975 The Owl, short	1983 Nativity,
1976 News By, short	1984 Mohsen's Caravan,
1979 The Home, short	1984 Spring
1980 The Story of Hossein, short	1987 Scabies
1980 With the child victims of Earthquake of Golbaghe-Kerman, short	1990 Dorna
1981 Mohajerin-e jangi, doc	1994 Det Means Girl
1981 Dakeh-daran-e Teheran's Stand Owners, doc	1996 A True Story
1982 Take Care,	1998 Dance of Dust
	1998 Don, (GFF 1999)
	1999 Tales of Kish II, The Ring (co-director)
	2001 Delbaran, (GFF 2002)
	2003 First Letter

Abolfazl Jalili

Born in 1957 in Saveh, Iran. In 1973 he directed eight short films as part of an association of amateurs – the Free Cinema Group. In 1979, Iranian State Television hired him as a documentary director. Most of his features, even some unfinished, have been prohibited in Iran.



World Sales:
Menemsha Entertainment, 11 57
South Beverly Drive, Second Floor,
Los Angeles California 90035, USA
Tel: +33 1 48 78 11 50
Fax: +33 1 48 78 11 52
e-mail: neilf@menemshafilms.com

Swedish distribution: **Triangel film**

Production: **Novem Productions**

Capturing the Friedmans



USA 2003

DOCUMENTARY, COLOUR, 35 MM, 107 MIN

Director: Andrew Jarecki

Producer: Andrew Jarecki

Photo: Adolfo Doring

Editor: Richard Hankin

Sound: John Gurrin

Music: Andrea Morricone

Cast: Arnold Friedman, Elaine Friedman, David Friedman, Seth Friedman, Jesse Friedman, Howard Friedman

Family life has always been essentially a private preserve, a world of secrets and closed doors, of guarded relationships and unattractive truths that never see the light of day. Jarecki's film creates a portrait which is complex, ambivalent, and engrossing because of private video recordings. Home movies were limited to recording special events, but the development of home video changed all that and made this film possible. The Friedmans are a seemingly typical, upper-middle-class Jewish family whose world is instantly transformed when the father and his youngest son are arrested and charged with shocking and horrible crimes. Caught up in hysteria and with their Great Neck community in an uproar, the family undergoes a media onslaught. But they shot the really interesting footage themselves. Given access to the family videos, Jarecki constructs his film as an investigation. The film inquires not just into the life of a family but into a community, a legal system, and an era.

“A few years ago, before I really understood the depth of the Friedman story, I first interviewed Elaine Friedman, who is the mother of the family. At one point I had asked her a question, and she drifted off for a moment, sort of lost in a memory. Then she stopped herself, saying: ‘I don’t know. I – I can’t say too much about it. We were a family.’ The idea of a woman in her 70s speaking about her own family in the past tense, was strikingly sad. I didn’t know how this family had ceased to be a family, but I was determined to understand it. It was that phrase – ‘We were a family’ - that stayed with me and drove me to do the work, to learn the story, to spend time with the family and get to know them.”

Filmography:

2003 Capturing the Friedmans, doc

World Sales:

Fortissimo Film Sales,
Veemarkt 77-79, NL-1019 DA

Amsterdam, Netherlands

Tel: +31 20 6273215

Fax: +31 20 6261155

e-mail: info@fortissimo.nl

<http://www.fortissimofilms.com>

Andrew Jarecki

He graduated from Princeton and founded Moviefone, which he sold to America Online in 1999. He co-wrote and performed the theme for WB Network's *Felicity*, and produced the short *Swimming*. This is his first documentary.



DEPUIS QU'OTAR EST PARTI

Since Otar Left



FAMILY SECRETS

FRANCE/BELGIUM 2003

FEATURE, COLOUR, 35 MM, 102 MIN

Director: Julie Bertuccelli

Producer: Yaël Fogiel

Screenplay: Julie Bertuccelli, Bernard Renucci

Photo: Christophe Pollock

Production design: Emmanuel De Chauvigny

Editor: Emmanuelle Castro

Sound: Henri Morelle

Music: Hikaru Hayashi

Cast: Esther Gorintin, Nino Khomasouridze, Dinara Droukarova, Temour Kalandadze, Roussoudan Bolkvadze, Sacha Sarichvili

Set in contemporary Georgia, this story follows three generations of women as they deal with one another and with the absence of the most important man in their lives. Ninety-year-old Eka pines for her son, Otar, who has left for Paris to make a liveable wage. His intermittent letters and phone calls provide her only excitement. Her fiftysomething, widowed daughter Marina is resentful that her brother has left her to tend to their ailing mother – and to suffer her constant disapproval. Eka's talented and intense granddaughter Ada endures the women's bickering and wrestles with her own bleak future given the country's sputtering economy. Disaster strikes when Marina receives a call from Otar's best friend, informing her that he has been killed in an accident. Marina and Ada are left with an impossible choice: do they tell Eka what has happened or hide his death from her?

Filmography:

1993 *A Job as Good as Another*, short, doc
1994 *One Liberty*, short, doc
1998 *Judge Factory*, doc
1999 *Welcome to the Departement Store*, doc

2000 *Voyages, voyages — The Aeolian Isles*, doc
2001 *A World in Fusion*
2003 *Since Otar left*

Julie Bertuccelli

Born in 1968. She worked as AD to a series of well-known directors including Otar Iosseliani, Krzysztof Kieswloski, Bertrand Tavernier, Emmanuel Finkel and Rithy Panh. Bertuccelli studied philosophy before being trained as a documentary film-maker at the Ateliers Varan in Paris. She has directed a number of documentaries, *Since Otar Left* is her first feature.



World Sales:

Celluloid Dreams, 2 rue Turgot,
75009 Paris, France

Tel: +33 1 4970 0370

Fax: +33 1 4970 0371

e-mail: info@celluloid-dreams.com

www.celluloid-dreams.com

Swedish distribution: Novemberfilm

Production: Les Films du Poisson



FRANCE 2003

FEATURE, COLOUR, 35 MM, 58 MIN

Director: Amal Bedjaoui

Producer: Amal Bedjaoui

Screenplay: Amal Bedjaoui, Isabelle Pichaud

Photo: Nara Keo Kosal

Production design: Chloé Trevelot

Editor: Gwen Mallauran

Sound: Pascal Lesaulnier

Music: Matthieu Charter, Luther Allison, Scorn, Khalil Chahine

Cast: Mohamed Hicham, Hammou

Graïa, Isabelle Pichaud, Aurélien

Recoing

Selim, a young man adrift, is a transvestite and a prostitute who desperately longs for his father's love. Omar, his father, lives a secluded life of grief and has never recovered from the loss of his wife. Like two lonely ships, they pass silently without ever really connecting. Only destiny will bring father and son together – a little too late.

” *The story told in this film is partially true. When it was first recounted to me, I found it overwhelming and, despite its focus on cross-dressing and homosexuality, quite universal. For me, the impetus to make a film is always the desire and absolute need to hone in on a certain subject, certain characters. In this instance, I think I sought to understand how a father and son could live such parallel lives, which only managed to intersect at the point of death. I first conceived of the film as a 30-minute project. Then the screenplay gradually expanded, just as the casting was taking shape. This turned out to be a crucial moment for me. I realized that, for this film to exist in its final form, it was imperative that I create my own production company and produce it myself. Given the economic constraints under which the film was made, it's coming into being was an adventure – at once difficult and miraculous, and infinitely rich in unforgettable human exchange.* ”

Filmography:

1993 Uneuve Imprenable,
short (GFF 1995)

1995 Shoot Me Angel, short

1999 Suite Saturnienne, doc

2003 A Son

Amal Bedjaoui

Born in Algiers, Algeria. She first studied filmmaking at New York University and is a 1985 graduate of the French film school, L'IDHEC, and earned a DEA in Cinema from the Pantheon-Sorbonne University Paris I in 1987. She has worked as an assistant director and production manager on features, and as assistant director in theatre. She has previously written, directed and co-produced three shorts and is currently developing her full length first feature.



World Sales:

ML Productions, 9, Rue de l'Eperon,

750 06 Paris, France

mlproductions@noos.fr

Tel: +33 143 29 0116

Fax: +33 143 29 0116

Production: ML Productions

ISÄLTÄ POJALLE

Father to Son



FAMILY SECRETS

FINLAND 2004

DOCUMENTARY, 35 MM, 70 MIN

Director: Visa Koiso-Kanttila

Screenplay: Visa Koiso-kanttila

Photo: Marita Hällfors

Production design: Visa Koiso-Kanttila, Timo Korhonen, Iiris Härmä

Editor: Tuula Mehtonen

Sound: Pietari Koskinen, Pirkko

Tiitinen

Music: Outi Parkkila

Father to Son deals with the conflict between subjective memories and reality, and the way different methods of raising children pass from one generation to the next. How often and to what extent do we repeat the behavioural patterns of our fathers; can we change or break these patterns or is repeating them inescapable, and how many generations are needed for change to occur? Are the values we have inherited from our fathers still valid in the modern world?

This is the director's personal voyage of discovery in the history of his own family and the fundamental questions involved in fatherhood. The film examines the relationship between fathers and sons in one family. Four generations of men are featured in the film. Side by side with interviews, shedding the light on the past and the illustrated psychotherapy material, there is cinema vérité material depicting the present.

Filmography:

2003 **Father To Son**

Visa Koiso-Kanttila

Born in 1970. He graduated from The Turku School of Art and Media in 1996 and studied documentary film at The New School University and Film/Video Art in New York. He founded his own production company Guerilla Films Ltd in 1999. He is also a co-member of Elephant Films Ltd - The Finnish directors' group.



World Sales:

Finnish Film Foundation

Kanavakatu 12, 00160 Finland

Tel: +358 9622 0300

Fax: +358 9622 03050

www.ses.fi

Family Ties



ITALY 2003

FEATURE, COLOUR, 35 MM, 87 MIN

Director: **Pietro Sagliocco**

Producer: **Pietro Sagliocco**

Screenplay: **Pietro Sagliocco**

Photo: **Roberto Locci**

Production design: **Luigi Filippo Manzollino**

Editor: **Domenico Varone**

Sound: **Massimo Pisa**

Music: **Carlo Crivelli**

Cast: **Claudio Bigagli, Massimo Ranieri, Giovanna Carcasci, Pier Paolo Capponi, Isa Danieli, Leopoldo Trieste, Laura Sagliocco, Marco Minetti**

The story of a family from Naples dominated by the strong personality of the father, Vincenzo Maresca. On the occasion of the illness of Lucia, Vincenzo's wife, their three sons reunite around her: Paola is not able to face the pain and shelters in madness; Luca can't stand his father and leads the fight against him beyond all limits; Marco, who lives far from Naples, is shocked by the memory of his childhood. That's the way *Family Ties* develops its plot that ends only when Marco becomes aware of his own identity and of the consequences his family ties have determined.

” *Death of my mother and breaking off of the profound tie with her was a fundamental moment of my inner growth. To fill the emptiness of her loss I needed to let her live again telling the story of her relationship with her husband and her sons. That's the way the screenplay of Family Ties was born.* ”

Filmography:

1987 The evening of the birthday, short

1991 Painting of author

2002 Family ties

Pietro Sagliocco

Born in 1948 in Naples. He started his career in the 70s as producer of many films by Italian directors, like Gianni Amelio and Peter Del Monte. In 1987 he shot his first short, *The evening of the birthday* and his first feature, *Painting of author* in 1991. He is still a producer and founded Laboratorio Due s.r.l, a little independent film production.



World Sales:

Instituto Luce

www.luce.it

Tel: +39 06 722 24 96

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stampa@luce.it

Production: **Laboratorio Due**

THE MOTHER

The Mother



FAMILY SECRETS

UNITED KINGDOM 2002

FEATURE, COLOUR, 35 MM, 112 MIN

Director: Roger Michell

Screenplay: Hanif Kureishi

Photo: Alwin Kuchler

Production design: Mark Tildesley

Editor: Nicolas Gaster

Sound: Danny Hambrooks

Music: Jeremy Sams

Cast: Anne Reid, Daniel Craig,
Cathryn Bradshaw, Steven Macintosh,
Peter Vaughn

May is an ordinary grandmother from the suburbs. When her husband dies on a family visit to London, she recedes into the background of her busy, metropolitan children's lives. Stuck in an unfamiliar city far from home, May fears that she has become another invisible old lady whose life is more or less over. Until, that is, she falls for Darren, a man half her age who is renovating her son's house and sleeping with her daughter May is part of a vanishing generation of British women that never pursued a career so that she could care for her children and husband. Her husband's death awakens May and she explores unexplored corners of her life.

”One expects to see images of old men with younger women, but for some reason, it's seen as undignified for old women to have sexual feelings of any sort. It is gender specific and I think it's wrong. It shouldn't be something we find culturally unacceptable or disagreeable. Of course, it shouldn't be something we spend ages of time dwelling upon but it shouldn't have this strange sort of biological taboo attached to it. I suppose it's connected, in a Darwinian way, with evolution: if you're past childbearing age then why should you have sex. Why don't you just get on with the ironing?”

Filmography:

1991 **Downtown Lagos**, TV

1993 **The Buddha of Suburbia**, TV

1994 **Ready When You Are**,
Mr. Patel, TV

1995 **Persuasion**

1996 **My Night with Reg**

1998 **Titanic Town**

1999 **Notting Hill**

2002 **Changing Lanes**

2002 **The Mother**

World Sales:

Renaissance Films, 34-35 Berwick
Street, W1V 3RF London, UK
info@renaissance-films.com
Tel: +44 207 287 5190
Fax: +44 207 478 5100

Swedish distribution: Triangelfilm

Production: Free Range Film

Roger Michell

Born in 1957 in South Africa. He spent significant parts of his childhood in Beirut, Damascus and Prague. After graduating from Cambridge in 1977, he moved to London and began an apprenticeship at the Royal Court Theatre. In 1985, he joined the Royal Shakespeare Company. After six years as their Resident Director he began writing and directing for television, and made his feature debut in 1995. His big breakthrough was *Notting Hill* in 1999.



ON THE CORNER On the Corner



CANADA 2003

FEATURE, COLOUR, 35 MM, 95 MIN

Director: Nathaniel Geary

Producer: Marc Stephenson

Screenplay: Nathaniel Geary

Photo: Brian Johnson

Production design: Erik Whittaker

Editor: Michael Brockington

Sound: Jeff Carter

Music: Michael Campitelli

Cast: Alex Rice, Simon Baker, Gordon
Tootoosis, Katharine Isabelle, Jr
Bourne, Brent Stait, Tina Keeper

Vancouver's Downtown Eastside is notorious as the heroin capital of North America. Drugs and prostitution are rampant in this corner of the city. Randy, an aboriginal teen, arrives in Vancouver. He has left the reserve in Prince Rupert to search for his father and his sister Angel. Angel is unsettled by Randy's appearance at the hotel where she lives – an addict and prostitute, she is barely managing to get by and is in no position to take in her brother. She tries to convince Randy to return home, but after spending a few days making money collecting drugs promises. Life at the hotel is strangely intoxicating for Randy as he succumbs to hard drugs and falls for Angel's best friend Stacey. Even as Angel dreams of fleeing her situation, Randy is being seduced by it. Against the day-to-day drama of life in the hotel and on the street, Randy and Angel try separately to cope with the hands they've been dealt.

”As a kid I shopped with my family at the now-controversial neighbourhood landmark Woodward's. When I got home in the mid-'90s I was shocked. Nowhere that I'd been – Montreal, Toronto, or even New York had a scene like that of Vancouver's. Alleys were covered in garbage, buildings falling apart, people stumbling in the street, and hundreds of people on the sidewalks selling or doing drugs. It was fascinating to me that a situation like this could exist in the middle of a prosperous Canadian city. So I got involved – I wanted to learn more about this place.”

Filmography:

1998 *Keys to Kingdoms*, short

2003 *On the Corner*

Nathaniel Geary

Nathaniel graduated from Concordia University with a degree in film production in 1994. Preceding *On the Corner* he has made several films set out from the area of Vancouver's Downtown Eastside. He spent five years working at the Portland Hotel, a government-funded project to shelter and care for some of the district's "hardest to house." To a great extent, *On the Corner*, his first feature, is based on what Geary experienced there.



World Sales:

On the Corner Productions Inc.,
348-380 West 1st Ave., V5Y 3T7 Van-
couver B.C., Canada
Tel: +1 604 876 3584
Fax: +1 604 876 3585
onthecorner@telus.net
www.onthecorner.ca

Production: On the Corner
Productions Inc.

Father and Son



FAMILY SECRETS

RUSSIA 2003

FEATURE, COLOUR, 35 MM, 84 MIN

Director: Alexander Sokurov

Producer: Thomas Kufus

Screenplay: Sergey Potepalov

Photo: Aleksandr Burov

Production design: Natalya Kochergina

Editor: Sergey Ivanov

Sound: Sergey Moshkov

Music: Andrey Sigle

Cast: Andrey Shchetinin, Aleksey

Nejmyshev, Aleksandr Razbash,

Fedor Lavrov, Marina Zasuchina

Filmography:

- 1978 The Lonely Voice of the Man
- 1978 Maria, short
- 1979 Sonata for Hitler, short
- 1980 The Degraded, doc
- 1981 Sonata for Viola Dmitry Shostakovich, doc
- 1982 And Nothing More, doc
- 1983 Painful Indifference
- 1984 Evening sacrifice, short
- 1985 Patience Labour, short
- 1985 Elegy, short doc
- 1986 Moscow Elegy , doc (GFF 1990)
- 1987 The Empire Style, short
- 1988 Days of Eclipse
- 1989 Petersburg Elegy, short
- 1989 Soviet Elegy, short

World Sales:

Celluloid Dreams, 2 rue Turgot,

75009 Paris, France

Tel: +33 1 4970 0370

Fax: +33 1 4970 0371

e-mail: info@celluloid-dreams.com

www.celluloid-dreams.com

Production: Zero film GmbH

Father and son live together in a rooftop apartment. For years they have lived alone in their own private world, full of memories and daily rituals. Sometimes they seem like brothers. Sometimes even like lovers. Following in his father's footsteps, Alexei attends military school. He likes sports, tends to be irresponsible and has problems with his girlfriend. She is jealous of Alexei's close relationship with his father. Despite knowing that all sons must one day live their own lives, Alexei is conflicted. Alexei's father knows he should maybe accept a better job in another city, maybe search for a new wife. But who will ease the pain of Alexei's nightmares? Never has love between a father and son been so strong.

” With Father and Son, we didn't want the setting to be attached to any specific time or place. What really matters in the movie are the eternal bonds that exist between the characters. These are blood bonds, the most human of all bonds, the most delicate, bonds whose consequences are usually irreversible. We are tormented by these ideas. We have a debt towards our parents. It's a huge responsibility. ”

1990 To the Events in the Transcaucasian Region, doc	1997 A Humble Life, doc
1989 Save and Protect (GFF 1990)	1997 A Petersburg Diary. The Opening of The Dostoyevsky Monument, short
1990 Second Circle	1998 A Petersburg Diary. The Kozintsev Apartment, short
1990 A Simple Elegy, short	1998 Confession, doc
1990 A Retrospection of Leningrad, 1957-1990, doc	1998 The Knot, doc
1991 An example of Intonation, short	1998 Dialogues with Solzhenitsyn, doc
1992 Stone	1999 Dolce, doc
1993 Whispering Pages	1999 Moloch
1993 Elegy from Russia , doc	2001 Elegy of a Voyage, doc
1995 Spiritual Voices, doc	2000 Taurus
1996 Oriental Elegy, short	2001 Russian Ark (GFF 2003)
1996 Mother and Son	2002 Father and Son
1996 Hubert Robert. A Fortunate Life, short	

Alexander Sokurov

Born in 1951 in Podhorvika, Russia (former Soviet Union). Sokurov made his first feature film, *The Lonely Voice of Man*, in 1978 as his graduation project from the Moscow Film School (VGIK). The film was rejected by the school, as well as the Soviet government. For nearly 10 years, Sokurov's films were banned in the Soviet Union. With support from Andrei Tarkowski, Sokurov's films were eventually granted screening permission in 1986. Lives and works in St. Petersburg since 1980. To date Sokurov has directed more than 30 features, documentaries and shorts.



PIECES OF APRIL
Pieces of April



USA 2003

FEATURE, COLOUR, 35 MM, 81 MIN

Director: **Peter Hedges**

Producer: **John Lyons**

Screenplay: **Peter Hedges**

Photo: **Tami Reiker**

Production design: **Rick Butler**

Editor: **Mark Livolsi**

Sound: **Aaron J. Rudelson**

Music: **Stephin Merritt**

Cast: **Katie Holmes, Patricia Clarkson, Oliver Platt, Derek Luke, Sean Hayes, Alison Pill, John Gallagher Jr., Alice Drummond, Lillias White, Isiah Whitlock Jr., Sisqo, Armando Riesco, Vitali Baganov, Adrian Martinez**

21-year-old April Burns lives with her boyfriend Bobby in a dilapidated tenement on New York City's Lower East Side. April has never been on good terms with her mother, Joy, but Bobby convinces her to host her family for Thanksgiving. If preparing a holiday feast isn't enough pressure, April discovers that her oven is broken. With Bobby out on a mysterious errand, April is left to search the building for an apartment with a working oven. April must appeal to an array of neighbours, who until now have only been strangers in the hallway. Meanwhile, Bobby's meeting with an associate, Latrell, unexpectedly goes awry. While April struggles to get her bird cooked and Bobby tries to complete his errand, the Burns family heads down the highway recounting April's failures. Her father, Jim, is determined to create an experience that will become a nice memory, but Joy persists in undermining his plans. Perfect-daughter Beth reminds everyone of her sister's shortcomings. An up-close look at an extraordinary day in the life of the not-so-ordinary Burns family.

“*In the late 1980's, I met a girl on the subway who was an actress. I told her I was a playwright and gave her my address and asked her to send me a flyer the next time she was in something. (...) Later she sent a Christmas card – it told a story about her first Thanksgiving in New York and how she and her friends tried to cook their turkey but the oven didn't work, so they went around their building asking to borrow other people's ovens. I remember thinking what a great conceit for a story. I made some notes. Almost four years ago, my mother called from Iowa to tell me she had cancer. I went to her immediately. She had surgery and all sorts of treatments. She lived a year. It was a year in which we helped her die. During that time, it was difficult to work. One day I opened a file in my computer and found fifteen pages of notes for a story about the girl trying to get her turkey cooked. (...) I wanted to make a movie about how we're running out of time, and how we say – without words – thank you and I'm sorry and goodbye.*”

Filmography:

2003 **Pieces of April**

Peter Hedges

Born in 1962 in Des Moines (Iowa), USA. He is a 1984 graduate of the North Carolina School of the Arts. In 1985, he founded the Edge Theater. He is a writer and director whose first novel, *What's Eating Gilbert Grape* (1991) was the basis for the 1993 film of the same name. He has also written for the stage. Among his screenplay adaptations are *Map of the World*, *About a Boy*. This is his directorial debut.



World Sales:

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www.piecesofaprilmovie.com

VOSVRASCHENIE

The Return



FAMILY SECRETS

RUSSIA 2003

FEATURE, COLOUR, 35 MM, 108 MIN

Director: Andrej Zvjagintsev

Screenplay: Vladimir Moiseenko,

Alexander Novototsky

Photo: Mikhail Kritchman

Production design: Janna Pakhomova

Editor: Vladimir Mogilesky

Sound: Andrei Khoudiakov

Music: Andrei Dergatchev

Cast: Konstantin Laurov, Ivan Dobronravov, Vladimir Garin, Natalia Vdovina

A life of two brothers is suddenly shattered by the appearance of their father, whom they only remember from a 10-year-old photograph. Is he really their father? Why did he come back after so many years? The children find the answers on a remote and desolate island, travelling with the man who turns their life upside down. The rugged beauty of the northern lakes and forests adds a peculiar dimension to the unfolding human drama.

”When I was shooting the film I did not see the story as an every day or a social one. To a great extent the film is an intent mythological look on human life. This is probably what I would like the audience to keep in mind before they enter the screening room.”

Filmography:

2003 Return, The

Andrej Zvjagintsev

Born in 1964 in Novosibirsk, Russia (former Soviet Union). Since 1986 he lives in Moscow. He graduated from Acting Department of Moscow State University of Theatre Art. He worked as an actor at different independent theatre projects. In 2000 he made his debut as a director for short TV films and TV series. *The Return* is his feature debut.



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Production: Ren Film

Out of the Blues

” The Blues™, executive produced by Martin Scorsese, consists of seven feature-length films that capture the essence of the blues while exploring how this art form so deeply influenced music and people the world over.

The series begins with the journey from Africa to the Mississippi Delta – where the music grew from slaves' field hollers, work songs and spirituals – then travels up the Mississippi River to the juke joints, house parties and recording studios of Memphis and Chicago, and culminates with the emotional embrace of this African-American creation by musicians and people throughout the world.

‘The blues is at once American and worldly,’ said Martin Scorsese, who began work on the project six years ago. It’s a form of storytelling that is so universal that it has inspired people beyond our borders and continues to influence music here and abroad. We’re hopeful that the series and YEAR OF THE BLUES will introduce new audiences worldwide to this music and also inspire kids, whether they like rock or hip hop, to better understand the struggles and genius that gave birth to what they listen to today.’

‘Our goal never was to produce the definitive work on the blues,’ Scorsese added. ‘It was, from the start, to create highly personal and impressionistic films as seen through the eyes of the most creative directors around with a passion for this music.’

The Blues is the culmination of a great ambition for Scorsese — to honor the music he loves, to preserve its legacy and to work closely with talented feature film directors united in their desire to celebrate this art. Go behind the scenes for more information on The Blues, with film synopses, director bios and transcripts, video clips, musician bios, and a discography for each film. ”

Introduction from the projects
official web-site: www.pbs.org/theblues/

FEEL LIKE GOING HOME

Feel Like Going Home



OUT OF THE BLUES

USA 2003

DOCUMENTARY, COLOUR, 35 MM, 83 MIN

Director: Martin Scorsese

Producer: Sam Pollard

Screenplay: Peter Guralnick

Photo: Arthur Jafa

Editor: David Tedeschi

Cast: Corey Harris, Taj Mahal, Otha Turner, Pat Thomas, Sam Carr, Dick Waterman, Ali Farka Toure, Habib Koité, Salif Keita, Toumani Diabate

Scorsese film pays homage to the Delta blues. Musician Corey Harris travels through Mississippi and on to West Africa exploring the roots of the music. The film celebrates the early Delta bluesmen through original performances (including Willie King, Taj Mahal, Otha Turner, and Ali Farka Toure) and rare archival footage (featuring Son House, Muddy Waters, and John Lee Hooker).

” One day, around 1958, I remember hearing something that was unlike anything I’d ever heard before. I’ll never forget the first time I heard the sound of that guitar. The music was demanding, ‘Listen to me!’ I ran to get a pencil and paper and wrote down the name. The song was called ‘See See Rider’, which I already knew from the Chuck Willis cover version. The name of the singer was Lead Belly. I got up to Sam Goody’s on Forty-ninth Street as fast as I could, and I found an old Folkways record by Lead Belly, which had ‘See See Rider,’ ‘Roberta,’ ‘Black Snake Moan,’ and a few other songs. And I listened to it obsessively. Lead Belly’s music opened something up for me. If I could have played guitar, really played it, I never would have become a filmmaker.”

Filmography:

Select Filmography

1972 **Boxcar Bertha**
1972 **Mean Streets**
1974 **Alice Doesn’t Live Here Anymore**
1976 **Taxi Driver**
1977 **New York, New York**
1980 **Raging Bull**
1982 **The King of Comedy**
1985 **After Hour**
1986 **The Color of Money**

1988 **The Last Temptation of Christ**
1989 **Life Lessons (episode in New York Stories).**
1990 **GoodFellas**
1991 **Cape Fear**
1993 **The Age of Innocence**
1995 **Casino**
1997 **Kundun**
1999 **Bringing Out the Dead**
2002 **Gangs of New York**

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e-mail: office@reverse-angle.com

Production: Blues Inc.

Martin Scorsese

Born in 1942 in New York City (New York), USA. He grew up in the downtown neighborhood of Little Italy, which later provided the inspiration for several of his films. He studied at New York University, where he made several award-winning student films and wrote the script for what became his first feature film, *Who’s That Knocking At My Door?* (1969).

Throughout his feature career, Scorsese has also been an impassioned documentary filmmaker. He began as an editor on the landmark concert film *Woodstock*. In 1978 he captured the extraordinary last concert by The Band in *The Last Waltz*.



GODFATHERS AND SONS

Godfathers and Sons



USA 2002

DOCUMENTARY, COLOUR, 35 MM, 96 MIN

Director: Marc Levin

Producer: Daphne Pinkerson

Photo: Mark Benjamin

Editor: Bob Eisenhardt

Music: Ike Turner, Pinetop Perkins, Otis Rush, Koko Taylor, Chuck D, Common, Sam Lay, Lonnie Brooks, Smokey Smothers, Magic Slim, "electric Mud Band": Pete Cosey, Phil Upchurch, Louis Satterfield And Morris Jennings, Kyle, Rahzel And Ahmir (a.k.a. ?uestlove) Of The Roots
Cast: Marshall Chess, Chuck D, Jamar Chess, Phil Chess, Koko Taylor, Magic Slim, Common, Sam Lay, Morris Jennings, Phil Upchurch, Louis Satterfield, Gene Barge, Pete Cosey, Kyle, Juice, Bob Koester

Director Marc Levin (Slam, Whiteboys , Brooklyn Babylon) travels to Chicago with hip-hop legend Chuck D (of Public Enemy) and Marshall Chess (son of Leonard Chess and heir to the Chess Records legacy) to explore the heyday of Chicago blues as they unite to produce an album that seeks to bring veteran blues players together with contemporary hip hop musicians. Along with never-before-seen archival footage of Howlin' Wolf, Muddy Waters and the Paul Butterfield Blues Band, are original performances by Koko Taylor, Otis Rush, Magic Slim, Ike Turner and Sam Lay.

„What's unique about this documentary series is that there's an overall historic narrative on the blues, but unlike the more traditional approach, here we have all these directors picking a part of that story and that chronology and then diving in and somehow personalizing it. Chicago blues and Chess Records have always been my love, since I was a kid. The first Paul Butterfield Blues Band album originally got me into the Chicago blues during the summer of 65. We used to look at that album cover that showed one of the first interracial bands. Sam Lay, the black drummer, was the coolest - it was like, 'That's what we want to be like.' So with this film, I got to come full circle and go back to where it all started.“

Filmography:

1991 Blowback	1999 Whiteboys
1993 Last Party, The, doc	2000 Twilight:
1993 Mob Stories	Los Angeles, doc
1994 Gang War: Bangin' in Little Rock	2000 Soldiers in the Army of God, doc
1996 Prisoners of the War on Drugs	2000 Speak Truth to Power
1997 Execution Machine: Texas Death Row, The	2001 Brooklyn Babylon
1997 CIA: America's Secret Warriors	2002 Gladiator Days:
1998 Slam	Anatomy of a Prison Murder, TV, doc
1999 Thug Life in D.C., doc	2002 Street Time, TV Series
	2003 Godfathers and Sons, TV, doc
	2004 Heir to an Execution, doc

Marc Levin

Born in 1951 in New York City (New York), USA. Levin's roots trace back to the mid-seventies when he teamed up with one of America's most respected journalists, Bill Moyers, in a collaboration that lasted well into the 80s. In 1998, Levin won international recognition for his dramatic feature film, *Slam*. In 2001, Levin turned his attention to his first musical feature, *Brooklyn Babylon*.



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Production: Blowback Productions

PIANO BLUES

Piano Blues



USA 2003

DOCUMENTARY, COLOUR, BETA SP, 90 MIN

Director: Clint Eastwood

Producer: Bruce Ricker

Photo: Vic Losick

Editor: Joel Cox, Gary Roach

Cast: Marcia Ball, Pinetop Perkins,
Dave Brubeck, Jay McShann, Ray
Charles, Dr. John

Clint Eastwood explores his life-long passion for piano blues, using a treasure trove of rare historical footage in addition to interviews and performances by such living legends as Pinetop Perkins and Jay McShann, as well as Dave Brubeck and Marcia Ball.

“The blues has always been part of my musical life and the piano has a special place, beginning when my mother brought home all of Fats Waller’s records. Also, the music has always played a part in my movies. A piano blues documentary gives me a chance to make a film that is more directly connected to the subject of the music than the features that I have been doing throughout my career. Fats Domino came to the plains of the Grand Tetons in Wyoming when we were making *Any Which Way You Can* (1980). He started playing one of his songs, ‘I Want to Walk You Home,’ on a grand piano. All of a sudden everyone stopped and looked over the side of the hill and there were about ten elk. They were all standing there with their heads tilted to where the sounds were coming from - as soon as Fats stopped playing, they left. They were fascinated. Everybody likes the blues.”

Filmography:

1971 *Play Misty for Me*
1973 *Breezy*
1973 *High Plains Drifter*
1975 *Eiger Sanction, The*
1976 *Outlaw Josey Wales, The*
1977 *Gauntlet, The*
1980 *Bronco Billy*
1982 *Honkytonk Man*
1982 *Firefox*
1983 *Sudden Impact*
1985 *Pale Rider*
1985 *Amazing Stories, TV*
1986 *Heartbreak Ridge*
1988 *Bird*

1990 *Rookie, The*
1990 *White Hunter, Black Heart*
1992 *Unforgiven*
1993 *A Perfect World*
1995 *Bridges of Madison County, The*
1997 *Good and Evil*
1997 *Absolute Power*
1999 *True Crime*
2000 *Space Cowboys*
2002 *Blood Work*
2003 *Mystic River*
2003 *Piano Blues, TV*

Clint Eastwood

Born in 1930 in San Francisco (California), USA. Eastwood effortlessly moves from the role of actor to director to producer. His career spans four decades, during which he's appeared in 55 films, directed 23, and produced 18. He acted in his first film in the middle of the 50s and made his directing debut with *Play Misty for Me* in 1971. Growing up in Oakland, California, Eastwood performed in small clubs as a pianist.



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Production: Blues Inc.

Red, White & Blues



USA 2002

DOCUMENTARY, COLOUR, 35 MM, 93 MIN

Director: Mike Figgis

Producer: Shirani Sabratnam,

Photo: Barry Ackroyd, Mike Eley,

John Lynch, Patrick Stewart

Editor: David Martin, Nigel Karikari

Music: Jeff Beck, Big Bill Broonzy, Cream, Lonnie Donnegan, Georgie Fame, Chris Farlowe, Tom Jones, B.b. King, Peter King, Alexis Korner, Albert Lee, Lulu, Humphrey Lyttelton, Sonny Terry & Brownie Mcghee, Van Morrison, Rolling Stones, Sister Rosetta Tharpe, Muddy Waters, Lead Belly, Jon Cleary

Cast: Tom Jones, Jeff Beck, Van Morrison, John Porter, Humphrey Lyttelton, George Melly, Lonnie Donnegan, Chris Barber, Eric Clapton, John Mayall, B.b. King, Albert Lee, Chris Farlowe, Bert Jansch, Eric Burdon, Ramblin' Jack Elliott, Steve Winwood, Davey Graham, Georgie Fame, Mick Fleetwood, Peter Green

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Production: Red Mullet Productions

During the 1960s, the UK was the location for a vibrant social revolution. London, Liverpool, Birmingham, Manchester and Newcastle all had their own music scenes. The post-war traditional jazz and folk revival movements produced the fertile ground for a new kind of blues music - entirely influenced by the authentic black blues of the USA. It was new in the sense that certain key musicians took the blues and molded it in an entirely personal way to fit the new awareness of the UK in the sixties. Mike Figgis joins musicians such as Van Morrison, Eric Clapton, Jeff Beck, and Tom Jones, performing and talking about the music of the early sixties British invasion that reintroduced the blues sound to America.

“My dad was crazy about jazz and blues. Growing up, my first memories are of albums, actually of 78s, because my dad inherited this very concise, Catholic collection of blues and jazz records: Louis Armstrong, Jelly Roll Morton, Billie Holiday, Bessie Smith. I learned everything I know about music from listening to albums. (...) Talking to all these musicians whom I had the good fortune to meet while making *Red, White & Blues*, it emerges that they all had the same experience. It was all about listening to albums – whether it was in London or Birmingham or Newcastle or Manchester. They all got together in a house, smoked some dope, or drank some beer or whatever, and listened to albums all night.”

Filmography:

1984 *House, The*, TV

1988 *Stormy Monday*

1990 *Internal Affairs*

1991 *Women & Men 2:*

In Love There Are

No Rules, TV

1991 *Liebestraum*

1993 *Mr. Jones*

1994 *Browning Version*, The

1995 *Leaving Las Vegas*

1997 *Flamenco Women*

1997 *One Night Stand*

1999 *Miss Julie*

1999 *Loss of Sexual*

Innocence, The

2000 *Timecode*

2001 *Battle of Orgreave*,

The, doc

2001 *Hotel*

2002 *Ten Minutes Older:*

The Cello

2003 *Cold Creek Manor*

2003 *Red, White and Blues*, TV

Mike Figgis

Born in 1948 in Carlisle, England. Started playing trumpet and guitar as a teenager with various rock bands, one of which was the R&B group Gas Board, featuring future star Bryan Ferry. After moving to London, he began playing with The People Show, England's foremost avant-garde theater group. In 1980, Figgis left them to concentrate on writing and directing theater, and to break into film. He made his debut in 1984 with the TV feature *The House*. He soon emerged into full-length features, first in the UK and soon also in the US.



THE ROAD TO MEMPHIS

The Road to Memphis



USA 2002

DOCUMENTARY, COLOUR, BETA SP, 89 MIN

Director: Richard Pearce

Producer: Robert Kenner

Screenplay: Robert Gordon

Editor: Charlton Mcmillan

Sound: Stuart Pearce

Music: B.b. King, Bobby Rush, Ike

Turner, Little Milton, Rosco Gordon

Cast: Bobby Rush, B.b. King, Rufus

Thomas, Calvin Newborn, Hubert

Sumlin, Rosco Gordon, Chris Spindel

(wdia Program Officer), Don Kern

(wdia Production Manager), Dr.

Louis "cannonball" Cantor, Cato

Walker III, Little Milton Campbell,

Sam Phillips, Ike Turner, Jim Dickin-

son

Richard Pearce traces the musical odyssey of blues legend B.B. King in a film that pays tribute to the city that gave birth to a new style of blues. Pearce's homage to Memphis features original performances by B.B. King, Bobby Rush, Rosco Gordon and Ike Turner, as well as historical footage of Howlin' Wolf and Rufus Thomas.

„The interesting thing about making a film about Memphis is that it was an extraordinarily fertile ground for the development of a whole musical style that emerged from the Delta. (...) B.B. King represents a generation that came out of the cotton fields and became major figures, major stars on a world stage. And they're not gonna be around that much longer. (...) It's extraordinary to have been able to tell B.B.'s story – a guy who was a tractor driver and heard music and went to Memphis to become part of a world that he'd only dreamed of. B.B. went on to play a much bigger circuit. Bobby Rush is still playing the old circuit that B.B. played back in the early fifties.“

Filmography:

Selected Films

1980 Heartland (GFF 1981)

1981 Threshold

1984 Country

1986 No Mercy

1990 Long Walk Home, The

1992 Leap of Faith

1996 Family Thing, A

2003 The Road to

Memphis, TV, doc

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Production: Robert Kenner Films

Richard Pearce

Born in 1943 in San Diego (California), USA. He earned his undergraduate degree in English Literature at Yale, where he met documentary filmmaker D.A. Pennebaker. He moved to New York City to work with him and Richard Leacock on several documentaries, there he also attended New York University's Film School. Pearce began his professional career in the late 1960s as a cinematographer.



THE SOUL OF A MAN

The Soul of a Man



GERMANY 2003

DOCUMENTARY, COLOUR, 35 MM, 100 MIN

Director: Wim Wenders

Producer: Alex Gibney

Screenplay: Wim Wenders

Photo: Lisa Rinzler

Production design: Liba Daniels

Editor: Mathilde Bonnefoy

Sound: Erik Mischijew, Matz Müller

Cast: Chris Thomas King, Keith B. Brown, James Hughes, David Hughes, Shayne Tingle, Joy Brashers

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Production: Blues Inc.

Wim Wenders explores the lives of his favorite blues artists – Skip James, Blind Willie Johnson, and J. B. Lenoir – in a film that is part history and part personal pilgrimage. The film tells the story of these artists' lives in music through a fictional film-within-a-film, rare archival footage, and covers of their songs by contemporary musicians, including Bonnie Raitt, Lucinda Williams, Lou Reed, Eagle Eye Cherry, Nick Cave and The Bad Seeds, The Jon Spencer Blues Explosion, Cassandra Wilson, Garland Jeffreys, Los Lobos, and others.

“These songs meant the world to me. I felt there was more truth in them than in any book I had read about America, or in any movie I had ever seen. I’ve tried to describe, more like a poem than in a ‘documentary,’ what moved me so much in their songs and voices.”

Filmography:

1967 *Schauplätze*, short

1967 *Same Player Shoots Again*, short (GFF 1994)

1968 *Silver City*, short

1968 *Polizeifilm*, short (GFF 1994)

1969 *Alabama: 2000 Light Years from Home*, short (GFF 1991)

1969 *3 American LP's*, short

1970 *Summer in the City*

1971 *The Goalkeeper's Fear of the Penalty*

1972 *The Scarlet Letter*

1973 *Alice in the Cities*

1974 *The Island / From the Family of Reptiles*, short

1975 *Wrong Move*

1976 *Kings of the Road*

1977 *The American Friend*

1980 *Lightning over Water*, doc (GFF 1981)

1982 *The State of Things* (GFF 83)

1982 *Hammet*

1982 *Reverse Angle*, doc, short (GFF 1994)

1982 *Room 666*, doc, short (GFF 94)

1984 *Paris, Texas*

1985 *Tokyo-Ga*, doc

1987 *Wings of Desire* (GFF 1988)

1989 *Notebook on Cities and Clothes*, doc

1991 *Until the End of the World*

1992 *Arisha, the Bear and the Stone Ring*, short

1993 *Faraway, So Close!* (GFF 94)

1994 *Lisbon Story*

1995 *Beyond the Clouds* (with Michelangelo Antonioni)

1996 *A Trick of the Light*

1997 *The End of Violence* (GFF 98)

1998 *Willie Nelson at the Teatro*, doc

1998 *Buena Vista Social Club*, doc

2000 *The Million Dollar Hotel*

2002 *Ten Minutes Older*, short

2002 *Ode to Cologne / Viel Passiert - Der BAP Film*, doc

2003 *The Soul of a Man*, TV, doc

Wim Wenders

Born in 1945 in Düsseldorf, Germany. Wenders made his debut in 1971 with *The Goalie's Anxiety at the Penalty Kick*. His first four films all focused on post-war Germany and its sweeping cultural changes. In 1978, Wenders began a collaboration with Francis Ford Coppola's Zoetrope Studios on Hammett. In 1984, he won worldwide acclaim with *Paris, Texas*. Throughout his career, Wenders has also made several documentaries, and music videos.



WARMING BY THE DEVIL'S FIRE

Warming by the Devil's Fire



OUT OF THE BLUES

USA 2003

FEATURE, COLOUR, BETA SP, 88 MIN

Director: Charles Burnett

Producer: Alex Gibney

Screenplay: Carl Lumbly

Photo: John N. Demps

Production design: Liba Daniels

Editor: Edwin Santiago

Music: Stephen Taylor

Cast: Tommy Redmond Hicks,
Nathaniel Lee Jr, Son House, Sister
Rosetta Tharpe, Mississippi John
Hurt, Victoria Spivey, Willie Dixon,
Muddy Waters, Ida Cox, Mamie
Smith, Lightnin' Hopkins, Reverend
Gary Davis, Big Bill Broonzy, Sonny
Boy Williamson, Bessie Smith, Dinah
Washington, Elizabeth Cotten

A tale about a young boy's encounter with his family in Mississippi in the 1950s, and intergenerational tensions between the heavenly strains of gospel and the devilish moans of the blues. Burnett's film includes a lot of archival performances, for example with Willie Dixon, Lightnin' Hopkins, Son House, Bessie Smith, Dinah Washington, Muddy Waters, Sonny Boy Williamson.

„The sound of the blues was a part of my environment that I took for granted. However, as years passed, the blues slowly emerged as an essential source of imagery, humor, irony, and insight that allows one to reflect on the human condition. I always wanted to do a story on the blues that not only reflected its nature and its content, but also alludes to the form itself. In short, a story that gives you the impression of the blues. (...) Historically, there's a complex, even antagonistic, relationship between the blues – the devil's music, Satan's music – and the church in the black community. A lot of blues players, many of them women, left the church to pursue a career in the blues, and ended up going back at the end of their days.“

Filmography:

1969 Several Friends

1973 Horse, The

1977 Killer of Sheep

1983 My Brother's Wedding

1990 To Sleep with Angel

1991 America Becoming, TV

1994 Glass Shield, The

1995 When It Rains, short

1996 Nightjohn, TV

1998 Dr. Endesha Ida Mae
Holland

1998 Wedding, The, TV

1999 Annihilation of Fish, The

1999 Selma, Lord, Selma, TV

2000 Finding Buck
McHenry, TV

2000 Olivia's Story

2003 Nat Turner: A
Troublesome Property

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Production: Blues Inc

Charles Burnett

Born in 1944 in Vicksburg (Mississippi), USA. During his stint as a student at UCLA's School of Theater, Film & Television, Burnett submitted a thesis film, *Killer of Sheep*, which later became the basis for his first feature, released in 1977. Throughout the years he has written, directed and produced several films for both TV and the movies. A one-time trumpet player, Burnett vividly remembers making his way through the seminal blues tunes of W.C. Handy.



French Connection

Lately, there has been much talk of a looming financial crisis in French Cinema. In spite of this, France goes on producing about 200 films a year and French film continues to display a convincing variation as well as vitality. A current trend is that of young directors looking abroad for inspiration, such as Bruno Dumont in USA with *Twentynine Palms* and debutant Julie Bertucelli in Georgia (in South Caucasus) with *Depuis qu'Otar est parti*, or in their home regions like Alain Guiraudie (*Pas de Repos pour les Braves*). The latter is already hailed as the new Robert Guédiguian for the way he makes idiosyncratic films in his native south-western France. Meanwhile, the veterans of French filmmaking remain on their peak, like New Wave master Jacques Rivette with *Histoire de Marie et Julien*, André Téchiné with *Les Égarés* and Raoul Ruiz with *Ce Jour-là*. This year's section offers a selection of films to showcase this wealth of variation.

Olivier Guerpillon

BON VOYAGE

Bon Voyage



FRENCH CONNECTION

FRANCE 2003

FEATURE, COLOUR, 35 MM, 114 MIN

Director: Jean-Paul Rappeneau

Producer: Michele Petin

Screenplay: Jean-paul Rappeneau, Patrick Modiano

Photo: Thierry Arbogast

Production design: Jacques Rouxel

Editor: Maryline Monthieux

Sound: Pierre Gamet, Dominique Hennequin

Music: Gabriel Yared

Cast: Isabelle Adjani, Gérard Depardieu, Virginie Ledoyen, Yvan Attal, Grégori Derangère

The film centres around a writer, an actress, a politician, a student, a criminal and a journalist: all have tales to tell, some noble, some sordid. Politicians and their mistresses rub shoulders with bright-eyed idealists and journalists intent on reporting the details of the fall of France in June 1940. The story begins with the "accidental" death of a lover, an event the giddy Viviane tries to conceal from the police and her friends, a high-ranking politician among them. She is helped by Frédéric, a young admirer and writer who unwittingly finds himself in a hornet's nest, especially when the French government leaves Paris for Bordeaux. Meanwhile, he meets a young student who is desperately trying to help a professor keep bottles of heavy water from falling into the hands of the Germans. Daringly, the film places high farce and bedroom antics up against the tragic events of the war.

“In this film, everything is about myself, everything has a precise signification. Everything connects to my own life: my family, my childhood, those who have formed me during the years, my taste of books, my love for the theatre, the American and French cinema, my passion for history and then there are other more intimate reasons. Nothing is put in the film at random.”

Filmography:

Select Filmography

1958 Chronique Provinciale

1966 Gracious Living

1971 Scoundrel

1975 Lovers Like Us

1982 All Fired Up

1989 Cyrano De Bergerac

1995 Horseman On The Roof, The

2003 Bon Voyage

World Sales:

EuropaCorp., 137 rue du Faubourg
Saint Honoré, 750 08 Paris,
France

Tel: +33 1 53 83 0303

Fax: +33 1 53 83 0370

Swedish distribution: Scanbox

Production: ARP

Jean-Paul Rappeneau

Born in 1932 in Auxerre, France. He began his career as a screenwriter for such filmmakers as Louis Malle and Philippe de Broca. He has written or co-written all of the films he has directed. *La Vie de château* (66) launched his directing career.





FRANCE 2003

FEATURE, 35 MM, 110 MIN

Director: Raoul Ruiz

Producer: Paulo Branco

Screenplay: Raoul Ruiz

Photo: Acacio De Almeida

Production design: Bruno Beauge

Editor: Valeria Sarmiento

Sound: Henri Maikoff

Music: Jorge Arriagada

Cast: Bernard Giraudeau, Elsa Zylberstein, Jean-luc Bideau, Jean-françois Balmer, Christian Vadim, Laurent Malet, Rufus, Féodor Atkine, Jacques Denis, Edith Scob, Hélène Surgère, Laurence Fevrier, Jean-michel Portal, Jean-baptiste Puech, Matthias Urban, Michel Piccoli

World Sales:

Gemini Films, 34, Blvc Sebastopol,

75004 Paris, France

Tel: +33 1 44541717

Fax: +33 1 44541725

e-mail: gemini@easynet.fr

www.gemini-films.com

Production: Light Night Productions

Livia is the sole inheritor of the immense family fortune. But her father desperately needs money. Intrigue takes a decidedly absurdist twist in this farcical exercise in murder, madness, and morality, it follows an escaped lunatic, Emil, sent by a plotting father to eliminate his deranged heiress daughter, Livia. Needless to say, the unhinged scheme hardly comes off as planned. Livia has determined, through a combination of I-Ching, Tarot, and Aztec astrology, that today will be the best day of her life. And, after a small setback - attempted murder - Livia and Emil form an unlikely alliance. Then the bodies pile up.

Filmography:

1960 *La Malette*
1964 *Le Retour*
1967 *Le Tango*
1968 *Trois Tristes Tigres*
1970 *La Colonie Pénitentiaire*
1973 *La Petite Colombe*
Blanche
1974 *Dialogues D'exilés*
1976 *La Vocation Suspendue*
1978 *L'hypothèse De*
Tableau Volé
1982 *Les Trois Couronnes*
Du Matelot
1982 *Classification Des*
Plantes
1983 *Bérénice*
1983 *La Ville Des Pirates*
1984 *L'éveillé Du Pont*
De L'alma
1984 *Voyage Autour D'une*
Main
1985 *Manuel Dans L'île*
Des Merveilles
1985 *Régime Sans Pain*
1986 *La Mémoire Des*

Apparences

1986 *L'île Au Trésor*
1986 *Richard Iii*
1987 *La Chouette Aveugle*
1987 *Le Professeur Taranne*
1988 *Tous Les Nuages*
Sont Des Horloges
1988 *Derrière Le Mur*
1989 *Palla Y Talla*
1989 *The Golden Boat*
1990 *La Telenovella Errante*
1990 *L'exode*
1992 *L'œil Qui Ment*
1994 *Fado Majeur Et Mineur*
1995 *Trois Vies Et Une*
Seule Mort
1996 *Généalogies D'un Crime*
1997 *Shattered Image*
1999 *Time Regained*
2000 *Combat D'amour En*
Songe
2000 *Comédie De L'innocence*
2001 *Savage Souls*
2002 *Chilean Rhapsody*
2003 *Médée*
2003 *That Day*

Raoul Ruiz

Born in 1941 in Puerto Montt, Chile. His career began in the avant-garde theatre. From 1956 to 1962, he wrote over 100 plays. In 1968 he made his feature debut with *Tres Tristes Tigres* and soon became a leading figure in his country's film industry and cinematic adviser to late president Salvador Allende. The fall of the socialist government forced him into exile in France, where he's been living since. Raoul Ruiz has made more than 50 films.



LE CHIGNON D'OLGA

Olga's Chignon



FRENCH CONNECTION

FRANCE 2002

FEATURE, COLOUR, 35 MM, 96 MIN

Director: Jérôme Bonnell

Producer: Elise Jalladeau

Screenplay: Jérôme Bonnell

Photo: Pascal Lagriffoul

Production design: Benoit Bechet

Editor: Ludo Troch

Sound: Laurent Benaim

Cast: Hubert Benhamdine, Florence

Loiret Caille, Nathalie Boutefeu,

Serge Riaboukine, Delphine Rollin

A year after his mother's death, teenager Julien has lost all interest in his one-time passion, the piano. Drifting through the summer holiday in his sleepy Loire Valley town, he hangs out with his tap-dancing best friend Alice, whilst yearning for Olga, a beautiful bookshop assistant whose hair is tied in a chignon (knotted) style. At home, Julien's writer dad Gilles is struggling with his writing and with the possibility of new relationships. Julien's younger sister Emma, meanwhile, finds herself adopting a maternal role and trying to cope with her own adolescent sexual confusion.

”It's mysterious. At the beginning I wasn't certain what story I was going to tell. The first idea that came to mind was the link between the characters of Alice and Julien, who are childhood friends who grow up together, and who have stayed very close. I also wanted to pay an homage to one of my favourite films, Charlie Chaplin's 'The Circus'. A long time after this I realised that I was dealing with the subject of a family which was grieving.”

Filmography:

1999 *Fidèle*, short

2000 *Pour une fois*, short

2000 *Liste rouge*, short

2001 *Le chignon d'Olga*

Jérôme Bonnell

Born in 1977. He studied film at the University of Saint-Denis in Paris. After completing a trio of shorts, this is his full-length feature - having shot the film at the age of 23.



World Sales:

MGI International, 8 Rue St. Marc,

F-75002 Paris, France

Tel: +33 1 44 21 4222

Fax: +33 1 44 21 4215

Production: Artcam International



FRANCE 2003

FEATURE, COLOUR, 35 MM, 93 MIN

Director: **André Téchiné**

Producer: **Jean-Pierre Ramsay**

Screenplay: **Gilles Taurand, André Téchiné**

Photo: **Agnès Godard**

Production design: **Zé Branco**

Editor: **Martine Giordano**

Sound: **Jean-raphaël Dedieu**

Music: **Philippe Sarde**

Cast: **Emmanuelle Béart, Gaspard Ulliel, Grégoire Leprince-ringuet**

June 1940. German troops are advancing on Paris. Odile, a widowed teacher, succumbs to the widespread panic and, with her two children, joins the exodus from the city. Philippe is on the cusp of adolescence, Little Cathy knows only that they are going south. After 50 kilometres, a German plane attacks, decimating the helpless refugees. Odile and her children lose everything. A shaven-headed youth appears from nowhere and leads them away from the carnage. His name is Yvan, he's seventeen years old. Should they follow him into the forest or risk returning to the bloody road? Yvan finds an abandoned house and breaks in. Philippe and Cathy are transfixed. Reluctantly, Odile follows. Here, with no radio and no clocks, cut off from the outside world, struggling to survive, the four characters will come slowly to know each other and move inexorably beyond their limits.

Filmography:

1969 **Paulina Is Leaving**
1972 **Michel, L'enfant-roi, TV**
1974 **Souvenirs D'en France**
1976 **Barocco**
1978 **Bronte Sisters, The**
1981 **Hôtel Des Amériques**
1983 **Matiouette Ou L'arrière-pays, La**
1984 **Rendez-vous**
1985 **Scene Of The Crime**
1987 **Innocents, The**
1991 **I Don't Kiss**

1992 **My Favorite Season**
1994 **Tous Les Garçons Et Les Filles De Leur Âge, TV (GFF 1995)**
1994 **Wild Reeds**
1995 **Thieves**
1997 **Que Sont-ils Devenus, TV**
1997 **Alice And Martin**
2001 **Far Away**
2003 **Strayed**

André Téchiné

Born in 1943 in Valence d'Agen, France. André Téchiné's 25-year, 13-film career spans a wide cinematic range. His debut, *Paulina Is Leaving* in 1970 went practically unnoticed, but the next three, particularly *Barocco*, got a lot of attention and praise. Téchiné has been an integral figure in the careers of France's key actors - Catherine Deneuve, Isabelle Adjani, Daniel Auteuil.



World Sales:

Exception - Wild Bunch, 99, rue de la Verrerie, 75004 Paris, France

Tel: +33 1 53 01 50 27

Fax: +33 1 53 01 50 49

e-mail: Ikalmar@exception-wb.com

www.wildbunch.biz

Production: **Fit Production, France 2 Cinema, Spice factory Ltd**

Investigation into the Invisible World



FRENCH CONNECTION

FRANCE 2002

DOCUMENTARY, COLOUR+B/W, 35 MM, 90 MIN

Director: Jean Michel Roux

Screenplay: Jean Michel Roux

Photo: Jean Louis Vialard

Production design: Alain Juteau

Editor: Joseph Liché

Sound: Eric Mauer, Jerome Thiault,

Pierre Choukroun, Bruno Tarriere

Music: Biosphere, Hector Zazou

This is a feature-length documentary shot in Iceland on mediums and the relationship between humans and invisible beings such as elves, ghosts, angels, water monsters and extra-terrestrials. This exploration of the world of elves and supernatural beings is also a journey to the frontiers of life, questioning the scope of our existence. If life exists in other dimensions, it's worth knowing more.

Are we alone in the universe?

” In the early 90s while scouting locations in Iceland for a science fiction film, I discovered that many Icelanders believed in the existence of Elves. Intrigued by the sincerity of the people interviewed and enchanted by the mysterious beauty of Icelandic landscapes, I pursued my investigation. It's more thrilling and inventive to investigate on supernatural world that interferes with the real world than to imagine it through a fiction story. This knowledge broaden your consciousness and your perception of the world around you. ”

Filmography:

1984 **Wild District**, short

1987 **The Voice of the Desert**, short

1992 **Too near the gods**, short

1997 **Elfland**, doc

1997 **The thousand wonders of the universe**

Jean Michel Roux

Born in 1964 in France. He is an autodidactic film maker. He directed his first short at the age of 19. The discovery of the work of Philip K. Dick delivered the inspiration for his next two shorts and for his first feature *The thousand wonders of the universe* in 1997.



World Sales:

Mars Distribution

e-mail: mbompoint@wanadoo.fr

LA GRANDE SÉDUCTION

Seducing Doctor Lewis



CANADA 2003

FEATURE, COLOUR, 35 MM, 109 MIN
Director: Jean-François Pouliot
Producer: Roger Frappier, Luc Vandal
Screenplay: Ken Scott
Photo: Allen Smith
Production design: Normand Sarrazin
Editor: Dominique Fortin
Sound: Claude Hazanavicius, Marcel Pothier, Michel Descombe
Music: Jean-Marie Benoît
Cast: Raymond Bouchard, David Boutin, Benoît Brière, Pierre Collin, Lucie Laurier, Bruno Blanchet, Rita Lafontaine, Clémence Desrochers, Donald Pilon, Ken Scott, Marie-france Lambert

World Sales:
Max Film International, 1751, rue
Richardson, Montréal Québec H3K
IG6, Canada
Tel: + 1 514 282 84 44
international@maxfilms.ca
www.maxfilms.ca

Production: Max Films

Once a thriving fishing port, St-Marie-La-Mauderne has fallen into decline, forcing its proud residents to go on the dole. When a small company considers building a plastics factory on the island, the villagers embark on an outrageous scheme to win the contract. Key to their bid is the requirement that they secure a resident doctor. With the help of a big city policeman (and former St-Marie resident), jaded plastic surgeon Dr. Christopher Lewis finds himself spending a month in the remote harbour village. And so begins the grand seduction! Cricket replaces hockey as the village's favourite past-time (although they can't quite decipher the rules) and Lewis' phone line is tapped in order to glean tidbits of useful information. But, if Doctor Lewis agrees to stay in this seemingly idyllic community, how long will they be able to keep up their elaborate ruse?

” Somewhere in the middle of the ocean there exists a pile of rocks. Reaching it is quite simple. Go to the end of the earth, then turn right, and a little further on, you'll come across an old buoy with a sign that reads: Sainte-Marie-La-Mauderne. If you ever make it there and take time from your busy schedule to stop for a moment, you will surely come across my friends Germain, Yvon and all the 117 other villagers, in front of the general store or on the docks - all slightly motley and fairly unrefined, but let me warn you, they may just make you feel like staying forever. (...) Oh! I nearly forgot. This film, set in the middle of nowhere and dealing with isolation, disgrace and human dignity, is also a bit naive: it operates on the belief that comedy isn't necessarily an inferior form of filmmaking. ”

Filmography:

2003 **Seducing Doctor Lewis**
1998 "Emily of New Moon, TV Series
1979 **Canada Vignettes: The Egg**, short

Jean-François Pouliot

Born in 1957 in Montreal, Canada. He holds a BA in Communication Arts from Concordia University. He began working in film as an assistant cameraman and acquired solid experience by working on features as *Once upon a Time in America* and *Hotel New Hampshire*. In 1982, he became a director for Fabrique d'images, a production houses for audio-visual advertising. This is his feature debut.



HISTORIE DE MARIE ET JULIEN

The Story of Marie and Julien



40-year-old Julien, a clockmaker with destructive impulses, decides to blackmail Madame X, a rich, attractive woman who traffics in stolen antiques. What he doesn't know is that she has an even more dangerous secret leading to Marie, with whom he had fallen in love the year previously and who has made a mysterious reappearance. An enigmatic girl, despite their increasingly intensifying love, Marie seems incapable of physical feeling. Julien, who has rediscovered his love for life, is ready to crack the mystery and help Marie to free herself. Together they go as far as a man and woman can go, to a place where questions of life and death, hope and fear, no longer exist. A place ruled by love without limits.

FRANCE 2003

FEATURE, COLOUR, 35 MM, 150 MIN

Director: Jacques Rivette

Producer: Martine Marignac

Screenplay: Pascal Bonitzer, Christine Laurent, Jacques Rivette

Photo: William Lubtchansky

Production design: Emmanuel De Chauvigny

Editor: Nicole Lubtchansky

Sound: Bahman Ardalan

Music: Mehrdad Palyzban

Cast: Emmanuelle Béart, Jerzy Radziwilowicz, Anne Brochet, Bettina Kee, Olivier Cruveiller, Mathias Jung, Nicole Garcia

Filmography:

Select Filmography

1960 Paris Is Ours

1966 The Nun

1974 Celine And Julie

Go Boating

1984 Love On The Ground

1988 Gang Of Four (GFF 1991)

1991 The Beautiful Trouble-maker (GFF 1992)

1996 Up, Down, Fragile

1998 Secret Defense

2001 Who Knows? (GFF 2002)

World Sales:

Celluloid Dreams, 2 rue Turgot,

75009 Paris, France

Tel: +33 1 4970 0370

Fax: +33 1 4970 0371

e-mail: info@celluloid-dreams.com

www.celluloid-dreams.com

Production: Pierre Grise Productions

Jaques Rivette

Born in 1928 in Rouen, France. From 1950, he worked as film critic for 'Gazette du Cinéma' and later for 'Cahiers du Cinéma', for which he was chief editor from 1963-65. Toward the end of the 1950s he became one of the promoters of the nouvelle vague, both as a theoretician and as a moviemaker. He began his film career as assistant director to Jean Renoir and cinematographer for Truffaut and Rohmer shorts. Since his first feature *Paris Belongs to Us* in 1960, he has made 20 films.



Where is Madame Catherine?



FRANCE/SPAIN 2003

FEATURE, COLOUR, 35 MM, 130 MIN

Director: Marc Recha

Producer: Jaques Bido

Screenplay: Marc Recha, Mireia Vidal, Nadine Lamari

Photo: Helene Louvart

Production design: Alain-pascal Housiaux, Patrick Dechesne

Editor: Ernest Blas

Sound: Jean-luc Audy

Music: Dominique A

Cast: Olivier Gourmet, Eduardo Noriega, Mireille Perrier, Jérémie Lippmann, Pierre Berriau, Eulalia Ramon, Mireia Ros, Jeanne Favre, Dominique Marcas

A black humor piece that portrays a series of characters in a small town located in the Pyrenees. The story could be told from the point of view of the Parrot, an aggravating winged creature who saw his mistress, old Madame Catherine, kick the bucket by a forceful effort and buried on the sly by Eric the mechanic.

The story could also be told by stopping the trains that cross this small town not far from the border. Passenger cars scoured by nomadic controllers, lost like Sophie; cars unloading their lot of passengers, like the too-seductive Gerard who, in fact, is only passing through. It could also be understood through the bottles served by Yann, the cafe barman.

” *This is the story of a small village situated on Spanish-French border, inhabited by a number of characters, even if none of them was actually born there. Another character arrives from Barcelona and he changes all of their lives. Cinema is a vast human adventure, and as such, it is based on our most personal and intimate experiences. The fact of making a film, working, becomes an extremely intimate experience so harmony amongst the crew, both the technicians and the artists, is vitally important. It is very important that we are all here together. It's a great experience.* ”

Filmography:

1988 El darrer instant, short
1989 El zelador, short
1990 La por d'abocar-se, short
1991 La maglana, short
1991 El cielo sube/
Le Ciel monte
1993 Es tard, short
1997 L'Escampvies, short

1999 L'Arbre de les cireres/
L'Arbre aux cerises
2000 Pau et son frère
2001 Sobre el pas de dues
persones uns anys
més tard, short
2003 Where is Madame
Catherine

World Sales:

Films Distribution, 6, rue l'Ecole de
Médecine, 75006 Paris, France
Tel: +33 1 53 103 399
Fax: +33 1 53 103 398
e-mail: info@filmsdistribution.com
www.filmsdistribution.com

Production: JBA Productions/Eddie
Saeta SA

Marc Recha

Born in 1970 in Llobregat, Spain.
Scriptwriter and director. Began making
film at an early age. Made his first feature,
Tree of Cherries in 1998. *Where Is Madame
Catherine?* Is his third feature.



NOS ENFANTS CHERIS

Our Precious Children



FRENCH CONNECTION

FRANCE 2003

FEATURE, COLOUR, 35 MM, 85 MIN

Director: Benoit Cohen

Producer: Véronique Rofé

Screenplay: Eléonor Pourriat & Benoit Cohen

Photo: Bertrand Mouly

Editor: Marine Deleu

Sound: Jean-luc Audy

Music: Jean-philippe Goude

Cast: Mathieu Demy, Romane Bohringer, Laurence Côte, Julien Boisselier, Mathias Mlekuz, Fabio Zenoni, Eleonore Pourriat

30, the age of responsibility. Martin is about to leave on holiday with his wife Ariane and his daughter Cerise, four months. That's when he meets Constance, his ex, the love of his youth, who has two kids of her own. They decide to spend a few days together, in the sunny family home. Like in the good old days. For better and for worse, between their beloved children, irritating friends and neurotic partners. The confusion, emotion and feelings of the apparently "extinct volcano" start to stir again. The exes reunite, the others crack up and everyone pays the price.

Filmography:

1990 *There Must Be Some Way*

Out Of Here, short

1991 *Goal!*, short

1992 *Lola Posse*, short

1994 *Les Ailes Du Plaisir*, short

1996 *Caméléone*

2000 *Les Acteurs Anonymes*

2002 *Nos Enfants Chéris*

World Sales:

Flach Pyramide International, 5, rue du Chevalier de Saint-George, 75008

Paris, France

Tel: +33 1 42960220

Fax: +33 1 40200551

e-mail: elagesse@flach-

pyramide.com

www.flach-pyramide.com

Production: ATTENTION MOTEUR!

Benoit Cohen

He was an architecture student before enrolling in cinema studies at New York University. He has directed several shorts and formed his own production company, Shadows Films, in 1991. He made his feature debut with *Caméléone* in 1996.



PAS DE REPOS POUR LES BRAVES
No Rest for the Brave



FRANCE/AUSTRIA 2003

FEATURE, COLOUR, 35 MM, 107 MIN

Director: **Alain Guiraudie**

Producer: **Natalie Eybrard**

Screenplay: **Alain Guiraudie**

Photo: **Antoine Heberlé**

Editor: **Pierre Molin**

Sound: **Jean-christophe Julé**

Music: **Bruno Izarn, Jacques Mestres**

Cast: **Thomas Suire, Thomas Blanchard, Laurent Soffiati**

The film follows the geographic and existential odyssey of Basile, a young man who wants to dream, but who knows that if he ever falls asleep again he'll die. During his journey, he meets dozens of people, including Igor, a bored boy who does little to alleviate his state, and Johnny Got, a journalist-cum-detective with a penchant for sticking his nose into other people's business. *No Rest for the Brave* is also a thriller, an adventure story, an art film, a western, a film noir, and a road movie.

Filmography:

1990 *Les Héros Sont*

Immortels, short

1994 *Tout Droit Jusqu'au*

Matin, short

1997 *La Force Des*

Choses, short

2000 *Du Soleil Pour Les*
Gueux, short

2001 *Real Cool Time*, short

2003 *Pas De Repos Pour*
Les Braves

World Sales:

The Coproduction Office, 24 rue
Lamartine, 75009 Paris, France

Tel: +33 1 5602 6000

Fax: +33 1 5602 6001

e-mail: info@thecopro.de

Production: **Paulo Films**

Alain Guiraudie

Born in 1964 in Villefranche-de-Rouergue, France. Since 1990 when he made his first film he's made several shorts. *No Rest for the Brave* is his feature debut.



SANSA

Sansa



FRENCH CONNECTION

FRANCE 2003

FEATURE, COLOUR, 35 MM, 115 MIN

Director: Siegfried

Screenplay: Siegfried

Photo: Siegfried, Vincent Buron

Editor: Hervé Schneid

Music: Ivry Gitlis

Cast: Roschdy Zem, Ivry Gitlis, Emma Suarez, Rita Durao, Silke, Valentina Cervi, Ayako Fujitani, Georges Abe, Bassem Samra, Amar Attia

Sansa roams The world
Sansa is free
He runs
Gets arrested
Women protect him
From the whirlwind of dreams
At every street corner
A symphony of faces
Fantastic encounters
Click, a brilliant violonist
Music
Sucks Sanza
From labyrinth to labyrinth
He dodges...

” *France, Spain, Italy, Hungary, Russian, Indian, Japan, Egypt, Portugal, China, Burkina Faso...passing through frontiers...ID controls...Sansa is free, he loves women, has love affairs. The camera is closed on his heels, he's walking, observing the world. A symphony of faces, unforgettable meeting...There is CLICK, the conductor. There is SANSA and CLICK, they are having fun...They let themselves be guided by the music...* ”

Filmography:

1994 *La Dame*, short
1995 *La Toile*, short
1996 *La Faim*, short

1997 *C'est Noël Déjà*, short
1998 *Louise* (take 2)
2003 *Sansa*

World Sales:

Films Distribution, 6, rue l'Ecole de Médecine, 75006 Paris, France
Tel: +33 1 53 103 399
Fax: +33 1 53 103 398
e-mail: info@filmsdistribution.com
www.filmsdistribution.com

Production: *Vagabondages* c/o Initial Productions

Siegfried

Born in 1973. Filmmaker, photographer, and musician with several movie scores to his credit. After two shorts, he directed and composed the music for his first feature, *Louise* (take 2). *Sansa* is his second feature.



TWENTYNINE PALMS

Twentynine Palms



FRANCE 2003

FEATURE, COLOUR, 35 MM, 119 MIN

Director: Bruno Dumont

Producer: Jean Brehat

Screenplay: Bruno Dumont

Photo: Georges Lechaptois

Editor: Dominique Pétrot

Sound: Philippe Lecaer, Patrice Grisolent

Cast: Katerina Golubeva, David Wis-sack

David, an independent photographer, and Katia, an unemployed woman, leave L.A. to reach for the desert searching a natural set for a magazine photoshoot. They find a motel at 29 Palms and spend their days on their four-wheelers, discovering the Joshua Tree Desert, losing themselves on nameless roads and trails. Frantically making love all the time and almost everywhere, they regularly fight, then kiss and make up according to the petty events of this quite ordinary daily life. Until something horrible and hideous brutally puts an end to their trip.

” *The impact of American cinema on audiences is a phenomenon that interests me a great deal because of its global dimension and so I started working on a project entitled **The End**, using the characters, codes and settings typical of American movies. When I was scouting the locations in California, I was simply amazed. The Joshua Tree Desert, near Twenty-nine Palms, fascinated me. I spent a few days there and, on my return, I wrote **Twentynine Palms** in two weeks when, in general, I need a good two years to write a screenplay.* ”

Filmography:

1997 **La vie de Jesus**

1999 **L'humanité**

2003 **Twentynine Palms**

World Sales:

Flach Pyramide International, 5, rue
du Chevalier de Saint-George, 75008
Paris, France

Tel: +33 1 42960220

Fax: +33 1 40200551

e-mail: elagesse@flach-pyramide.com

www.flach-pyramide.com

Production: 3B Productions

Bruno Dumont

Born in 1958 in Bailleul, France. He started making films for various industries and corporations in 1986. His first feature film, *The Life of Jesus* (1997), won numerous awards in film festivals around the world.



German Stories

German film won't surrender! It keeps fighting its way into the Swedish movie repertoire and has managed to appear more regularly than in a long time. And, as is evident from this year's section, it still boasts a wonderfully wide scope of cultural variation. Filmmakers from Germany and elsewhere, veterans like Werner Herzog and Wim Wenders and debutants, find inspiration near and far, often choosing to present it in exciting and engrossing documentaries. In short: there is a lot worth seeing and being surprised by in today's German films.

Rita Stetter

196 BPM

196 BPM



GERMAN STORIES

GERMANY 2002

DOCUMENTARY, COLOUR, BETA SP, 60 MIN

Director: Romuald Karmakar

Producer: Romuald Karmakar

Photo: Romuald Karmakar

Editor: Uwe Klimmeck

Cast: Dj Hell U.v.a.

The documentary of the 2002 Berlin Love Parade, from the perspective of three sites on the sidelines of this techno jam-boree. Using one uninterrupted shot apiece and without dialogue or commentary, the director uses the original sounds of the sites, consisting mainly of music and a few scraps of overheard conversations. Karmakar's film collects impressions of the various musical styles that fall under the loosely-defined term "Techno". The music, the dancers, the locations and a DJ take the foreground here. The first Love Parade took place in 1989 with just 150 participants. In 2002, well over half a million participants "demonstrated" in the event described officially as a "House Music Demonstration for Tolerance, Respect and Understanding among Nations,"

„Because of all the good vibes, I started to walk around with my little mini DV and shot films like when I started 15 years ago. Like a partisan, pure underground.“

Filmography:

1985 A Friendship in Germany.

1987 Coup de Boule.

1988 Gallodrome. Hellman Rider.

1989 Dogs of Velvet and Steel.

1990 Sam Shaw on John Cassavetes

1991 Demontage IX, Operation Steelbell

1993 Warheads, doc

1994 The Tyrann of Torino.

1994 Infight.

1995 The Deathmaker (GFF 1996)

1997 Frankfurt Millennium, TV (GFF 1996)

1999 Manila (GFF 1996)

2000 The Himmeler Project, doc (GFF 1996)

2002 Die Nacht von Yokohama.

2002 196 BPM

2003 Die Nacht singt ihre Lieder.

World Sales:

Pantera Film GmbH, Uhlandstraße

160, 10719 Berlin, Germany

Tel: + 49 30 8862 7677

Fax: + 49 30 8862 7678

e-mail: panterafilm@freenet.de

Production: Pantera Film GmbH

Romuald Karmakar

Born in 1965 in Wiesbaden, Germany. From 1977 to 1982, he lived in Athens. He graduated from high school in Munich in 1984. Karmakar has worked as an independent filmmaker since 1985. This is his fifth appearance at Göteborg Film Festival.



Talk Straight



GERMANY 2003

DOCUMENTARY, COLOUR, 35 MM, 100 MIN

Director: Jochen Hick

Producer: Jochen Hick

Screenplay: Jochen Hick

Photo: Jochen Hick

Editor: Florian Köhler

Music: Jan Tilman Schade, Klaus Wagner

Cast: Hartmut Alber, Stefan Braun, Uwe Furtwaengler, Erika Micale, Richard

In big cities discrimination against homosexuality and gay way of life is not a big issue anymore. Gay mayors and football club association presidents are no longer colourful exceptions to the rule, rather they have become an expression of normality. In rural areas, however, the definition of what is normal is quite different. Out here, normal means a husband, wife and children "the nuclear family". In the country, expressions such as "proofster" are still common parlance and mothers are ashamed if their sons fail to bring home a girlfriend. Hartmut, Richard, Stefan and Uwe are all gay men who live in the country. They punctuate their rural existence with brief but regular sojourns in Berlin, Zürich or Thailand. These four men have learned to live with the fact, that their lifestyle is met with a volley of abuse from their heterosexual friends and acquaintances in the church choir and at the local pub.

„I have always done films in big gay metropolises, like New York, San Francisco and New York, where gay people have their own society, almost excluding any heterosexual moment. Germany is very proud about their partnership laws and their openly gay mayor of Berlin. But what does this really change in the life of gay men and women, who live in little villages, where they are the only known or unrevealed gay citizen.“

Filmography:

1985 Moon Over

Pittsburgh short

1987 Gerd Hansen, 55, short

1990 Via Appia

1992 Welcome to the Dome, doc, short

1995 Menmaniacs - The

Legacy of Leather, doc

1998 Sex/Life in L.A., doc

2000 No One Sleeps

2003 Talk Straight: The World of Rural Queers, doc

World Sales:

Media Luna, Hochstadtstr. 1-3, Köln 50674, Germany

Tel: +49 221 139 2222

Fax: +49 221 139 2224

e-mail: info@medialuna-entertainment.de

www.medialuna-entertainment.de

Production: Galeria Alaska Productions

Jochen Hick

Born in 1960 in Darmstadt, Germany. Lives in Hamburg and Berlin. Studied at the film department of the Hamburg Academy of Fine Arts 1981-87.

Afterwards he has attended studies abroad, mainly in Italy. He has worked on many film projects as AD, Sound, DP and AC. He is also an author, director, freelance journalist and producer.



DETROIT

Detroit



GERMAN STORIES

GERMANY 2003

FEATURE, COLOUR, 35 MM, 78 MIN

Director: Carsten Ludwig,

Jan Christoph Glaser

Producer: Nicolas Grupe, Florian

Hoffmeister, Martina Knapheide

Screenplay: Carsten Ludwig

Photo: Ngo The Chau

Production design: Petra Albert

Editor: Sarah J. Weber

Sound: Alex Leser

Music: Lars Löhn

Cast: Christoph Bach, Diana Maier,

Marc Zwins, Johannes Lang, Moritz

Stoepel, Ingo Haeb

World Sales:

DFFB and Sabotage Films

Potsdamer Strasse 2

10785 Berlin, Germany

phone: +49-30-25 75 91 52

fax: +49-30-25 75 91 62

email: c.marx@dffb.de

<http://www.dffb.de/>

<http://www.sabotage-films.de/>

Production: Sabotage Films and
DFFB

Edzard is on his way to the funeral of his idol and older brother Volker. Ahead of him 150 miles Autobahn from Berlin to Brunswick, out to the northern backwater of Germany. Less than a three hour ride - under normal circumstances. Now however a journey that brutally forces Edzard to confront himself and doesn't seem to impart any new insights. His meetings with interchangeable people on brand-new all-the-same-type service areas and gas stations which even more mercilessly reveal his despair and his inner conflicts, the journey becomes a surreal trip, that even doesn't come to an end three days and nights later when he arrives at his destination. Not before Edzard finds answers - answers to questions he doesn't know.

„Detroit is ideal for establishing a myth which, next to the decrease of the modern age in general, symbolizes the morbid yearning for 'finiteness' that seems to preoccupy Edzard. For Edzard in the first place Detroit is far away and not concrete, has a modest reputation and seems to be cold and unreal. For him, a guy from Germany right before the end of the civilisation as we know it, a projection screen like this is exactly the thing he needs.“

Filmography:

Carsten Ludwig

1998 Nüsse, short

1999 Wolfram, doc

2000 Mittenmang, short

2001 Immer An Der Wand
Lang, short

2003 Detroit

Jan Christoph Glaser

2000 Glasgow, short

2003 Detroit

Carsten Ludwig

Born in 1970 in Darmstadt, Germany. Lives in Berlin since 1993 where he finished his studies in Economics. 1996-1999 he worked as a projectionist at the "Tilsiter Lichtspiele" in Berlin. He also acted in several films. Since 1998 he studies directing at the "Deutsche Film- und Fernsehakademie Berlin (dffb)" directing class. *Detroit* is his third year film.



Jan Christoph Glaser

Born in 1976 in Waldshut, Germany. Lives in Berlin since 1996. 1997-2001 he was responsible for the trash-film-project QCINE. He has edited several music clips i.e. for the Berlin band 'Chicks on Speed'.



The Friend



GERMANY 2003

FEATURE, COLOUR, 35 MM, 105 MIN

Director: Elmar Fischer

Producer: Michael Amtmann

Screenplay: Tobias Kniebe, Elmar Fischer

Photo: Florian Emmerich

Production design: Dörte Schreiterer

Editor: Antje Zynga

Sound: Jan Bendel

Music: Matthias Beine

Cast: Antonio Wannek, Navid Akhavan, Mina Tander, Mavie Hörbiger, Fatih Alas

Yunes doesn't mention that he's leaving, he says no good-byes. He parties one last time as if there was no tomorrow and the next day he simply disappears. And then it's September 11, 2001. Chris, a German student in Berlin, asks himself who his Yemenite roommate and friend Yunes really was. A German story that - until recently - seemed unthinkable...

„If today we talk about the terrorist attacks at the World Trade Centre then we also talk about the 'Cell' in Hamburg. An ordinary, rather conservative living area, a somewhat forgotten suburb of Hamburg. Here, where German everyday life couldn't be more German and more ordinary, is where everything started. A student flat, a couple of young guys, a few dangerous thoughts. Could we have noticed something, or rather should have? How close can we be to each other without staying alien?“

Filmography:

2001 Echelon, short

2003 The Friend

Elmar Fischer

Born in 1968 in Aachen Germany. After getting his degree in journalism he has been working as a producer, author and director for almost every German television network since 1992. 1995 he founded the "hier & jetzt Film & TV production company". From 2001-2002 he worked as an executive producer for the "Süddeutsche Verlag" and developed a concept for "jetzt: film" based on the profile of the youth magazine "jetzt".



World Sales:

Gethsemanestr. 3, 10437 Berlin, Germany

Tel: +49 163 420 8525

elmfis@aol.com

www.fremderfreund.de

Production: Naked Eye Filmproduction

JESUS, DU WEISST

Jesus, You Know



GERMAN STORIES

AUSTRIA 2003

DOCUMENTARY, COLOUR, 35 MM, 88 MIN

Director: Ulrich Seidl

Producer: Martin Kraml

Screenplay: Ulrich Seidl,
Veronica Franz

Photo: Wolfgang Thaler, Jerzy Palacz

Editor: Christoph Schertenleib,
Andrea Wagner

Sound: Ekkehart Baumung

People enter the church, sit down on a pew and pray to Christ: their father, friend, saviour, and silent and loving listener. They are supported by prayers which smoothly transfer into confession. Ulrich Seidl followed six believers into the intimacy of the church and shot individual portraits of lonely people who place every hope in religion. The director put these six condensed life stories into a highly purist form that places decisive stress on the word, imbued with deep inner pain. With the necessary agreement of those portrayed, Seidl chose to completely uncover hidden thoughts (till then intended only for Christ) conditioned by their varied emotions.

„I didn't want to show the hypocrisy or the stiffness of the Catholic Church, neither the ceremonial, nor the bigotry of authoritative conservatism and not the kitsch either. What interested me, was the intimacy of the people praying to God. (...) If I had followed my parents wishes, I would have become a priest. And while I was still a child, I had nothing against that. But in my youth I revolted against this catholic parental house with its' stifling authoritarianism, against my religious boarding school and above all against the double morality and hypocrisy of the Catholic faith. But I have taken a lot from the catholic faith too. Today, I know that I carry the fundamental ideas of Christianity within mw, such as solidarity, for example.“

Filmography:

Select Filmography

1980 One...fourty, short
(GFF 2002)
1982 The Prom, short
(GFF 2002)
1990 Good News: Von
Kolporteuren, Toten
Hunden Und Anderen
Wienern, doc (GFF 2002)
1992 Losses To Be Expected,
doc (GFF 2002)
1995 The Last Men, TV, doc
(GFF 2002)

1995 Animal Love, doc
(GFF 2002)
1996 Pictures Of An
Exhibition (GFF 2002)
1997 The Bosom Friend,
TV, doc (GFF 2002)
1998 Fun Without Limits, TV,
doc (GFF 2002)
1998 Models, doc (GFF 2002)
2001 Dog Days (GFF 2002)
2003 Jesus, Du Weisst, doc

World Sales:

Austrian Film Commission, Stift-
gasse 6, 1070 Vienna, A , Austria
Tel: +43 1 5263 323-202
Fax: +43 1 52 668 01
e-mail: salesdesk@afc.at
www.afc.at

Production: MMJmedia GmbH

Ulrich Seidl

Born in 1952 in Vienna, Austria. He began his career at Austrian television. In 2001, the Festival's Spotlight screened several of his documentaries, including *Loss Is to Be Expected* (92), *Animal Love* (95) and *Models* (98), as well as his first dramatic feature, *Dog Days* (01). His other films include the documentaries *Good News* (90) and *Jesus, You Know* (03).



MONDLANDUNG

Moon Landing



GERMANY 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Till Endemann

Producer: Marcus Simon

Screenplay: Till Endemann

Photo: Sebastian Stobbe, Hubert Maerkl

Production design: Anne Haselhorst

Editor: Rebecca Khanide

Music: Stefan Schulzki, Victor Eirich

Cast: Andrej Dronov, Anton Levit, Annika Blendl, Radik Golovkov, Yevgeniy Maximenko, Jana Lisssovskaja

Yuri, 21, and Dimitri, 17, are brothers. Now they're also ethnic German emigrants from Russia, having recently arrived in Germany with their family from Kzakhstan. Confronted with the new situation, a new language and strange surroundings, seeking security and support, their development begins to drift apart.

„About two million immigrants from Russia, Siberia and Kazakhstan have been coming to Germany within the last fifteen years. Resulting in an increasing segregation problem, it is a very important national matter that needs to be dealt with. The film Moon Landing is telling the emotional story of one exemplary family. It is a fiction film which meets my highly documental requirements. I wanted the story and all of the characters in the film to be as realistic as possible, including the circumstances they live in, their dreams, their fears and the speciality of Russian blood being confronted with German society.“

Filmography:

1997 **Philemon Und Baucis**, short
1998 **Bonsai**, short
1999 **Close To The Beach**, short

2000 **The Old Men And The Sea**, doc
2001 **Salt Fish**, short
2002 **Return To The Jungle**, doc
2003 **Moon Landing**

World Sales:

Filmakademie Baden-Württemberg,
Mathildenstr.20, 71638
Ludwigsburg, Germany
Tel: +49 7141 969 132
Fax: +49 7141 969 55 132
www.filmakademie.de

Production: Filmakademie Baden-Württemberg

Till Endemann

Born in 1976 in Hamburg, Germany. He holds a Film direction degree from The Film Academy in Baden-Württemberg, where he graduated in 2002. He is specialized in documentaries.



NORTHERN STAR

Northern Star



GERMAN STORIES

GERMANY 2003

FEATURE, COLOUR, 35 MM, 80 MIN

Director: Felix Randau

Producer: Ralph Schwingel

Screenplay: Felix Randau

Photo: Roman Nowocien

Production design: Anke Vorwick

Editor: Gergana Voigt

Sound: Dirk Homann

Cast: Julia Hummer, Denis Moschitto,
Nic Romm, Lena Stolze, Peter Kurth,
Irene Kleinschmidt

Growing up in a small town in Northern Germany without a father and with no friends - 18 year old Anke is aggressive and introverted. When she discovers her mother is having affair with the vicar, all she wants to do is get away. She finds temporary shelter with the seven years older Ulf, who is also an outsider. Happy to finally have someone for herself who also offers her the chance to escape the small town in his boat, Anke becomes totally fixated on him.

”Northern Star is not about fast cutting to give a false dramaturgy. I'm more concerned with camerawork which flows organically with the actors. I believe in the necessity for stylization, even if the style should never force itself into the foreground. I see, rather, light and cool images, the Nordic emptiness must be set in contrast to the cramped interiors.”

Filmography:

1996 **Something Happened To Me Yesterday**, short

1997 **Boomtown Berlin, The Dream Is Over**, short

1998 **Something Stupid**, short

2000 **Siemensstadt**, short

2003 **Northern Star**

Felix Randau

Born in 1974 in Emden, Germany. He first studied German and Folklore at Bonn University; and at the same time also trained at the Schauspielhaus Bonn. During this period he completed his first independent film projects. In 1995 he started studies in Film Direction at the dffb in Berlin. He has also worked as assistant director.



World Sales:

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10785 Berlin, Germany

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email: c.marx@dffb.de

www.dffb.de

Production: **Wüste Filmproduktion**



GERMANY 2003

FEATURE, COLOUR, 35 MM, 102 MIN

Director: Dito Tsintsadze

Producer: Christine Ruppert

Screenplay: Dirk Kurbjuweit,
Dito Tsintsadze

Photo: Manuel Mack

Production design: Thilo Mengler

Editor: Vessela Martschewski

Sound: Harald Lambeck

Music: Gio And Dito Tsintsadze

Cast: Fabian Hinrichs, Lavinia Wilson,
Johan Leysen, Ingeborg Westphal,
Rudolph-w Marnitz, Thorsten
Merten, Axel Prah, Christoph Waltz,
Lena Stolze, Lasha Bakradze

This is a poetic thriller, depicting the desolation and disintegration of Lukas, a misfit. His life takes a strange turn for the worse when he becomes involved in an unrequited love affair with Isabella. Lukas is doing his year of civil service, delivering "meals on wheels" to the old and sick. He has no friends and is surrounded by an eclectic mixture of lonely and eccentric neighbours. He spends most of his time alone. Then Lukas' life takes on a whole new dimension when he meets, the melancholy but fascinating girl of his dreams – very soon his only goal is to protect and look after her.

Isabella is everything Lukas could wish for: she is exciting and ethereal, beautiful and sad, but she is also involved in an ambivalent relationship with her step-father, Romberg. A seed has been planted in Lukas' mind and a plan develops almost of its own accord. In order to do what he feels he has to do, Lukas, the pacifist who refused to join the army in order to do civil service, buys a rifle.

„You could say that the script for Schussangst found me, not the other way around. Strangely enough, it was just the kind of script I had been looking for, the kind of script which had been on my mind for a while. A poetic thriller, which tells a melancholy story of the loneliness of the human condition, but with enough suspense to ensure that it isn't a film only for cineastes. It is a story of people's unfulfilled hopes and passions, of our failure and survival.“

Filmography:

1992 Home, TV

1990 Guests, short

1988 Drawn Circle, TV

1984 White Night, short

1993 On The Verge (GFF 1994)

2000 Lost Killers (GFF 2001)

2002 An Erotic Tale, short

2003 Schussangst

World Sales:

Tatfilm GmbH, Spichernstr. 73-77,
50672 Köln, Germany

Tel: +49 221 33 00-0

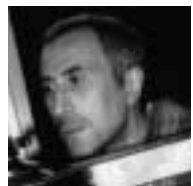
Fax: +49 221 33 00-22

info@tatfilm.de

Production: Tatfilm GmbH

Dito Tsintsadze

Born in 1957 in Tbilisi, Georgia (former Soviet Union). From 1975 to 1981 he attended the Tbilisi Theater and Film Institute. After assisting various directors, he began directing his own films and also working for the private film production company Schvidkatsa. In 1996 he came to Berlin, where he now lives.



SKINHEAD ATTITUDE

Skinhead Attitude



GERMAN STORIES

SWITZERLAND/GERMANY/ FRANCE 2003

DOCUMENTARY, 35 MM, 90 MIN

Director: Daniel Schweizer

Producer: Samir

Photo: Denis Jutzeler, Daniel
Schweizer

Editor: Katrin Plüss

Sound: Henri Maïkoff

Music: Laurel Aitken, Sham 69, Bad
Manners, Los Fastidios

Skinhead Attitude is the first documentary which outlines the history of forty years of skinhead movement – from its extreme left to its extreme right wings. It is a road movie accompanying Karole, a modern skinhead girl with a traditional and anti-racist attitude. At the age of 22 she discovers her female identity within a male-dominated movement, being skin despite the influential stereotypes and the looks of others. The film starts in London with witnesses from the beginning of the movement, allowing us to meet the first skinheads such as the musician Laurel Aitken, companion of the Jamaican "rude boys". Karole brings us near to different protagonists of that music scene, introducing figures like Buster Bloodwessel of Bad Manners and Jimmy Pursey of Sham 69. Due to the mostly unpublished archives we discover how the neonazis have turned away this movement from its original roots. *Skinhead Attitude* also gives an account of the anti-racism and the resistance that developed.

” Six years ago I got interested in the skinhead movement that developed in Switzerland. In 1998, this work led to the realization of a report for television. This new documentary project has first seen the light of day in 1998 and is characterized by aspects hardly known or misunderstood. Did you know that this movement has as its root a multi-racial movement of blacks and whites with the same music? And that it is just fifteen years ago, at the end of the Seventies, that the skin scene began to transform? (...) I am obsessed with paradox questions: How can one be a racist skinhead if one knows the mixed origins and the left wing of the movement? How can one remain a traditional or anti-racist skinhead nowadays while knowing that the extremist wing of neo-nazis are recovering? ”

Filmography:

1988 *Dernier Amour*, short

1993 *Vivre Avec*, doc

1995 *Sylvie*, doc

1998 *Skin Or Die*, doc

2000 *Helldorado*, doc

2003 *Skinhead Attitude*, doc

Daniel Schweizer

Born in 1959 in Geneva, Switzerland. He has studied art and film in Switzerland and France. Made his first documentary *Vivre Avec* in 1993. He regularly works on co-productions with primary TV channels around Europe. Schweizer works as a freelance director and producer in Geneva, Paris and Zurich. His new documentary *White Terror* is currently in production.



World Sales:

F for Film, 16, Rue de L'Ancienne
Forge, 27120 Fontaine-sous-Jouy,
France

Tel: +33 23 2262 539

Fax: +33 2 36 86 49 86

e-mail: seguy@f-for-film.com

www.f-for-film.com

Production: Dschoint Ventschr
Filmprod.

The Progress of Happiness



GERMANY 2003

DOCUMENTARY, C+B/W, BETA SP, 68 MIN

Director: Chris Wright, Stefan Kolbe

Producer: Chris Wright

Screenplay: Chris Wright,
Stefan Kolbe

Photo: Stefan Kolbe

Editor: Chris Wright

Sound: Chris Wright, Rainer Schwarte

Music: Js Bach

A young man from Manchester comes to the industrial provinces of former East Germany. He is looking for something that eluded his grandfather in the War. It will elude him too, but instead, his search will turn up images of a collective past, fixed in home movies and videos. The film begins as a personal testimony, with letters to the grandfather, but soon becomes the story behind the history of Zschornewitz power station – once the biggest coal-fired plant in the world. In its day, no-one gave the power station too much thought. It was what their lives revolved around; it was their home. Thousands worked there, turning coal into electricity. But with the collapse of East Germany their work was gone. They weren't needed any more. At the same time, the home movies those workers had shot were consigned to the cellar, junk people couldn't quite bring themselves to throw away for good. Visions of a lost country, beyond propaganda. A particular mentality described. People longing for the warmth of the community. The smaller, private joys beside the promise of a new world that was never made good.

„In the provinces of East Germany once stood Zschornewitz power station. Thousands worked here, turning coal into electricity. With the collapse of communism, the power station disappeared – and with it, all the jobs. What remained were the workers and their films. Images of a collective past. A record of hope and loss. The smaller, private joys beside the greater promise that was never made good.“

Filmography:

Previous Films Together:

1997 Bread & Pickle, doc

1999 Nernich, doc

Stefan Kolbe

Born 1972 in Halle, former East Germany. He worked as a journalist and photographer for various newspapers before studying as a cameraman at the Hochschule für Film und Fernsehen Konrad Wolf.

Chris Wright

Born in 1972 in Radcliffe, England. He studied German and French in Cambridge and Leipzig, before working as a translator. He then studied film editing at the Hochschule für Film und Fernsehen Konrad Wolf.



World Sales:

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Germany

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www.technikdesgluecks.de

DAS WUNDER VON BERN

The Miracle of Bern



GERMANY 2003

FEATURE, COLOUR, 35 MM, 117 MIN

Director: Sönke Wortmann

Producer: Tom Spieß

Screenplay: Sönke Wortmann,
Rochus Hahn

Photo: Tom Fährmann

Production design: Uli Hanisch

Editor: Ueli Christen

Sound: Matthias Lempert

Music: Marcel Barsotti

Cast: Louis Klamroth, Peter Lohmeyer,
Johanna Gastdorf, Mirko Lang,
Birthe Wolter, Katharina Wackernagel,
Lucas Gregorowicz, Peter Franke,
Sascha Göpel, Knut Hartwig

Summer, 1954. The Soviet Union is sending its prisoners of war home. Among them is the father of a quiet, football-loving 11-year-old, Matthias, who lives with his mother, sister and brother in a West-German mining town. The boy has long found a surrogate father in the football player Helmut Rahn, who has 'adopted' Matthias as his mascot. The return of the boy's father Richard casts a shadow over the once-happy family: broken by his years in captivity, Richard has trouble adapting to life in post-war Germany and alienates his family through his severity. For Richard, football is pointless, and so is the World Cup that's about to be held in Bern, Switzerland. Matthias, however, longs to be there with his idol, who's been chosen to play on the German team. Through his passion and his fighting spirit, Matthias rekindles a love of life in his dad's heart.

„There are two events in German post-war history for which people still exactly remember where they were on this day: the fall of the Berlin Wall in 1989, and Germany's surprising victory at the football World Cup on 4 July 1954, better known as **THE MIRACLE OF BERN**. This victory on a Sunday afternoon has become a myth, its makers have become legends: Sepp Herberger, Fritz Walter, Helmut Rahn, Toni Turek ... 3:2 – Germany was the world champion, an entire nation jubilated. But what characterized this historical hour was not simply the joy in the victory of a football team, but a kind of collective bliss, an encouraging corrective to the dark years of the Third Reich.

Filmography:

1991 Alone Among Women
1992 Little Sharks
1993 Mr. Bluesman
1994 Maybe, Maybe Not

1996 The Superwife

1998 Campus

1999 St. Pauli Night

2000 The Hollywood Sign

2003 The Miracle Of Bern

World Sales:

Bavaria Film International, Bavariafilmplatz 8, D-82031 Geiselgasteig, Germany

Tel: +49 89 6499 2687

Fax: +49 89 6499 3720

e-mail:

bavaria.international@bavaria-film.de

www.bavaria-film-international.de

Production: Little Shark Ent., Senator Film Prod.

Sönke Wortmann

Born in 1959 in Marl, Germany. He studied at Munich's Hochschule für Fernsehen und Film and at the Royal College of Art in London. He has directed both for the screen and the theatre stage and is also active as a producer.



Iranian Images

Iranian film is finding new thematic ground. Youth problems and middle class stories complement the ever present films about women's situation. In spite of discrimination, in Iran as well as in the international film industry, many female directors are still working in Iran. The mood in the films has brightened – perhaps in a conscious effort to cope with the demands of everyday life. Films reflect reality, and the earthquake in Bam will surely influence both the tone and motifs of Iranian films in the future.

Azar Mahloujian



*Relief for victims of earthquake in Bam, Iran.
Göteborg Film Festival decided to donate money
from 30 screenings of Iranian films in the festival to Iran.*

Paradise is Somewhere Else



IRANIAN IMAGES

IRAN 2003

FEATURE, COLOUR, 35 MM, 77 MIN

Director: Abdolrasoul Golbon

Producer: Mohammad Hossein

Haghighi

Screenplay: Abdolrasoul Golbon

Photo: Mohammad Davoudi

Production design: Mohammad

Davoudi

Editor: Hassan Hassandoust

Sound: Mohammad Mokhtari,

Reza Delpak

Music: Saeed Ansari

Cast: Yar-mohammad Damanipour,

Jan-mohammad Tajik, Fereshteh

Sarabandi

Dreaming a place more interesting than his native village with its simple and unchanging routines, seventeen-year-old Eidok is planning to travel to the Emirates in spite of his parents' objections. He appoints Gol-Mohammad, an Afghan young immigrant, to take his place as the village shepherd. But his father is killed just before he sets out on the journey and Eidok is exposed to pressure from his relatives to take revenge according to the tradition. He finally suspects that staying put requires the same amount of courage as leaving, and cutting oneself off from one's roots isn't as easy as running away from oneself.

” *We all love paradise. Everyone is somehow looking for it. World is full of different aims and dreams, and everyone with each thought and belief is searching for a lost thing or a new horizon in life. In this film, we take a look not only at people's efforts in obtaining a better opportunity, but also at the world of the people who have been forgotten.* ”

Filmography:

2003 Paradise Is Somewhere Else

World Sales:

CMI - CIMA Media International, No.

46 Hedayat St., Yakhchal Ave.,

Tehran 19497, Iran

Tel: +98 21 25 48 032

Fax: +98 21 25 51 914

e-mail: cmi@irib.ir

Production: CIMA Film & Farabi
Cinema Foundation

Abdolrasoul Golbon

Born in 1960 in Shiraz, Iran. Golbon, a graduate of filmmaking, began his film career as director of TV documentaries and shorts. *Paradise is Somewhere Else* is his debut feature.



HERE, A SHINING LIGHT

Here, a Shining Light



IRAN 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Seyyed Reza Mir-Karimi

Producer: Seyyed Reza Mir-Karimi

Screenplay: Reza Mir-karimi

Photo: Hamid Khozouie Abyaneh

Production design: Behzad Kazazi

Editor: Reza Mir-karimi

Sound: Yadollah Najafi

Music: Mohammad Reza Aligholi

Cast: Habib Rezaie, Saeed Pour-sami-

mi, Falamak Heydari, Allah-gholi

Nazari, Mahmoud Rasekhfar,

Maryam Boubani, Farzad Hatamian

For treatment of his heart disease, the custodian of a shrine in a rural neighborhood is obliged to leave the village for the city temporarily. Before setting out, he asks each trusted villager to accept custody of the shrine, while he is away, but everyone refuses his request for some reasons. The Helpless custodian has no alternative except of replacing his naïve nephew, Ghodrat, for himself. Fascinated by a shepherd's girl and influenced by his dreams and fantasies as well as the visitors of the shrine, Ghodrat begins his work much differently.

”I want to speak of my social, ideological preoccupations, but I am afraid that my story would be so grave and boring that no one could bear it until the end.

I want to show conflicts, paradoxes and stupid situations which have captured our society, but I am afraid that my story would turn to be a comedy, even a vulgar one, which could not reflect all pains and anxieties lied in them.

But I know that when a situation make me laugh, it forms a heartfelt relationship between me and the subject which helps me to understand the sadness, flown in the situation, much better. ”

Filmography:

2000 The Child and the Soldier

2001 Under the Moonlight (GFF 2002)

2003 A Light is Burning Here

Seyyed Reza Mir-Karimi

Born in 1966 in Tehran, Iran. Mir-Karimi began his film career by directing some shorts and two TV series. His debut feature was *The Child and the Soldier*, but his international breakthrough came with *Under the Moonlight*.



World Sales:

Farabi Cinema Foundation, No 75,
Sie-Tir Ave, Tehran 11358,
Iran

Tel: +98 21 670 1010/670 8156

Fax: +98 21 6708 155

e-mail: fcf1@dpi.net.ir

www.fcf-ir.com

KOLI

The Gipsy



IRANIAN IMAGES

IRAN 2002

FEATURE, COLOUR, 35 MM, 83 MIN

Director: Ali Shah-Hatami

Producer: Ali Shahatami

Screenplay: Ali Shah-hatami

Photo: Mohammad Ahmadi

Production design: Mahmoud Gholami

Editor: Behzad Behzadpour

Sound: Abbas Rastegarpour

Music: Fardin Khalatbari

Cast: Salman Ghamkhar, Ziba Saberi, Akbar Rahimi

Talkhak Village suffers from draught. All locals are praying and waiting for a Do-Tar player who is able to play Tune of God (Magham-e Allah) to make the sky cry. When the ceremony begins, Rasoul comes along with his hunted larks and spoils everything. The Do-Tar player leaves the village and Rasoul embarks on a journey to find him.

”Waiting eyes are looking at the sky, for it has turned it's back to the earth and thirsty lips of the earth are happed. How is it possible to impregnate the clouds and make the earth satiated? It is said that killing a lark makes the land infertile and wheat is not to grow in a land where a lark has bled to death. It is said that the sky and earth will never compromise until Allah Tune is played by a Dotar player, so a kid lark-killer ought to begin his journey in order to find the Dotar playe. Apparently, it is going to be the tale of his first amorous journey.”

Filmography:

1991 Chasing The Shadows

1994 The Iron Bird

1997 The Last Reconnaissance

2000 The Turtle

2000 The Friends

2001 Shrapnels In Peace

2003 Gipsy

World Sales:

CMI - CIMA Media International, No.

46 Hedayat St., Yakhchal Ave.,

Tehran 19497, Iran

Tel: +98 21 25 48 032

Fax: +98 21 25 51 914

e-mail: cmi@irib.ir

Production: CIMA Film & Farabi
Cinema Foundation

Ali Shah-Hatami

Born in 1960 in Tehran, Iran. He began his artistic career as play writer, stage actor and director. Joining The Arts Bureau of the Islamic Propagation Organization and collaboration on the Bureau's film projects as assistant director, he entered the film industry and directed his first short film *The Pit* in 1988. In 1991 he made his debut feature *Chasing the Shadows*.



NAFAS-E AMIGH
Deep Breath



IRAN 2003

FEATURE, COLOUR, 35 MM, 82 MIN

Director: Parviz Shahbazi

Producer: Amir Samavati

Screenplay: Parviz Shahbazi

Photo: Ali Loghmani

Editor: Parviz Shahbazi

Sound: Bahman Ardalan

Music: Mehrdad Palizban

Cast: Mansour Shahbazi, Maryam
Palizban, Saeid Amini

Kamran is a twenty-year-old boy and is a student in one of the technical universities. He has left home and spends his time with a friend of his by the name of Mansour. All they do is hang around. After Mansour's landlord kick them out they spend a night in a cheap hotel and the next day they steal a car. One rainy night they meet a young girl by the name of Ayda, she is also a student. Mansour falls in love with Ayda and spend most of his time with her. One night he returns to the hotel to find Kamran in a terrible state, he has not been eating and all he has done is smoke cigarettes. The next morning Kamran dies in a hospital. Mansour devastated by what has happened accompanied by Ayda, who is under a lot of pressure both by her parents and her university, start driving around aimlessly. They find themselves on the road leading to the Caspian Sea. On this road they have an unchangeable destiny waiting for them.

” *My film is about young people who have no interests and don't know what they can believe in. There is a terribly empty space, in Iranian cinema, that belongs to these people. This lack of interest in them could also be the reason for our lack of knowledge and comprehension.* ”

Filmography:

1985 Pala, short

1986 Kafa, short, doc

1987 Project 2, short

1990 The Rope, short

1991 Black Spring, short, doc

1993 Shadows, short

1997 Traveler from the South
(GFF 1998)

2000 Whisper

2003 Deep Breath

World Sales:

Behnegar, 78 East Motahari Ave.,
Tehran 16677, Iran

Tel: +98 21 2061 137

Fax: +98 21 2084 507

e-mail: sales@behnegar.com

www.behnegar.com

Parviz Shahbazi

Born in 1962 in Khorramabad, Iran.

He graduated with a degree in directing from IRIB College in 1987. From the mid-1980's to the early 1990's, he directed short fictions and short documentaries (*Kafa*, 1986; *Black Spring*, 1991), and was an assistant to Jafar Panahi's *The White Balloon*, 1995. In 1996 he made his feature debut with *Traveler from the South*.



NAMEHA YE BAAD

Letters in the Wind



IRANIAN IMAGES

IRAN 2002

FEATURE, COLOUR, 35 MM, 76 MIN
Director: Alireza Amini
Producer: Habibollah Kasesaz
Screenplay: Alireza Amini,
Keivan Nakhaie
Photo: Bayram Fazli
Editor: Alireza Amini, Behnaz
Nourollahi
Sound: Mohammad Reza Yousefi
Cast: Mohammad Taghi Hashemi,
Faramarz Hashemzadeh

A young man from a small village does his military service near Tehran. He secretly spends his free time listening to conversations he recorded on his hand-held tape recorder. During the off-hours in the dormitory, he lets his comrades enjoy listening to the voices of young women as one of their few moments of pleasure. This tape recorder is the only ray of light from life outside into their dreary military world.

” *In contemporary social conditions everything has lost its meaning in one way or another, and it would seem that only exceptional circumstances can help to bestow meaning on things. In my film a number of people are placed in special circumstances that promise new experiences. For them the word ‘sound’ acquires meaning, by listening to sounds and trying to visualize the sounds they come to view life in a new light.* ”

Filmography:

1994 The Look, Doc	1999 Here Is Teharn, Doc
1994 The Gift, Short	1999 The Rainbow, Short
1995 The Case, Short	2000 The Desert, Doc
1997 40 Pieces, Short	2002 Dark Angle , Short
1998 The Green Frame, Short	2002 Letters In The Wind
1998 The Letter, Doc	2003 Tiny Snow Flakes
1998 The Teacher'shome , Doc	

Alireza Amini

Born in 1970 in Tehran, Iran. Amini holds a degree in theatre direction. He also has experiences as a performer and as theater and cinema director (shorts and documentaries). He was assistant-director for Behnam Ghobadi's films *Living in the Mist* and *Time of Drunken Horses*. *Letters in the Wind* is Amini's first feature.



World Sales:
Shehererazad Media Int. (SMI), 2, 3rd
Sarvestan, Pasdaran St., Shariati
Ave., Tehran 16619, Iran
Tel: +98 21 286 32 60/61
Fax: www.smediaint.com
e-mail: katysha@dpimail.net
www.smediaint.com

At 5 in the Afternoon



IRAN/FRANCE 2003

FEATURE, COLOUR, 35 MM, 106 MIN

Director: Samira Makhmalbaf

Producer: Maysam Makhmalbaf

Screenplay: Samira Makhmalbaf,
Mohsen Makhmalbaf

Photo: Ebrahim Ghafari

Editor: Mohsen Makhmalbaf

Sound: Faroukh Fadaei, Behrouz Shamat

Music: Mohamad Reza Darvishi

Cast: Agheleh Rezaie, Abdolgani
Yousefraz, Razi Mohebi, Marzieh
Amiri

This is the first foreign film made in Kabul since the toppling of the Taliban regime. A portrait of exile and longing, the harrowing story of a people in turmoil and of hope struggling to survive amongst the ruins. In bomb-scarred Kabul, a devout old coachman searches for a place for his family to shelter and waits for his lost son to return from Pakistan. The coachman's daughter dreams of becoming Afghanistan's future president. The family moves endlessly. With no money for medicine, their baby child grows dangerously ill. Terrible news arrives from Pakistan. Despairing, the coachman leaves Kabul, taking what remains of his family to seek a holy refuge far from the city.

“When my father made Kandahar, before 9/11 people would ask why he focused his attention on a forgotten and insignificant country. 9/11 proved that cinema can at times preempt television and satellite dishes in transmitting information. Of course, there's a difference between my father's Kandahar and 5 in the Afternoon. Kandahar was an attempt to inform the world of a forgotten country. 5 in the Afternoon tries to correct the same world's misleading information generated by the political hustle and bustle of the mass media. Basically, radio, TV and satellites are the official voice of regimes and powerful authorities but cinema is the only broadcast medium where the author voices the spirit of nations without any tribune. We understand the spirit of India from Satiya Jit Ray's films not from musical video clips on satellite TV. Ken Loach presents the spirit of the British people while BBC or Tony Blair can only be the spokespersons of England's official policies.”

Filmography:

1998 Apple, The

2000 Blackboards (GFF 2001)

2002 11'09"01 - September 11, doc

2003 At Five in the Afternoon

World Sales:

Exception - Wild Bunch, 99, rue de la
Verrerie, 75004 Paris, France

Tel: +33 1 53 01 50 24

Fax: +33 1 53 01 50 49

e-mail: vmaraval@exception-wb.com
www.wildbunch.biz

Swedish distribution: Folkets Bio

Production: Makhmalbaf Film House,
Wild Bunch, Bac Films

Samira Makhmalbaf

Born in 1980 in Tehran, Iran. At the age of 7, she appeared in *The Cyclist* directed by her father, Mohsen Makhmalbaf. At the age of 17, after directing two video productions, she made her feature debut with *The Apple*. This is her third feature.



ROUZ-E KARNAMEH

Day of the Result



Arad, an eight year old boy, is weak in dictation. He finds out he has failed in dictation when he receives his school report at the end of the school year. Fearing the reaction of his parents, he makes a risky decision to leave home. He meets a man who advises him to go back home. Meeting this man he gains a more realistic view of life.

” I made Day of the result. Now I am waiting to hear what the others say! ”

IRAN 2002

FEATURE, COLOUR, 35 MM, 92 MIN

Director: Massud Karamati

Producer: Iraj Taqipour

Screenplay: Massud Karamati,
Reza Mihan Doos

Photo: Dariush Ayyari

Production design: Samira Sinaie

Editor: Bahram Dehghani

Sound: Sasan Nakhaee

Music: Mohammad Reza Aligholi

Cast: Mehdi Hashemi, Matin Aziz

Pour, Abdol Reza Akbari, Farhad

Sharifi, Fariba Jedi Kar, Mansureh

Shad Manesh

Filmography:

1989 Patal And Small Wishes

1991 Wild Duck

2002 Day Of The Result

World Sales:

Farabi Cinema Foundation, 55, Sie-
Tir Ave, Tehran 11358, Iran

Tel: +98 21 670 1010/670 8156

Fax: +98 21 6708 155

e-mail: fcf1@dpi.net.ir

www.fcf-ir.com

Massud Karamati

Born in 1956 in Tehran, Iran. He is a Theatre graduate from college of fine arts. He began his film career as an assistant director and also did some acting before he directed his first feature. He has made several shorts and documentaries.



Silence Between Two Thoughts



IRAN 2003

FEATURE, COLOUR, DIGIBETA, 95 MIN

Director: Babak Payami

Producer: Richard Lormand

Screenplay: Babak Payami

Photo: Farzad Jodat

Production design: Babak Payami,
Farzad Jodat

Editor: Babak Karimi

Sound: Reza Dilpak

Cast: Maryam Moghaddam,
Kamal Narouei

In a remote village, a young woman is spared from execution based on a claim that "criminals must go to hell, but an executed virgin will go to heaven". Urging on the completion of the task, a local spiritual leader weds the virgin to her eventual executioner. The executioner must face the woman as his bride, prisoner and future victim. The executioner finds himself in a whirlpool of doubt. He has always been a true believer in leader Haji and his cause. Now he finds it difficult to understand the Haji's sudden altering of the law. The Executioner's eyes are soon opened to the power struggle between the Haji and the Moazen, the man who recites the call for daily prayers. The consequences of disobeying the ruthless Haji become all too clear. The Haji and his circle of followers will stop at nothing to hold their control of the poverty and drought-stricken village.

” *The negatives of my film have been confiscated by the authorities in Iran. It has taken a lot of effort and anxiety to prepare a special version of my film to be shown ... Silence Between Two Thoughts addresses the dilemma of a people whose religious beliefs are exploited to rule them. But the film offers a humanistic view of a violent and tragic situation. The principal issue in the film as it pertains to religion is how it can be misrepresented and misused. It happened during the Middle Ages; we saw it during the Taliban, we even saw it in Waco, Texas. It's as old as humanity itself. Satan was at work even in the Garden of Eden.* ”

Filmography:

1998 **One More Day**

2001 **Secret Ballot**

2003 **Silence Between Two Thoughts**

World Sales:

Payam Films Institute, 32 Mousavi
St, unit 4, Tehran, Iran
Tel: +98 21 895 1849

Production: Payam Films Institute

Babak Payami

Born in 1966 in Tehran, Iran. He studied cinema at the University of Toronto during the early 90s. In 1998, he returned to Iran, after an almost two decade-long absence, to produce and direct his debut *One more day*.



VAKONESH-E PANJOM

Fifth Reaction



IRANIAN IMAGES

IRAN 2003

FEATURE, COLOUR, 35 MM, 106 MIN

Director: Tahmine Milani

Producer: Mohammad Nikbin

Screenplay: Tahmine Milani

Photo: Alireza Zarrindast

Production design: Keyvan

Moghaddam

Editor: Shahrzad Pooya

Sound: Parviz Abnar

Music: Amir Momeni

Cast: Niki Karimi, Jamshid

Hashempour, Merila Zareie, Shahab

Hosseini, Gohar Kheirandish

Fereshteh, a teacher in Teheran, has just lost her husband. According to tradition, she should go and live with her children in the house of her in-laws, under the aegis of her father-in-law. However, she takes flight... Four women set the world to rights over a cup of tea. In the course of the conversation, they catch sight of one of their husbands, with his secretary on his arm. Indictment against a society that allows a man to relegate a woman to the primary status of mother of a brood. Indictment, but also a song of love for women. The Iranian woman who refuses to give way to any adversity to vindicate her rights; the woman with a mischievous, vulnerable smile; the woman who bends but never breaks. She cannot allow herself to. That's all. And that's a great deal.

Filmography:

1989 Children Of Divorce

1990 The Legend Of Ah

1991 What Else Is New?

1994 Kakadu

1999 Two Women

2001 The Hidden Half

(GFF 2002)

2003 Fifth Reaction

World Sales:

Farabi Cinema Foundation, 75, Sie-Tir Ave, Tehran 11358, Iran

Tel: +98 21 670 1010/670 8156

Fax: +98 21 6708 155

e-mail: fcf1@dpi.net.ir

www.fcf-ir.com

Production: Arta Bin

Tahmine Milani

Born in Tabriz, Iran in 1960, Tahmineh Milani graduated in architecture but embarked on a career in filmmaking. From a very young age she started working as an assistant in film studios and then began with a screenwriting workshop in 1979. *Deux femmes*, in 1999, established her as one of the most renowned Iranian film directors. In August 2001, she was arrested by the revolutionary tribunal of Teheran for "offence against Islam" and condemned to death, then set free a few months later. Since then, she has continued active work as a director and producer.



Asian Hots

BU JIAN

The Missing



ASIAN HOTS

TAIWAN 2003

FEATURE, COLOUR, 35 MM, 88 MIN

Director: Kang-sheng Lee

Producer: Hung-chih Liang

Screenplay: Lee Kang-sheng

Photo: Liao Pen-jung

Production design: Lue Li-chin

Editor: Chen Sheng-chang

Sound: Du Tuu-chih

Cast: Lu Yi-ching, Miao Tien, Chang Chea, Lin Hue-ching, Huang Kuo-chen, Lee Yi-chen, Chen Tzai-ting, Qui Yi-chea

A newly renovated park has re-opened in Taiwan. Approximately 2/3rds of the park is surrounded by an iron wall. A small part of the park is available for people to enjoy and walk through. One day, a grandmother, who is walking with her grandson in the park, goes to the public bathroom. She has instructed her grandson to wait for her outside the bathroom. After she comes out of the bathroom, she is unable to find her grandson and panics. She goes to her dead husband's shrine, which houses his cremated remains, and prays for her grandson's return. At the same time, a teenager, who has skipped school to play computer games, finds out that his grandfather is missing. He was last seen in the park.

” *My father gave up struggling and passed away from a long battle of illness. Two years after he passed away, my older brother's child was born. (...) Because of this little angel, our family slowly came out of the shadow of my father's death. (...) I often wonder if my little nephew was ever to go missing in the park, what would mother do? And I also wonder if the little child was to be born two years earlier. My father, though in pain, might not have given up life so easily (...) I decided to make a film about 'missing'. Only when it is missing do we miss what we had, do we start to regret not cherishing what we had.* ”

Filmography:

2003 *The Missing*

Kang-sheng Lee

Born in 1968 in Taipei, Taiwan. In 1991 he was discovered in the streets of Taipei by Tsai Ming-Liang to act in his TV drama, *The Kid*. Since then he has been in every subsequent Ming-Liang film. He is one of the most representative actors of Taiwan cinema. *The Missing* is his debut feature as a writer/director. Currently he is preparing his second film, *Help Me*.



World Sales:

Homegreen Films Co., No. 27, Shuang He Street, Yung Ho, Taipei 234, Taiwan

Tel: +88 62 29 20 84 22

Fax: +88 62 29 20 84 21

e-mail: vincentwang71@yahoo.fr

Production: Homegreen Films Co.

CHANG HUP THE GI TRIL NUNG

Travellers and Magicians



BUTHAN 2003

FEATURE, COLOUR, 35 MM, 108 MIN

Director: Khientse Norbu

Screenplay: Khientse Norbu

Photo: Alan Kozlowski

Production design: Raymond Steiner

Editor: John Scott, Lisa-anne Morris

Sound: Andrew Belletty

Cast: Tshewang Dendup, Sonam

Lhamo, Lhakpa Dorji, Deki Yangzom,
Sonam Kinga

In the Buddhist kingdom of Bhutan, nestled deep in the Himalayas, two men seek to escape their mundane lives. Dondup, an educated university graduate decides that he will be better off picking grapes in the US than working as a government officer in a remote rural village. Tashi, a restless farm youth studying magic, cannot bear the thought of a life consigned to his village. Through a trick of his brother, he is delivered into a dream world of seduction and intrigue. The two men embark on parallel, but separate, journeys. Their yearning is a common one - for a better and different life. Dondup, delayed by the timeless pace of his village, is forced to hitchhike through the beautiful wild countryside of Bhutan to reach his goal. He shares the road with a monk, an apple seller, a papermaker and his beautiful young daughter, Sonam. Throughout the journey the perceptive, yet mischievous monk relates the story of Tashi.

” *People ask ‘You are a Buddhist lama, why do you make film?’ This question is a bit puzzling. It indicates to me that from certain standpoints working in film is viewed as almost sacrilegious, like I am breaking some kind of holy rule. At the same time, I understand. People automatically associate film with money, sex and violence because there are so many such films coming out of Hollywood and Bollywood. But if only they had access to films by the likes of Ozu, Satyajit Ray, Antonioni, people would understand that filmmaking doesn’t have to be like that. In fact it is a tool. Film is a medium and Buddhism is a science. You can be a scientist and at the same time, you can be a filmmaker.* ”

Filmography:

1995 *Etto Metto*, short

1995 *The Big Smoke*, short

1999 *The Cup* (GFF 2000)

Khientse Norbu

Born in 1961 in eastern Bhutan. This is the follow-up to his 1999 debut feature *The Cup* - the first Tibetan feature movie ever. In the early 90s, he befriended producer Jeremy Thomas, then in pre-production for Bertolucci’s *Little Buddha*.

Thomas introduced him to Bertolucci who enlisted him as a consultant on and cast him in a small role. He later enrolled in a four-week course at the New York Film Academy. Filmmaking credentials aside, he is also known as one of the most important incarnate lamas in the Tibetan Buddhist tradition.



World Sales:

Hanway Films, 24 Hanway Street,

W1T 1UH London

info@hanwayfilms.com

Tel: +44 020 7290 0750

Fax: +44 020 7290 0751

Swedish distribution: Smile
Distribution

CUA ROI

Lost and Found



ASIAN HOTS

VIETNAM 2002

FEATURE, COLOUR, 35 MM, 100 MIN

Director: **Vuong Duc**

Producer: **Nguyen Van Nam**

Screenplay: **Nguyen Viet Ha**

Photo: **Nguyen Huu Tuan**

Production design: **Pham Quang Vinh**

Editor: **Le Minh Quoc**

Sound: **Nguyen Thai Vu**

Music: **Do Hong Quan**

Cast: **Duc Khue, Hue Minh, Le Vu Long**

Thang is a 32-year-old mathematician from Hanoi who comes from a middle-class family for whom oriental literature is very important. He is greatly influenced by his grandfather's motto, "If the conditions are unfavourable, you must concentrate on your own way." Thang completed his mathematics degree with honours, but he loses his very first university post because his opinions differ from those of his superior, Dao. He finds a new job at the Economics Institute, where he continues his research. When a young woman in one of his seminars becomes pregnant and refuses to reveal the identity of the child's father, a foreigner, Thang claims to be its father to prevent her being thrown out of university. Huyen, the daughter of Dao, becomes suspicious of Thang's behaviour. She spies on him for a while and discovers human qualities that leave a lasting impression on her.

”Throughout movie by movie, I would like to change and improve my style to reflect as well as to catch the thoughts of the generation of today.”

Filmography:

1993 **Wild Reed**,

1995 **Last Holiday**, TV

1997 **Times after the War**, TV

1999 **Sawyers**

2002 **Lost and Found**

World Sales:

Vietnam Feature Film Studio,
N°4 Thuy Khue Str., Tay Ho Dist.,
Hanoi, Vietnam

Tel: +84 4 823 4858/845 36 43

Fax: +84 4 823 54 80

e-mail: hangphimtruyen.vn@fpt.vn

www.vietnammovies.pro.vn

Production: **Vietnam Feature Film Studio**

Vuong Duc

Born in 1957 in Hanoi, Vietnam. He graduated from Russia Cinema school as a cameraman and director, and has been working in Vietnam Feature Film Studio. *Lost and Found* is his third feature.



Mansion by the Lake



SRI LANKA 2003

FEATURE, COLOUR, 35 MM, 106 MIN

Director: Lester James Peries

Producer: Chandran Rutnam

Screenplay: Lester James Peries

Photo: K.a Dharmasena

Production design: Sumitra Peries,
Mani Mendis

Editor: Gladwin Fernando

Music: Radeep Ratnayake

Cast: Malini Fonseka, Vasanthi
Chaturani, Sanath Gunatileke,
Paboda Sandeepani, Ravindra Ran-
deniya, Iranganie Serasinghe, Sena-
ka Wijesinghe, Asoka Rodrigo,
Nuwangi Liyanage, Ranjit Rubas-
inghe, Elson Divituragama, Lucky
Dias, Dayananda Jayawardena

Set in rural Sri Lanka in the 1980s, *Mansion by the Lake*, is loosely inspired by Anton Chekhov's *The Cherry Orchard*. Focusing on human and family relationships, it recounts the tale of Sujata Rajasuriya and her daughter Aruni and their return home after a long stay in London. After having accumulated a huge debt, they find themselves obliged to sell their family mansion, a symbol of a bygone era which is in the throws of changing.

” Throughout my 50 years in the business of film-making my major preoccupation has been the Sri Lankan family in the process of dissolution. For me the family has been the microcosmos of the social, political and economic changes in the world outside. Family relationships which in Sri Lanka are under the stress of an ever changing environment are the themes which have been closest to my heart, to the way I feel to my attitude to my people whom I try to understand with love and passion. ”

Filmography:

1956 *Line of Destiny*, The
1963 *Changes in the Village*
1967 *Yellow Robes*, The
1969 *Silence of the Heart*
1970 *Treasure*, The
1974 *God King*, The
1976 *Enchanted Island*

1977 *White Flowers for the dead*
1979 *Brave Puran Appu*
1980 *Village in the Jungle*
1982 *Time of Kali*, the
1983 *End of an Era*
1995 *The Sunset*
2003 *Mansion by the Lake*

World Sales:

Taprobane Pictures c/o Lionair,
Asian Aviation Central,
Colombo Airport, Ratmalana,
Sri Lanka
<http://www.ocean-films.com/ledo-maine/generique.htm>

Production: Taprobane Pictures

Lester James Peries

Born in 1919 in Colombo, Sri-Lanka (former Ceylon). Peries is considered the father of Sri Lankan cinema. He began his film career in Britain while working as a journalist. When his country became independent in 1952, he returned home to help with the growth of the local film industry. His first success came in 1963 with *Changes in the Village*. Since then he has made about 20 feature films.



DOPPELGANGER

Doppelganger



ASIAN HOTS

JAPAN 2003

FEATURE, COLOUR, 35 MM, 107 MIN
Director: Kiyoshi Kurosawa
Producer: Sato Atsushi, Shimoda Atsuyuki, Kawabata Motoo
Screenplay: Kurosawa Kiyoshi, Furusawa Takeshi
Photo: Mizuguchi Noriyuki
Production design: Nitta Takayuki
Editor: Onaga Masahiro
Sound: Kori Hiromichi
Music: Hayashi Yusuke, Pe'z
Cast: Yakusho Koji, Nagasaku Hiromi, Yusuke Santamaria

Hayasaki Michio researches and develops medical equipment. Ten years earlier, he invented a groundbreaking device, which continues to earn solid profits for his employer. He's the company hero, and everyone has high expectations for the artificial human body chair he is working on. Under the pressure of those expectations, Hayasaki has fallen into a terrible slump. One day, as he struggles with his new invention, he encounters his doppelganger, an experience many believe signals impending death. Initially, Hayasaki is terrified and tries to drive the doppelganger away, but it returns again and again insisting it can make Hayasaki's dreams come true. In time, he and the doppelganger co-operate to complete the invention.

” *This is the story of a man who confronts himself completely unexpectedly. At first, he refuses to admit this 'other' is part of him, because it seems so radically at odds with who he is. Gradually, he recognizes that he does not yet truly understand himself. At this point, the situation shifts and despite their antagonism, his two selves move toward cooperation with each other, and finally towards unity. Did this man encounter tragedy or good fortune? Clearly, this is not a 'real' story. Rather, it is an allegory. The actor in the lead role had to take enormous risks and yet delivered a finely calibrated performance. A naturalistic performance would have been inadequate. I could not have made the film without Yakusho Koji.* ”

Filmography:

Feature Filmography

1983	Kandagawa Wars	1998	Serpent's Path
1985	The Excitement Of The Do-re-mi-fa Girl	1998	Spider's Gaze
1989	Sweet Home	1998	License To Live
1992	The Guard From The Underground	1999	Charisma
1996	Door Iii	1999	Barren Illusion
1997	Cure	2000	Séance
		2001	Pulse
		2003	Bright Future
		2003	Doppelganger

World Sales:
Mirovision Inc., 1-151 Shinmunro
2Ga, Chongro Gu,
Seoul 110-062, Korea
Tel: +82 2 737 1185
Fax: +82 2 737 7784
e-mail: kawon@mirovision.com
<http://www.mirovision.com/>

Production: Towani Corporation

Kiyoshi Kurosawa

Born in 1955 in Kobe, Japan. He made his feature film debut in 1983 with *Kandagawa Wars*. He first attracted international attention with *Cure* (97), which was presented at the Tokyo International Film Festival. In 1999, the director received the rare honor of having three different films, *License to Live*, *Charisma*, and *Barren Illusion* selected by Berlin, Cannes and Venice.



Invisible Light



KOREA 2003

FEATURE, COLOUR, 35 MM, 78 MIN

Director: Gina Kim

Producer: Gina Kim

Screenplay: Gina Kim

Photo: Peter Gray, Benito Strangio

Production design: Gina Kim

Editor: K. Han, Gina Kim

Sound: Jon Oh, Woo-jin Cho

Cast: Sun-jin Lee, Yoon Sun Choi,

Special Appearance By Chan Jung

The film is the stories of Gah-in and Do-hee, who occupy separate spaces, but nevertheless share their desire to reclaim their identities. In the first story, Gah-in, a 26-year old Korean student studying in the U.S., returns home in a despairing mood, her illicit affair having sparked feelings of depression. Gah-in struggles not to break down after she returns home. In the second story, Do-hee is pregnant after having sex with a man other than her husband. She obtains some abortion pills, and takes a plane to Korea. Returning to Seoul for the first time in 13-years, Do-hee feels like an outsider. She befriends a bartender, Heesu, who willfully accompanies her as a stand-in for her absent husband on a visit to grandmother. Her despair ultimately instills in her a new sense of inspiration after having lived her life in silence for so many years.

” *The story of Invisible Light simply follows these two protagonists, Gah-in and Do-hee, as they suffer from anorexia and guilt-ridden anxiety respectively. They are attempting to overcome the traumatic experiences they have separately experienced. I wanted to portray woman characters in a brutally frank manner. Only by accepting their bodies through changing and volatile as natural, will they come to grips with their identities as women in foreign environments: in the U.S. and in Korea. The narrative structure of the film draws upon that of diary constructed day-by-day, something that I had done as a documentary filmmaker committed to the genre of video diary ever since college.* ”

Filmography:

1995 **Ok Man, This Is Your World**, short

1998 **Flying Appetite**, short

1999 **Empty House**, short

2001 **Morning Becomes Eclectic**, short

2002 **Gina Kim's Video Diary**

2003 **Invisible Light**

World Sales:

Picture Book Movies, 23 Harvey Ct.,

Irvine CA 92612, USA

Tel: +1949 725 0494

Tel: +1949 725 0494

www.ginakim.com

Production: Picture Book Movies

Gina Kim

Born in 1973 in Seoul, Korea. Kim moved to the US after completing her BFA degree in Seoul National University, School of Fine Arts. Using video diary format, she explored her identity while studying at Cal Arts. Her feature debut was with Gina Kim's *Video Diary* in 2002.



MISO

A Smile



ASIAN HOTS

KOREA 2003

FEATURE, COLOUR, 35 MM, 98 MIN

Director: PARK Kyung-hee

Producer: YIM Soon rye

Screenplay: Park Kyung-hee

Photo: Lim Jae-soo

Editor: Park Yoo-kyung

Sound: Kim Bong-soo, Kim Byung-chul

Cast: Song Il-gon, Choo Sang-mee

So-jung is a photographer who one day finds out that she is suffering from tubular vision. It is a disease that gradually narrows the range of vision, leading to possible blindness. However, she does not know when she might lose her sight and her sudden uncertainty and insecurity causes her to give up plans for studying abroad with her boyfriend, Ji-suk. The story is comprised of four chapters: Tubular Vision, Family, A Smile and Flying. It follows So-jung's path and mirrors the reality she is faced with as well as her inner aspirations. So-jung stays in her hometown for a while for her grandmother's funeral. The family looks peaceful and calm on the surface, but each one of them is suffering their own lonely misery. Ji-suk is also unable to cure or soothe her stifling vision. So-jung gradually loses her sight, but in the process, she sees the image of a goddess flying from an ancient tomb of Kyungju province, which has been buried in darkness for a thousand years. So-jung herself then dreams of flying.

“This is a film about the mysteries of life and how people are often blind in understanding themselves. In the movie, the main character takes a picture of ‘A Smiling, thinking Buddha’. This is the smile that Buddha made after finally coming to a full understanding of the pains and absurdity of life. As So-Jung’s sight worsens, she fails to focus on the smile while taking the photograph, and thus, represents her failing to reach the smile in her life as well. What we can rely on is nothing more than a piece of a dream. This film starts from this point: the desire to reach the world in full understanding and the sadness of existence as we cannot reach this goal.”

Filmography:

2003 A Smile

Park Kyung-hee

Born in 1965 in Seoul, Korea. She graduated with a college degree in History. While studying film at the Korean Film Academy, she made the 16mm short *From Midnight to Dawn*. She has also worked as an assistant director in Park Kwang-Soo's *They Are Like Us* and Im Sun-rye's *Three Friends*, for which she also wrote the screenplay.



World Sales:

Mirovision Inc., 1-151 Shinmunro
2Ga, Chongro Gu, Seoul 110-062,
Korea

Tel: +82 2 737 1185

Fax: +82 2 737 7784

e-mail: kawon@mirovision.com

<http://www.mirovision.com/>

Production: Miso Film

Amazing Story



JAPAN 2003

FEATURE, COLOUR, 35 MM, 103 MIN

Director: Masahiro Kobayashi

Producer: Masahiro Kobayashi

Screenplay: Masahiro Kobayashi

Photo: Kenji Takama

Production design: Yuko Iizuka

Editor: Tomoko Hiruta

Sound: Mitsuru Seya

Music: Junpei Sakuma

Cast: Kazuki Kitamura, Keiko

Oginome, Naoto Takenaka

A town in Hokkaido, Northern Japan. A train pulls in to a station. Kenji, a man looking for something, has found his way to this town. Kenji stops in front of a barbershop. He's found what he's looking for – the owner of the barbershop, a woman named Harumi. Harumi lives with her slovenly husband Ikuo who spends the barbershop's profits at the pachinko parlor. Kenji formulates a plan while dreaming of his new life together with Harumi. Then, one certain night, he puts his plan into action. He kidnaps Harumi. But it's a one-way love, a sudden, frightening event for Harumi. But faced with Kenji's devoted love, Harumi gradually opens her heart. They both know, however, that it cannot last for long.

” I wanted to try to portray one man's point of view. That's why I chose to shoot the film in Hokkaido, Japan's most northern island. There's a loneliness and an ambiguity to Hokkaido that cannot be seen elsewhere in Japan. The desolate landscape was a perfect fit for the protagonist's spiritual landscape. On location, when I captured the last scene in the film, I realized that this film does not show the success of love but the loss of love. ”

Filmography:

1996 Closing Time

1998 Bootleg Film (GFF 2000)

2000 Koroshi (GFF2001)

2001 Man Walking On Snow (GFF 2002)

2003 Amazing Story

Masahiro Kobayashi

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



World Sales:

Sedic International, Hara Bldg. 4F, 3-13-1 Hiroo, Shibuya, Tokyo 150-0012, Japan

Tel: 81 3 57 66 89 29

Fax: 81 3 57 66 89 39

e-mail: sedic@pop01.odn.ne.jp

Production: Sedic International/
Monkey Town Productions

RIVER



ASIAN HOTS

JAPAN 2003

FEATURE, COLOUR, 35 MM, 110 MIN

Director: Takayuki Suzui

Producer: Ayumi Suzui

Screenplay: Takayuki Suzui

Photo: Hideo Fujiwara

Production design: Yoshio Nakahara

Editor: Toshihiko Kojima

Music: Takayuki Suzui

Cast: Yo Oizumi, Ken Yasuda,
Shigeyulci Sato, Takuma Otoo,
Hiroyuki Morisaki

A policeman with a troubling past, who meets with three old friends at their elementary school re-union, and talks them into a plan to break into a pharmaceutical company to steal a drug that erases memories of past events because all three have unwanted memories from the past they wish to erase. But what awaited them was revenge for their past misdeeds.

” I was asked to make catch line of this film for its publicity and suggested ‘Spectators shall be also killed’. But, since the staff were stumped with the impact of such words, different catch line was used. However, I still consider the original catch line is appropriate even now. This film does not depict a simple story of revenge, but the fear which might reach those who could not do anything. Anyone who pretended to see nothing can become the target of the revenge. I think this is something new with this film and its main theme. I am confident that this film is also a story of true friendship, though it is depicted in a paradoxical way. ”

Filmography:

1993 **Three Stores**

2000 **Man-hole**

2003 **River**

World Sales:

Tohokushinsha Film Corp. ,
4-8-10 Akasaka, Minato-ku,
Tokyo 107-8460, Japan
Tel: +81 3 54 14 02 97
Fax: +81 3 54 14 04 30
www.tfc.co.jp

Production: Creative Office Cue

Takayuki Suzui

Born in 1962, in Hokkaido, Japan. From his elementary school days, he started to shoot films on 8mm. After planning and directing TV programs and stages, he planned and produced *Man-Hole* in 2000. This title was awarded Kita no Jumonji Award at 10th Akita Jumonji Film Festival, and Special Jury Award at 15th Fukuoka Asian Film Festival and invited to China Golden Rooster & Hundred Flowers Film Festival.



UMI WA MITEITA

The Sea Watches



JAPAN 2002

FEATURE, COLOUR, 35 MM, 119 MIN

Director: Kei Kumai

Producer: Masaya Nakamura

Screenplay: Akira Kurosawa

Photo: Kazuo Okuhara

Production design: Takeo Kimura

Editor: Osamu Inoue

Sound: Takeshi Ogawa

Music: Teizo Matsumura

Cast: Misa Shimizu, Nagiko Tono,

Masatoshi Nagase, Hidetaka

Yoshioka, Renji Ishibashi, Yumiko

Nogawa, Yukiya Kitamura, Takayuki

Kato, Eiji Okuda, Miho Tsumiki,

Michiko Kawai

For the last three years of his life, Akira Kurosawa worked on a script that he hoped would become his thirty-first film. After his death, the reins were passed to Kei Kumai whom Kurosawa had praised for his sensitive direction of women. In a seaside brothel in mid-nineteenth century Japan, O-Shin, a naïve young prostitute, shelters a disgraced samurai and falls in love with him despite their class differences. A spectacular storm scene tops off this beautifully designed production.

Filmography:

Select Filmography

1986 **The Sea And The Poison**

1989 **The Death Of A Tea Master**

1990 **Mr. Aso's Passion**

2001 **Darkness In The Light**

World Sales:

Columbia Tristar, Sony Pictures
Entertainment

Swedish distribution: Columbia
Tristar

Production: Naoto Sarukawa
Nikkatsu Corporation

Kei Kumai

Born in 1930 in Nagano, Japan.



Cinemanía

A hit in last year's program – and the flow of introspective film films, meta movies and directors' portraits from the wonderful world of film seems endless. From Lars von Trier, mercilessly tormenting his hero Jørgen Leth in *The Five Obstructions*, to the agonies of an Armenian documentary filmmaker in *Documentarist*, through a fourteen-year-old's revealing portrait of a famous older sister in *Joy of Madness*.

A Brief History of Errol Morris



CINEMANIA

UNITED KINGDOM/USA 2000

DOCUMENTARY, COLOUR, BETA SP, 47 MIN
Director: Kevin Macdonald
Producer: Allison Bourke
Photo: Neve Cunningham
Editor: Mike Ellis, Stephen Devlin
Sound: Steve Bores
Music: Alex Heffes

World Sales:
Films Transit Inc., 252 Gouin Boulevard East, Montreal QC, Canada H3L1A8
e-mail: info@filmstransit.com
www.filmstransit.com

Production: Independent Film Channel

The story of one of the most critically acclaimed careers in independent film making in recent cinema history. Macdonald's film is a comprehensive overview of Morris' career, and includes clips of all his important films: from his first film, *Gates of Heaven*, to his most recent films *Fast, Cheap and Out of Control*, and *Mr. Death, the Rise and Fall of Fred A. Leuchter*. Morris has the uncanny ability to extract truths from people, and his trademark is making private drama public. In his landmark documentary, *The Thin Blue Line*, Morris revealed that convicted murderer Randall Adams, sentenced to death for killing a police officer, was indeed innocent. Morris' talent to extract truths also came in handy off the set – during a slow period he earned money for his films by working as a private investigator. Exclusive interviews with Morris, as well as those who have worked with him, such as filmmaker Werner Herzog and composer/colaborator Phillip Glass tie this story together.

Filmography:

1995 <i>Making Of An Englishman, The, TV, doc</i>	2000 <i>One Day In September, doc</i>
1996 <i>Chaplin's Goliath, doc (GFF 1997)</i>	2000 <i>Humphrey Jennings, TV</i>
1997 <i>Moving World Of George Rickey, The, doc</i>	2000 <i>Brief History Of Errol Morris, A, Doc</i>
1997 <i>Howard Hawks: American Artist, TV, doc</i>	2001 <i>Being Mick, TV, doc</i>
1998 <i>Donald Cammell: The Ultimate Performance, doc</i>	2003 <i>Touching The Void, doc</i>

Kevin Macdonald

Born in 1967 in Glasgow, United Kingdom. He has made numerous documentaries since the middle of the 1990s. In 2000 he made the feature documentary, *One Day in September*, about the hostage taking of the Israeli Olympic team at the 1972 Munich Games. He has also been associate editor at Faber & Faber since 1995 and his journalism has been published in numerous British newspapers.



CESARE ZAVATTINI
Cesare Zavattini



ITALY 2003

DOCUMENTARY, BETA SP, 67 MIN

Director: Carlo Lizzani

Producer: Laura Pettini

**Screenplay: Carlo Lizzani,
Giacomo Gambetti**

Photo: Diego D'innocenzo

Editor: Diego D'innocenzo

Music: Pasquale Filastò

Cast: Renato Barilli, Marco Bellocchio, Roberto Benigni, Bernardo Bertolucci, Giuseppe Bertolucci, Enzo Biagi, Damiano Damiani, Ugo Gregoretti, Tonino Guerra, Tullio Kezich, Citto Maselli, Marina Piperno, Furio Scarpelli

A "portrait" of Zavattini will allow the international audience to cover the history of Italian cinema all-around, from the thirties to the seventies. It will also help disclose the many mysteries of Neorealism, which made Italian cinema known worldwide, but that has its roots in the years preceding the war and extends its shadow and influence over many motion pictures of the following decades. In the background of Zavattini, the writer, painter and filmmaker, the Italian and European innovating experiences in the field of literature and painting during the twenties and thirties were decisive. Why did motion pictures such as *Bicycle Thief* or *Umberto D* – and this is the real question – have such a profound impact not only on the audience, but also on filmmakers throughout the world? Often, Zavattini himself believed to ascribe the success of Neorealism to the power of that tragic reality that Italy experienced during and after the war. Many countries, which during the fifties and the sixties had gone through other wars and revolutions, had invited him to receive suggestions and teachings on how to create a Neorealist movement at home. This phenomenon never took place or was either very weak or transient. The apparently contradictory personality of Zavattini makes us understand that Neorealism was a major formal revolution and therefore not only of content.

„Basking in the acclaim of public and critics alike, both Italian and foreign, of the previously made 'Portraits' of Visconti and Rossellini, I thought I should dedicate a chapter of this series on Italian film to a screenwriter who has been a central figure in our cinema: Cesare Zavattini. Together with Giacomo Gambetti, who helped me in writing the script, I feel that the portrait of Cesare Zavattini will contribute to an improved understanding of 20th century culture for consolidating the values of the national identity that is an essential part of Italian film.“

Filmography:

1989 Caro Gorbaciov

1990 The Wicked

1991 Cattiva

1995 Celluloide

Carlo Lizzani

Born in 1917 in Rome, Italy. A film critic, Lizzani became a scriptwriter and assistant director after World War Two, and worked with such notables as Roberto Rossellini, Giuseppe De Santis and Alberto Lattuada. After helming documentaries, he debuted as a feature director with the World War Two drama *Attention! Bandits!* In 1951.



World Sales:

**Rai Trade, Via v.Novaro 18, 00195
Rome, Italy**

Tel: +39 06 374 981

Fax: +39 06 371 13 43

e-mail: info@raitrade.it

www.raitrade.it

Production: Felix Film

CLAUDE SAUTET OU LA MAGIE INVISIBLE

Claude Sautet or the Invisible Magic



Claude Sautet left us in July 2000. Filmed in 2002 by Nguyen Trung Binh, this homage piece includes numerous interviews with the French director. A self-portrait of Claude Sautet, the hit director of *The Things of Life* (1969), *César and Rosalie* (1972), *A Heart in winter* (1992), or *Nelly and Mr. Arnaud* (1995), featuring such stars as Romy Schneider, Michel Piccoli, Yves Montand, Daniel Auteuil or Emmanuelle Béart. This evocation is enriched with numerous film excerpts, archive material, as well as interviews of many of his friends and his collaborators, such as fellow-director Bertrand Tavernier (former publicist of Sautet's films), writer Jean-Loup Dabadie, or composer Philippe Sarde.

FRANCE 2003

DOCUMENTARY, COLOUR, 35 MM, 85 MIN

Director: N.T Binh

Producer: François Marquis

Screenplay: N. T. Binh,

Dominique Rabourdin

Photo: Jean-Paul Meurisse

Editor: Philippe Doria Machado

Sound: Thierry Godard

Music: Philippe Sarde,

Olivier Hutman

Cast: José Giovanni, Jean-Pierre

Marielle, Jean-paul Rappeneau,

Philippe Sarde, Graziella Sautet,

Bertrand Tavernier

” *In this homage to the great French film-maker Claude Sautet, I hope to convey the feeling that, for all his modesty and seemingly self-effacing temperament, he was a deeply personal auteur, as his friends and collaborators testify. Thus, the understanding of the man, with all his contradictions, becomes essential to the approach of his extraordinarily successful films.* ”

Filmography:

1998 **British Cinema today: a Maverick Tradition**, TV, doc

2001 **Vamps and Femmes fatales**, TV, doc

2003 **Claude Sautet or the Invisible Magic**, doc

World Sales:

Wide Management, 42 bis, rue de

Lourmel, 75015 Paris, France

Tel: +33 1 53 95 0464

Fax: +33 1 53 95 0465

wide@widemanagement.com

www.widemanagement.com

Production: Les Productions

BAGHEERA

N.T Binh

Born in 1958 in Paris, France.

A son of Vietnamese parents. He is a member of the editorial board for the review *Positif*.

He lectures in film and is the author of a number of critical studies on the cinema, for example on topics like film-makers Joseph L. Mankiewicz, Ernst Lubitsch, Ingmar Bergman, on British cinema, and on Paris in films.. He has also directed documentaries on film.



The Five Obstructions



DENMARK/SPAIN/UNITED KINGDOM/France 2003

DOCUMENTARY, COLOUR, 35 MM, 90 MIN
Director: Lars von Trier, Jørgen Leth
Screenplay: Lars von Trier, Jørgen Leth
Photo: Dan Holmberg
Editor: Camilla Skousen, Morten Højberg
Sound: Hans Møller
Cast: Jørgen Leth, Lars von Trier, Jacqueline Arenal, Daniel Hernández Rodríguez, Patrick Bauchau, Alexandra Vandernoot

Lars von Trier

Born in 1956 in Copenhagen, Denmark. Graduated from The Danish Film School in 1983. One of the co-founders of Dogme 95. Nationally and internationally von Trier established himself with The Europe Trilogy. Together with his producer on Europa, Peter Aalbæk Jensen, established their own company, Zentropa. von Trier is currently working on his third film trilogy - USA.

Jørgen Leth

Born in 1937 in Aarhus, Denmark. Film director, producer, poet and TV commentator. He has made more than thirty films, and is furthermore professor at the National Film School in Copenhagen, Denmark, and the State Studiocenter in Oslo, Norway. Leth has been living in Haiti since 1991, where he is the Danish Honorary Consul.

World Sales:
The Danish Film Institute,
Gothersgade 55, 1123 København K,
Denmark
Tel: +45 3374 3400
www.dfi.dk

Together with Danish documentary film veteran Jørgen Leth, Lars von Trier takes on the task of challenging conventional ways of documentary and film production. Both directors share a fascination of getting into the bone of filmmaking. Down to basic elements, simplicity of image, sound and storytelling. This is a film about a filmmaker not only revisiting, but also recreating (not in a conventional sense) one of his first films, *The Perfect Human* (1967), a document on life in Denmark, containing the familiar Leth themes. An investigative journey into the phenomenon of filmmaking. Playing the naive anthropologist, Leth attempts to embrace the cunning challenges set forth by the devious and sneaky Trier. Five times Leth will have to deal with the limitations, commands and prohibitions made by Trier.

” *From the initial correspondence between Lars von Trier and Jørgen Leth in 2000:*

Dear Jørgen,

The challenge/The Film you are supposed to make/solve is called: The five obstructions. As a starting point I would like you to show me a 12 minutes film, you have made - The Perfect Human Being. We will watch the movie together and talk about it – then I will set up limitations, commands or prohibitions, which means you have to do the film all over again. This we will do five times - off this title. I would find it natural if our conversations became a part of the final movie – with the five small films, of course. I hope you're happy with the assignment. Maybe the subject for the first movie should be something we came to an agreement about? Of course we would have the most fun if the subject is of a character that gives us big a difference as possible between film one and five? Let me know how you feel about this. Please write. Best regards, Lars

Dear Lars,

I find the assignment tempting. I can see an interesting development between film one and five, the route around the obstacles, the conversations, I'm sure we'll get a lot out of this. It is exciting. I look forward to your obstructions. I really like the idea about having to change, adjust and reduce according to given conditions in the process. So we are entering a game – but not a sweet children's game. It will be full of traps and vicious turns ... You now want me to deconstruct it (to use a word that Woody Allen used). I accept the challenge. Best regard Jørgen”

Editorial comment:
 We choosed to publish this correspondence instead of the filmographies.



Joy of Madness



CINEMANIA

IRAN 2003

DOCUMENTARY, COLOUR, 35 MM, 73 MIN

Director: Hana Makhmalbaf

Screenplay: Hana Makhmalbaf

Photo: Hana Makhmalbaf

Editor: Mastaneh Mohajer

Music: Mohammed Reza Safiri

Cast: Agheleh Rezaei, Agheleh Farahmand, Bibigol Asef, Sima Asef, Haji Rahmodin, Razi Mohebi, Azizola Vakil, Kaveh Moeinfar, Kaveh Moeinfar, Samira Makhmalbaf, Marziyeh Meshkini, Mohsen Makhmalbaf

Hana Makhmalbaf's first full-length film, shot in war-scarred Kabul, began life as a behind-the-scenes feature on the making of her sister Samira's *At Five in the Afternoon*. The film explores the fears of a society oppressed from within and without, and the struggles of individuals within that embattled society. Her film provides an intimate portrait of a film-maker triumphing over great adversity, as well as a sometimes blackly funny insight into the fears, hopes and courage of the women of Afghanistan.

” When I was fourteen, I planned to make a behind-the-scenes documentary on Samira's film and before the shooting I went with her to Kabul for the casting. This behind-the-scenes project became *Joy of Madness*. On the surface it's about Samira looking for actors in Kabul but it is a separate film about four people in Afghanistan. A mullah, a family and two women. (...) I shot it, did the sound recording and directed it. Although the film had no script, I choose four people and used the camera as a pen to write their story. ”

Filmography:

2003 *Joy of Madness*

Hana Makhmalbaf

Born in 1988 in Tehran, Iran. She quit conventional education at the age of 8 to study at home at the school established by her father, director Mohsen Makhmalbaf. She worked as continuity girl in films by family members: Mohsen Makhmalbaf, Marzieh Meshkini and Samira Makhmalbaf. Aged 8, she attended the Locarno Festival with her video film *The Day My Aunt Was Ill*.



World Sales:

Exception - Wild Bunch, 99, rue de la

Verrerie, 75004 Paris, France

Tel: +33 1 53 01 50 27

Fax: +33 1 53 01 50 49

e-mail: lkalmar@exception-wb.com

www.wildbunch.biz

The Return of Cagliostro



ITALY 2003

FEATURE, C+BW, 35 MM, 103 MIN

Director: Daniel Cipri,

Franco Maresco

Producer: Guiseppe Bisso

Screenplay: Daniele Cipri, Franco

Maresco, Lillo Iacolino

Photo: Daniele Cipri

Production design: Cesare Inzerillo,

Nicola Sferruzza

Editor: Fabio Nunziata

Sound: Luca Bertolin, Michele

Tarantola

Music: Salvatore Bonafede

Cast: Luigi Maria Burruano, Franco

Scalati, Pietro Giordano, Davide

Marotta, Mauro Spitalieri, Vito

Franco Gaiezza, Gino Carista, Fortu-

nato Cirrincione, Toni Bruno, Carlo

Giordano, Robert Englund

The return of Cagliostro tells the tragic story of the brothers Carmelo and Salvatore La Marca, film producers and former manufacturers of religious statues, who, in 1947, founded Trinacria Cinematografica in Palermo with the aggressive intent of "scaring" Cinecittà and of creating a "little Sicilian Hollywood". To help them in this titanic undertaking, the Lumière brothers of Sicilian cinema count on the key support of three influential figures: Cardinal Vincenzo Sucato, Porcaro, a member of the Italian Parliament, and Baron Cammarata. The latter, an aficionado of the occult and a disciple of Cagliostro, will sell off his estates to finance Trinacria Cinematografica's epic, *The Return of Cagliostro*, a film that will pay tribute to the great count of the occult. To play the legendary sorcerer, the La Marca brothers and the film's director, the "maestro" Pino Grisanti, decide to hire a Hollywood celebrity, the great Errol Douglas (Robert Englund), a now inveterate alcoholic whose career has gone into decline. This undertaking will mark the beginning of the end for them all...

„ *Il ritorno di Cagliostro is our tribute to all the people who have been led to ruin by film. The work is unintentionally autobiographical.* „

Filmography:

1995 *Uncle From*

Brooklyn, the

1998 *Toto Who Lived Twice*

1999 *Enzo, Domani a Palermo*

1999 *Noi e il Duca - Quando*

Duke Ellington Suono a Palermo

2000 *Arruso, doc*

2003 *Ritorno di Cagliostro, Il*

Daniel Cipri

Born in 1962 in Palermo. He started work at an early age in a services cooperative.

Franco Maresco

Born in 1958 in Palermo. Began working with private radio and TV at an early age. In 1983 he founded the film and entertainment cooperative Rosebud.

Cipri and Maresco first worked together in 1986, putting together fragments of films and short videos: the shorts of Cinico TV were to gain national acclaim. Their first feature was *Lo zio di Brooklyn* in 1995. *The return of Cagliostro* is their third feature.



World Sales:

Rai Trade, Via v.Novaro 18,

00195 Rome, Italy

Tel: +39 06 374 981

Fax: +39 06 371 13 43

e-mail: info@raitrade.it

<http://www.raitrade.rai.it/>

Production: Cinico Cinema, Istituto

Luce, Rai Cinema

SHINY STARS, RUSTY RED

Shiny Stars, Rusty Red



Modern China's neon-decorated land of opportunity holds 400 million young people with aspirations. Meet Wang Yuelun, a hip young Chinese in modern Beijing with ambitions of becoming a film director. It is 2002, the Year of the Horse, and important things are about to happen - at least according to the fortune-teller Bao Tong. Elisabeth Sjaastad undertook the project of documenting these events and followed her good friend Yuelun during the course of the year as he attempted to make his first film.

CINEMANIA

NORWAY

DOCUMENTARY, COLOUR, BETA SP, 60 MIN

Director: Elisabeth O. Sjaastad

Screenplay: Elisabeth O. Sjaastad

Editor: Torkel Gjerv

Sound: The Chimney Pot, Beard

Filmography:

2002 *On Their Own But Not Alone*, doc

2003 *Shiny Stars, Rusty Red*, doc

Elisabeth O. Sjaastad

Born in Norway 1977. Elisabeth O. Sjaastad lived in China from 1997 until 2000. She studied directing at Beijing Film Academy and the Central Academy of Drama. While studying, she made the two short films *Like Mother, Like Daughter* and *Cash*, and directed and co-produced a production of Bertolt Brecht's *The Good Woman of Setzuan*. With her own production company, Screen Stories, she made a short documentary *On Their Own But Not Alone* which aired on Norway's leading commercial TV station, TV2, in February 2002.



World Sales:

Norwegian Film Institute/
short&doc, PO Box 482 Sentrum,
N-0105 Oslo, Norway
Tel: +47 2247 4500
Fax: +47 2217 4597
e-mail: torils@nfi.no
<http://www.screenstories.net/pages/750237/index.htm>



ARMENIA 2003

DOCUMENTARY, B/W, 35 MM, 62 MIN

Director: Harutyun Khachatryan

Producer: Gevorg Gerogyan

Screenplay: Harutyun Khachatryan,
 Mikayel Stamboltzian, Valeri Gas-
 paryan

Photo: Vahagn Ter-hakobyan, Armen
 Mirakyan, Levon Petrosyan

Production design: Vardan Sedrakyan

Editor: Sophia Gabrielyan

Sound: Anahit Kesayan

Music: Avet Terteryan, Modest
 Musorgsky

Cast: Suren Babayan, Harutiun
 Javazyan /haroutik/, Kostas Kalafatis
 , Agata Vanunts

The main character of the film is the documentary film director, who shoots film with a small crew and looks through various plots. His film is compiled of the mosaic of diverse materials, presenting the image of our time and Armenia in the 1990s. Children-beggars, disabled children left by their parents, newly born children, lost refugees, homeless dogs, which have been shot without pity. The image of the tragedy of a society in transition and transitive time. And new hope born out of despair.

” I am often asked ‘Why did you need to shoot and show all this?’ I answer, ‘Of course, one can close his eyes and live quietly pretending not to see anything. But if you are an artist, if you are a filmmaker you must live with widely opened eyes and see everything no matter whether you like it or not...’ Documentarist is my return to the cinema after 10 years of absence. It turned out so that during that period I was forced to be occupied with anything but cinema. But as a documentary director I have always been present in this reality, I was a part of it... The success that the film enjoyed at the festival in Karlovy Vary and the prize that it won is an award for my honesty with my own self and my heroes. It is a proof that I have been forgiven for my ‘unwitting treachery’ toward cinema.”

Filmography:

1981 The Voices of the
 District, short, doc
 1985 Hosted by the Comman-
 der (co-dir), short, doc
 1985 Chronicle of a
 Case, short, doc
 1986 Three Rounds From
 Vladimir Yengibaryan's
 Life, short, doc

1987 Kond, short, doc
 1988 White Town, short, doc
 1989 The Wind of Emptiness
 (The Wind of Oblivion)
 1991 Return to the Promised
 Land, doc
 1994 The Last Station,
 2003 Documentarist, doc

Harutyun Khachatryan

Born in 1955 in Akhalkalak, Georgia (former Soviet Union). Graduated in 1981 from the Film Department of Cultural Faculty of State Pedagogical Institute in Yerevan, Armenia. Has worked as an assistant director and director at the Documentary Studio and Hayfilm/Armen-film Studio in Yerevan.



World Sales:

Hayfilm Studio, #50 Gevorg Chaush,
 375 088 Yerevan, Armenia
 Tel: +374 9 435 528
 Fax: +374 1 393 538
 e-mail: aafccj@arminco.com

Production: Hayfilm Studio

WO DE SHIYING SHI BU SA HUAN

My Camera doesn't Lie



CINEMANIA

CHINA/GERMANY/AUSTRIA 2003

DOCUMENTARY, COLOUR, BETA SP, 92 MIN

Director: Solveig Kläßen, Katharina Schneider-Roos

Producer: Solveig Kläßen

Screenplay: Solveig Kläßen,
Katharina Schneider-Roos

Photo: Solveig Kläßen,
Lutz Reitemeier

Editor: Solveig Kläßen,
Katharina Schneider-Roos

Sound: Solveig Kläßen,
Katharina Schneider-roos

Cast: Cui Zi'en, Jia Zhangke, Ju Anqi,
Emily Tang, Liu Bingjian, Liu Hao,
Wu Wenguang, Wang Xiaoshuai,
Li Yu, Zhang Yuan

World Sales:

First Hand Films,
Schaffhauserstrasse 359,
8050 Zurich, Switzerland
Tel: +41 1 312 20 60
Fax: +41 1 312 20 80
e-mail: info@firsthandfilms.com
www.firsthandfilms.com

Production: morefilms

This documentary portrays the Chinese underground filmmakers who were the first to express their truthful and realistic views on China from 1989 until today. It is also the first film speaking about the Chinese homosexual film-scene.

What problems do underground filmmakers face producing their films due to the rigid censorship system? Where do they come from? What are their opinions on China's change in the 90's and the opportunities and impacts that go along with it? In a society which strictly regulates freedom of speech these filmmakers speak out and show China through their own eyes.

” *My camera doesn't lie is shot under similar circumstances Chinese underground filmmakers face. As we both live in China we encountered those films and filmmakers and were so thrilled by their very personal, documentary, poetic and taboo breaking views that we wanted more people to know about them.* ”

Filmography:

Solveig Kläßen

1992 *Fanny*, short

1993 *La Vie Morte*, 16mm, short

1998 *Johanna*, short

2000 *Out Of Tibet*, doc (GFF 2001)

2000 *My Father, His Family And Me*, doc

2003 *My Camera Doesn't Lie*, doc

Solveig Kläßen

Born in 1969 in Heide/Holstein, Germany. 1992-1998 she studied directing at the German Film and Television Academy Berlin (DFFB). Graduated in 2000 with the long feature documentary *Out of Tibet*. 2001-2003 she held a post graduate scholarship at Beijing Film Academy.

Katharina Schneider Roos

Born in 1972 in Scheibbs, Austria. Studied Sinology and Gender throughout the 90s at the University of Vienna. In recent years she has worked as a lecturer on Austrian Literature and Film at the University of Beijing. Has also worked with cultural management for Austrian artists in China and with subtitling and production assistance for Chinese independent film productions.



Göteborg Film Festival Film Fund

The Göteborg Film Festival Film Fund is an important tool and a moral support for many third world filmmakers, for whom financial support for script writing or post production can make all the difference. So far, 28 films from 20 countries have received support from the fund. We première three new films, all made with contributions from GFFFF: *Shades of Ash* from Sri Lanka, *Silent Waters* from Pakistan and *Heads or Tails* from Ecuador.

CARA O CRUZ

Heads or Tails



ECUADOR 2003

FEATURE, COLOUR, BETA SP, 90 MIN

Director: Camilo Luzuriaga

Producer: Camilo Luzuriaga

Screenplay: Lisette Cabrera,
Camilo Luzuriaga, Mario Müller

Photo: Diego Falconí

Production design: Camilo Luzuriaga

Editor: Camilo Luzuriaga

Sound: Arsenio Cadena

Music: Diego Luzuriaga

Cast: Marilú Vaca, Valentina Pacheco,
Luis Vivanco

After being sent abroad at the tender age of eight, Virginia returns to Quito, her birthplace, twenty-five years later. She is finally reunited with her widowed father and her fraternal twin sister, Manuela. Her sister lives in their parents' house with her husband and two sons while her father vegetates in a retirement home. She confides to her sister that living in New York and the separation from her family has caused her to find affection in troubled love affairs, but Manuela has secrets of her own.

”The story evolved from a number of improvisations proposed and steered by the scriptwriters and developed by the three main actors over a month's time. In the second month, we scriptwriters wrote the script based on our notes. In the third month, the actors improvised the main scenes on location, with the help of the music that had already been composed. We then wrote the final version. Thus, when it was time to shoot, the main actors were immersed in the situations and characters. They chose their wardrobe, hairstyles and makeup, and put on their own makeup.”

Filmography:

1977 Cañari Land, short, doc

1981 Don Eloy, short, doc

1982 Wonder Chacón, short

1983 This Is What We Think,
short, doc

1984 The Mangroves Are
Going, doc

1990 Tigress, The (GFF 1991)

1996 Between Marx And A
Naked Woman
(GFF 1998)

2003 Heads Or Tails

World Sales:

Grupo Cine, Valladolid N24-353 y

Vizcaya, PB Quito, Ecuador

Tel: +593 2 2904 720

gcine@interactive.net.ec

Production: Grupo Cine

Camilo Luzuriaga

Born in 1953 in Loja, Ecuador. Stage actor and still photographer since 1971. Several solo and group exhibitions as still photographer. Filmmaker since 1976.

Several assignments as teacher in Art, Design and Film, since the 80s. Founder of Ocho y Medio in Quito and Maac Cine in Guayaquil, the two cinema houses devoted to independent and art cinema. Made his first feature in 1990. This is his third feature.



KHAMOSH PANI
Silent Waters



**FRANCE/PAKISTAN/GER-
MANY 2003**

FEATURE, COLOUR, 35 MM, 105 MIN

Director: **Sabiha Sumar**

Producer: **Philippe Avril**

Screenplay: **Paromita Vohra**

Photo: **Ralph Netzer**

Production design: **Olivier Meidinger**

Editor: **Bettina Böhler**

Cast: **Kirron Kher, Aamir Malik, Arsad**

Mahmud, Salman Shahid, Shilpa

Shukla, Sarfaraz Ansari

Pakistan, 1979. General Zia-ul-Haq has imposed martial law and, within a few months, the country is decreed a Muslim state. Aïcha, a well-adjusted woman in her forties, devotes her life to the education of her eighteen year old son Salim. He is a quiet dreamer, secretly in love with the beautiful Zoubida. Aïcha's husband is dead and she makes ends meet on her widow's pension and by teaching the Koran to young girls. But the fast-moving political situation, fills Aïcha with anxiety, since her son is changing out of all recognition, spending increasing amounts of time with a group of Muslim fundamentalists. But Aïcha soon has other concerns to deal with: her life is irrevocably changed by the arrival of some Sikh pilgrims, who have come from India to perform their devotions. One of them immediately begins to search for his sister, who was caught by Muslims in 1947, during the Partition of India and Pakistan. This man's desperate quest awakes agonising memories for Aïcha, relating to her own mysterious past and a secret that becomes too much to bear.

” *Silent Waters is the first film of its kind entirely shot in Pakistan. Film culture was virtually eliminated there during the Islamisation years under President Zia (1977 - 1988). My effort was to cast as many people as possible from around the location where we shot, so I worked mainly with inexperienced talent and conducted acting workshops to train my cast. Telling stories is important for any cultural life. I hope that my work will help revitalise film culture in Pakistan and will contribute to the growth of an alternative cinema in that country.* ”

Filmography:

1988 **Who Will Cast The First Stone**, TV, doc

1999 **Don't Ask Why**, TV, doc

2003 **For A Place Under The Heavens**, TV, doc

2003 **Khamosh Pani**

World Sales:

Films du Losange, 22 avenue Pierre
1er de Serbie, 75116 Paris, France

Tel: +1 416 967 1174

Fax: +1 416 967 1782

www.filmsdulosange.fr

Production: **Unlimited**

Sabiha Sumar

Born in 1961. She studied filmmaking at Sarah Lawrence College in New York, then international relations at Cambridge University. She made her first documentary, *Who Will Cast the First Stone*, in 1987. *Silent Waters* is her first feature.



SUDU KALU SAHA ALU
Shades of Ash



GBG FILM FESTIVAL FILM FUND

SRI LANKA
2003

FEATURE, COLOUR, 35 MM, 103 MIN
Director: Sudath Mahaadivulwewa
Producer: Dr Krishan Deheragoda
Screenplay: Sarathchandra Gamlath, Sudath Mahaadivulwewa
Photo: Ruwan Costa
Production design: Suvineetha Perera, Anura Wijesinghe
Nishantha Padmakumara, Jagath Imbulpe
Editor: Elmo Haliday
Sound: Ruwan Sri Walpola
Music: Dr. Premasiri Kemadasa
Cast: Irangani Serasinghe, Jayalath Manoratne, Dilhani Ekanayake, Sriyantha Medis, wasantha Kutuwella, mahendra Perera, Sanath Gunatilake, Nilupulee Jayawardana, Kumudu Nishantha, Tyron Michel, Koshila Jayawardana, Kasun Mdushanka Mendis, Edward Gunawardana, Gunadasa Madurasinghe

World Sales:
Cine Shilpa Sri Lanka, 55/D 4th Lane,
Epitamulla Road, Pita Kotte,
Sri Lanka
Tel: +94 11 286 1115
Fax: +94 11 267 1739
reelstp@sltnet.lk,
www.suduklusahaalu.com

Production: Cine Shilpa Sri Lanka

The war has encompassed and effectively destroyed the entire social and political fabric of Sri Lankan society for more than 20 years. When war snatches the lives of this world, it rids the world of its colour, hence the surviving people, neither living nor dead, are left with the shades of ash. This story talks of such people, the souls who have not been given the opportunity to die, nor the pleasure to live. Material destruction caused by war and rampage is measurable, but the destruction caused to the minds of the victims and their lifestyle is infinite.

“Being a full-time vocational media team consisting of even scholars and academics with wide exposure on socio-economic, cultural and human rights research including displaced people, we have traveled far and wide all over the island during the past twelve years, with a view to collect material for documentaries and social-audio-visual works. (...) Thus the salient objective and focus of our attempt is to present our tragedy to our own society and the world across the borders, opening a deep intellectual discourse on the damage, caused by the war to us both within and outside our country. Our sincere strategy therefore is to touch the pulse of the society to awaken an awareness regarding the magnitude, dimensions and the negative impacts of the problem from a holistic perspective, to enable to expose our common enemy to both local and international audiences through our film project *Sudu Kalu Saha Alu* (Shades of Ash). In the light of the above, we seriously believe that this particular film is not only very timely and relevant but also justifies the reasons as to why we wanted to make this film.”

Filmography:

Select Filmography

1990 A Night Soaked In White
1992 The City Of Crows
1993 Ferryman
1993 Water Ghost
1993 Smoky Chariots

1994 Blazing Sticks, TV
1995 Majestic Overbearing
Tree Of The Virgin
Forest, TV
2000 Port Of Departure
2003 Shades Of Ash

Sudath Mahaadivulwewa

Born in 1965. He has studied Mass Communication at Kelaniya University, Sri Lanka and holds several diplomas in for example Creative Use of Video Art and Creative Script Writing. He also holds a Diploma in Film and TV from OCIC, the oldest and most prestigious course on Cinema in Sri Lanka. *Shades of Ash* is his first feature.





CineBosnia

CineBosnia is the result of the fundraising on behalf of film production in Bosnia-Herzegovina. It began in 1997, at the 20th anniversary of Göteborg Film festival. Since then, CineBosnia has been supporting film-making in Bosnia in different ways. Equipment such as film cameras, an editing table and projector light bulbs have been shipped to Sarajevo, and there has been an exchange of staff between the film festivals of Sarajevo and Göteborg.

Since 2001 CineBosnia is a fund that makes an annual contribution of 100.000 SEK to a Bosnian short film project. The application period starts every year at the time of the Sarajevo Film Festival and the completed film is presented in Göteborg.

Magnus Telander
Fund coordinator

Since the start of the fund CineBosnia has supported the following projects:

2001

***To and fro* by Jasmila Begic.**

Screened in Göteborg 2002

2002

***North went mad* by Aida Begic**

Screened in Göteborg 2003

2003

***On Wednesday* by Alma Becirovic**

Screened in Göteborg 2004

During this year's screening of the CineBosnia film the next awardee will be presented.

CineBosnia is financed with money donated by festival supporters, individuals as well as companies.

CineBosnia works closely together with Sarajevo Film Festival and is since 2001 supported by SIDA.

On Wednesday



BOSNIA-HERZEGOVINA 2003

SHORT, COLOUR, 35 MM, 12 MIN

Director: Alma Becirovic

Producer: Amra Baksic Camo

Panja (40) is a modest, old fashioned single man, living with his pet turtle. His everyday is routine and his social life is very tight. But, one Wednesday, he hears the radio show about tango dance lessons and from Wednesday to Wednesday, by this show, his life is getting to change...

” Thanks to Göteborg Film Festival CineBosnia found and Centre for Contemporary Art - Pro.ba - Sarajevo, I have made to direct my first short fiction film *On Wednesday*, which is specially significant and important for me. It is another important step in my professional life. Great enthusiastic and professional young people were around and inside this project, which makes it more valuable for me, especially in this time when it is not that easy to find a way to shoot a film. Thanks to all of them together with people from CineBosnia, I have found that way. ”

Filmography:

2000 *Survived 'n Lived Through One more Day*, doc

2002 *Sarajevo Stories*, short doc

2002 *Generation o71*, short doc

Alma Becirovic

Born in 1975 in Sarajevo, Bosnia-Herzegovina. She studied at The Academy of Dramatic Arts, Sarajevo, Department of Directing (Film and Theatre); 1997-2003. Throughout these years she also attended several film workshops in Bosnia, Croatia and France. In 1996 she studied French language and civilization at Sorbonne in Paris, France. In recent years she's also been working with TV for national and international stations and directed one stage play. At Göteborg Film Festival 2003 she won the prize for the best short feature film screenplay (CineBosnia).



World Sales:

almab@bih.net.ba

World Wide

21 GRAMS

21 Grams



WORLD WIDE

USA 2003

FEATURE, COLOUR, 35 MM, 125 MIN

Director: Alejandro González Iñárritu

Producer: Robert Salerno

Screenplay: Guillermo Arriaga

Photo: Rodrigo Prieto

Production design: Brigitte Broch

Editor: Stephen Mirrione

Music: Gustavo Santaolalla

Cast: Sean Penn, Benicio Del Toro,
Naomi Watts, Clea Duvall, Charlotte
Gainsbourg

College professor Paul Rivers and his wife Mary find their union precariously balanced between life and death. He is mortally ill and awaiting a heart transplant, while she hopes to become pregnant with his child through artificial insemination. Cristina Peck, having matured since her reckless past, is a beloved older sister to Claudia, a good wife to Michael and loving mother to two little girls. Her family radiates hope and joy. Much farther down the socioeconomic scale, ex-con Jack Jordan and his wife Marianne struggle to provide for their two children while Jack reaffirms his commitment to religion. A tragic accident that claims several lives places these couples in each other's orbit. In the aftermath, Paul confronts his own mortality, Cristina takes action to come to terms with her present and perhaps her future, and Jack's faith is put to the test. If spiritual equilibrium is to be regained by any one of them, it could come at great cost to the others. Yet the will to live, and the instinct to reach out to another person for support, remains ever-present among them all.

“A meditation that explores some of the things in our complex lives: loss, addiction, love, guilt, coincidence, vengeance, obligation, faith, hope, and redemption. I like multi-dimensional and contradictory characters, as I am and as, I guess, are all human beings that I know. No one is simply good or bad. We are just floating in an immense universe of circumstances. I like to show their weaknesses and their strengths without judging them, because only then can they reveal things about our human condition.”

Filmography:

2000 Amores perros

2001 Powder Keg, The, short

2002 11'09"01 - September 11, doc

2003 21 Grams

Alejandro González Iñárritu

Born in 1963 in Mexico City, Mexico. His first feature was *Amores perros* in 2000. In 2001, he produced and directed *Powder Keg*, a short film for the BMW series that also featured new works from Wong Kar-wai, Ang Lee, Guy Ritchie, and John Frankenheimer. In 2002, Mr. Iñárritu directed a short film for inclusion in the multipart feature *11'09"01*.



World Sales:

Focus Features Int., 417, Canal St.

4th fl., NYC 100 13, USA

Tel: +1 212 539 4000

Fax: +1 212 539 4099

www.focusfeatures.com

Swedish distribution: Sandrew
Metronome

Production: A This That,
Y Productions



SLOVAKIA 2003

DOCUMENTARY, COLOUR, 35 MM, 86 MIN

Director: **Peter Kerekes**

Producer: **Peter Kerekes**

Screenplay: **Peter Kerekes**

Photo: **Martin Kollar**

Production design: **Peter Kerekes**

Editor: **Marek Ulík**

Sound: **Jaro Hajda, Peter Gajdo**

Music: **Marek Pia_ek**

The Old Swimming Pool in Kosice is in focus in this documentary. Seen through several stories which unfolded between the years 1936 and 2002, the film captures 66 seasons at the popular swimming pool, and also the same number of years in the history of Central and Eastern Europe. The swimming pool resembles a model of the world where private stories merge with universal history (for example, the bombing of Kosice during the II World War or the Russian invasion of 1968). Different generations of swimmers replaced one another over the course of the decades, only the craving for water as a place of absolute equality and also a source of security remains just as strong.

” *In Stará plovárna (Old Swimming Pool) in Kosice history came to bathe.* ”

Filmography:

1994 **A Man About Book, A Book About Man, doc.**

1996 **Balog Jozsef, Příběhnik 66, doc.**

1996 **About Three Days In Monastery Jasov, doc.**

1998 **Morytats And Legends Of Ladomirová, doc.**

2003 **66 Seasons, doc**

World Sales:

**Peter Kerekes, Vistuk 277,
900 85 Slovakia**

Tel: +42 190 52 55 698

Fax: +42 133 644 64 09

e-mail: kerekes@nexta.sk

www.66seasons.com

Peter Kerekes

Born in 1973 in Kosice, Slovakia. He studied at the Film and Television Faculty of the University of Performing Arts in Bratislava, 1991-1998, where he achieved a Doctor's degree in 2002. Since 2003 he is an external pedagogue at the Film and Television Faculty.



Director & Dictator.

BRIGHT LEAVES

Bright Leaves



WORLD WIDE

USA 2003

DOCUMENTARY, COLOUR, 35 MM, 107 MIN

Director: Ross McElwee

Producer: Ross McElwee

Photo: Ross McElwee

Editor: Ross McElwee, Mark Meatto

Sound: Richard Bock

World Sales:

Homemade Movies,

Tel: +1 617 496 6606

mcelwee@fas.harvard.edu

www.brightleaves.com

Production: Homemade Movies

Bright Leaves describes a journey taken across the social, economic, and psychological tobacco terrain of North Carolina by a native Carolinian whose great-grandfather created the famous brand of tobacco known as "Bull Durham." It is a subjective, autobiographical meditation on the allure of cigarettes and their troubling legacy for the state of North Carolina.

” *Bright Leaves is a subjective, autobiographical meditation on the allure of cigarettes and their troubling legacy for state of North Carolina. It's about loss and preservation, addiction and denial. And it's about filmmaking – homemovie, documentary, and fiction filmmaking – as the filmmaker fences with the legacy of an obscure Hollywood melodrama that is purportedly based on his great-grandfather's life.* ”

Filmography:

1978 **Charleen**

1978 **Space Coast**

1981 **Resident Exile**

1984 **Backyard**

Ross McElwee

Born in 1947 in Charlotte (North Carolina), USA. He started his career in the 70s as a studio cameraman and later shot films as freelancer for documentarians D.A. Pennebaker and John Marshall. McElwee has made seven feature-length documentaries since 1976, as well as several shorter films. He is also a Visiting Lecturer at Harvard University's Department of Visual and Environmental Studies, where he teaches in filmmaking.



The Kite



LEBANON 2003

FEATURE, COLOUR, 35 MM, 80 MIN

Director: Randa Chahlal Sabbag

Producer: Humbert Balsan

Screenplay: Randa Chahlal Sabbag

Photo: Alain Levent

Editor: Marie-pierre Renaud

Sound: Xavier Bonneyrat, Jérôme

Ayasse, Fawzi Tabet

Music: Ziad Rahbani

Cast: Randa Asmar, Renée Dick, Julia

Kassar, Liliane Nemry, Maher

Bsaibes, Flavia Bechara, Nayef Najy,

Ziad Rahbani, Zouhair Rahal,

Edmond Haddad

On her wedding day, 16-year-old Lamia, is to "cross over" the rows of barbed wire separating her village from that of her cousin's. Between the two villages lies a border and several watchtowers. Lamia's village is in Lebanon; her cousin Samy's village has been annexed by Israel. A passage is opened under control of both sides in order for newlyweds and coffins to return to their village of origin. Lamia goes to live with her in-laws, leaving behind her little brother, her school, her kite, her mother, her past. But she refuses to consummate her marriage; instead she gradually falls in love with the soldier who has been observing her since the first day.

” *The film is based on the separation of villages in Syria's Golan region, which began during the war with Israel in June 1967. It could easily be situated along the Greek-Turkish frontier, where 180 kilometres of barbed wire are called the 'Attila Line', in Korea, Palestine or... wherever borders transform the Other into a stranger, an enemy. Child of a Lebanese mother and Iraqi father, a life-long victim of conflict, never free from the feeling of permanent danger. I wanted to deal with war without being hostile. It was necessary to reconcile shadow and mobility, reject Faith, plunge into doubt and express it visually. A film about love on the frontier was needed, without shooting, no talk of peace. The Kite is first and foremost a love story, of desire and disaster.* ”

Filmography:

1979 Pas à pas" doc

1980 Liban d'autrefois" short

1984 Cheik Imam" doc

1992 Sand Screens

1995 Nos guerres

imprudentes" doc

1997 Les infidèles, TV

1999 Civilized People, A
(GFF 2000)2001 Souha, survivre à
l'enfer, doc

2003 Cerf-Volant, le

World Sales:

Flach Pyramide International, 5, rue
du Chevalier de Saint-George,
75008 Paris, France

Tel: +33 1 42960220

Fax: +33 1 40200551

e-mail: elagesse@flach-
pyramide.com

www.flach-pyramide.com

Production: Ognon Pictures

Randa Chahlal Sabbag

Born in 1953 in Tripoli, Lebanon. Has filmed several documentaries on the contemporary history of her country that have been presented at numerous festivals. Made her debut in 1979 with the documentary *Pas à pas*. Made her feature debut with *Sand Screens* in 1992.



CONSPIRACY OF SILENCE

Conspiracy of Silence



WORLD WIDE

IRELAND 2003

FEATURE, COLOUR, 35 MM, 87 MIN

Director: John Deery

Producer: Davina Stanley

Screenplay: John Deery

Photo: Jason Lehel

Production design: John Ebdon

Editor: Jamie Trevill

Sound: Jim Greenhorn

Music: Stephen W. Parsons, Francis Haines

Cast: Jonathan Forbes, Jason Barry, Brenda Fricker, Hugh Bonneville, John Lynch, Jim Norton, Sean McGinley, Harry Towb, James Ellis, Hugh Quarshie

Conspiracy of Silence is a film that addresses the single-most important issue facing the Catholic Church in the 21st Century - celibacy. The film is set in contemporary Ireland and was inspired by real events. Two seemingly unconnected incidents occurs in a small town. The suicide of Father Frank Sweeney, a parish priest, and the expulsion of Daniel McLaughlin, a young trainee priest from a nearby seminary, on the false grounds that he was open to the sexual advances of a male colleague. Daniel returns to the family home where, fighting very strong feelings of love for his ex-girlfriend, Sinead, he is torn between his desire to go back to the seminary and become a Catholic priest and his yearning to marry the woman he loves. Meanwhile local journalist, David Foley, is convinced that Sweeney's death and Daniel's expulsion are linked. Desperate to clear his name, Daniel agrees to talk to Foley.

„All first films are mountains, but this is a particularly high one and I'm sure it's not the sort of film a lot of first time directors would chose due to the controversial nature of it's subject matter. I would not have gotten through this had I not been absolutely committed and passionate about it. Something inside me compelled me to write it. As a practicing Catholic myself, I believe we have to look at the notion of celibacy, because celibacy is the single issue that will destroy the Catholic Church in the twenty first century.“

Filmography:

2003 *Conspiracy Of Silence*

John Deery

He was originally trained as an actor. He has worked as assisting director for directors as Hugh Hudson, Gerard de Thame and Stephen Poliakoff. Written, produced and directed films for the Labour party and several labour unions in the UK. *Conspiracy of Silence* is his first feature.



World Sales:

Beyond Films Limited, 22 Newman St, London W1T 1AH, UK

Tel: +44 (0) 20 7636 9613

Fax: +44 (0) 20 7636 9614

e-mail:

nick_kilcoyne@beyond.com.au

www.beyond.com.au

Production: Flick Features in association with Mogirl Film

Pretty Dyana



SERBIA & MONTENEGRO 2003

DOCUMENTARY, COLOUR, BETA SP, 45 MIN

Director: Boris Mitic

Producer: Boris Mitic

Screenplay: Boris Mitic

Photo: Boris Mitic

Production design: Boris Mitic

Editor: Boris Mitic

Sound: Dragutin Cirkovic

Music: Adem Smajli

On the outskirts of Belgrade, a group of Roman gypsies live in dingy shacks. They are refugees, most of whom have no papers. They support themselves by collecting garbage, like cardboard and empty bottles. As a means of transport, they use the most peculiar automobiles, which on closer consideration turn out to be made from old and totally stripped Citroens. Particularly the Dyana, one of the best-known old models next to the 2CV, is a favourite. You can remove the entire top and salvage almost all parts and then the chassis with the engine remains intact, which is impossible with any other car. The men and boys use the material very inventively. For example, they use a battery to charge their mobile phone or to make a light or watch TV at night. But the police doesn't always find these strange vehicles funny.

” *When you lose everything, you are expected to cry. When you get used to having nothing, it is easy to become indifferent. When you turn nothing into gold, it is difficult not to boast around. This film is an ode to the Dyana and to these people's resilience.* ”

Filmography:

2003 **The Size Of The Bottle**, doc

2003 **Pretty Dyana**, doc

World Sales:

Dribbling Pictures, Bitoljska 2/II ,
111 47 Belgrade, Serbia Montenegro
info@dribblingpictures.com
Tel: +38 1 63 77 15 241

Production: **Dribbling Pictures**

Boris Mitic

Born in 1977 in Serbia and Montenegro (former Yugoslavia). A filmmaker from the time he saved up enough money to buy himself a decent camera. Former propaganda student, journalist by profession, documentarist by conviction.



DZIEŃ SWIRA

The Day of the Wacko



WORLD WIDE

POLAND 2002

FEATURE, COLOUR, 35 MM, 93 MIN

Director: Marek Koterski

Producer: Włodzimierz Otulak

Screenplay: Marek Koterski

Photo: Jacek Bławut

Production design: Przemysław Kowalski

Editor: Ewa Smal

Sound: Maria Chilarecka

Music: Jerzy Satanowski

Cast: Marek Konrad, Janina

Traczykówna, Michał Koterski, Joanna Sienkiewicz, Andrzej Grabowski, Piotr Michalica

A day in the life of a 49 year-old teacher who is completely disillusioned with his reality. As he looks for the causes of his unhappiness, he blames his neighbours, his former wife and his own mother. However, any attempts to improve his life will be unsuccessful until he first begins to change himself.

Adam, a former university lecturer turned schoolteacher, is experiencing a mid-life crisis. He is divorced and neither the communists nor their successors seem to believe that teachers deserve a decent wage. An obsessive-compulsive, his daily rituals become a shield against the winds, waves, stars, and feelings. Accompanied by his own monologue, we follow his daily routine as he makes tea, adjusts his crotch for watching television, arranges his cocktail of pills, and reflects on his consumption of toilet paper. But this is to be no ordinary day. When his students express a less than reverent response to the glories of Romantic poetry, he walks out, visits his mother and his son, and takes a train to the sea, where he hopes to escape the never-ending banalities of the world around him.

” **The Day of the Wacko is my craziest film to date, as crazy as its main character. Adam Miauczynski is a divorced, frustrated intellectual and Polish teacher who loves his adolescent son. The film is about the hell of the next five minutes and an act of complete artistic freedom, a film without a conventional plot and freed of all models, a film about the most intimate, painful and beautiful things in life - and about those that cause me the most anguish.** ”

Filmography:

1984 **Madhouse**

1986 **Inner Life**

1989 **Porno (the blockbuster of 1990)**

1995 **Nothing Funny**

1999 **Iloveyou**

2002 **The Day of the Wacko**

Marek Koterski

Born in 1942 in Cracow, Poland. Film and stage director, playwright and screenwriter. Graduated from the Lodz Film School in 1971. After his studies he made a career as a writer and mainly theatre director, he's also written and directed for television. He has shot a number of short and medium-length films, and has written and directed several features. He directs his own scripts only.



World Sales:

Vision Film Distribution Company,
Rydygiera 7, 01-793 Warszawa,
Poland

Tel: +48 22 839 6009

vision@vision.pl

<http://www.vision.pl>

Production: Vision Film Production



USA 2003

FEATURE, COLOUR, 35 MM, 98 MIN

Director: Jane Weinstock

Producer: Gloria Norris

Screenplay: Jane Weinstock

Photo: Paul Ryan

Production design: Aradhana Seth

Editor: Robert Hoffman, Lauren Zuckerman

Sound: Steven Hitzelberger

Music: Grant-lee Phillips

Cast: Marguerite Moreau, Bryan F.

O'byrne, Naveen Andrews, Emily

Deschanel, D.b. Woodside, John

Rothman

For Jamie Harris love is hard to find. It seems much easier just to settle for sex. A self-described jerk magnet, she thinks she wants a relationship, but jumps into bed with one impossible guy after another. A sharp-witted twenty-five-year-old who makes a living as a namer - she comes up with catchy monikers for products like diapers and anti-depressants - Jamie is very confused about her own identity. Compared to the other members of her family, she's a flake: her sister, Laura is tidy, prudent and married, while their dad is a single workaholic who can't relate to his promiscuous daughter. Only her best friend, Martin understands her; he is a wise and loving acupuncturist and pothead.

As the movie takes off, she has two guys on the hook - scrumptious John, a poet and her former teacher, and savoury Mick a comic talk-show host whose guests include a designer of S&M gear for vegans. Both boyfriends are delicious, decent guys who apparently love her. To help her decide between them, she has to resort to extreme measures. Like celibacy.

„In making Easy, I wanted to explore romantic life without romanticizing it. I always loved romantic comedies (from the 40's mostly), but I also always loved movies that were relentlessly truthful, Cassavetes is one of my favorites. With Easy I tried to put those 2 things together to create a funny but penetrating picture of lovelorn life.“

Filmography:

1992 The Clean-up, short (GFF 1993)

2003 Easy

Jane Weinstock

Jane Weinstock has a Master's degree in film studies from New York University and graduated from Princeton with a degree in history. She is a noted film critic and lecturer and has taught at NYU, the California Institute of the Arts and the Art Center College of Design in Pasadena. She currently teaches at the University of California at Los Angeles. Weinstock has made a number of short films. Easy is her first feature film.



World Sales:

Over Easy Productions, 348, 11th St,
Santa Monica CA 90402, USA
janeweinstock@earthlink.net

Production: Over Easy Productions

EDI



WORLD WIDE

POLAND 2002

FEATURE, COLOUR, 35 MM, 98 MIN

Director: Piotr Trzaskalski

Producer: Piotr Dzieciol

Screenplay: Piotr Trzaskalski, Wojciech Lepianka

Photo: Krzysztof Ptak

Production design: Wojciech Zogala

Editor: Cezary Kowalczyk

Sound: Jan Freda

Music: Wojciech Lemanski

Cast: Henryk Golebiewski, Jacek Braciak, Ola Kisio, Dominik Bak, Jacek

Lenartowicz, Grzegorz

Stelmaszewski, Maria Maj

Edi and Jureczek earn their living by salvaging scrap metal from the streets and trash dumps of a big city. They live together in an old, ruined factory building. Some of the money they make they drink away in a bar frequented by other metal salvagers. One day, one of them is fatally beaten by two brothers who collect "tribute" for the moonshine they distribute among the scrap gatherers. Several days later, the brothers come to Edi with a peculiar proposal. They know the gatherer for his propensity for reading the books he finds in the trash. It is this that leads them to conclude that he will be the best possible tutor for "Princess", their 17 year-old sister, who has been her brothers' ward since their parents passed away. Shortly thereafter Princess turns out to be pregnant and it is Edi who is falsely accused of raping her. The brothers hunt down Edi and their punishment is brutal. Without a hint of resistance, the metal salvager accepts his fate and when the girl gives birth to the child, Edi agrees to raise it as his own...

„I know one of the junkyards in Lodz. Every morning metal salvagers converge on it, arriving there drunk, almost unconscious. We didn't want to confine ourselves to telling just the story of men who scour for scrap metal and then drink. It was then that I remembered a certain Buddhist dialogue, the hero of which, a wise man, is accused by a young girl of being the father of her child. Without uttering a word of opposition, he accepts the responsibility of caring for the child.”

Filmography:

2000 Dalej Niz Na Wakacje, TV

2002 Edi

Piotr Trzaskalski

Born in 1964 in Lodz. Graduated from the Department of Film Directing at the Film School in Lodz in 1992. During 1992-93 he was a scholarship holder at The Northern School of Film and Television at Leeds Metropolitan University. Within the confines of the grant he directed a feature film *Someone*. Since 1992 he has been working for television, making, video clips, documentaries, TV shows and commercials.



World Sales:

Opus Film, Poland
Tel: +48 42 6345 502
lucja@opusfilm.com
www.opusfilm.com

Production: Opus Film



CANADA 2003

DOCUMENTARY, COLOUR, 35 MM, 90 MIN

Director: **Bob Smeaton**

Producer: **Gavin Poolman**

Photo: **Peter Biziou**

Editor: **Eamonn Power**

Music: **Eddie Cramer**

Cast: **Janis Joplin, The Band, The Grateful Dead, Buddy Guy**

In 1970, a train journeyed across Canada carrying some of the greatest rock bands of the time. Janis Joplin, The Band, The Grateful Dead, Delaney & Bonnie, Buddy Guy, Ian & Sylvia and others lived (and partied) together for five days, giving concerts where and when they stopped. The train was called the Festival Express. Nicknamed "The Million Dollar Bash" by Rolling Stone magazine, Festival Express was designed to capitalise on the then-burgeoning craze for multi-day, talent-heavy music festivals. Following in the footsteps of Woodstock, by the summer of 1970 such festivals were a regular part of the rock n' roll landscape. Priced at \$14 for two days and over twenty bands, to some, the festival seemed like a bargain. Others, picking up on protest movements of the time, felt the music should be free. Scenes of the resulting chaos at the Toronto concert open a window on the politics of the era. The Grateful Dead responded by staging their own free festival at a local park. The footage was lost in legal proceedings for years, but ninety hours of raw negative and forty hours of uncut sound recording fortuitously found their way to the Budge Crawley vault in the National Archives of Canada. With music mixed by Eddie Kramer (producer of Jimi Hendrix, Led Zeppelin and Santana), Bob Smeaton's documentary immortalizes performances that are unmistakably raw and immediate.

” Festival Express might well be the last great film from the era, joining Woodstock, Gimme Shelter and a few others. There isn't anything else in the vaults anywhere. It doesn't exist. This is like finding the Holy Grail. ”

Filmography:

1995 The Beatles

Anthology, TV

1997 Classic Albums: The

Band – The Band, TV

1999 Classic Albums: Meat

loaf – Bat Out Of Hell, TV

1999 Classic Albums: The

Who – Who's Next, TV

2001 The Genesis

Songbook, TV

2003 Festival Express, doc

World Sales:

Hanway Films, 24 Hanway Street,
London W1T 1UM, UK

Tel: +44 207 290 067

info@hanwayfilms.com

www.hanwayfilms.com

Production: Apollo Film, Peachtree

Bob Smeaton

Born in Newcastle, United Kingdom. He is an established director of musical documentaries featuring such performers as The Beatles, The Band, The Who, Meatloaf and Genesis. He was the series director on ABC's *The Beatles Anthology* in 1995. *Festival Express* (03) is his most recent documentary.



LA FLAQUEZA DEL BOLCHEVIQUE

The Weakness of the Bolshevik



WORLD WIDE

SPAIN 2003

FEATURE, COLOUR, 35 MM, 95 MIN

Director: Manuel Martín Cuenca

Producer: José Antonio Romero

Screenplay: Lorenzo Silva, Manuel Martín Cuenca

Photo: Alfonso Parra

Production design: José Antonio Romero

Editor: Ángel Hernández Zoido

Sound: Eva Valiño

Music: Roque Baños

Cast: Luis Tosar, Mar Regueras, María Valverde

Pablo López is a regular guy. He's thirty-something, works in a savings bank and is sick of everything. One Monday morning, in a traffic jam right on Cibeles, he bashes into the car of Madrid's snob of snobs, causing a tremendous scandal: the snob is argumentative to say the least, insults him at length, and creates monumental problems for him with the police and insurance. Intending to have a bit of fun, Pablo decides to make life impossible for her. One day, becoming bored with the situation, Pablo runs headlong into the snob's sister, María. His life does a spectacular about-turn. Cynical, full of resentment, Pablo was convinced that his existence could never again have any kind of meaning, and, now that the light has come on before his eyes, feels that he mustn't, can't fall in love with a 15 year-old girl. But suddenly, something completely unexpected happens, changing Pablo López' life forever.

” *This film is a story about the characters' feelings and emotions, a film which dives into loneliness and hope seen through the eyes of the actors. A love story which makes us believe in life again. A film, therefore, of actors and their work, which is searching for emotion but which does not lack a sense of humour. It starts as a comedy and ends as a tragedy, as I think all great stories which move us should be. We should first love our characters and understand them, to then feel with them until the end.* ”

Filmography:

1991 The White Day, short

1998 Men Without

Women, short

1999 No One, short

2001 The Cuban Game, doc

2002 Cuatro Puntos
Cardinales, doc

2003 The Weakness Of The
Bolshevik

World Sales:

Kevin William Associates, Galeon,

32, Bajo A, Madrid 280 42, Spain

Tel: +34 91 747 3100

kevin@kevinwa.com

www.kevinwa.com

Production: Rioja Audiovisual

Manuel Martín Cuenca

Born in 1964 in Almería, Spain. A graduate in Information Sciences and holder of a diploma in Spanish Language, he started in the world of cinema as an assistant director and director of casting. In 1991 he directed his first short. He is also a screenwriter and author and has taught at the Escuela Internacional de Cine in Cuba.



GIRL WITH A PEARL EARRING

Girl with a Pearl Earring



UNITED KINGDOM/ LUXEMBOURG 2003

FEATURE, COLOUR, 35 MM, 100 MIN

Director: Peter Webber

Producer: Andy Paterson

Screenplay: Olivia Hatreed, Tracy Chevalier

Photo: Eduardo Serra

Production design: Ben Van Os

Editor: Kate Evans

Sound: Carlo Thoss

Music: Alexandre Desplat

Cast: Colin Firth, Scarlett Johansson, Tom Wilkinson, Judy Parfitt, Cillian Murphy, Essie Davis, Joanna Scanlan, Alakina Mann, Chris Mchallam, Gabrielle Reidy, Rollo Weeks, Anna Popplewell, Anais Nepper, Melanie Meyfroid, Nathan Nepper, Lola Carpenter, Charlotte Carpenter

Delft, Holland, 1665. Young Griet becomes a maid in the house of Johannes Vermeer. He, recognizing Griet's intuitive understanding of colour and light, slowly draws her into the mysterious world of his painting. Maria Thins, Vermeer's mother-in-law, seeing that Griet inspires Vermeer, decides to allow their clandestine relationship in the hope that her son-in-law will increase his meagre output. Though unsure of his feelings for her, Griet falls increasingly under Vermeer's spell. Finally, the Machiavellian Van Ruijven, sensing the intimacy between master and maid, gleefully contrives a commission for Vermeer to paint Griet alone. The result will be one of the greatest paintings ever created, but at what cost to Griet?

“I really responded to the script and the amazing world that the film was set in. I was keen to get to grips with Vermeer and the Dutch genre painters, because of the visual opportunities which that presented. But there's also a great story, about power, about money, about sex, which felt as if it had a very contemporary edge to it. (...) I think in Scarlett we managed to find an actress who, when you train the camera on her – especially in close-up – can show you what she's thinking. She has a face that you don't often see on screen these days. She's hypnotic. (...) The scenes in Vermeer's studio look like Vermeer and we worked very hard at that, in terms of the kind of light we used, getting the proportions of shadow right, choosing the right low contrast film stock to get Vermeer's distinct and slightly muted palette. It was a fantastic period of Dutch art, which used domestic subjects and bourgeois subjects - as opposed to religious ones – for the first time. Everyday life was documented in great detail. And that's fantastic for a filmmaker.”

Filmography:

Select Filmography

1997 Temptation Of Franz

Schubert, The, TV

1999 Underground, TV

2001 Men Only, TV

2002 Stretford Wives, The, TV

2003 Girl With A Pearl Earring

Peter Webber

Straight out of film school, Peter Webber made his first short film (*The Zebra Man*), worked as a film editor and began his fruitful association with producers Andy Paterson and Anand Tucker. He has made several documentaries on subjects ranging from Wagner or the creatures of the deep oceans, plus films for TV including *Schubert* (1997), *Underground* (1999), the Channel Four mini-series *Men Only* (2001) and *The Stretford Wives* for the BBC.



World Sales:

Pathé International UK,
Kent House, 14 Market Place,
W1W 8AR London, UK
Tel: +44 20 746 244 20
international.sales@pathe-co.uk

Swedish distribution:

Svensk Filmindustri

Production: Archer Street Limited

LAS HORAS DEL DIA

The Hours of the Day



WORLD WIDE

SPAIN 2003

FEATURE, COLOUR, 35 MM, 103 MIN

Director: Jaime Rosales

Producer: Jaime Rosales

Screenplay: Jaime Rosales, Enric Rufas

Photo: Oscar Durán

Production design: Leo Casamitjana

Editor: Nino Martínez

Sound: Eva Valiño

Cast: Alex Brendemühl, Ágata Roca, María Antonia Martínez, Pape Mon-soriu, Vicente Romero, Irene Belza, Anna Sahun, Isabel Rocati, Armando Aguirre

Abel lives with his mother in a small town in the outskirts of Barcelona. His whole life revolves around their small family business, his mother's house, his girlfriend's bed, the corner newsstand, and the neighborhood bars and cafés. It's always more of the same: the same old problems, same faces, and the same old conversations. However, under his pleasant, calm exterior, something inexplicably cracks apart, and does so repeatedly. He is powerless to stop it.

”In 1998, I wrote a short film about a man who kills a taxi driver in an empty field and then picks up a prostitute. The idea was to create a piece full of suspense built around the tension the viewer felt, knowing the prostitute was in the taxi with a murderer. Then I thought, ”What happens next?” Then I thought there might be a feature film behind it. At that time, I came across an article about serial killers that I found very interesting. I was no longer interested in suspense, but instead in creating a super-realist portrait open to various interpretations.”

Filmography:

1997 Virginia No Dice Mentiras, short

1998 Yo Tuve Un Cerdo Llamado Rubiel, short

1998 Episodio, short

1998 Palabras De Una Revolución, short

1999 La Pecera, short

2003 Las Horas Del Día

Jaime Rosales

Born in 1970 in Barcelona, Spain. After a graduation in economics and several works in cinema and TV as a screen writer, he obtained a grant in 1996 to study Film Direction. In 1999 he got another one at the Australian Film Television and Radio School in Sydney. After that he worked as a screen writer for television and started a production company. This is his feature debut.



World Sales:

Bavaria Film International,
Bavariafilmpfad 8, D-82031 Geisel-
gasteig, Germany

Tel: +49 89 6499 2687

Fax: +49 89 6499 3720

e-mail:

bavaria.international@bavaria-
film.de

www.bavaria-film-international.de

Production: Fresdeval Films

IN THE CUT In the Cut



AUSTRALIA/USA 2003

FEATURE, COLOUR, 35 MM, 120 MIN

Director: Jane Campion

Producer: Laurie Parker

Screenplay: Jane Campion, Susanna Moore, Based On The Novel By Moore

Photo: Dion Beebe

Production design: David Brisbin

Editor: Alexandre De Francheschi

Sound: Peter Miller

Music: Hilmar Örn Hilmarsson

Cast: Meg Ryan, Mark Ruffalo, Jennifer Jason Leigh, Nick Damici, Sharieff Pugh

Based on Susanna Moore's novel *In the Cut* combines modern urban love story and detective thriller into a tightly plotted, intelligent whole. Frannie Avery is an NYU English teacher, drawn out of her self contained, cerebral world when she witnesses an illicit sexual act in a local East Village bar. When the woman she glimpsed is found dead, Frannie is questioned by investigating homicide detective Molloy. Despite her apparent detachment, she is fascinated by Molloy, and begins a passionate and intensely erotic liaison with him. By the time a second murder occurs, Frannie begins to wonder if the man she's falling in love with might be more dangerous than she had thought.

” *Women today are dealing with both their independence and also the fact that their lives are built around finding and satisfying the romantic models we grew up with. The story gave us an opportunity to see how that model falls short for us, and creates enormous amounts of grief. Women often postpone their lives, thinking that if they're not with a partner then it doesn't really count. They're still searching for their prince, in a way. And as much as we don't discuss that, because it's too embarrassing and too sad, I think it really does exist.* ”

Filmography:

1980 Tissues	1986 Two Friends, TV (GFF 1987)
1982 An Exercise in Discipline – Peel, short	1986 Dancing Daze, TV Series
1983 Passionless Moments, short	1989 Sweetie (GFF 1990)
1984 Mishaps of Seduction and Conquest	1990 An Angel at My Table, TV Series
1984 After Hours, short	1993 Piano, The
1984 A Girl's Own Story, short	1996 Portrait of a Lady, The
	1999 Holy Smoke
	2003 In the Cut

Jane Campion

Born in 1954 in Wellington, New Zealand. She studied anthropology at Victoria University and moved to Australia to study painting at the Sydney College of the Arts and filmmaking at the Australian Film, Television and Radio School. She began filmmaking in the early 1980s and co-wrote and directed her first feature, *Sweetie* in 1989. She now lives in Sydney.



World Sales:

Pathé International UK,
Kent House, 14 Market Place,
W1W 8AR London, UK
Tel: +44 20 746 244 20
Fax: +44 20 743 678 91
e-mail: international.sales@pathe-co.uk

Swedish distribution:
Svensk Filmindustri

Production: Pathé International UK

Jagoda in the Supermarket



WORLD WIDE

SERBIA/GERMANY/ ITALY 2002

FEATURE, COLOUR, 35 MM, 82 MIN

Director: Dusan Milic

Screenplay: Dusan Milic

Photo: Petar Popovic

Production design: Milenko Jeremic,
Rade Mihajlovic

Editor: Svetolik Mica Zajc

Sound: Branko Dordevic

Music: Dr. Nelle Karajlic, Dejan Spar-
avaloCast: Branka Katic, Srdjan Todorovic,
Dubravka Mijatovic, Danilo, Lazovic,
Goran Radakovic, Mirjana Karanovic,
Mikola Simic, Marko Jeremic, Emir
Kusturica

Jagoda works in a supermarket and dreams of meeting her one true love. However, unlike her more attractive colleague, Ljubica, this thirtyyear-old has had no luck with men so far. One day, Ljubica gets a date with Jagoda's goodlooking neighbour, Inspector Nebojsa. Suddenly, the next morning, a heavily-armed hostage-taker darkens the door of the supermarket. As the commander of the special task force, Inspector Nebojsa succeeds in securing the release of several hostages but his superior insists that he put an end to the drama quickly and, if necessary, with force. Meanwhile, Jagoda and the hostage-taker have been getting to know each other. And when police manage to free the rest of the hostages, Jagoda volunteers to stay behind with him - "in order to save his life" – as she explains.

„Several years back I thought up a story that would champion love between two lonely people. People who hadn't experienced such a thing before. People who were innocent to a certain extent, as far as love was concerned. The resurrection of love in a dark, alienated, industrialized, modern world. This was the starting point, but it wasn't enough for a film. Conflict needed to be created. Drama. A kinaesthetic place had to be found where this love could develop. The most dynamic, most vibrant symbol that stuck out was a supermarket. Dazzling and colourful. Wrapped up like a sweet in cellophane. A classical product of our time, of the Industrial Revolution. As my producer, the renowned movie director Emir Kusturica, explained, the supermarket is a mythical place of the 20th century. A crossroads of people, an unavoidable symbol. A place where people meet and part.“

Filmography:

2003 Jagoda in the Supermarket

World Sales:

Media Luna, Hochstadenstr. 1-3,
Köln 50674, Germany

Tel: +49 221 139 2222

Fax: +49 221 139 2224

e-mail: info@medialuna-entertain-
ment.de

www.medialuna-entertainment.de

Dusan Milic

Born in 1969 in Belgrade. He got his degree in directing from the College of Performing Arts in Belgrade in 1995. He has written three scripts for Emir Kusturica and several TV series. He has also directed two music videos for underground Serbian bands.



JAPANESE STORY

Japanese Story



AUSTRALIA 2003

FEATURE, COLOUR, 35 MM, 107 MIN

Director: Sue Brooks

Producer: Sue Maslin

Screenplay: Alison Tilson

Photo: Ian Baker

Production design: Paddy Reardon

Editor: Jill Bilcock

Sound: Peter Grace

Music: Elizabeth Drake

Cast: Toni Colette, Gotaro

Tsunashima, Matthew Dyktynski,

Lynette Curran, Yumiko Tanaka

Sandy wants to go places. Fast. And she does, but not exactly the places she intended. Sandy is a geologist and has started a software company with Baird. It takes a long time to develop software and they need a sale. Hiromitsu might be the one. Sandy will have to be the one to show Hiromitsu around. There's only one catch. Hiromitsu wants to see quite a lot and a lot of it is a long way away. Hiromitsu has his own reasons for being in Australia. He's happy to talk to them, but first he wants to go on a field trip to the steel works and the Pilbarra ore fields. It's not Sandy's idea of fun. And that's just for starters. Hiromitsu turns out to be rude, incommunicative and quintessentially sexist - as far as Sandy is concerned. Hiromitsu is not too pleased with Sandy either. She is loud, rude and aggressive. He insists that she drive him out to an abandoned iron ore mine. They head off into the Australian desert down little more than a dirt track. Inevitably, they get bogged. They are stranded in the desert in a potentially life or death situation. Against the background of the elemental Australian landscape, so much space and so few people, Sandy and Hiromitsu play out a story of human inconsequence in the face of the blistering universe.

„We all encounter situations where we live a particular moment as though we have millions to squander. Most of us live our lives that way, and I find that amusing. I also find it frightening and wish I could learn from it, but I don't. Like Sandy, we go along as if life's going to keep unfolding as we expect it to – but so often it doesn't.“

Filmography:

1984 *Drover's Wife, The*

1988 *Ordinary Woman, An*

1997 *Road to Nhill*

1997 *Raw FM, TV*

1998 *SeaChange, TV*

2003 *Japanese Story*

World Sales:

Fortissimo Film Sales,

Veemarkt 77-79, NL-1019 DA

Amsterdam, Netherlands

Tel: +31 20 6273215

Fax: +31 20 6261155

e-mail: info@fortissimo.nl

<http://www.fortissimofilms.com>

Production: Gecko Films

Sue Brooks

Born in 1953 in Pyramid Mill (Victoria), Australia She studied at the Australian Film Television and Radio school. Directed two shorts before she made her first feature *Road to Nhill* in 1997. *Japanese Story* is her second feature.



Prisoners of the Caucasus



WORLD WIDE

GERMANY/POLAND 2002

DOCUMENTARY, , BETA SP, 53 MIN
Director: Yuri Khashchevatsky
Photo: Euard Dzhafarov, Andriej Gorilovsky, Jurij Romanov, Kiryll Gorlov
Production design: Elena Petlarskaja, Malgorzata Matuszewska
Editor: Tomasz Ostrowski, Slawomir Piernik, Dimitr Sushtchev
Sound: Michal Muzyka, Aleksandra Mirska, Wasylij Shitkov, Jurgen Offermann, Tamara Sobierajska

Since the collapse of the Soviet Union the Caucasus has been in turmoil. Enmity between Chechens and Russians has resulted in an insoluble military conflict in hostile territory in which the stronger Russian army has for years been trying to subdue guerrilla fighters and snipers. There are no victors in this conflict - there cannot be - the only victor is violence. Chechen terrorism long ago invaded the heartland of Russia itself. A tragic instance of it was the seizing of hostages in a Moscow theatre in 2002. Many people are not aware of the fact that this war did not come about with the collapse of Communism and was not incited by the rebels of Grozhny or the present rulers in the Kremlin, be it Yeltsin or Putin. This is a war that was raging already in Tsarist Russia. In 1850 the young Leo Tolstoy served in the Russian army in the Caucasus after giving up his studies. His experiences made a deep impression on him and re-emerged in his last work, Hadzhi Murat, published a good fifty years after the war, which has as its hero a Chechen chieftain. The Belorus film director Yuri Khashchevadski, has here collated contemporary, uncensored pictures of terror and violence not hitherto seen, with quotations from Tolstoy who - 150 years ago - recognised this terrifying readiness to embrace brutal force. The result is a film that paints an unforgettable and depressing picture of this seemingly endless war.

Filmography:

1985 This Quiet Life in Gleboki, short, doc	1990 The Intermediary
1986 Return to Catan	1990 Highway, doc
1986 A Look at One's Home, doc	1991 Orange Vests, doc
1987 An Obstinate Man, doc	1991 Everything's Fine, doc
1987 Krylov was Here, short, doc	1992 Russian Luck, TV doc
1987 Recruits	1993 Marianna's Passion, doc
1988 Road Crews, Travellers, doc	1994 Israeli Bread, doc
1988 Master Craftsmen and Journeymen, doc	1996 Oases, doc
1989 Speed, short doc	1996 Just an Ordinary President
1989 To Heaven on a Wheel, doc	1997 The Echo of Silence, doc
1989 Who is Absent Today	1998 Time of Tshuzoy Enlay, doc
	2000 Gods of the Hammer and Sickle, doc
	2002 Survive for Loving, doc
	2002 Prisoners of the Caucasus, doc

World Sales:
Besta Film, Ordynacka 14/8
Str. 00-358, Warschau, Polen
Tel: +1 416 967 1174
Fax: +1 416 967 1782
e-mail:
www.besta.pl

Yuri Khashchevatsky

Born in 1947 in Odessa, Ukraine (former Soviet Union). He studied at the College of Music, Drama and Film in Leningrad (S:t Petersburg). Has directed almost 30 films for TV and the cinema since 1984. He lives in Belarus.



The Return of the Khan



AFGHANISTAN/GERMANY 2003

DOCUMENTARY, COLOUR, BETA SP, 72 MIN

Director: Dagmar Diebels,

Tom Meffert

Producer: Tom Meffert,

Screenplay: Tom Meffert

Dagmar Diebels

Photo: Dagmar Diebels, Tom Meffert

Aarasch Dadfar Spanta, Souhail

Taheri

Editor: Tom Meffert

Dagmar Diebels

Sound: Marilyn Janssen

Music: Anouar Brahem

Daoud Sarkhosh

Filmography:

Thomas Meffert

Select Filography

1989 Die Frauen Von

Hückelhoven, short

World Sales:

Zinnober Filmproduction

Krautmühlenweg 8, D-52066

Aachen, Germany

Tel: +49 241 970 180

mail@zinnober.de

www.zinnober.de

Production: Zinnober

Filmproduction

In his grey suit, being embraced by men with turbans and wild beards, he seems somewhat out of place in the dust and ruins of war-torn Afghanistan. After 25 years of living in exile in Germany, Rangin Dadfar Spanta, accompanied by his wife and children, pays a tentative first visit to his old home. He is the eldest son of the Great Khan of the Taheri tribe and the people there see him as the Khan's successor. But can the political scientist find his place in this country, so devastated by years of war? Has the last war changed the conditions enough that now, after all, there is a chance for democracy? Can he fulfil his dream of becoming a lecturer in Political Sciences in Kabul? The film shows Rangin's inner conflicts, his hopes and his doubts. At the same time, it draws a picture of an Afghanistan just recently freed from the reign of terror of the Taliban.

„This film project attacked us – sort of. “We are flying on February 28th”, Rangin said. It was on February 11th. Only 17 days for preparation! But it's a journey to Afghanistan shortly after war – still at war? How were we to decide that? We had just one night to sleep it over. There wasn't much time. (...) We decided to go. Primarily, we wanted to observe the grown up children deal with their unknown homeland. We couldn't imagine that Rangin's father was a powerful Khan of the Taheri tribe. For this reason, Rangin is a VIP in the region he comes from. He preferred not to speak about it in Germany, because he disagrees with this feudal system – he considers it to be responsible for the plight in Afghanistan. But while crossing the border into Afghanistan soldiers stood in file for him. We then knew he was going to be our leading character. / Dagmar Diebels

1991 Die Maus Jessica, 24, TV

1992 Die Entscheidung Ist

Gefallen, short

1993 German Fairy Tale, TV

1993 The "blacks" Are

Coming

1997 Togo Match

1995 A Letter From Fanta

Se, short

1998 Global Player

2001 Teppichkinder

Dagmar Diebels

Born in 1953 in Krefeld, Germany. Studied in Physics and Social Sciences in the 70s. In the 80s she worked as a teacher and musician. Since 1991 she's worked with free-lance production of industrial promotion and music films and later with production of scientific/medical documentaries.



Tom Meffert

Born in 1951 in Hannover, Germany. In the 1970s he studied architecture and city planning. 1978-80 he worked as city planner in Yemen. He then moved into the field of educational and developmental productions and since 1984 he is a free lance producer for public broadcasting stations in Germany



THE LEGEND OF THE SKY KINGDOM

The Legend of the Sky Kingdom



WORLD WIDE

ZIMBABWE 2003

FEATURE, COLOUR, 35 MM, 84 MIN

Director: Roger Hawkins

Producer: Phil Cunningham

Screenplay: Phil Cunningham, Roger Hawkins

Photo: Roger Hawkins

Production design: Minali De Silva

Editor: Roger Hawkins

Sound: Rick Grebno, Rodney

Newman

Music: Andrew Baird

Cast: Wiina Msamati, Rodney Newman, Jason Linforth, Miriam Hamblin, Gabriel Phillips

This film is the first ever animation feature produced in Africa. Everything in the movie is made from recycled objects - every model, every set, and every prop - literally the entire movie is made from junk. It is the tale of an adventurous journey undertaken by three children and their tripod friends. These unlikely heroes begin their epic travels with a daring escape from the Evil Emperor and the underground world in which they are slaves. Stories of the famous Prince Ariel have inspired them and, once free, they embark on a wild and exciting journey to reach his home - the fabulous Sky Kingdom. To guide them on their way they have Telly, a talking television set, Gugu, the crafty go-away bird and many friendly creatures who inhabit the world through which they must travel to reach the Sky Kingdom.

As the journey unfolds, each of the three children is faced with a challenge and each learns and responds to the difficulties faced. Fraught with unexpected challenges in a world where everything is not as it seems, they overcome a host of adventures - to arrive eventually at the gateway to the Sky Kingdom. But before they can enter they must pass through the Valley of Death. The final battle is fast and furious.

“I knew that we didn't have the cast or the studio in Zimbabwe to do a movie using actors so it had to be animation, that presented a problem because everybody wants computer generated animation and I knew that there was no one in Zimbabwe who could do that kind of animation, the only option I could think of was model animation. Or ‘Junkmation’ to be more precise. (...) We hired wire artists and tinsmiths who had never done anything remotely connected to film work and went into production. The big challenge was to create workable models that would stand up to the rigors of a 2 year shoot.”

Filmography:

2003 Legend Of The Sky Kingdom

Roger Hawkins

Born in 1966 in Harare, Zimbabwe. After he completed a BSc (Agric) at the University of Natal in South Africa and then embarked on a colorful career as casual labourer. In 1993 he resigned his job as a maths teacher and staged a musical, *The Singer*, he had written and directed. Soon he was approached to make TV and later he studied directing in London for a year. Since returning to Zimbabwe, a country without any film funding he has faced the challenge “to see what we could produce with no resources”. Prior to this film he made *Dr Juju*, a 60 minute TV movie.



World Sales:

Videovision Entertainment

Tel: +27 31 204 6050

Fax: +27 31 202 50 00

info@videovision.com.za

www.videovision.co.za

Production: Sunrise Productions

A LION'S TRAIL



SOUTH AFRICA 2002

DOCUMENTARY, COLOUR, BETA SP, 55 MIN

Director: **Francois Verster**

Producer: **Francois Verster**

Production design: **Francois Verster**

Editor: **Peter Neal**

Sound: **Tony Bensusan**, President
Kapa, **Jeff Hodd**

"Wimoweh-a-wimoweh..." It will take anyone in the world no more than a few bars to recognise this song: "The Lion Sleeps Tonight". The melody has been covered at least two hundred times by artists as diverse as James Last, Henri Salvador, Brian Eno, Chet Atkins, REM and Salif Keita, and has generated many millions of dollars in revenues. Everyone in the world knows it - yet few are aware that it was actually written by an illiterate Zulu shepherd boy who barely saw a cent. The man who added the ten English words to the song ("In the Jungle...") - and thereby obtained copyright to it - is now the multimillionaire president of the American Songwriters Association, and yet the descendants of songwriter Solomon Linda are still living in one of the poorest parts of Soweto, outside Johannesburg. How did this happen? We travel along a series of bittersweet meetings with memorable characters and blocked doors, culminating in a final confrontation with the truth in New York.

"It is hoped that this film will open up the debate not only around the ownership of the song itself, but also around how intellectual copyright from the Third World has been exploited by those in a position of greater power and knowledge. The Ntsele family shares ownership of the film, and it is hoped that the film itself will both also be one step in the route towards a more just settlement of their affairs and a way of giving recognition to an unsung hero from South Africa."

Filmography:

1998 **Pavement**

Aristocrats, doc

1999 **The Man Who Would Kill**

Kitchener, short

1999 **The Story Of**

"Mbube", short

2000 **The Granite War**, short

2001 **Guilty**, short

2002 **When The War Is Over**, doc

2002 **A Lion's Trail**, doc

World Sales:

First Hand Films,
Schaffhauserstrasse 359,
8050 Zurich, Switzerland

Tel: +41 1 312 20 60

Fax: +41 1 312 20 80

e-mail: info@firsthandfilms.com

www.firsthandfilms.com

Production: **Undercurrent Film**
and TV

Francois Verster

Born in 1969 in Bloemfontein, South Africa. He is a producer and director. Worked for many years for British television and has made numerous documentaries. He worked with an executive production company on Coen Brothers features, and as crew member on various independent features. In 1998 he formed the Cape Town-based company Undercurrent Film & Television. His debut was the documentary *Pavement Aristocrats: The Bergies of Cape Town*.



LJETO U ZLATNOJ DOLINI

Summer in the Golden Valley



WORLD WIDE

BOSNIA-HERZEGOVINA 2003

FEATURE, COLOUR, 35 MM, 104 MIN

Director: Srdjan Vuletic

Producer: Ademir Kenovic

Screenplay: Srdjan Vuletic

Photo: Slobodan Trnini

Production design: Kemal

Hrustanovic

Editor: Catherine Kelber

Sound: Bruno Tarriere

Music: Simon Boswell

Cast: Haris Sijaric, Kemal Cebo, Zana

Marjanovic, Svetozar Cvetkovic,

Aleksandar Seksan, Emir Hadzi-

hafizhegovic

Fikret Varupa would be just an ordinary sixteen-year-old boy from Sarajevo, had it not been for an incredible stroke of bad luck. At the traditional Muslim funeral service for his father, he learns that his father owes money to Hamid, a man he does not even know. Wishing to repay his father's debt and to secure forgiveness, Fikret wanders into the real world of Sarajevo, the world ruled by post-war chaos, misery and poverty.

„I am part of a generation of sons whose fathers left them nothing but a legacy of destroyed cities, fallen principles and the chaos of a broken society. Generations of sons have become hostages of bad decisions made in the past. This film is about the moment when we, the sons, must decide whether to correct our fathers' mistakes or simply tell them to fuck off. My choice is the latter.“

Filmography:

1993 *Burnt Legs*, short

1993 *March 8th In War*, short

1994 *War Cinema*, short

1998 *How Pjer Zalica Blew*, short

2000 *Hop, Skip & Jump*, short (GFF 2001)

2003 *Summer In The Golden Valley*

Srdjan Vuletic

Born in 1971 in Bijeljina, Bosnia-Herzegovina. He graduated from department of directing at the Academy of Performing Arts in Sarajevo in 1995. During the 1992-95 war in Bosnia he joined a hospital team as a nurse, an experience that was later to inspire his film ©. He has made several shorts during and after the war. He also participated in the country's first post-war film production, *Made in Sarajevo* and as assistant director on Ademir Kenovic's *The Perfect Circle* in 1997.



World Sales:

Pueblo Film Trading Ltd., 36-44

Brewer Street, London W1F 9LX, UK

Tel: +44 207 734 92 32

Fax: +44 207 734 92 39

e-mail: london@pueblofilm.com

Production: Refresh Productions

Long Gone



USA 2003

DOCUMENTARY, C+B/W, BETA SP, 83 MIN
Director: David Eberhardt, Jack Cahill
Producer: Jack Cahill
Photo: Greg Yolen
Editor: David Eberhardt, Joe Rubinstein, John Wolfendon, Manuel Tsingaris
Sound: David Eberhardt, Jack Cahill
Music: Tom Waits, Kathleen Brennan, Charlie Musselwhite
Cast: New York Slim, Dog Man Tony, Aaron, Joshua Long Gone, Horizontal John, Stupid And Outlaw The Dogs, Stonie, Jessie, James

The directors spent seven years riding the rails, asking for spare change and swapping stories around campfires with train hoppers. Their labors are repaid with a documentary full of touching characters and beautiful landscapes. Dog Man Tony is known for his unwavering honesty and fierce temper. New York Slim speaks in great parables. Joshua Long Gone and Horizontal John are a gray-bearded Huck and Tom. As these real-life characters and many others make their way to nowhere the cinematography captures a perspective of the United States - spectacular sunsets over rocky peaks, vibrant green plains, desolate cityscapes - and sets it to haunting original songs by Tom Waits. Real life for the train hoppers is far from ideal. They have run-ins with family members and police; they pick food from trash cans; and way too many are alcoholics and addicts. Yet they know they've been discarded by mainstream society, which makes their bond to one another that much stronger. Many are also former military men, and that experience is born out in the stories, rituals, and honor among them as their paths cross beside the tracks.

„I think all the people in the film sort of have ghosts that are haunting them from some period of life in their past and I've come to feel that our film is about family - it's about the family that they've left and the family that they've created out on the tracks. They're very communal, they share everything, so there is definitely a sense of family and brotherhood amongst the tramps.“

Filmography:

2003 Long Gone, doc

Jack Cahill

Born in USA. He currently splits his time between New York City and Los Angeles, where he works as a freelance director, cinematographer. In 1992 he embarked on a decade long rail riding odyssey that would span over 80,000 miles. He has chronicled the lives of hobos in a photo documentary project. *Long Gone* is his first feature length film.



David Eberhardt

Born in Forest Lake (Minnesota), USA. He is now a 37-year-old documentary photographer and filmmaker. The recipient of a Kodak scholarship, he attended the Minneapolis College of Art and Design and graduated with a B.F.A. in film, photography and video. He began riding freight trains in 1990..



World Sales:
CS Associates
Tel: +1 617 923 0077
programs@csassociates.com
www.longgonefilm.com

Production: Long Gone Productions

LOST IN TRANSLATION

Lost in Translation



WORLD WIDE

USA 2003

FEATURE, COLOUR, 35 MM, 105 MIN

Director: Sofia Coppola

Producer: Ross Katz

Screenplay: Sofia Coppola

Photo: Lance Acord

Production design: Anne Ross,

K.K. Barrett

Editor: Sarah Flack

Music: Brian Reitzell

Cast: Bill Murray, Scarlett Johansson,
Anna Faris, Giovanni Ribisi

Bob Harris and Charlotte are two Americans in Tokyo. Bob is a movie star in town to shoot a whiskey commercial, while Charlotte is a young woman tagging along with her workaholic photographer husband. Unable to sleep, Bob and Charlotte cross paths one night in the luxury hotel bar. This chance meeting soon becomes a surprising friendship. Charlotte and Bob venture through Tokyo, having often hilarious encounters with its citizens, and ultimately discover a new belief in life's possibilities.

” *In the film, Charlotte is having that early 20s, ‘what do I do with my life’ crisis. She and Bob are two people at opposite ends of something comparable; she’s just going into a marriage and he’s on the other end, having been in one for years. There is camaraderie between them at the moment in time that they’re at. It’s two characters going through a similar personal crisis, exacerbated by being in a foreign place. Trying to figure out your life in the midst of all of that...I always do that on trips, just start to think of these issues when I’m away from home.* ”

Filmography:

1998 **Lick The Star**, short

1999 **Virgin Suicides**, **The**

2003 **Lost In Translation**

World Sales:

Focus Features, 65 Bleacker Street,
2 nd floor, NY 11012 New York, USA
Tel: +1 212 539 40 00

Swedish distribution: **Sandrew
Metronome**

Sofia Coppola

Born in 1971 in New York, USA. She grew up in Northern California and studied Fine Art at California Institute of the Arts. She then wrote and directed the short *Lick the Star* followed by her feature debut *The Virgin Suicides* in 1999.





ROMANIA 2003

FEATURE, COLOUR, 35 MM, 97 MIN

Director: Calin Netzer

Producer: Adrian Popovici

Screenplay: Calin Peter Netzer,
Gordan Mihic

Photo: Mihail Sarbusca

Production design: Alexandru Zidaru

Editor: Melania Oproiu

Sound: Constantin Fleancu, Cristian
Tarnovetchi

Music: Petru Margineanu

Cast: Diana Dumbrava, Serban Ionescu,
Horatiu Malaele, Luminitia Gheorghiu,
Rona Hartner, Florin Calinescu,
Magda Catone

Marinela Chelaru, Florin Zamfirescu

Maria and Ione once loved each other. But now, their seventh child is to be born to live in gloom, pain and fights. Maria tries to find a job, but nobody helps her. Only her kindhearted neighbor's generosity supports her in surviving from one day to the next. The small amount of cash that she has is brutally snatched from her by Ione, who beats and abuses her. He spends most of his time at a bar in the outskirts of the town.. Left by her husband, Maria cannot at all accept the idea of selling her baby.

„*Maria is a film that presents a destiny. In a desperate situation, a woman chooses prostitution as a last-ditch solution and sends for her seven children. Beyond the implications of this (real) case, the film also depicts the struggle against the adversities of a seemingly never-ending, most scarring transition. Ion, Milco and Mala are characters who try to make a change in their lives. In fact for them this change means nothing more than survival. Unemployed people, prostitutes who accost truckers at road junctions, tenants of flats who can no longer afford to pay the maintenance, two-bit crooks: all live a chaotic ruthless vie. Still, responsibility, friendship, even love, are not absent from the picture. Yet none of these characters can actually alter their destiny. With the exception of Maria.*”

Filmography:

1994 Rag ball, short

1995 Dry Eyes, short

1996 Hotline, short

1997 Maria, short

1998 The Snow of the
Lambs, short

2003 Maria

World Sales:

Media Luna, Hochstadtstr. 1-3,
Köln 50674, Germany

Tel: +49 221 139 222

info@medialuna-entertainment.de

http://www.medialuna-entertainment.de

Production: Cinemanufacture,
Artis Film, Pandora Film

Calin Netzer

Born in 1975 in Petrosani, Romania. In 1983 he immigrated to Stuttgart in Germany together with his parents. There he completed his primary and secondary education. In 1999 he obtained a degree in film direction.



MASSAO'T JAMES BE'ERETZ HAKODES

James' Journey to Jerusalem



WORLD WIDE

ISRAEL 2003

FEATURE, COLOUR, 35 MM, 88 MIN

Director: Ra'anán Alexandrowicz

Producer: Amir Harel

Screenplay: Ra'anán Alexandrowicz,
Sami Duaniás

Photo: Shark (Sharon) De-mayo

Production design: Amir Dov Pik

Editor: Ron Goldman

Sound: David Lis, Ronen Nagel

Music: Ehud Banay, Gil Smetana,
Noam Halevi

Cast: Siyabonga Melongisi Shibe,
Arie Elias, Salim Da

In the imaginary village of Entshongweni, very far from western civilization, the young James is chosen to undertake a mission – a pilgrimage to holy Jerusalem. But Israel is no longer the Holy Land that James and his people imagined. At the airport, James is suspected of trying to infiltrate the country in order to work illegally. He is jailed and destined for deportation. Inside the dark cell, as James prays to God to allow him to complete his mission, a miracle occurs. A mysterious stranger posts bail for him. But it soon becomes clear that James' freedom has come at a price – his saviour is a manpower agent, who rescues illegal migrant workers in exchange for employing them in hard labor jobs. From then on, James' journey to Jerusalem turns into an unpredictable one through the cruel heart of our economic system.

”One of the most significant experiences of cinema, in my opinion, is that it can make you see the world through someone else's eyes for a while. If we take this one step further, cinema is able to do something even stronger: It can show you yourself through someone else's eyes. I see James' Journey to Jerusalem as a reflection of my feelings about my society – especially the powerful interplay between economic factors and almost any other social behavior.”

Filmography:

1996 Self Confidence , short

1999 Martin, doc

2001 Inner Tour, The, doc

2003 James' Journey to Jerusalem

World Sales:

Lama Productions, 17 Bar Ilan
St. Israel, Tel-Aviv 65271, Israel

Tel: +972 3 685 04 30

Fax: +972 3 686 97 93

e-mail: lama@barak.net.il

Production: Lama Films

Ra'anán Alexandrowicz

Born in 1969 in Jerusalem, Israel. Graduated from high school in 1987. Studied film at the Sam Spiegel film and television school 1991-96. Initially he concentrated mainly on documentary work. This is his first feature.



MILWAUKEE, MINNESOTA

Milwaukee, Minnesota



USA 2003

FEATURE, COLOUR, 35 MM, 95 MIN

Director: Allan Mindel

Producer: Michael Brody

Screenplay: R.d. Murphy

Photo: Bernd Heint

Production design: Dina Goldman

Editor: David Rawlins

Sound: Scott Smith, Chris Powell

Music: Michael Convertino, Robert

Muzingo

Cast: Troy Garity, Alison Folland,
Randy Quaid, Bruce Dern, Hank Har-
ris, Debra Monk, Josh Brolin, Holly
Woodlawn

Albert lives with his overbearing mother in an unassuming, chilly Milwaukee suburb, which he knows is not in Minnesota. He works with his uncle at the photocopy shop, but his main income comes from the ice-fishing competitions his mum only occasionally allows him to enter. When street-smart Tuey rolls into town with her hypochondriac brother Stan in tow, she thinks Albert might be worth shaking down for the money she needs to kickstart her life. But events take a grim turn, and slimy travelling salesman Jerry James appears to thwart Tuey's plans, claiming to be Albert's long lost father. Both are in danger of underestimating Albert, who may talk to the fish, but isn't as dumb as he appears.

”I am thrilled that myself and Milwaukee Minnesota have been invited to Gothenburg. I am looking forward to eating some great Swedish food, drinking some great wine and seeing some great films!”

Filmography:

2003 Milwaukee, Minnesota

Allan Mindel

He began work in the entertainment industry in the 1980s when he co-founded a modeling agency and a talent agency. Later he co-founded a talent management company. He debuted on the production side when he produced Gus Van Sant's *My Own Private Idaho* in 1991. *Milwaukee, Minnesota* is his first feature.



World Sales:

Alliance Atlantis, 121 Bloor Street
East Suite 1500, ON4W 3N5 Toronto,
Canada

Tel: +1 416 967 1174

Fax: +1 416 967 1782

e-mail:

www.allianceatlantis.com

Production: Albert and Tuey
Productions

NIKI ET FLO

Niki and Flo



WORLD WIDE

ROMANIA/FRANCE 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Lucian Pintilie

Producer: Dominique Andreani

Screenplay: Cristi Puiu, Razvan Radulescu

Photo: Silviu Stabila

Production design: Cristian Raduta

Editor: Nita Chivulescu

Sound: Camil Silviu

Cast: Victor Rebenguic, Razvan Vasiles

Niki is a retired colonel whose son has just died in an accident. His daughter and her husband, the son of Flo, want to leave Romania behind for the United States. Flo is a "Jack of All Trades" whose hidden tyrannical nature will find a victim in Niki. This dominating libido is the subject of a film that shows the depossession of one man by another. Flo will rob Niki of his few material possessions, his moral values, and finally, his "sense of his own dignity".

Filmography:

1965 Sunday At Six

1968 Reconstruction

1973 Paviljon Broj VI, TV

1978 Paviljon Broj VI

1981 Why Are The Bells
Ringing, Mitica?

1992 Balanta

1993 Oak, The

1994 An Unforgettable
Summer

1995 Lumière And
Company, doc

1996 Too Late

1998 Last Stop Paradise
(GFF 1999)

1998 Man With The Rifle, The

2001 Afternoon Of A Torturer,
The (GFF 2002)

2003 Niki Et Flo

World Sales:

Movimento production, 40 rue

Paradis, 75010 Paris, France

Tel: +33 1 42 46 01 66

Fax: +33 1 42 46 02 70

e-mail: info@movimento.fr

Production: Movimento Production

Lucian Pintilie

Born in 1933 in Bucharest, Romania. Studied at the Institute of Cinema and Theatrical Arts. From 1956 to 1965, he directed for Romanian television and staged classical and contemporary plays. In 1972, he fled the Ceaucescu regime and settled in Paris, where he staged "Turandot" at the Théâtre de Chaillot, then, plays by Chekhov, Ionescu, Gorki, Ibsen, Pirandello and Strindberg, at the Théâtre de la Ville.



Open Range



USA 2003

FEATURE, COLOUR, 35 MM, 140 MIN

Director: Kevin Costner

Producer: David Valdes

Screenplay: Craig Storper

Photo: James Muro

Production design: Gae S. Buckley

Editor: Michael J. Duthie, Miklos

Wright

Music: Michael Kamen

Cast: Robert Duvall, Kevin Costner,
Annette Bening, Michael Gambon,
Michael Jeter, Diego Luna, Abraham
Benrubi

Charley Waite, Boss Spearman, "Button" and Mose Harrison try to shake their pasts freegrazing their cattle across the vast prairies where the only laws are dictated by nature. Closely linked by the Far West Code (to stand up for justice, to be loyal to those at your side), the cowboys do everything they can to avoid using violence. But their visit to a border town governed by corruption and tyranny changes their lives as they are obliged to take action. Amidst the turmoil, the loner Charley meets the merry, spirited Sue Barlow, who embraces his heart.

” *The notion of working with Robert Duvall and his body of work obviously is something that you see standing behind him, but that is one reason he was brought to the party. (...) My job was to protect him, to allow him to be as creative as he could as much as he could bring to the part.* ”

Filmography:

1990 **Dances with Wolves**

1995 **Waterworld**

1997 **Postman, The**

2003 **Open Range**

Kevin Costner

Born in 1955 in Lynwood (California), USA. He studied marketing at California State University in Fullerton, although he soon moved into acting. He made his acting breakthrough in movies like *Silverado* (1985), *The Untouchables* (1987), *No Way Out* (1987), *JFK* (1991) or *Wyatt Earp* (1994). His most well-known work is *Dances with Wolves*, 1990, which he produced, directed and played the leading character.



Swedish distribution: Columbia
Tristar, Sony Pictures Classics

Production: TIG Productions, Warner
Bros. Studios

The Last Train



WORLD WIDE

RUSSIA 2003

FEATURE, B/W, 35 MM, 82 MIN

Director: Alexei A. German

Producer: Victor Izvekov

Screenplay: Alexei A. German

Photo: Oleg Lukichev

Production design: Victor Drozdov

Editor: Olga Laboskina

Sound: Sergei Sokolov, Anatoly

Gudkovsky

Cast: Pavel Romanov, Peter

Merkuriev, Alexey Devotchenko,

Irina Rakshina, Alexander Tyurin,

Marina Radzhiyeva, Natalya Lvova

In the beginning of the winter 1944 on the East battle-front a German surgeon – Paul Fistchbach arrives in war-ridden Russia. Soon he disappears in the chaos of the Soviet's unexpected counter-attack – lost in the snowy Russian landscapes. He never did return to his homeland.

„While my grandmother and mother were being transferred in a cargo wagon to Germany the train stopped by a halt, a German soldier disobeyed army laws and let them out of the wagon. Thus, he saved their lives. Approximately at this same time, my grandfather – a Soviet army soldier died, he was shot by the Nazis. That's the way it was. I decided to make this movie because of the German who saved my relatives. The movie was supposed to be about a division of Third Reich soldiers stationed at the East Front, not about those who raped and killed - but those who did not willfully choose to get to war. However as I was writing the screenplay the plot changed, and the movie turned into a story about a German doctor who was a kind man unwilling to accept the idea of war. The type of man who would always, in any war, be doomed to die without ever firing a bullet to hit another man. The movie is about intelligent people who were forced to fight and in the end absolutely senselessly die.“

Filmography:

1998 Standard, short

1999 The Large autumn field, short

2001 Little fools, short

2003 The Last Train

World Sales:

Non stop production,
1 Mosfilmovskaya st., 119992
Moscow, Russia
kinoslovo@kinoslovo.ru
Tel: +7 095 143 91 60

Production: "PIEF" First and
Experimental Film Studio

Alexei A. German

Born in 1976 in Moscow, Russia (former Soviet Union). Grew up in Leningrad/St. Petersburg where he also graduated from school. Graduated from VGIK (State Institute of Cinema) in 2001. Since then German has worked at the Lenfilm Studio.



LA PRIMERA NOCHE

The First Night



COLOMBIA 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Luis Alberto Restrepo

Producer: Luis Alberto Restrepo

Screenplay: Luis Alberto Restrepo,
Alberto Quiroga

Photo: Sergio Garcia

Production design: Gabriela Monroy

Editor: Alberto Restrepo

Sound: Carlos Lopera

Music: German Arrieta, Gonzalo
Sagarminaga

Cast: Carolina Lizarazo, Jhon Alex
Toro, Hernan Mendez, Enrique
Carriazo, Julian Roman, Ana Maria
Sanchez, Diego Vasquez, Alfonso
Ortiz, Jennifer Steffens, Andrea
Castaño, Gustavo Rojas, Alberto
Valdiri, Juan Carlos Arango, Jorge
Herrera, Carlos Vergara, Manolo
Cruz, Santiago Alarcon, Alex Betan-
court

Two million farmers have been brutally thrown out of their lands in Colombia during the past 15 years. This is the story of a young couple from the countryside forced to leave their home – a remote corner of the tropical jungle where they spent their childhood and young adulthood - to be then suddenly and violently thrown onto the streets of a huge and merciless city. The conflict throughout the country has vanished Toño and Paulina, the story's protagonists, but they are even more wrapped up in their own personal drama. They both feel entirely alone, incapable of understanding each other's pain and far from seeing themselves as a couple, they harbor suffering, desillusion and unrequited love. Passion could hold the key to the door no one else will open for them, but Toño and Paulina use love's power to repel one another, not as a tool for survival.

”The First Night was born of a vision, not thought. One night in the city of Pereira, Colombia, I saw a young woman folding newspapers on the street, getting ready to put her infant son to bed. Her gestures were so fluid and sure while full of abandonment that for a long time I couldn't forget what I'd seen.”

Filmography:

1981 Maletas, short

1983 Taxi, short

1985 El Curandero De Cocalito, doc

1986 Con Amigos Así, short

1995 Bituima 1780

2003 The First Night

Luis Alberto Restrepo

Born in 1956 in Medellín, Colombia. He has directed and produced features, documentaries, videos and television series for over twenty years, among them *Bituima 1780*.



World Sales:

larpo56@hotmail.com

www.pantallacolombia.com/laprimeranoche.htm

PUPENDO

Pupendo



WORLD WIDE

CZECH REPUBLIC 2003

FEATURE, COLOUR, 35 MM, 116 MIN

Director: Jan Hřebejk

Producer: Pavel Borovan

Screenplay: Petr Jarchovský

Photo: Jan Malír

Production design: Milan Bycek

Editor: Vladimír Barák

Sound: Michal Holubec

Music: Oskar Petr, Marsyas,

W. A. Mozart

Cast: Boleslav Polívka, Jaroslav

Dusek, Eva Holubová, Vilma

Cibulková, Jirí Pecha, Pavel Liska,

Boris Hybner, Bohumil Klepl, Zuzana

Krónerová, Nikola Pesková, Lukás

Baborsky, Matej Nechvátal,

Jan Drozda, Matej Ruppert, Sona

Cervená

Filmography:

1988 Everything You Always

Wanted To Know About

Sex But Were Afraid To

Experience

1989 1948 Ad

1991 You Do Nothing Because

You've Got No Good

Reason

World Sales:

Menemsha Entertainment,

11 57 South Beverly Drive,

2nd Floor, 90035 Los Angeles

California 90035, USA

Tel: +31 0 712 37 20/

+42 026113 7047

Fax: +31 0 277 66 02/

+42 026121 1354

e-mail: neilf@menemshafilms.com

Production: Total HelpArt T.H.A.,

Czech Television

Pupendo is a bittersweet comedy set in Orwell's fateful 1984; a time when history in the Czech lands flows just a slowly as the muddy water of the Vltava River. The sculptor Bedrich Mára, who lives with his wife, Alena, a potter, and his two sons, Matej and Bobes in a small apartment on Prague's river bank. For political reasons, he was forced to leave his job as the head of a studio at Prague's Academy of Art several years beforehand. His work is banned from being exhibited and he is deliberately overlooked for lucrative orders. The exact opposite of Bedrich's atypical family is the family of elementary school principal Míla Brecek. Comrade Míla and his ambitious wife Magda, who went to the Academy of Art with Bedrich Mára, swim in the main stream, in the center of the current. They collaborate with the communist system and rationalize their behavior using the traditional reasoning of the time, "Why should I just tread water, when everyone else is swimming freestyle?"

„I see humor in our films as a poetic element; as a method of sharing often bitter common and personal fates; as a method of original cinematic storytelling. (...) I work with a more or less constant ensemble, that I am tied to not only because of the respect I hold for their experience, abilities and authority, but also human empathy, respect for their worldviews and similar views on experiences that enrich our cooperation. I work with a specific type of actor. Authors, whose nature is to add their own creative potential into the original material whereby the result becomes more than the sum of its parts.“

1992 Charity Benefit, TV

1993 Big Beat

1996 Zivot Zpevaka A Skla

datele Vladimira

Misika, TV

1996 Where Stars Fall, TV

1996 Jak Se Zije Zpevnemu

Svedomi Naroda, TV

1996 60, TV

1997 Okno, TV, short

1998 Česká Soda

1999 Cosy Dens (GFF 2000)

2000 Divided We Fall

(GFF 2001)

2003 Pupendo

Jan Hřebejk

Born in 1967 in Prague, former Czechoslovakia, After graduating in screenwriting and script editing from Prague's Film Academy (FAMU), he debuted in 1993 with the fifties retrofilm *Big Beat*. He and screenwriter Petr Jarchovský drew inspiration for his second film from writer Petr Sabach to create *Cosy Dens* in 1999. He has also directed for Czech Television and works for the theatre.



The Rage in Placid Lake



AUSTRALIA 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Tony Mcnamara

Producer: Marian MacGowan

Screenplay: Tony Mcnamara

Photo: Ellery Ryan

Production design: Roger Ford

Editor: Lee Smith

Sound: Andrew Belletty

Music: Ben Lee, Cezary Skubiszewski

Cast: Ben Lee, Rose Byrne, Miranda

Richardson, Garry McDonald,

Nicholas Hammond

Placid Lake's life has never been normal. From his early years when his mother sent him to school in a dress to challenge the other 5 year-old children's 'preconceived notions of sexuality he should have guessed that fitting in was not going to be easy. When Placid Lake, as bohemian teenager, finishes high school he decides to do the one thing that will annoy his new age parents the most - go straight! A few weeks with a library of self- help manuals and Placid has it sorted – and he has the haircut and the cheap suit to prove it. Can Placid Lake retire his rage in the pursuit of beige; embrace conformity and leap on the fast track to corporate success?

” *This movie is about being bold and being your own person and the style of shooting and design of the film will have the same viewpoint. The world of the film is Placid's world and this is a hyper real world where everything is slightly exaggerated. Placid doesn't see the naturalistic reality; he sees the essence of it. (...) Placid's character is kind of the opposite from my background. It partly came from cousins I had whose parents were a bit like that. I'd read some articles, and I noticed when I moved to the city from the country that kind of parent. You know, this idea that 'if I'm happy my kid will be happy'; so their happiness is more important than their children's.* ”

Filmography:

Kick To Kick, short

Seduction 101, short

The Beat Manifesto, short

2003 Rage In Placid Lake

Tony Mcnamara

Born in Melbourne, Australia.

He graduated from the Australian Film Television and Radio School, earning a BA in Film and TV in 1996. He has worked with directing both theatre plays and films. He has written and directed several shorts before *The Rage in Lake Placid* which is his feature debut.



World Sales:

Moviehouse Entertainment,
9 Grafton Mews, W1T 5HZ London,
England

Tel: +44 207 380 39 99

Fax: +44 207 380 39 98

e-mail: info@moviehouseent.com

www.moviehouseent.com

Production: MacGowan Films

Spare Parts



WORLD WIDE

SLOVENIA 2003

FEATURE, COLOUR, 35 MM, 87 MIN

Director: Damjan Kozole

Producer: Danijel Hocevar

Screenplay: Damjan Kozole

Photo: Radislav Jovanov - Gonzo

Production design: Danijel Hocevar

Editor: Andrija Zafranovi

Sound: Julij Zornik, Marjan

Cimperman

Music: Igor Leonardi

Cast: Peter Musevski, Aljoa Kovai,

Aleksandra Balmazovi, Primo

Petkovek, Valter Dragan

Krsko is a small industrial town near the southern Slovenian border to Croatia. At the outskirts of the city the only Slovene nuclear power plant is based. Ludvik is a former national speedway champion, a bitter widower, who transports illegal immigrants every night from the Croatian to the Italian border with his van. His boss sends to him the young and inexperienced Rudi to serve as his assistant.

On the first drive Ludvik challenges Rudi a few times; a beautiful Macedonian girl is only one of their victims. Rudi experiences a moral dilemma. After returning home to Krsko, they get drunk together and Ludvik accepts Rudi as one of his own. They go to races together and almost every night transport immigrants from all over the world past the nuclear plant. Rudi quickly gets rid of his moral reservations; he becomes tough and relentless. The hope for better future, which Europe represents to the refugees, often turns into serious human drama through the depiction of the miserable existence of their "guides".

„Passports and visas are a formality to those who have them. But the person who does not, is like a Martian, stranded on a hostile planet. In the year 2000, 36.000 illegal immigrants have been captured in Slovenia: Africans, Kurds, Albanians, Chinese, Pakistanis, Macedonians... If only a quarter has been captured, we get to the number of 150.000. Therefore, 400 illegal emigrants pass Slovenia every day on their journey to »Europe«. A lot of money for the smugglers of human souls and a lot of human fates.“

Filmography:

1987 The Fatal Telephone

1988 Remington

1997 Stereotype

2000 Porno Film

2003 Spare Parts

World Sales:

MDC International GmbH,
Schillerstrasse 7a,
D10625 Berlin, Germany
Tel: +49 30 26 49 79 00
Fax: +49 30 26 49 79 10
e-mail: info@mdc-int.de

Production: Emotionfilm

Damjan Kozole

Born in 1964 in Brezice, Slovenia (former Yugoslavia). Grew up in Krsko, now lives and works in Ljubljana. Made his first feature at the age of 22, the low budget *The Fatal Telephone*, one of the first independent films made in former Yugoslavia.



As Blue Horses



GEORGIA 2003

FEATURE, BETA SP, 90 MIN

Director: Tina Menabde, Kakha Melitauri

Screenplay: Tina Menabde, Jarji Akimidze

Photo: Kakha Melitauri, Tina Menabde

Production design: Tina Chirinashvili, Simon Machabeli

Editor: Gela Kintsurashvili, Giorgi Kochiashvili

Sound: Tornike Gelashvili

Music: Nika Memanishvili

Humans' world as a whole and repeating phenomenal. Yesterday is today... today will be tomorrow... The social portrait of the society is shown in one locked space. The hospital, where the people need to survive from physical and spiritual sins. Fidelity, loneliness, treason, animal instincts, social conflicts... all of that is shown in allegory. Time and human, life and death, a way from birth till death or re-born...

” *This is the experiment in audio and video. There are two formats of the film: standard and non-standard. Non-standard version is a film accompanied with the live orchestra and the dialogs and the sounds are played from the film. This is the try to mix the realistic and unrealistic cinematographic spaces.* ”

Filmography:

Kakha Melitauri

- 1979 Day, short doc
- 1983 New Year
- 1985 Demand Plus Economy
- 1987 When the thing will fly by that will not pass by
- 1996 The Khevsurs
- 2000 When Angels Come Back, doc series
- 2002 As Blue Horses

Tina Menabde

- 1984 The Circle of the Sun, short
- 1987 Incorrigable
- 2002 As Blue Horses

Kakha Melitauri

Born in Tbilisi, Georgia. Earned a diploma in feature and documentary directing in 1983 from the Institute of Theatre and Film after Shota Rustaveli, Tbilisi. Worked as director for documentary film studio Mematiane, 1986-87 and S/S Kartuli Filmi, 1986-99. He is also an ethnologist, screen writer and teacher and co-founder of the studio Studio8.

Tina Menabde

Born in Tbilisi, Georgia. Earned a diploma in feature directing in 1986 from the Institute of Theatre and Film after Shota Rustaveli, Tbilisi. Worked as director for S/S Kartuli Filmi, 1987-99. She also works as screen writer and is as a teacher and lecturer on theatre and film. She co-founded the audio-video studio Studio8.

World Sales:
studio8@posta.ge

THE SAME RIVER TWICE

The Same River Twice



WORLD WIDE

USA 2003

DOCUMENTARY, COLOUR, BETA SP, 78 MIN

Director: Rob Moss

Producer: Rob Moss

Photo: Robb Moss

Editor: Karen Schmeer

Working as river guides for much of the 1970's, the director and his friends lived an unscheduled, communal, (often naked) outdoor life until the accidental death of a fellow rafter. Now, 25 years on they are reunited for another white water adventure. Interspersed with 16mm footage of the month-long river trip through the Grand Canyon filmed in 1978 and present-day interviews and scenes of the rafters in their current lives, the film portrays this journey between four friends.

„A community grew up around our love of rivers, and when we weren't working, we organized our own river trips. In the fall of 1978, seventeen of us took a thirty-five day river trip down the Colorado through the Grand Canyon. During this trip I shot one of my first films, *Riverdogs*. (...) One of the especially riveting features of the *Riverdogs* material is that the characters are often in various states of undress. As the years go by their nakedness is startling. 'Why are they naked?' While the current day characters address this question as they watch *Riverdogs* on their VCR's at home – the film's only formal interview strategy - their nakedness serves the film in other ways. The sheer exuberance of the human body naked re-exposes the characters to the glare of their youth.“

Filmography:

1981 *Absence*, short
1982 *Riverdogs*, short
1983 *Africa Revisited*
1988 *A Day On Three Oyster Boats*,

1989 *What's It Like Here?*

1991 *The Tourist*, doc

2003 *The Same River Twice*, doc

World Sales:

3DD ENTERTAINMENT, 190 Camden
High Street, NW1 8QP London,
Tel: +44 020 7428 1800
Fax: +44 020 7428 1818
www.3dd-entertainment.co.uk

Production: Next Life Films

Rob Moss

Born in 1950 in Houston (Texas), USA. Documentary filmmaker who has done a number of films the past two decades. As a cinematographer he has shot films in Ethiopia, Liberia, Greece, Mexico, Hungary, Japan, Turkey, Nicaragua and the Gambia, many of these films were broadcast nationally on Public Television. He is the past board chair and president of the Association of Independent Video and Filmmakers (AIVF). For the past 15 years he has taught filmmaking at Harvard University.



The Sun Assassinated



FRANCE/ALGERIA/BELGIUM 2003

FEATURE, COLOUR, 35 MM, 90 MIN

Director: Abdelkrim Bahloul

Producer: Martine de Clermont-Tonnerre

Screenplay: Abdelkrim Bahloul

Photo: Charles Van Damme

Production design: Bruno Beaugé, Taoufik Behi

Editor: Jacques Witta, Pierre Didier

Sound: Faouzi Thabet

Music: Jean-marie Senia,

Souad Massi

Cast: Charles Berling, Ouassini

Embarek, Medhi Dehbi, Abbas

Zahamani, Clotilde De Bayser, Alexis

Loret

French Algerian born, Jean Senac, poet and radio director, decided to stay in the country after the Algerian independence in 1962. Ten years later he is kept under the government's police surveillance. His poetic plays attracts audience all over the country. When two students, Hamid and Belkacem, learn their play has been refused by the National Festival of Algerian Theatre for being written in French, their disappointment is eased by the approval and support of Senac. The students become close friends of the poet and witnesses to his fight for freedom and culture of the Algerian youth. A fight will bring Senac to martyrdom.

“The Sun Assassinated is a film about the dreams of youth: love, freedom, fulfilling your own life. And about the harshness of the small-minded reality, in an inward-looking country, that harms these dreamers. The film plays on extremes: splendor and misery. On the one hand the exuberance of youth, theatricality, bodies diving into the sea; on the other, the harsh faces of the regime: officials, civil servants carrying out orders, torturers in their shirt-sleeves.”

Filmography:

1975 *La Cellule*, Short

1978 *La Cible*, Short

1984 *Thé À La Menthe*, Le

1991 *Vampire In Paradise*, A

1997 *Nuit Du Destin*, La

1998 *Soeurs Hamlet*, Les

2003 *Soleil Assassiné*, Le

Abdelkrim Bahloul

Born in 1950 in Saïda, Algeria. He studied at the National Conservatory of Algeria. He moved to France where he obtained a Masters in modern letters and then entered IDHEC to study filmmaking. He started as a director of photography at the French television station TF1. He directed two short films, before making his feature debut with *Le Thé à la Menthe* in 1984.



World Sales:

MACT Productions, via Marilana

Dionigi 57, 00193 Roma, Italy

Tel: +33 1 45 49 10 10

Fax: +33 1 45 49 10 60

Production: MACT, Les Films du Fleuve, CMS/France 3 Cinéma, RTBF, AB3, Télévision Nationale ENTV

SOMNambuul

Somnambulance



WORLD WIDE

ESTONIA 2003

FEATURE, COLOUR, 35 MM, 129 MIN

Director: Sulev Keedus

Producer: Kaie-Ene Rääk

Screenplay: Madis Kõiv, Sulev Keedus

Photo: Rein Kotov

Production design: Roland Kolmann

Editor: Kaie-ene Rääk

Sound: Mart Otsa, Ivo Felt

Music: Helena Tulve

Cast: Katariina Lauk-tamm, Evald

Aavik, Ivo Uukivi, Jan Uuspõld

Self-encounter, self-recognition of a young woman - Eetla. It is fear, maybe. That what intimidates her from reality. Fear and anxiety for the unpredictable tomorrow. Where to run. Eetla is searching for refuge in her dreams, either dreamt or not dreamt, recounting them to her father or to Kasper, or herself. Does not matter whom. What matters is to proclaim these dreams, not to explain them, even less to seek for their meaning. Reciting keeps alive the moment in between what has passed and what is to come. Like a prayer driven by fear to lose her balance. The balance between being awake and asleep. This fear to yield is Eetla's fear. And that of *Somnambulance*.

” In 1944 tens of thousands of people left the ground of their homeland in fear of approaching frontline. Some villages on the seashore remained completely empty. *Somnambulance* is a film about three uncompromising individuals who stayed despite difficult psychological and historical conditions. The aging father, his 24-year-old daughter and young doctor are trying to escape deeper and deeper into their dreams while there is less and less hope in reality. The boundary between dreams and actual world is an important one in this highly psychological drama. ”

Filmography:

1990 *The Only Sunday*

1993 *In Paradisum*, doc

1998 *Georgica*

2003 *Somnambulance*

Sulev Keedus

Born in 1957 in Tallin, Estonia (former Soviet Union).

Graduated from the Tallinn Pedagogical University. In 1989 he completed the Higher Courses for Directors and Scriptwriters in Moscow. 1977-1981 he worked as assistant director and camera man in studio Eesti Telefilm. Since 1981 he has been a free lancing director and camera man and has made two features and eight documentaries.



World Sales:

F-Seitse OÜ

Tel: +372 601 59 83

Fax: +372 642 18 03

fseitse@online.ee

Production: F-Seitse OÜ

SPELLBOUND Spellbound



USA 2002

DOCUMENTARY, 35 MM, 97 MIN

Director: Jeffrey Blitz

Producer: Sean Welch, Jeffrey Blitz

Photo: Jeffrey Blitz

Editor: Yana Gorskaya

Sound: Joe Dzuban

Music: Daniel Hulsizer

Cast: Harry Altman, Angela Arenivar,
Ted Brigham, April Degideo, Neil
Kadakia, Nupur Lala, Emily Staggs,
Ashley White

This film presents the intense, real-life experience of the National Spelling Bee as illustrated by the stories of eight driven, young spellers who compete for the top prize. The audience shares the private lives of the students as they train for and compete in the ultimate intellectual showdown, discovering not only their individual personalities, their obsessive study habits, their sometimes heart-breaking, sometimes inspiring family dynamics, but also the story of America itself. From the hardscrabble plains of Texas to the manicured lawns of Connecticut, from the redneck Ozark countryside to the troubled inner city projects of Washington, D.C., *Spellbound* follows the dramatic journey of eight anxious, yet courageous, young competitors as they wrestle with the impossibly difficult words and enormously big dreams that define the National Spelling Bee.

“I was hooked immediately. I think there's such a natural drama built into the competition. Everyone tries to spell along with these extraordinary kids and, inevitably, fails. (...) The real competition in the Bee is not 'kid vs. Kid', but 'kid vs. Word'. Whenever a kid fights back against the big, bad dictionary, it's a moment of triumph.”

Filmography:

2003 *Spellbound*, doc

Jeffrey Blitz

His early fascination in language developed into the study of creative writing as an undergraduate at Johns Hopkins. There, he studied with the novelists John Barth and J.M. Coetzee. His approach to storytelling brought him away from fiction and into graduate study at USC film school. Since graduating, he has worked at the Writers Guild of America, west, researching the secret screenplay histories of writers blacklisted in the 1940s and '50s. *Spellbound* is his first full-length film.



World Sales:

Fortissimo Film Sales, Veemarkt 77-
79, NL-1019 DA Amsterdam,
Netherlands

Tel: +31 20 6273215

Fax: +31 20 6261155

e-mail: info@fortissimo.nl

www.fortissimofilms.com

SUR LE SEUIL

Evil Words



WORLD WIDE

CANADA 2003

FEATURE, COLOUR, 35 MM, 97 MIN

Director: **Eric Tessier**

Screenplay: **Patrick Sénécal, Eric Tessier**

Photo: **Denis-noel Mostert**

Production design: **Frédéric Devost, Matt Faulkner, David Pelletier**

Editor: **Alain Baril**

Sound: **Mathieu Beaudin, Simon Goulet, Louis Hone**

Music: **Ned Bouhalassa**

Cast: **Michel Côté, Patrick Huard, Catherine Florent, Albert Millaire**

One day, for no apparent reason, a cop kills 11 children. The same day, horror novelist Thomas Roy tries to commit suicide after cutting his fingers. At first glance, nothing seems to link the two events – until Dr. Paul Lacasse, a disillusioned psychiatrist, takes over the case. Prompted by his colleague Jeanne, a fan of Thomas Roy, Dr. Lacasse investigates the writer's past. Hounded by a gossip columnist, Dr. Lacasse uncovers a series of troubling facts that bolster his convictions about the case. As he tries to reassemble the pieces of the puzzle in order to better treat the famous writer, Dr. Lacasse is dragged further and further into a series of events, with terrifying consequences.

Filmography:

1998 **Come Out!**, short

1999 **Deux Frères**, TV

2003 **Vendus**

2003 **Sur Le Seuil**

World Sales:

Alliance Atlantis, 121 Bloor Street East, B1 Level, ON M4W 3M5 Toronto, Canada

info@allianceatlantis.com

www.allianceatlantis.com

Eric Tessier

He is a graduate of the Concordia University film program in Montréal and began making features and documentaries in 1980. He has also shot numerous ads and music videos. *Evil Words* is his second feature.



TOUCHING THE VOID

Touching the Void



UNITED KINGDOM 2003

DOCUMENTARY, COLOUR, 35 MM, 106 MIN

Director: Kevin Macdonald

Producer: John Smithson

Photo: Mike Eley

Editor: Justine Wright

Sound: Joakim Sundström

Music: Alex Heffes

Cast: Joe Simpson, Simon Yates,
Richard Hawking, Nicholas Aaron,
Brendan Mackey

Based on Joe Simpson's bestseller, *Touching the Void* documents an extraordinary true story of adventure and survival. Joe Simpson and Simon Yates set out to climb the west face of the Siula Grande in the Peruvian Andes. It was 1985 and the men were young, fit, skilled climbers. The west face, remote and treacherous, had not been climbed before. Following a successful 3-day ascent, disaster struck. Simpson fell a short distance and broke several bones in his leg. With no hope of rescue, the men decided to attempt descent together with Yates lowering Simpson 300 feet at a time in a slow, painful process that could have potentially been deadly for both. This feature documentary combines dramatic reconstruction of the climb and interviews with the two climbers it nearly killed.

“My nails were bleeding around the edges and seemed to be coming loose. My face felt as though someone had rubbed it with a belt sander. My lips were split like a pair of overripe tomatoes. Every step I took left me gasping for breath. Filming at high altitude in the Peruvian Andes wasn't always (or even often) much fun. My disintegrating body was only one problem: the cold tended to make our camera batteries run down (solution: keep them nice and close in your sleeping bag) and our lenses ice over. Directing a scene while roped to four other people dangling from the ice wall of a crevasse was also a novel experience.”

Filmography:

1995 **Making of an English man, The, TV, doc**

1996 **Chaplin's Goliath, doc (GFF 1997)**

1997 **Moving World of George Rickey, The, doc**

1997 **Howard Hawks: American Artist, TV, doc**

1998 **Donald Cammell: The Ultimate Performance, doc**

2000 **One Day in September, doc**

2000 **Humphrey Jennings, TV**

2000 **Brief History of Errol Morris, A, doc**

2001 **Being Mick, TV, doc**

2003 **Touching the Void, doc**

World Sales:

Pathé International UK,
Kent House, 14 Market Place,
W1W 8AR London, UK
Tel: +44 020 746 244 20
international.sales@pathe-uk.com

Production: Darlow Smithson

Kevin Macdonald

Born in 1967 in Glasgow, United Kingdom. He has made numerous documentaries since the middle of the 1990s. In 2000 he made the feature documentary, *One Day in September*, about the hostage taking of the Israeli Olympic team at the 1972 Munich Games. He has also been associate editor at Faber & Faber since 1995 and his journalism has been published in numerous British newspapers.



WONDROUS OBLIVION

Wondrous Oblivion



WORLD WIDE

UNITED KINGDOM 2003

FEATURE, COLOUR, 35 MM, 105 MIN

Director: Paul Morrison

Producer: Jonny Persey

Screenplay: Paul Morrison

Photo: Nina Kellgren Bsc

Production design: Eve Stewart

Editor: David Freeman

Sound: Danny Hambrook

Music: Ilona Sekacz

Cast: Sam Smith, Emily Woof, Stanley Townsend, Delroy Lindo

South London, 1960. Respectable working class terraced streets. Eleven-year-old David Wiseman is mad about cricket but no good at it. He has all of the kit but none of the skill, and he's a laughing stock at school. So when a Jamaican family move in next door and build a cricket net in the back garden, David is in seventh heaven. But this is 1960's England, and when the neighbours start to make life difficult for the new arrivals, David's Jewish family is caught in the middle, and he has to choose between fitting in and standing up for the new friends who have turned his world upside down.

”All the major characters in the film have a journey to make. I've tried to keep those journeys plausible and truthful. When I am directing I look to be ruthless with the writer in me. The story takes over and imposes its own demands, in working with the actors and again in the editing. All of us are servicing the story in the end. At one level the film is my vision and at another it's way beyond my conscious self, something else entirely, that imposes its own will. For all the contained-ness of the locations, it's a visual, action-oriented screenplay, and I have striven for visual bite and a defined look.”

Filmography:

1999 Solomon And Gaenor

2003 Wondrous Oblivion

Paul Morrison

He made his film debut as an actor, in the horror/sci-fi film, *Red Blooded American Girl* (1990). He has also worked a lot with drama and documentaries for television, among them *A Sense of Belonging* – a documentary series about British Jewish identity and John and Yoko – for BBC 1. His first feature was *Solomon and Gaenor* in 1999. *Wondrous Oblivion* is his second film.



World Sales:

Pathe International Uk,
Kent House, 14-17 Market Place,
W1N 8 AR London, Great Britain
Tel: +44 20 746 244 20
international.sales@pathe-co.uk

Mikheil Kalatozov

A Soviet filmmaker that today would have lived in Georgia and turned a hundred years old. A diverse director whose aesthetic vision is apparent even in his first movie, the strange silent film *Salt for Svanetia*. Kalatozov's life and career were remarkable, he began working during Stalin's reign of terror and made his last film in the 70s, featuring Sean Connery and Cladia Cardinale in an action-laden adventure. We screen five of Kalatozov's films, including newly restored classic *I am Cuba*.



1903-1973

DZJIM SJUANTE

Salt for Svanetia



Salt for Svanetia is a documentary that chronicles the hardness of life in the post-Revolutionary expanses of the USSR. In the high and isolated mountains of Caucasus, salt is essential to the livelihood of the people in the region, raising livestock. The film depicts the harsh life and the ancient tribal structure of Svanetia. Although it purported to celebrate the dynamism and powerfulness of socialism, the film could not conceal its' critical perspective towards conditions in the region and the five-year plan. There are astounding images in this film of birth, of work, and of death, all presented bluntly, yet with exquisite artistry.

MIKHAIL KALATOZOV

THE SOVIET UNION 1930

FEATURE, B/W, 35 MM, 54 MIN

Director: Mikhail Kalatozov,

Victor Turin

Screenplay: Victor Shklovsky,

Yakov Aron

Photo: Mikhail Kalatozov,

Yevgeni Slavinsky, Boris Francisson,

Sh. Geglashvili

Production design: Davit Kakabadze

Music: Zoran Borisavljevic

World Sales:

Mosfilm Studios, 1 Mosfilmovskaya

St, 119858 Moscow, Russia

Tel: +7 095 143 97 00

Fax: +7 095 938 20 83

The Cranes are Flying



THE SOVIET UNION 1957

FEATURE, B/W, 35 MM, 94 MIN

Director: Mikhail Kalatozov

Screenplay: Viktor Rozov

Photo: Sergei Urusevsky

Production design: Yevgeni

Svidetelev

Editor: Mariya Timofeyeva

Music: Moisej Vajnberg

Cast: Tatyana Samojlova, Aleksei

Batalov, Vasili Merkurjev, Aleksandr

Shvorin, Svetlana Kharitonova

The young lovers Boris and Veronica part at dawn. When Boris wakes up later the following day, it is to the new of war. From this moment everything is changed – the young lovers hardly have time to meet and their and everyone else's life is overshadowed by the anxiety for the future and the destiny of the country. Boris volunteers for the front and we soon see him as a soldier of the Soviet Army. Boris is fighting at the front, Veronica waits in vain to have word from him. She follows suit and volunteers as a nurse in a distant Siberian hospital. But as time passes on and she hears nothing, she becomes intimate with Boris' cousin Mark. But secretly she keeps hoping that Boris will return one day. On Victory Day she goes to the station to meet the men returning from the war. But Boris is nowhere to be found.

World Sales:

Mosfilm Studios, 1 Mosfilmovskaya

St, 119858 Moscow, Russia

Tel: +7 095 143 97 00

Fax: +7 095 938 20 83

NEOTPRAVLENNOE PIS'MO

The Unmailed Letter



MIKHEIL KALATOZOV

THE SOVIET UNION 1960

FEATURE, B/W, 35 MM, 94 MIN

Director: Mikheil Kalatozov

Screenplay: Grigori Koltunov, Valeri

Osipov, Viktor Rozov

Photo: Sergei Urusevsky

Production design: N. Anikina

Editor: David Vinitsky

Music: Nikolai Kryukov

Cast: Tatyana Samojlova, Innokenti

Smoktunovsky, Galina Kozhakina,

Vasili Livanov, Yevgeni Urbansky

In a land of eternal frost, in Yakutia, there is a glacial silence in the uninhabited wide open spaces. This is the place to which four geologists arrive, on their search for diamonds. Konstantin is the rugged leader of the expedition, Tanya and Andrei are a young couple on their first field trip and Sergei acts as their guide to the Yakut vast deposits of natural riches. During their expedition, Sergei falls hopelessly in love with Tanya. For weeks the group's hard work is useless - not a diamond in sight! Then, at last, Tanya finds a tiny crystal. The group is overjoyed and prepare for their return from this human hellhole. During their last night in the taiga, real hell brakes loose in the form of a forest fire. In a desperate attempt to save their supplies, Sergei falls victim to the fire and dies. Fighting like animals over a long period against fire, torrential rains and snowstorms, the group is decimated, one by one. In the end only Konstantin is left to tell the world of their wonderful discovery.

World Sales:

Mosfilm Studios, 1 Mosfilmovskaya

St, 119858 Moscow, Russia

Tel: +7 095 143 97 00

Fax: +7 095 938 20 83

LA TENDA ROSSA The Red Tent



THE SOVIET UNION/ ITALY 1971

FEATURE, COLOUR, 35 MM, 120 MIN

Director: Mikhail Kalatozov

Screenplay: Richard L. Adams,

Robert Bolt, Ennio De Concini

Photo: Leonid Kalashnikov

Production design: Mikhail Fishgojt

Editor: Peter Zinner

Music: Ennio Morricone,

Aleksandr Zatsepin

Cast: Sean Connery, Claudia

Cardinale, Hardy Kruger, Peter Finch

As the leader and lone survivor of the 1928 Arctic airship Italia expedition, general Nobile, watches a television program about the disastrous undertaking, the "ghosts" of those died in the crash and the subsequent rescue attempts gather to determine his guilt in the affair. The reminiscences are mixed with the real action: the flight of the Italia, the air rescue operation from Kings Bay airfield, the expedition of the Krassin icebreaker. Human touch added by Claudia Cardinale as Finn Malmgren's girlfriend.

Filmography:

Select Filmography

1927 Stud Farm

1928 Their Kingdom

1928 Afghan Khan in Tbilisi

1929 Moscow MXAT

Theatre in Tbilisi

1930 Little Blind Girl

1930 Salt for Svanetia

1931 Nail in the Boot

1939 Manhood

1941 Wings of Victory

1942 Invincible

1945 Moscow Music Hall

1950 Conspiracy of the
Doomed

1953 Hostile Whirlwinds

1954 True Friends

1955 The First Echelon

1957 The Cranes are Flying

1960 The Unmailed Letter

1964 I am Cuba

1971 The Red tent

Mikheil Kalatozov

Born in 1903 in Tbilisi, Georgia (former Russian Empire, former Soviet Union). Died in 1973 in Moscow, Russia (former Soviet Union). The Soviet filmmaker made numerous films, but is best remembered for three important dramas. The first *Salt of Svanetia* (1930) was a seminal work in early Soviet cinema, noted for its beautiful cinematography, and sensitive look at life in a remote Caucasian village. Authorities originally considered it too antagonistic. The second, *A Nail in the Boot* (1932) was banned for the same reason. Kalatozov first gained international recognition for the third film the *Cranes Are Flying* (1957). In 1958, it won the Golden Palm award at Cannes. Born Mikhail Kalatozishvili Kalatozov originally studied to be an economist. In 1925 though, he began working as an actor in the Georgian studios. He then began editing and shooting films. He made his first short documentary, – *Their Kingdom* in 1928 and two years later made his feature debut. *Salt of Svanetia* was his second film. After *A Nail in the Boot* was banned, Kalatozov was assigned to strictly administrative duties within the film industry until 1939 when, during World War II, he was appointed chief administrator of soviet feature-film production. In this capacity, he briefly worked in Los Angeles as the Soviet cultural representative. Following the war, Kalatozov became the deputy minister of film production and in 1950 resumed his directing career.

World Sales:

Paramount Pictures

International shorts

ARMANSHAHR

Utopia



INTERNATIONAL SHORTS

IRAN 2003

DOCUMENTARY, , BETA SP, 31 MIN
Director: Moslem Mansouri
Producer: Lila Ghobadi
Photo: Farzin Hamedi
Editor: Armand, Moslem Mansouri
Music: Esfandiar Monfaredzadeh

World Sales:
Moslem Mansouri, 2266 W.
236th Place, Torrance CA 90501, USA
mo_mansouri@hotmail.com
Tel: +1 310 534 4344

In 1981, with the start of the war between Iran and Iraq, many people were forced to leave their homes and flee to Tehran and other major Iranian cities and they found refuge in the vacant residences of those who had fled their country after the revolution. These refugees were fortunate to find shelter before these properties were confiscated by the government.

While according to state-run newspapers the majority of the Iranian people live below the poverty line and suffer from hunger, the Iranian government officials are amongst the richest in the Middle East.

The film shows the lifestyle of the people who survived this war and the life they must lead under the Mullahs theocracy.

” This film was shot in northwest Tehran. Utopia is dedicated to all survivors of war who have shared the pain of their life stories with us. ”

Filmography:

1996 Close-Up Long Shot, short
1997 Dissolve, short

1999 Ahmad Shamlou: Master Poet of Liberty, doc
2002 Trial, doc
2003 Epitaph
2003 Utopia, doc

Moslem Mansouri

Born in 1964 in Iran. In 1981 he was arrested and imprisoned for two years, because of his political views. He began working in Iranian cinema magazines in 1991 and published a book. In the same year he studied film in the Faculty of Art, Azad University. From 1994 to 1998, he secretly produced eight documentaries about people's life in theocratic Iran. In 1999 he came to the USA and sought political asylum.



THE LAST CUSTOMER

The Last Customer



ITALY 2003

DOCUMENTARY, COLOUR, BETA SP, 23 MIN
Director: Nanni Moretti
Photo: Elia Lyssy
Editor: Clelio Benevento

World Sales:
Sacher Film Sr.I, Via della
Piramide Cestie 1, 00153
Rome , Italy
sacher.film@flashnet.it

Production: Sacher Film Sr.I

A New York pharmacy and the feelings of the people who have run it, putting their heart and soul into it, for two generations: the Gardini family. In March 2002 the old building where the family has always lived with the pharmacy on the ground floor is knocked down. The last day of business, the emotional farewells of the (regular) customers, clearing out the shop and, in the end, the demolition of the building to make way for a skyscraper.

Nanni Moretti

Born in 1953 in Brunico, Italy. Once finished high school studies he started shooting home-made shorts with his friends in 1973. His professional film career started in 1978 with *Ecce Bombo*. He lives in Rome and devotes himself to his two passions: cinema and water-polo.

Filmography:

1973 *Sconfitta, La*
1973 *Paté de bourgeois*
1974 *Come parli, frate?*
1976 *I Am Self Sufficient*
1978 *Ecce Bombo*
1981 *Sweet Dreams*
1983 *Sweet Body of Bianca*
1985 *Mass Is Ended, The*
1990 *Red Wood Pigeon*
1990 *Thing, The*
1994 *Unico paese al mondo, L'*
1994 *Dear Diary*
1996 *Opening Day of Close-Up*
1998 *Aprile*
2001 *Son's Room, The*
2003 *Last Customer, The*

DIE NACHT VON YOKOHAMA

The Night of Yokohama



GERMANY 2002

SHORT, COLOUR, BETA SP, 15 MIN
Director: Romuald Karmakar
Producer: Romuald Karmakar
Photo: Romuald Karmakar
Editor: Uwe Klimmeck

World Sales:
Pantera Film GmbH, Uhland-
straße 160, 10719 Berlin,
Germany
panterafilm@freenet.de

Production:
Pantera Film GmbH

On 30 June 2002, three-time World Cup winners Germany played four-time world champions Brazil in the football World Cup final. That night in Yokohama, Brazil defeated Germany 2:0, making the Germans vice-champions of the World Cup.

Romuald Karmakar

Born in 1965 in Wiesbaden, Germany. From 1977 to 1982, he lived in Athens. He graduated from high school in Munich in 1984. Karmakar has worked as an independent filmmaker since 1985. This is his fifth appearance at Göteborg Film Festival.

Filmography:

see 196 BPM
in German Stories section

PADENIE IKARA

Fall of Icarus



INTERNATIONAL SHORTS

RUSSIA 2003

**DOCUMENTARY, COLOUR, BETA SP,
30 MIN**
Director: Jury Shiller
Screenplay: Jury Shiller
Photo: Igor Tirskiy, Igor
Tirsky
Editor: Jury Shiller
Sound: Valentin Fololeev

World Sales:
ernazarova@mail.ru

Life in a remote village in western Siberia elapses pleasantly. While the birds are brooding, the children are playing and an elderly woman is dusting the icons in the local church, two men have a good long talk about breaking the light speed barrier. One of them works in the regional hospital. Due to the long ride over bumpy roads, pregnant women often give birth before reaching the hospital. A vodka drinker with liver trouble is advised to look for other pastimes. In his spare time, the hospital worker himself tinkers with a small aeroplane. It is his dream to make a successful flight with it once. When the big day has arrived, the fragile-looking contraption is blessed by the local priest, who notes that time will at least keep flying by. The flight comes to nothing; instead of taking off the aircraft bores its way into the ground. The aviator comes out of it with a sore hand, but he refuses to throw in the towel.

Filmography:

1989 The Dancers
1990 Jurgence's Bay
1991 When the Sky Opens
1992 The Evening Bells
1993 Spark of God

1994 Autumn Light
1995 A Sinner
1997 The Flight of the Bumblebee
1999 The Time of the Cuckoo
2000 Russian Space
2001 Live and Rejoice

If You Were Me

KOREA 2003 FEATURE, COLOUR, 35 MM, 110 MIN

Six directors made this omnibus film based on human rights issues. The main characters of each episode are: soon to graduate high school girls who have plastic surgery or enter weight loss centres in order to get employed; a young man cerebral palsy walking the city streets with a mission; an apartment resident whose identity as a former sexual criminal is revealed to the public; parents who have their kids undergo tongue surgery in order to pronounce the English "R", and a foreign worker who was mistaken for troublemaker because he didn't know Korean. This distinctive omnibus film dissects the vices of Korean society dealing in sharp and yet often light hearted style.



World Sales:
Indiastory Inc.
5th Fl.
Bol Jae Bldg. 228 Wonseo-dong
Jongno-gu
Seoul 110-280
Korea
indiastory@indiastory.com

Production:
National Human Rights Commission of Korea

FACE VALUE

Face Value



INTERNATIONAL SHORTS

KOREA 2003

FEATURE, COLOUR, 35 MM, 12 MIN
Director: Park Kwang-su
Producer: Lee Jin-Suk
Screenplay: Park Kwang-su
Photo: Kim Byoung-seo
Editor: Kim Yang-il
Music: Cho Sung-woo
Cast: Ji Jin-hee, Jung Ae-youn

Something just out of the ordinary, without a real problem, this film portrays a minor situation and screams with discrimination. At the parking lot of a funeral home within a hospital somewhere in Seoul, a dispute arises between the ticketing lady and a driver. Commenting that the lady's beauty does not suit her job, the pestering remark develops into a full dispute over face value. The idea being that a beauty is hard to deal with because she is pretty and that she has a bad character because she is pretty.

” *Like the main character who goes around in circles unable to escape the parking lot of the funeral, aren't we like a car futilely turning its wheels as we go round-and-round inside the prejudice in our lives?* ”

Park Kwang-su

Born in 1955 in Sokcho, Korea. He grew up in Pusan and went to study film at the ESEC Film School in Paris. He made his feature debut Chilsu and Mansu in 1988 on his return to Korea. His most recent, sixth feature was The Uprising in 1999.

Filmography:

1988 Chilsu and Mansu
1990 Black Republic
1991 Berlin Report
1993 To the Starry Island (GFF 1995)
1995 A Single Spark (GFF 1997)
1999 The Uprising (GFF 2000)
2000 Come Off with
the Underwear Off, short

THE MAN WITH AN AFFAIR

The Man with an Affair



KOREA 2003

FEATURE, COLOUR, 35 MM, 18 MIN
Director: Jeong Jae-eun
Producer: Lee Jin-Suk
Screenplay: Jeong Jae-eun
Photo: Kim Byoung-seo
Editor: Lee Chan-ho
Music: Byul
Cast: Paik Jong-hak, Pyeon Jung-su, Jeon Ha-eun

The setting is a modern apartment complex sometime and somewhere in the future. The square architecture of the building has an open area in the middle which makes it possible to see every apartment in one view. Here, Mr. A, a recently listed offender in the virtual Internet site for sexual criminals, obscurely resides. Neglected and ignored by his neighbours, the only one who acknowledges his existence is a bed-wetting boy.

” *When the banner of human rights protects even those rights that should justifiably be ignored, only then can a society be deemed truly civilized.* ”

Jeong Jae-eun

Born in 1969 in Seoul, Korea. She studied film at Korean National University of Arts. After making many shorts, she made her feature debut with Take Care of My Cat in 2001.

Filmography:

2001 Take Care of My Cat (GFF 2003)

TONGUE TIE

Tongue Tie



KOREA 2003

FEATURE, COLOUR, 35 MM, 12 MIN
Director: Park Jin-pyo
Producer: Lee Jin-Suk
Screenplay: Park Jin-pyo
Photo: Kim Dong-eun
Editor: Moon In-dae
Music: Park Ki-heon
Cast: Kim Se-dong, Kim Soomin, Dong Hyo-hee

In winter of 1999, at a famous English Kindergarten, a Christmas concert is going on. As expected by his parents, a six-year-old Jong-woo is participating well in the concert in English. However, Jong-woo's mother seems a little disappointed. Her son's pronunciation is not as perfect as the foreign children in the concert. Three years later, Jong-woo lies on the operating table at a children's dental clinic. Following the inevitable pain, the attempt is made at improving the L and R pronunciations. Will Jong-woo's future be as bright and splendid as his mother hopes for him?

” *In the name of their children, people commit unspeakable acts one cannot even bear to look at. I invite the audience to open their eyes wide and watch this film to the end. The biggest violation of human rights is the arrogance of deciding your children's lives.* ”

Park Jin-pyo

Born in 1966 in Seoul, Korea. He is a graduate of the Film Department at Chung Ang University. Since 1991, he has been a documentary producer and director for television. He has made over 30 documentaries as a producer for SBS TV and ITV. His feature debut was *Too Young to Die*, in 2002.

Filmography:

2002 *Too Young to Die* (GFF 2003)



KOREA 2003

FEATURE, COLOUR, 35 MM, 20 MIN
Director: Yim Soon-rye
Producer: Lee Jin-Suk
Screenplay: Yim Soon-rye
Photo: Kim Tae-han
Editor: Park Yoo-kyung
Music: Jeong Jae-hwan
Cast: Lee Seol-hee

Sun-kyung is an average looking overweight student at an all girls' high school. At the start of their senior year at school, the teachers press hard for the girls to sharpen up their appearances in order to apply for jobs. The students rush to get plastic surgery and make every effort to look better and thinner. Sun-kyung wants to get her eyelids folded or go to a fasting center, but her indifferent mother just ignores her cries. In order to make her eyes look bigger, she stumbles on a dangerous decision.

” *If you have your own standards for judging the appearances of others, then those standards will not change. I want to plant some confidence in kids today who lack self-conviction.* ”

Yim Soon-rye

Born in 1961 in Incheon, Korea. She received her MA form at the University Paris, 8 with a thesis entitled *Study on Kenji Mizoguchi*. She stepped into Korean film industry as an assistant director for Yeo Kyun-Dong's *Out to the World*. She made her debut *Three friends* in 1996. The *Waikiki Brothers*, her second feature was made in 2001.

Filmography:

1994 *Promenade in the Rain*, shirt
 1996 *Three Friends*
 2001 *Waikiki Brothers*

N.E.P.A.L.

N.E.P.A.L



In 1999, Chandra Gurung is eating noodles at a nearby restaurant from the textile factory that she works for in Seoul. She later realizes that she does not have her wallet with her and the restaurant owner calls the police and charges her for being unable to pay for the food. The police think that Chandra is just an ill wayfarer and she ends up being locked away in a mental hospital for 6 years and 4 months. Filmed over 90% in Chandra's point of view, the film's characters consist of actors as well as people from real life. Chandra is also filmed in her native land, Nepal.

” *I did not focus on the story of one particular person. I wanted to portray the indifference and incompetence of many and the consequent sorrow.* ”

KOREA 2003

FEATURE, COLOUR, 35 MM, 28 MIN
Director: Park Chan-wook
Producer: Lee Jin-Suk
Screenplay: Park Chan-wook
Photo: Kim Byung-il
Editor: Choi Jae-geun
Music: Cho Young-uk
Cast: Oh Dal-soo, Kim Ik-tae

Park Chan-wook

Born in 1963 in xx. After graduating with a degree in philosophy, he made his debut feature with *The Moon is the Sun's Dream* (1992). He made his commercial Korean break-through with *Joint Security Area* JSA in 2000.

Filmography:

1992 *The Moon is the Sun's Dream*
1997 *Threesome*
2000 *Joint Security Area* (GFF 2002)
2002 *Sympathy for Mr. Vengeance*
2003 *Old Boy*

CROSSING

Crossing



This short consists of 13 scenes in the life of Kim Moon-ju, a severely handicapped paralytic. In order to apply for a job, he takes a photo for his resume and crunches at the sight of his own distorted face captured on film. In another scene, after struggling to get out the door, his neighbour mistakes him for coming home and offers a well intended helping hand back in. These and furthermore scenes all capture the still, crying voices of the handicapped community.

” *I hope to provide an opportunity where the audience can practice the thought of becoming another person and let others within themselves.* ”

KOREA 2003

FEATURE, COLOUR, 35 MM, 14 MIN
Director: Yeo Kyun-dong
Producer: Lee Jin-Suk
Screenplay: Yeo Kyun-dong
Photo: Kim Jae-hong
Editor: Lee Eun-su
Music: Oh Bong-jun
Cast: Kim Moon-ju

Yeo Kyun-dong

Born in 1958 in Seoul, Korea. A graduate in Philosophy from Seoul National University. His feature debut was *Out to the World* in 1994. His fourth feature was *La Belle* in 2000.

Filmography:

1994 *Out to the World*
1995 *Man?*
1998 *Killer Story*
1999 *My Computer*, short
2000 *La Belle*

Thank You

Thank you

Agneta Green, Göteborg
Aida Begic, Sarajevo
Akedia Productions Ltd., Hod Hasharon
Alex Gibney
Alireza, CMI, Tehran
Alissa Simon, Palm Springs Film Festival
Alliance Atlantis, Toronto
Amit Breuer, Amythos films
Amra Baksic Camo
Anders Avehall, Göteborg
Anders Hamberger, Göteborg
Anders Olsson, Föreningsparbanken, Göteborg
Anders Refn, Vulkanfilm, Köpenhamn
André Naus, Holland Film, Amsterdam
André Roland, Internationale Filmfestspiele Berlin
Andrea Wetzell, Germany
Anette Andersson, Elite Plaza Hotel, Göteborg
Angel Films, Copenhagen
Ann Lillqvist, Stockholm
Anna Falck, Bok & Bibliotek, Göteborg
Anna Wallmark, Sweetwater
Anna Wemmert, Atalante, Göteborg
Anne Marie Kürstein, Danish Film Institute
Anneli Kjellander, ANR.BBDO, Göteborg
Annelie Bjerkne, Metro, Göteborg
Annika Strömberg, Västra Götalandsregionen
Ann-Kristin Westerberg, Svensk Filmindustri
Antoine Khalife, Unifrance, Paris
Antoine Villeneuve, Canal+, Stockholm
Aretta Vähälä, The Finnish Film Foundation
Arte del sur producciones, Quito
Asian Film Centre, Sri Lanka
Asian Union Film Ltd., Beijing
Azar Mahloujian, Stockholm
Barok Film A/S, Valby
Bavaria Film International, Munich
Behnegar, Tehran
Bengt Göransson
Bengt Palmblad, Göteborg
Bengt-Erik Larsson, B E Larsson & Partner AB, Göteborg
Benny Nyberg, Massteknik AB
Bertil Falck, Bok och Bibliotek, Göteborg
Bertil Nölander, Aftonstjärnans kulturförening, Göteborg
Beta Cinema, Ismaning
Bettan von Horn, Folkets Bio
Beyond Films Limited, London
Bionaut, Praha
Birgitta Adolfsson, UIP - Paramount, Stockholm
Birgitta L-Öfverholm, Göteborg & Co
Birgitta Winnberg-Rydh, Pusterviksteatern, Göteborg
Bitte Eskilsson, The Swedish Film Institute, Stockholm
Björn Alm, Stadskansliet Göteborgs stad
Björn E Eriksson, Chalmers
Blue Dolphin Film & Video, London
Blues Inc., New York
Blå Stället, Angered
Bo Jonsson, Viking Film
Bo Ludvigsson, Association of Swedish Film Critics
Bobby Wallén, Carlsberg Sverige AB
Bok & Bibliotek, Göteborg
Boris, Dribbling Pictures, Belgrade
Brion AB
British Council, Sweden
Caisa Westling SVT, Stockholm
Carl Henrik Svenstedt, Malmö
Carlo Mandini, Elite Plaza Hotel, Göteborg

Catalan Films & TV, Barcelona
CCV
Cécile Nhouybouakong, Festival Premiers Plans, Angers
Celluloid Dreams, Paris
Christer Lindstedt, Göteborg
Christer Nilsson, Göta Film, Göteborg
Christina Johansson, Stockholm
Christina Olofsson, Stockholm
Christophe Louis, French Embassy
Cia Edström, Stockholm
Cine Shilpa, Sri Lanka
CJ Entertainment, Seoul
Claes Jurander, Stockholm
Claes Thunström, Tele 2, Göteborg
Clas Carlryd, Folkets Hus, Göteborg
Clas Gunnarsson, Bio Capitol, Göteborg
Claudia Rudolph, Bavaria Film International, Munich
Columbia Tristar, Stockholm
Company KWA – Kevin Williams
Company Rosa Bosch, London
Cosmo Film A/S, Copenhagen
Dada Films oy, Helsinki
Daniel Arvidsson, Storan
Daniela Kuhn, Swedish Film Institute
Daniela Weber, Berlin International Film Festival
Dans & Teaterfestivalen, Göteborg
Denise Caruth, Subotica Entertainment Ltd, Dublin
DFDS, Göteborg
DFFB, Berlin
Donnell Corelle, Miami International Film Festival
DR TV International Sales, Søborg
Dramatiska Institutet, Stockholm
Dream Catcher Productions, Finland
Dream Film, Rome
Einar Engelbrektsson, Stockholm
Elanders Infologistics Väst AB, Göteborg
Elanders Tryckeri, Kungsbacka
Elisabeth Wengström, Swedish Film Institute, Stockholm
Elite Plaza Hotel
E-Pictures, Seoul
Erik Domstad, AU System Teleca AB, Göteborg
Erik Gandini, Atmo, Stockholm
Erik Särner, Italienska MC-importen
Ernst Billgren, Stockholm
Eros Multimedia, (Europe) Ltd, London
Eva af Geijerstam, Dagens Nyheter, Stockholm
Ewa Bjurström, Broströms, Göteborg
Eva Ingemarsson, Atalante
Eva Khachatryan, Yerevan
Eva Novrup Redvall, Information, Copenhagen
Eva Svendenius, SF, Stockholm
Exception – Wild Bunch, Paris
Fackförbundet Sveriges Regissörer
Farabi Cinema Foundation, Tehran
Film i Värmland, Karlstad
Film i Väst, Trollhättan
Filmakademie Baden Württemberg, Ludwigsburg
Filmkontakt Nord
Filmo, Stockholm
Filmpol Mitt, Sundsvall
Filmpool Nord, Umeå
Films Distribution, Paris
FIPRESCI
Flach Pyramide International, Paris
Flavia Quintín, Buenos Aires Independent Film Festival
Folkets Bio, Stockholm

Folkets Hus och Parker
 Folkteatern, Göteborg
 Fortissimo Film Sales, Amsterdam
 Forum, Sarajevo
 France Télévision Distribution Cinéma TV, Paris
 Frank Johnsen, CCV, Oslo
 Freddy Olsson, Stockholm
 Fredrik Sahlin, Stockholm
 Fredrik Wadström, Yerevan
 Future Films
 Gabriela Perez, Gemini Films, Paris
 Gaga Chkheidze, Tbilisi International Film Festival
 Gemini Films, Paris
 Genzy, Lidköping, Sweden
 Gert Leonhardt, Kodak
 Gert Leonhardt, Kodak
 Gina Kang, Indiestory Inc. Seoul
 Git Petersson-Nordh, Malmö Aviation, Göteborg
 Glänta, Göteborg
 Goda Sosnovskiene, Vilnius
 Goethe Institute, Stockholm/Munich
 Golden Network Asia Ltd, Hong Kong
 Grafit
 Grupo Novo de Cinema e TV, Brazil
 Guazú Media, Montevideo
 Gudrun Edda Thórhannesdóttir, Icelandic Filmcentre
 Gugge Sandström, Folkteatern, Göteborg
 Gunilla Linde-Bjur, Chalmers, Göteborg
 Gunnar Almér, Swedish Film Institute, Stockholm
 Gunnar Bergdahl, Göteborg
 Gunnel Unge, SIDA, Stockholm
 Göran Bjelkendahl, Göteborg
 Göran Gunér, Dramatiska Institutet, Stockholm
 Gösta Ekman, Stockholm
 City of Göteborg
 Hanna Belander, Forsman & Bodenfors
 Hans Andersson, Forsman & Bodenfors
 Hans Augun Parmann, Tromsø International Film Festival
 Hans Axelsson, R.O.O.M
 Hans Karlsson, Swedish Social Democratic Party
 Hansi Friberg, Blackstar management
 HanWay, London
 Hasse Larsson, Stadium, Göteborg
 Hasse Sjöberg, Stockholm
 Hassouna Mansouri, Septième Art, Tunis
 Hayfilm Studio, Yerevan
 HBO Enterprises, New York
 Helena Jansson, Badhusgatans formgivning, Göteborg
 Henke Råssmo, Kodak, Stockholm
 Henry Ohlsson, Göteborg
 Holger Furtmayr, Film Wochenende Wuerzburg
 Horizon Scandinavia AB
 Hotel Eggers, Göteborg
 Hotel Riverton, Göteborg
 Hotel Victors, Göteborg
 HS-Offset, Göteborg
 Högskolan för Fotografi och Film, Göteborg
 Ian Christie, University of London
 Ib Tardini, Zentropa, Copenhagen
 ICAIC, Cuba
 Icelandic Film Corporation, Reykjavik
 Illusion Film, Göteborg
 Ingela Brovik, Malmö
 Ingmar Bergman
 Ingrid Dahlberg
 Ink'n'art, Göteborg

Institute Français, Stockholm
 Intercinema Art Agency, Moscow
 Intra Movies SRL, Rome
 Jan Aghed, Malmö
 Jan Bengtsson, Sky Transport
 Jan Göransson, Swedish Film Institute, Stockholm
 Jan Holmberg, SVT, Stockholm
 Jan Lumholdt, Stockholm
 Jan Rofekamp, Films Transit Inc., Montreaul
 Jan-Erik Billinger, Swedish Film Institute, Stockholm
 Jan-Erik Ljungkvist, Gatubolaget
 Jaroslav Kanturek, Czech Centre
 Jesper Bergom-Larsson, Swedish Film Institute, Stockholm
 Joakim Brinkenberg, ANR.BBDO
 Joakim Svensson, Tidskriftsverkstaden i Väst, Göteborg
 Joel Ekstrand, AU System Teleca AB, Göteborg
 Johan "Red Top" Larsson, Göteborg
 Johan Ericsson, Swedish Film Institute
 Johan Fälemark, Illusion Film
 Johanna Vuoksenmaa, Tampere
 Jon Wengström, Swedish Film Institute
 Joseph Engman, ANR.BBDO
 Josephine Svensson, Forsman & Bodenfors
 Journalisthögskolan, JMG
 Jörgen Odh, Göteborg & Co
 Kaie-Ene Rääk, F-Seitse OÜ, Tallin
 Karin Altenberg
 Karin Englund, Board member, SFI
 Karin Hjertén, Byggfast
 Karin Jatta, Göteborg
 Karoline Eriksson, Svenska Dagbladet
 Katarina Karlsson, Tele 2
 Katharina Berglund, UIP, Stockholm
 Kenneth Carlsson, Elanders Kungsbacka
 Kent R Andersson, Sandrew Metronome, Göteborg
 Kerstin Alnebratt, Göteborg
 Kinotar, Helsinki
 Kirsi Leinonen, DocPoint - Helsinki Documentary Film Festival
 Kjell Grede
 Krister Karjalainen, Mothermedia
 Kristin Pálsdóttir, The Icelandic Filmcentre, Reykjavik
 Kristina Pesznecker, Scanbox, Stockholm
 Kulturnämnden i Göteborg
 Kulturnämnden i Västra Götalandsregionen
 Lama Productions, Tel Aviv
 Landvetter airport
 Lars Hedenstedt, Swedish Institute
 Lars Jönsson, Memphis, Stockholm
 Lars Olof Nilsson, Trifolium, Göteborg
 Lars Stålnacke, Storan
 Larsolof Nilsson, Trifolium
 Laufey Gudjónsdóttir, Icelandic Filmcentre
 Leaf Productions, Melbourne
 Leif Joley, Skånska Dagbladet
 Leif Nilsson, Göteborg & Co
 Lena Johansson, SIDA
 Lena Rehnberg, Sandrew Metronome
 Lennart Jörnlied, Göteborg
 Lennart Lundgren, Folkets hus, Göteborg
 Linda Belanner, Göteborg
 Lisa Söderberg, Stockholm
 Live Planet, New York
 Lizette Gram, Danish Film Institute
 Lolo Jacobsson, Aftonstjärnans kulturförening, Göteborg
 Long Gone Productions, New York

Thank you

Los Rubios/Cine ojo, Buenos Aires
Lotta Hedlund, Hotel Riverton, Göteborg
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