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International
Film Festival

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PREFACE

REDISCOVERING THE WORLD

It is hard to describe the 31st Göteborg International Film Festival without mentioning the name of Ingmar Bergman. The festival's honorary president since 1994 left this world on July 30, 2007, at the age of 89. It was only a few weeks after the closing of the 4th Bergman Week, an event co-produced by our festival.

The Bergman Week takes place each summer on the small island of Fårö where Bergman lived more or less permanently since the mid-60's. This year the legendary director had not been spotted like the year before, when he vividly took part in several of the talks and seminars about his films. However, despite, or rather because of, the absence of the subject, this year's event showed us that Ingmar Bergman's work in itself is enough attraction to gather people from far and near ready to discover, rediscover, interpret and discuss his themes over and over again.

This impression was strengthened on his passing, when condolences from all over the world proved the impact his films has made on film lovers world wide throughout the years. Consequently, the natural thing to do in our 31st festival, was to return in a large scale to the origin of Ingmar Bergman's fame – his films.

In Sweden several generations have grown up since his masterpieces premièred in the theatres in the 50's and 60's. TV-screenings and recent years' DVD editions have made his films available to the public. But, and I am sure Woody Allen would agree, nothing is like a Bergman-film in a

movie theatre. I certify this with extra emphasis, having been blown away on New Year's Day by the opening film in our 48 films big Ingmar Bergman retrospective: *Fanny and Alexander* (1982). A film I saw in the cinema when it premièred, and revisited in front of a TV set only a few years ago. A film I thought I knew. But watching the story unfold in our beautiful festival cinema Draken, watching the carefully elaborated scenes, the splendid set design and costumes, the countless magnificent actors, I discovered things I had never paid attention to before.

This takes us very close to the essence of what our film festival is about, be it an Ingmar Bergman film or not. We are here to give our audience access to experiences they cannot find elsewhere. Our big screens are showing a variety of colours, languages and temperaments that are absent from most of the cinema screens the rest of the year.

We hope you will join us in rediscovering the world!

Marit Kapla
Festival Director



COMPETITIONS & JURIES

THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD JURY

Five nominated films. The award goes to "a director making his or her debut with a film dealing with, in a broad sense, existential issues and displaying a dynamic or experimental awareness of the cinematic means of expression". The award consists of one week's stay at the Bergman Week at Fårö during the summer of 2008, an engraved stone from Ingmar Bergman's own beach at Fårö and, from The Ingmar Bergman Foundation, a DVD box containing 30 of Ingmar Bergman's films.



ANU KOIVUNEN
Ph. Dr. and Associate Professor, Department of Cinema Studies, Stockholm University. Specializes on European national cinema and Gender studies. Doctoral dissertation 2003: "Performative Histories, Foundational Fictions".



PEN-EK RATANARUANG
Film director, Thailand. Produced a number of award winning commercials for Thai television before he started his successful career as a feature film director. His film *Ploy* (2007) is screening in GIFF 2008.



KIM ROSSI STUART
Actor and film director, Italy. One of Italy's most renowned actors. Has been working with directors like Michelangelo Antonioni and Roberto Benigni. Made his directorial debut in 2006 with *Anche Libero va Bene*.



ISTVÁN SZABÓ
Film director, Hungary. Has directed numerous Hungarian and international films. Won an Oscar for Best Foreign language film in 1982 for *Mephisto* (1981). Member of the board of the European Film Academy.



MARGARETHE VON TROTTA
Film director, Germany/France. Has directed numerous films, among them *The German Sisters* (1981) who was one of eleven films Ingmar Bergman himself chose for GIFF's retrospective "Bergman's List" in 1995.

NORDIC COMPETITION JURY



Eight films compete for the Göteborg International Film Festival Nordic Film Award. The films are either world premières or international premières. The prize is 100 000 SEK and a statuette – The Film Dragon – by renowned artist Ernst Billgren. The Göteborg International Film Festival Nordic Film Award is sponsored by the region of Västra Götaland. The Kodak Nordic Vision Award will also be awarded to one of the eight films in Nordic competition. The award consists of film for a value of 50 000 SEK and goes to this year's best cinematographer.



MONIKA TUNBÄCK-HANSON
Chairman of the jury, film critic and Honorary Doctor at U. of Gothenburg. Is the chairman of this jury for the 20th time. Long time critic for daily paper Göteborgs-Posten. Is one of two (the other is director Roy Andersson) honorary professors at The School of Film Directing, Göteborg University.



ANNA ANTHONY
Film producer, Sweden. Works for Memfis production company and has produced all of Josef Fares' feature films, including *Zozo* (2005), which won the Nordic Council's Film Prize in 2006. Next project is co-producing *Dansen* (2008), directed by Pernille Fischer Christensen.



RAGNAR BRAGASON
Film director, Iceland. Directed the double feature *Children and Parents* which screened in GIFF 2007, with *Parents* nominated for the Nordic Film Award. Has also been working as a director of commercials and music videos.



AKU LOUHIMIES
Film director, Finland. Directed *Frozen Land* (2005) which won the Nordic Film Award in GIFF 2005. Is currently directing *She-Wolf* (2008), an adaptation of a novel by Leena Lander, set in 1918.



SONJA RICHTER
Actor, Denmark. Played the part of Tanja in Per Fly's TV drama *Performances*. Was named one of European films Shooting stars in 2004 by European Film Promotion. Is playing in Søren Kragh Jacobsen's film *What No One Knows* (2008).



JØRGEN STORM ROSENBERG
Film producer, Norway. Produced *The Bothersome Man*, nominated for the Nordic Film Award in GIFF 2007. Also producer of *Uno* (2004), *Switch* (2007) and is one of the producers of Nils Gaup's *The Kautokeino Rebellion* (2008).

THE FIPRESCI JURY

The international federation of film critics, FIPRESCI, is present with a jury for the sixth 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.



**HENRIK
UTH JENSEN**
Critic for Kristeligt
Dagblad, Denmark.



BREGTJE SCHUDEL
Critic for magazines
Vrij Nederland, NL20,
Amsterdam Week-
ly and Televisier, The
Netherlands.



NEIL YOUNG
Critic for Tribune
magazine and Jig-
saw Lounge website,
United Kingdom.

THE CHURCH OF SWEDEN FILM AWARD JURY

The Church of Sweden has established a special film award of 50 000 SEK. The award 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.



**MIKAEL
RINGLANDER**
Chairman of the jury.
Minister.



ANDJA ARNEBÄCK
Film director. Cur-
rently working with
the feature *Svenska
släkten*.



**ANNE-LOUISE
ERIKSSON**
Minister, Doctor of
Theology. Manager
for the church's unit
of research and cul-
ture.



JES NYSTEN
Minister and film crit-
ic, Denmark. Editor
of the website Kirke
og Film (Church and
Film).

Svenska kyrkan 

THE SYNCH LEADER (STARTSLADDEN) JURY

Eight short films are nominated for the festival's short film award Startsladden. The prize is worth 1 000 000 SEK, which makes it Sweden's biggest short film award! The prize consists of 100 000 SEK in money and 900 000 SEK in technical support and equipment – from rough cut to final cut. Startsladden is a collaborative award from technical companies in the trade association Bratek and the Swedish Film Institute's short film commissioner Anne-Marie Söhrman Fermelin.



THOMAS ROGER
Chairman of the jury.
Producer and pro-
duction co-ordinator
at Cine Star Rental
AB. Co-founder and
chairman of Bratek.



MIMMI FORSS
Film commission-
er at Stockholm Film
Commission, an or-
ganization supporting
film production in the
Stockholm region.



NANNA HOULMAN
Film director. Partic-
ipates in this year's
festival with a live
commentary of her
film *That Special
Summer*.



**ROBERT
LILLHONGA**
Film director. Partic-
ipates in this year's
festival with the short
documentary *Surviv-
ing the Act* and with
a live commentary of
his feature film *Hating
Gothenburg*.



**HENRIK A
PERSSON**
Sales executive at
Dagsljus AB, a com-
pany providing serv-
ices and technical
equipment for film
and TV.

With gratitude to the embassies and national institutes for their generous help and support to the festival, enabling directors' visits at the festival!



ALSO: THE EMBASSY OF THE REPUBLIC OF CROATIA, CROATIAN MINISTRY OF CULTURE AND THE EMBASSY OF ISRAEL.

THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD 2008

THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD

The festival awards "a debutant who in his or her film treats an existential theme with a dynamic or experimental approach to the cinematic means of expression". Five classy international debutants!

Opening film: *The Class*, by Ilmar Raag.

CONTINENTAL, UN FILM SANS FUSIL CONTINENTAL, A FILM WITHOUT GUNS

SYNOPSIS A Man wakes up on an empty bus. Night has fallen. He gets off the bus. The road is veiled by darkness. Sounds are coming from deep within the woods. The Man enters the forest and disappears into the night. The film stages four characters whose lives will subtly intertwine due to this sudden disappearance. Lucette, the Man's wife who anxiously awaits her husband's return. Louis, a young traveling salesman who accepts a job that puts pressure on his family, and his relationship with his wife. Chantal, a hotel receptionist who dreams of sharing her life with someone special. Marcel, an ex-gambler who confronts the realities of aging. Although told separately, these stories end up by intersecting and mirroring each other. A black comedy that looks at the vulnerability of individuals and the fragile link that unites us to one another.

DIRECTOR'S COMMENT *What I wanted was not to make a film about loneliness, but rather to balance the loneliness against the solidarity and the cohabitation. If I were to pinpoint ONE theme, it would definitely be this idea of cohabitation that I wanted to develop around each of my characters. Life is going on beyond the picture frame and it reminds us that we are never completely alone.*



CANADA 2007 FEATURE, COLOUR, 35 MM, 103 MIN.

DIRECTOR: STÉPHANE LAFLEUR **PRODUCER:** LUC DÉRY **SCREENPLAY:** STÉPHANE LAFLEUR **CINEMATOGRAPHY:** SARA MISHARA **EDITOR:** SOPHIE LEBLOND **MUSIC:** HUGO LAVOIE, STÉPHANE LAFLEUR **CAST:** MARIE-GINETTE GUAY, GILBERT SICOTTE, RÉAL BOSSÉ, FANNY MALLETTE, PAULINE MARTIN, MARIE BRASSARD, DENIS HOULE, GARY BOUDREAU, DOMINIQUE QUESNEL **WORLD SALES:** CHRISTAL FILMS **PRODUCTION:** MICRO_SCOPE **NORDIC PREMIÈRE**

ABOUT STÉPHANE LAFLEUR. He is one of the founding members of the Canadian Kino movement, a film collective that tries to encourage production and distribution of independent and original works of film. In the last ten years he has contributed to the creation of more than 30 independent shorts. His debut short was *Karaoke* in 1999. This is his feature debut.



FILMOGRAPHY (SELECT) 2007 CONTINENTAL, A FILM WITHOUT GUNS; 2004 CLAUDE, SHORT; 2001 SNOOZE, SHORT; 1999 KARAOKE, SHORT.

JAGDHUNDE HOUNDS

SYNOPSIS Hounds is a story about stagnancy and change. It is shortly before Christmas. Henrik and his 16-year-old son Lars live together on an old homestead in the Uckermark in Germany. The barn, which belongs to the homestead, will be transformed into a wedding hotel. Being strangers they live isolated from the local citizens. The relationship between Lars and Henrik is caught in speechlessness. Lars feels even more isolated when he finds out about the love affair between his father and his aunt Jana. Lars meets Marie. Together they wander through the bewitched, snowy landscape. The chaos within the family seems to be perfect, when Lars's mother surprisingly appears with her lover. The future place for wedding couples converts into a battlefield of emotions.

DIRECTOR'S COMMENT *I did not intend Hounds to be a typical milieu film about eastern Germany. Nevertheless I wanted to shoot the film in the Uckermark because there is no other place like this. The film shows people who came from the city to live in the country but who do not fit in. And not the East but the Uckermark should play the main role. (...) I would not take the liberty to say that this generation in general can not carry out conflicts, just my characters are not able to. While writing the script we did not want to develop a sad and obscure story. To me it is important that the characters are also able to laugh about themselves and this is what they do. They know that they are comical but they have great difficulties to escape behavioural patterns which they have adopted through the years.*



GERMANY 2007 FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: ANN-KRISTIN REYELS **PRODUCER:** SUSANN SCHIMK **SCREENPLAY:** MAREK HELSNER, ANN-KRISTIN REYELS **CINEMATOGRAPHY:** FLORIAN FOEST **EDITOR:** HALINA DAUGIRD **MUSIC:** HENRY REYELS **CAST:** CONSTANTIN VON JASCHEROFF, JOSEF HADER, ULRIKE KRUMBIEGEL **WORLD SALES:** MDC INTERNATIONAL GMBH **PRODUCTION:** CREDOFILM GMBH **SWEDISH PREMIÈRE**

ABOUT ANN-KRISTIN REYELS. Born in Leipzig, Germany, in 1976. Worked as an intern and assistant at various film and television productions between 1997-2001. Has studied directing at the HFF Konrad Wolf in Potsdam-Babelsberg since 2001. After a number of short films *Hounds* is Ann-Kristin Reyels' first feature length film.



FILMOGRAPHY 2006 HOUNDS; 2005 DAS KARUSSELL, TV SHORT; 2004 DIM, SHORT; 2002 TATJANA, DOC; 2000 RAUMPFLEGE, SHORT.

LA SOLEDAD SOLITARY FRAGMENTS

SYNOPSIS 35-year-old single mother Adela is tired of feeling restless in her small town. She leaves behind her pastoral Basque setting and moves to Madrid for a daily routine of long bus rides in congested traffic. Everything is centered around her infant son Miguel. Adela takes a room in a large flat with two young people, Carlos and Inés. The three enjoy pleasant evenings of meals and card games. Inés' mother Antonia owns a small supermarket. The handsome widow leads a happy life centered around work, her boyfriend Manolo and her beloved daughters, Inés, Nieves and Helena, the eldest. Antonia is overcome with anxiety when Nieves is diagnosed with cancer. The already tense relationship between Antonia's three daughters is further complicated when Helena asks to borrow money from her mother to buy a new flat. Adela never felt the difficulties people talk about starting from scratch in the big city. But a terrorist attack on a bus will shatter her life and

she will have to eventually accept returning to the routine of everyday life.

DIRECTOR'S COMMENT *I am interested in human relations. The strange way we treat each other fascinates me. We joke about serious matters. We hide our intentions in order to deceive others and in doing so, we end up more confused than we were already. We can come to hate the people who love us the most. We give a great deal of importance to money. Money is at the heart of most of our actions and conversations. In general, I believe we are driven by good intentions towards ones and others. Unfortunately, we are not always willing to show what we truly think or feel.*



SPAIN 2007 FEATURE, COLOUR, 35 MM, 130 MIN.
DIRECTOR: JAIME ROSALES **PRODUCER:** JAIME ROSALES **SCREENPLAY:** JAIME ROSALES, ENRIC RUFAS **CINEMATOGRAPHY:** OSCAR DURAN **EDITOR:** NINO MARTINEZ **CAST:** SONIA ALMARCHA, PETRA MARTÍNEZ, MIRIAM CORREA, NURIA MENCIA, MARÍA BAZÁN, JESÚS CRACIO, LUIS VILLANUEVA, JUAN MARGALLO, JOSÉ LUIS TORRIJO, CARMEN GUTIÉRREZ **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** FRESDEVAL FILMS, WANDA VISION, IN VITRO FILMS **NORDIC PREMIÈRE**

ABOUT JAIME ROSALES. Born in 1970 in Barcelona, Spain. Writer and director. After beginning his career as a screenwriter for film and television, he received a grant to attend the International Film and Television School (EICTV) in San Antonio de los Baños, Cuba. From there, he went on to study at the Australian Film Television and Radio School (AFTRS) in Sydney. He made his debut feature in 2003 with *The Hours Of The Day*. In 2001 he founded the production company Fresdeval Films.

FILMOGRAPHY 2007 SOLITARY FRAGMENTS; 2003 THE HOURS OF THE DAY (GIFF 2004).



KLASS THE CLASS

SYNOPSIS Would you give up your girl and your life in order to save your dignity? Joosep, the class dork, has been bullied his entire life. When one of his classmates, Kaspar, stands up for him, an open war starts, with the class on one side and the two boys on the other. The 16 year old boys decide to punish their classmates and Joosep's father is in the armed forces and keeps weapons at home. This is the beginning of a war where teenagers no longer see where mischievous bullying ends and a crime begins.

DIRECTOR'S COMMENT *We don't know what is in the mind of our fellow human being. This was one message that I understood from Elephant by Gus Van Sant. However, as I have seen violence in schools and in the army, I wanted to go further and deal with everybody's responsibilities. (...) When a crime happens, would it be a school shooting or an act of terrorism like '9/11', the media's first reaction is to dehu-*

manise the criminal in order to condemn him. With the same act, we refuse to understand the roots of violence and it repeats again and again. What if we, as the society, as a school class, are also looking at our own part of every hideous crime? The Class is basically a very simple and straightforward film. A story that almost entirely uses the protagonists' point of view and in the end, it is up to viewers to decide if they were right. I constructed the film with 15 teenagers who had some personal attitudes to the story and who were a focus group at the same time. I wanted them to understand the story because they made it. We all agreed that it would be a no-budget film in order to do everything we wanted. All of our cast consisted of debutants in feature – me as director, actors, art director, DOP, composers – but enjoyed doing it from the first minute until the end.



ESTONIA 2007 FEATURE, COLOUR, 35 MM, 97 MIN.
DIRECTOR: ILMAR RAAG **PRODUCER:** RIINA SILDOS **SCREENPLAY:** ILMAR RAAG **CINEMATOGRAPHY:** KRISTJAN-JAAK NUUDI **EDITOR:** TAMBET TASUJA **CAST:** LAURI PEDAJA, VALLO KIRS, PÄRT UUSBERG, PAULA SOLVAK, MARGUS PRANGEL **WORLD SALES:** NONSTOP SALES **PRODUCTION:** AMRION PRODUCTIONS **SWEDISH PREMIÈRE**

ABOUT ILMAR RAAG. Born in 1968 in Kuressaare, Estonia. He graduated from Tartu University History department majoring in Art History. He studied film and film science in Paris for four years. He got his MA degree in the University of Ohio. He has worked as a journalist both for newspapers and TV. This is his feature debut.



FILMOGRAPHY 2007 THE CLASS; 2005 AUGUST 1991, TV; 1998 KILLING TARTU, SHORT.

NAISSANCE DES PIEUVRES **WATER LILIES**

SYNOPSIS Summer in a new suburb outside Paris. Nothing to do but look at the ceiling. Marie, Anne and Floriane are 15. Their paths cross in the corridors at the local swimming pool, where love and desire make a sudden, dramatic appearance.

DIRECTOR'S COMMENT *It was fun playing with the codes of teenage films: questions of beauty, uncertainty, coming out of your shell, and being physically awkward. They (the main characters) are three characters that could have been in American Pie. The idea was to settle the viewer into that convention, get him to put on slippers and feel like he's on known ground so as to go deeper into these initial situations and take him on a ride. For me, the film is about what a tough job it is to be a girl. It's a woman's perspective from inside.*



FRANCE 2006 FEATURE, COLOUR, 35 MM, 85 MIN.
DIRECTOR: CÉLINE SCIAMMA **PRODUCER:** BÉNÉDICTE COUVREUR
SCREENPLAY: CÉLINE SCIAMMA **CINEMATOGRAPHY:** CRYSTEL FOURNIER **EDITOR:** JULIEN LACHERAY **MUSIC:** PARA ONE **CAST:** PAULINE ACQUART, LOUISE BLACHÈRE, ADÈLE HAENEL, WARREN JACQUIN **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** LES PRODUCTIONS BALTHAZAR **SWEDISH PREMIÈRE**

ABOUT CÉLINE SCIAMMA. Born in 1980 in Cergy Pontoise, France. After a masters degree in French literature, she was admitted at La Femis where she took screenwriting courses. She shares her work between collaborations with directors and writing feature and television projects. This is her feature debut.



FILMOGRAPHY 2007 WATER LILIES.

SWEDISH SHORTS COMPETITION 2008

SWEDISH SHORTS COMPETITION

Eight Swedish short film world premières in competition.

Opening film: *The Last Things* by Levan Akin.

MELLAN OSS BETWEEN YOU AND ME

SYNOPSIS Can you suddenly stop loving someone? If so, did you ever really love them? Jonas and Annie have broken up. As Jonas is emptying the flat they shared, Annie appears with her new boyfriend to pick up her TV, not knowing that Jonas is there. Annie stays behind. It turns out that the flat isn't the only thing needing to be sorted out. Among the cardboard boxes, things come to a head. Jonas wants to sort out the truths and lies. Annie is at first reluctant but is soon drawn into a revealing conversation.

DIRECTOR'S COMMENT *I wanted to make a film explaining and describing how it feels to leave a relationship. From the start I knew that I didn't want to make a unique story about just these two persons, how they leave each other in the most spectacular way imaginable, but rather the opposite. I looked for an ordinary situation that could occur in the life of almost anyone. I wanted, with this film, to communicate with the viewer about what we feel and why. My hope is that the viewers afterward will think more about their own relationship than about that in the film.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 20 MIN.
DIRECTOR: PER HANEFJÖRD **PRODUCER:** HANNA LUNDMARK
SCREENPLAY: MARIA KARLSSON **CINEMATOGRAPHY:** OLA MAGNESTAM
EDITOR: HANNA LEJONQVIST **MUSIC:** MATTI BYE **CAST:** BJÖRN BENGTTSSON, RUTH VEGA FERNANDEZ **WORLD SALES:** DRAMATISKA INSTITUTET
PRODUCTION: DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

ABOUT PER HANEFJÖRD. Born in 1978 in Lycksele, Sweden. Studied directing and scriptwriting at Kalix Folk High School. Currently living in Stockholm where he studies directing at the University College of Film, Radio, Television and Theatre in Stockholm.



FILMOGRAPHY 2008 MELLAN OSS, SHORT; 2008 MELLAN 11 OCH 12 (CO-DIR, GIFF 2008); 2007 ANITA OF SWEDEN, SHORT DOC (CO-DIR, GIFF 2007); 2007 FORE-CHECKING MORFAR, SHORT (GIFF 2007); 2006 ALLT MAN VILL, SHORT; 2006 SMÅ ÄNGLAR, SHORT; 2005 EN GOD DAG, SHORT (GIFF 2005); 2002 BARN LEKER UTE, SHORT (GIFF 2003).

ISTÄLLET FÖR ABRAKADABRA INSTEAD OF ABRACADABRA

SYNOPSIS Tomas is an aspiring magician dreaming of his big break. His father Bengt is less enthusiastic about Tomas's choice of "profession" and would prefer to see him get a proper job. Using his magic skills, Tomas tries to impress his new neighbour Monika and maybe win her heart. Everything comes to a head at Bengt's 60th birthday party.

DIRECTOR'S COMMENT *The film is far from autobiographical but I think I have heard the words before: "... why don't you do that in your spare time instead?"*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 20 MIN.
DIRECTOR: PATRIK EKLUND **PRODUCER:** MATHIAS FJELLSTRÖM
SCREENPLAY: PATRIK EKLUND **CINEMATOGRAPHY:** DAVID GREHN
EDITOR: PATRIK EKLUND **CAST:** SIMON J. BERGER, JACOB NORDENSON, ANKI LARSSON, SAGA GÄRDE, GÖRAN FORSMARK **WORLD SALES:** DIREKTÖRN & FABRIKÖRN
PRODUCTION: DIREKTÖRN & FABRIKÖRN
SUPPORTED BY: FILM I VÄSTERBOTTEN, FILMPOOL NORD, SFI (ANNE-MARIE SÖHRMAN FERME LIN) **WORLD PREMIÈRE**

ABOUT PATRIK EKLUND. Born in 1978 in Arvidsjaur, Sweden. Studied film and video at Kulturama in Stockholm. Runs production company FrameStation since 2002.



FILMOGRAPHY 2008 ISTÄLLET FÖR ABRAKADABRA, SHORT; 2007 SITUATION FRANK, SHORT (GIFF 2007); 2002 ONE CHRISTMAS MORNING, SHORT.

SCEN 3: DANIEL OCH ALEX SCENE 3: DANIEL AND ALEX

SYNOPSIS Daniel and Alex are having dinner together. A film about borders, friendship and about longing to truly meet.

DIRECTOR'S COMMENT *I had an idea about writing directly for Johan and Mattias and working with the text from a completely different perspective than before, with the goal of getting as authentic acting as possible in the otherwise so constructed filming situation. I also wanted to show male friendship in a different way.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 11 MIN.

DIRECTOR: ANDREA ÖSTLUND **PRODUCER:** ANDREA ÖSTLUND
SCREENPLAY: ANDREA ÖSTLUND **CINEMATOGRAPHY:** MARIUS DY-
 BWAD BRANDRUD **EDITOR:** KRISTINA MEITON **CAST:** MATTIAS BRUNN,
 JOHAN FRIBERG **WORLD SALES:** PLATTFORM PRODUKTION **PRODUC-**
TION: PLATTFORM PRODUKTION **SUPPORTED BY:** SFI (ANNE-MARIE
 SÖHRMAN FERMEIN), KONSTNÄRSNÄMNDEN **WORLD PREMIÈRE**

ABOUT ANDREA ÖSTLUND. Born in 1971 in Malmö, Sweden. She has a background in free theatre, both as director and producer, and has worked as, among other things, FAD, acting teacher and production manager. Studied directing at the School of Film Directing in Göteborg 1998–2001 and Literature, Drama and screenwriting at the University of Göteborg. Currently works at Film i Väst as a film commissioner.



FILMOGRAPHY (SELECT) 2008 SCEN 3: DANIEL OCH ALEX, SHORT; 2008 MAJKEN, SHORT (GIFF 2008); 2007 ELLAS LÖRDAG, SHORT; 2005 PEPTALK, SHORT (GIFF 2004); 2005 FLICKAN SOM
 SLUTADE LJUGA, SHORT (GIFF 2004); 2003 MELLANRUM, SHORT (GIFF 2003); 2001 KALLE OCH BOLLHAVET, SHORT (GIFF 2002).

SIBYLLAN SIBYLLA

SYNOPSIS Five people visit the underground nation of cripples and poets. They sign in, drain their blood and bring it to the sacred Sibylla. One body and one blood, with many sicknesses.

DIRECTOR'S COMMENT *Our individual imperfections afford us the opportunity to support and complement each other. We are all, in different ways, cripples with shortcomings that help us into the dark.*



SWEDEN 2008 EXPERIMENT, COLOUR, DIGIBETA, 19 MIN.

DIRECTOR: JONA ELFDAHL, VISUAL DIRECTORS: ELIN-MARIA ELF-
 DAHL, FREDRIK BERG **PRODUCER:** JONA ELFDAHL **SCREENPLAY:**
 JONA ELFDAHL **CINEMATOGRAPHY:** LINUS ROSENQVIST **EDITOR:**
 JOHAN ANDERSSON **MUSIC:** SONNY BLOM **CAST:** KERILL ULIA-
 NOV, MALIN HARALDSSON, SONJA HARALDSSON, SAFFIYE FERNLÖF
WORLD SALES: EXIL PRODUKTION **PRODUCTION:** EXIL PRODUKTION
SUPPORTED BY: KONSTNÄRLIGT UTVECKLINGSARBETE, KUNGLIGA
 KONSTHÖGSKOLAN, DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

ABOUT JONA ELFDAHL. Born in 1977 in Göteborg, Sweden. Studied, among other things, art at Gotland's College of Fine Arts, the Valand School of Fine Arts in Göteborg and the Royal University College of Fine Arts in Stockholm and art film at the University College of Film, Radio, Television and Theatre in Stockholm.



FILMOGRAPHY 2008 SIBYLLAN, SHORT EXPR; 2006 LILLA GRIS, DOC; 2005 GLOBAL SPIRIT, SHORT EXPR; 2004 ALLA DÖRRAR ÄR ÖPPNA, SHORT EXPR; 2004 EN KORV FÖR FRIHETEN,
 SHORT (GIFF 2004); 2003 VEM SLÄNGER DEN FÖRSTA STENEN, SHORT; 2003 CONFRONT YOUR SELF, SHORT EXPR.

EN DAG PÅ VARUHUSET THE BIG STORE

SYNOPSIS An animated film set in the NK department store the minutes before the Anna Lindh murder – which was to have a profound impact not only on her friends and family but on the whole of Sweden. Shoppers and strollers show up like skeletons on an x-ray screen and the new Sweden is exposed in empty rooms. When the gadgets are invisible, human behaviour appears all the more plainly.

DIRECTORS' COMMENT *Making a film about the murder of Anna Lindh is both hard and sensitive. But have chosen not to spotlight the actual murder, but instead to focus on a narcissistic society where everything is for sale.*



SWEDEN 2008 ANIMATION, COLOUR, DIGIBETA, 8 MIN.
DIRECTORS: LARS ARRHENIUS, JOHANNES MÜNTZING **PRODUCER:** LARS ARRHENIUS **SCREENPLAY:** LARS/JOHANNES ARRHENIUS/MÜNTZING **CINEMATOGRAPHY:** LARS ARRHENIUS, JOHANNES MÜNTZING **EDITOR:** LARS ARRHENIUS, JOHANNES MÜNTZING **WORLD SALES:** ARRHENIUS/MÜNTZING **PRODUCTION:** ARRHENIUS/MÜNTZING **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), SVT DOKUMENTÄR, FILM I SKÅNE, YLE **WORLD PREMIÈRE**

ABOUT LARS ARRHENIUS. Born in 1966 in Stockholm, Sweden. An artist who has studied at the Royal University College of Fine Arts in Stockholm and Rijksakademie in Amsterdam whose work has been exhibited in New York, London, Berlin, Paris, Tokyo and Stockholm.
JOHANNES MÜNTZING. Born in 1974 in Lund, Sweden. Multimedia, Linguistics och Music Theory at Stockholm University. His animation work has been exhibited in New York, London, Dublin, Paris, Tokyo and Stockholm.



FILMOGRAPHY 2008 EN DAG PÅ VARUHUSET, SHORT ANIM; 2007 JUST WAITING, SHORT ANIM; 2007 MURMURS OF EARTH, SHORT ANIM (GIFF 2007); 2006 HABITAT, SHORT ANIM (GIFF 2006); 2004 THE STREET, SHORT ANIM; 2003 MANNEN UTAN KVALITETER, SHORT ANIM; 2001 ELISABETH, SHORT ANIM.

DEN FÖRSTA DAGEN THE FIRST DAY

SYNOPSIS Bertil has to leave his home and wife and move to a nursing home. A look at an elderly person's first day in a completely new setting.

DIRECTOR'S COMMENT *I wanted to show an aspect of life that affects most of us.*



SWEDEN 2008 FEATURE, COLOUR, 35 MM, 11 MIN.
DIRECTOR: KAROLINA JONSSON **PRODUCER:** OLIVIER GUERPILLON
SCREENPLAY: KAROLINA JONSSON **CINEMATOGRAPHY:** TOBIAS HÖIEM-FLYKT **EDITOR:** KAROLINA JONSSON **CAST:** PER MYRBERG, MARGARETHA BYSTRÖM, GUNNEL FRED, JAN MYBRAND **WORLD SALES:** DFM FIKTION **PRODUCTION:** DFM FIKTION **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN) **WORLD PREMIÈRE**

ABOUT KAROLINA JONSSON. Born in 1971 in Stockholm, Sweden. She has a degree in Film Production at Concordia University in Montreal, Canada.



FILMOGRAPHY (SELECT) 2008 DEN FÖRSTA DAGEN, SHORT; 2003 LYCKANS ÖGONBLICK (GIFF 2003); 2002 NOVEMBERSNÖ, SHORT (GIFF 2003); 1998 MUNKEN, ÄPPLET, KOSSAN OCH DESS INFLYTANDE, SHORT (GIFF 1999).

DE SISTA SAKERNA THE LAST THINGS

SYNOPSIS Imagine the unthinkable happening. Afterwards you may not understand quite what happened but at least you know that it isn't exactly they way everybody says. And you know that can't just drop everything and move to another city. Get out and leave your brother and your best friend behind. A film about eleven-year-old Hugo. About friendship and longing. And about life in the deep sea.

DIRECTOR'S COMMENT *Someone said that you only can finish things that you don't quite understand. That's probably true in the case of this film.*



SWEDEN 2008 FEATURE, COLOUR, 35 MM, 20 MIN.
DIRECTOR: LEVAN AKIN **PRODUCER:** ERIKA STARK **SCREENPLAY:** LEVAN AKIN, ERIKA STARK **CINEMATOGRAPHY:** ALEX LINDÉN **EDITOR:** DINO JONSÅTER **CAST:** ANDREAS FLODSTRÖM, DITTE SORBON, SIMON WADSTED **WORLD SALES:** FILMLANCE INTERNATIONAL AB **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FEMELIN), FILM STOCKHOLM, BARNCANCERFONDEN, BOTKYRKA KOMMUN, DAGSLJUS **WORLD PREMIÈRE**

ABOUT LEVAN AKIN. Born in 1979 in Stockholm, Sweden. *The Last Things* is Levan Akin's directorial debut.



FILMOGRAPHY 2007 DE SISTA SAKERNA, SHORT.

TVÅ US

SYNOPSIS Elin and Andreas has lived together for some time, but Elin isn't entirely happy with the state of things. Andreas is unemployed and spends his nights partying. But even though he is immature, Elin has faith in their relation. As long as something is done. She has been talking to her friend Tova and one Sunday morning when Andreas has been out all night, Elin suggests that they should move. Andreas doesn't want to and the situation turns into verbal trench warfare where their life together is eventually at stake.

DIRECTOR'S COMMENT *In this film, I explore the relationship between two people who know each other very well, and how small and ordinary situations can get very dramatic – without the need the need for explosions, stolen money and beautiful women with big guns. While filming I put a tremendous amount of pressure on the actors in their work, and they managed to convince at least me that their relationship is real.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 11 MIN.
DIRECTOR: ROBIN FÄRDIG **PRODUCER:** ALEXANDER ÖRSTRAND **SCREENPLAY:** ROBIN FÄRDIG **CINEMATOGRAPHY:** JOHANNA BLUM **EDITOR:** TORA BEE **MUSIC:** JOEL WÄSTBERG **CAST:** IDA WALLFELDT, JÖRGEN THORSSON **WORLD SALES:** AGITPROP **PRODUCTION:** AGITPROP **WORLD PREMIÈRE**

ABOUT ROBIN FÄRDIG. Born in 1979 in Göteborg, Sweden. Studied film at Katrineberg's Folk High School 2000–01 and worked with film in various capacities between 2001 and 2004. Studied at the University College of Film, Radio, Television and Theatre in Stockholm 2004–06 and Scriptwriting for film and Interactive media at Broby Grafiska in Sunne 2006–07.



FILMOGRAPHY 2008 TVÅ, SHORT; 2007 ÅRET, DOC; 2006 TOURIST, SHORT; 2006 GJORT KAFFE, SHORT; 2005 TOWN IN WAR, DOC; 2005 BALLONGDANSEN, SHORT; 2005 FÖRHÖRET, SHORT; 2004 DEN INRE RESAN, SHORT DOC; 2003 BASKET, SHORT; 2002 TURKOSSTADEN, SHORT.

SWEDISH SHORT STORIES COMPETITION 2008

SWEDISH SHORT STORIES COMPETITION

Nine Swedish short story film world premières in competition.

Opening film: *The Trap* by Kicki Kjellin.

900 METER UNDER JORD 900 METER UNDER JORD

SYNOPSIS In a grim northern landscape, the highrises are standing empty. The mine is eating away the ground below. The whole town has to be moved. A woman takes residence in a deserted house. There she finds a book containing the voices of the miners. The voices from the book and archive footage from the underground takes on the shape of fiction in a subjective contemplation of a place and its history.

DIRECTOR'S COMMENT *An exploration of a place and our times. A reminder of the past.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 29 MIN.
DIRECTOR: EMELIE CARLSSON GRAS **PRODUCER:** CHRISTINA SIKSTRÖM **SCREENPLAY:** EMELIE CARLSSON GRAS **CINEMATOGRAPHY:** MATTIAS STALEY **EDITOR:** TORGNY SAMUELSSON, EMELIE CARLSSON GRAS **MUSIC:** FREDRIK FAHLMAN **CAST:** SARA LINDH, IVAN MATHIAS PETERSSON, VIKTOR FRIBERG, PALLE ULLENIUS (VOICE OVER) **WORLD SALES:** E.FILM **PRODUCTION:** E.FILM **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), SVT FIKTION (DANIEL ALFREDSON), YLE **WORLD PREMIÈRE**

ABOUT EMELIE CARLSSON GRAS. Born in 1973 in Lund, Sweden. Has been working with film and television in various capacities since 1993. Studied film and art in France and Sweden.



FILMOGRAPHY (SELECT) 900 METER UNDER JORD, SHORT; 2003 DANSÄ MED DVÄRGAR, SHORT (GIFF 2004); 1991 MUSTELAD, SHORT.

STEN FÖR STEN BRICK BY BRICK

SYNOPSIS Conny and Robban has been working together as bricklayers for 15 years. One night a week they go to the racing track, dreaming of winning the jackpot which is going to change their lives. But it is Conny's decision to hire cheap, Polish construction workers that suddenly brings about the chance for change.

DIRECTOR'S COMMENT *This is a film based on my own experiences as a bricklayer in Hisingen, Göteborg. I wanted to make a modern working-class story about the everyday life, longings and lives and ordinary people, something I've been wanting to see in a Swedish film. A film about both joy and sadness.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 28 MIN.
DIRECTOR: PETER MAGNUSSON **PRODUCER:** EWA CEDERSTAM **SCREENPLAY:** HAMPUS JOSEFSSON **CINEMATOGRAPHY:** MATTIAS HÖGBERG **EDITOR:** PETER MAGNUSSON **MUSIC:** THOMAS ÖBERG **CAST:** KJELL WILHELMSEN, PELLE BOLANDER, PAMELA CORTES BRUNA, PETER LORENTZON **WORLD SALES:** HELIONFILM **PRODUCTION:** HELIONFILM **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), SVT (LENA REIMERTZ-THELÉN, CHRISTIAN WIKANDER), FILM I VÄST (JESSICA DAHLÖF ASK) **WORLD PREMIÈRE**

ABOUT PETER MAGNUSSON. Born in 1965 in Göteborg, Sweden. Studied at the School of Photography in Göteborg 1995–98.



FILMOGRAPHY 2008 STEN FÖR STEN, SHORT; 2005 MARIANNE AHRNES PENNINGAR, SHORT (GIFF 2005); 2002 LÖPAREN, SHORT DOC; 2001, ARKITEKTEN, SHORT DOC; 1999 EN DAG PÅ HOCKEY, SHORT DOC; 1998 FLYGA, SHORT; 1997 FRIHETENS FANTOMER, SHORT DOC (CO-DIR, GIFF 1997).

SYND ATT KLAGA CAN'T COMPLAIN

SYNOPSIS Tuva's imaginary friends aren't quite like those of other nine-year-olds. But that's hardly surprising, since Tuva's life is unlike that of other nine-year-olds. Mom has her episodes now and then and there's no telling how her dad really feels – but all familys have their problems, right? Besides, Tuva can cope with anything. Or maybe not exactly anything, but you can't complain, can you?

A film for grownups about a kid, about coping with things you really shouldn't have to when you're just a kid.

DIRECTOR'S COMMENT "When parents become childlike, children have to grow up."

This is a film about a kid who – with an unusual amount of success – tries to find a way to deal with a situation she never should have been forced to deal with.



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 29 MIN.

DIRECTOR: SIMON GUNNARSSON **PRODUCER:** OLLE WIRENHED
SCREENPLAY: GUSTAV TEGBY **CINEMATOGRAPHY:** HENRIK JOHANSSON **EDITOR:** SIMON GUNNARSSON, NICKLAS ESTBERG **MUSIC:** DICK PETTERSSON **CAST:** EBBA DAHLQVIST, MATS BLOMGREN, GUNILLA JOHANSSON, SARA SOMMERFELD, KIM ANDERZON **WORLD SALES:** GÖTAFILM AB **PRODUCTION:** GÖTAFILM AB **SUPPORTED BY:** FILM I VÄST, SFI (ANNE-MARIE SÖHRMAN FERME LIN), SVT VÄST **WORLD PREMIÈRE**

ABOUT SIMON GUNNARSSON. Born in 1982 in Stenungsund, Sweden. Works as a director and producer and his own company Seemoon Film. Studied at Mediagymnasiet in Nacka, Stockholm Film School and the Swedish School of Television in Göteborg.



FILMOGRAPHY (SELECT) 2008 SYND ATT KLAGA, SHORT; 2006 KOMMER SNART, SHORT; 2004 JÄMNA PLÅGOR, SHORT; 2003 KÄRNFAMILJ, SHORT; 2003 LIVSTID, SHORT; 2002 LAM, SHORT; 2002 EN FLASKA VIN, SHORT; 2001 VIDEOVÄLD 2, SHORT.

GEORGE GEORGE

SYNOPSIS Ulf and Eva are overjoyed, they are finally to become adoptive parents. But when they arrive at the airport to pick up their little son, they realise that the nursing home has sent the wrong George. Instead of a child they get an old man.

DIRECTOR'S COMMENT *Getting financing for this film has been very hard work. But finally, thanks to the willpower of everyone involved, it's finished. And it's EEEEEASILY WOOOOORTH IT! AAAAAAAAAAAAAAAAAHAHAHAHAHAHAHAHAHAHA.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 25 MIN.

DIRECTOR: ALAIN DARBORG **PRODUCER:** FREDRIK WIKSTRÖM
SCREENPLAY: CARIN BRÄCK, ALAIN DARBORG **CINEMATOGRAPHY:** NIKLAS NYBERG **EDITOR:** ALAIN DARBORG **MUSIC:** EMIL NILSSON
CAST: BENGT NILSSON, HASSAN BRIJANY, ANN-SOFIE RASE, MATS BLOMGREN **WORLD SALES:** TRE VÄNNER **PRODUCTION:** TRE VÄNNER **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), FILM I VÄST **WORLD PREMIÈRE**

ABOUT ALAIN DARBORG. Born in 1982 in Göteborg, Sweden. Studied directing at the Swedish School of Television in Göteborg. Also has a B.A. in Narratology from The University of Skövde. Commercial and fiction film director at production company Tre Vänner. In the spring of 2008 he will direct a comedy series for SVT.



FILMOGRAPHY 2008 GEORGE, SHORT; 2006 FELICIA, SHORT; 2006 FLICKAN SOM ÄLSKADE STÅLMANNEN, SHORT (GIFF 2006); 2005 ETT SKJUL AV FURUTRÄ, SHORT (GIFF 2005); 2004 UT-SLÄNGD, SHORT (GIFF 2004); 1999 VATTOS FREESTYLOS, SHORT.

HJÄRTRUD – KVINNAN I DITT LIV HJÄRTRUD – THE WOMAN OF YOUR LIFE

SYNOPSIS "You're the only woman of my life" exclaims the Man whom Hjärtrud meets, and passion erupts. But their emotions get out of synch, confusingly out of synch. A twisted tale of love, grounded in recognisable reality.

DIRECTOR'S COMMENT *I've always had a penchant for strong female character portraits. Women who are allowed to be both ugly and beautiful, strong and weak, clever and crazy. Heroes and mental wrecks, all in one.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 28 MIN.

DIRECTOR: EVA BRISE **PRODUCER:** MALLA GRAPENGISSER
SCREENPLAY: EVA BRISE **CINEMATOGRAPHY:** ARIL WRETLAD
EDITOR: MARGARETA LAGERQVIST **MUSIC:** MAGNUS ANDERSSON LAGERQVIST **CAST:** TINA RÅBORG, JESPER MALM, DANIEL SJÖBERG
WORLD SALES: HYSTERA FILM AB **PRODUCTION:** HYSTERA FILM AB
SUPPORTED BY: SVT DRAMA, SFI (ANNE-MARIE SÖRHMAN FERME-LIN) **SWEDISH DISTRIBUTION:** HYSTERA FILM **WORLD PREMIÈRE**

ABOUT EVA BRISE. Born in 1964 in Stockholm, Sweden. Has a PhD in journalism and studied film at Kulturama in Stockholm and the University College of Film, Radio, Television and Theatre in Stockholm. Works as a dramatist for theatre, film and television and as a teacher/lecturer in the "Skriv för Livet" project.



FILMOGRAPHY 2008 HJÄRTRUD - KVINNAN I DITT LIV, SHORT; 1996 MAMMA, SHORT (GIFF 1997); 1994 VI SES, SHORT (GIFF 1994).

MAJKEN MAJKEN

SYNOPSIS Dolly has had enough of the chain store Konsum's ways: they wrap the vegetables in plastic and have the nerve to call themselves "green". So she picks up the phone. At the other end of the line sits Majken at Konsum customer relations. Dolly's life changes in a way she never expected.

DIRECTOR'S COMMENT *What drew me to making Majken, apart from telling a good story (finely scripted by Helene Lindholm after Johan Ajvide Lindkvist's short story), was the opportunity to work with these amazing actors. Gerd Hegnell. Malin Ek and especially Lena Granhagen have given the phrase 'art of acting' a new meaning to me. The art of acting. I've also chosen to work with musician and composer Lisa Nordström. Her electronic world of sound combined with these women, all past 60, made Majken a very special film. Feminist? Absolutely.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 30 MIN.

DIRECTOR: ANDREA ÖSTLUND **PRODUCER:** MARIANNE GRAY
SCREENPLAY: HELENE LINDHOLM **CINEMATOGRAPHY:** GEIR HART-LY ANDREASSEN **EDITOR:** KRISTINA MEITON **MUSIC:** LISA NORDSTRÖM **CAST:** LENA GRANHAGEN, MALIN EK, GERD HEGNELL **WORLD SALES:** JAROWSKIJ **PRODUCTION:** JAROWSKIJ **SUPPORTED BY:** SVT SFI/ ANNE-MARIE SÖRHMAN FERME-LIN **WORLD PREMIÈRE**

ABOUT ANDREA ÖSTLUND. Born in 1971 in Malmö, Sweden. She has a background in free theatre, both as director and producer, and has worked as, among other things, FAD, acting teacher and production manager. Studied directing at the School of Film Directing in Göteborg 1998–2001 and Literature, Drama and screenwriting at the University of Göteborg. Currently works at Film i Väst as a film commissioner.



FILMOGRAPHY (SELECT) 2008 MAJKEN, SHORT; 2008 SCEN 3: DANIEL OCH ALEX, SHORT (GIFF 2008); 2007 ELLAS LÖRDAG, SHORT; 2005 PEPTALK, SHORT (GIFF 2004); 2005 FLICKAN SOM SLUTADE LJUGA, SHORT (GIFF 2004); 2003 MELLANRUM, SHORT (GIFF 2003); 2001 KALLE OCH BOLLHAVET, SHORT (GIFF 2002).

BORTA BRA NO PLACE LIKE HOME

SYNOPSIS What's the state of our suburbs, or is it rather static? Six young Swedes with a background in different parts of the world look at their lives in Sweden. They look at Sweden, their upbringing and their future through their very own eyes. They philosophise on themselves, their roles and and their relationships. They are six completely ordinary young Swedes who are usually referred to as immigrants. They live in the suburb, they hate it, they want to stay, they want to leave. Will they make the future for themselves that we never gave them?

DIRECTOR'S COMMENT *I stumbled upon this script in a theatre context and saw the opportunity to make a film narrative. To use moving images to speak about stagnation.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 28 MIN.
DIRECTOR: ULF FRIBERG **PRODUCER:** JESPER BERGOM-LARSSON
SCREENPLAY: BEHRANG BEHDJOU **CINEMATOGRAPHY:** ELLEN KUGELBERG **EDITOR:** ERLEND KRISTOFFERSEN **MUSIC:** INGO VAUK
CAST: PAVLE MARTINOSKI, ROJDA SEKERSÖZ, QUEENIE MUWANGA, LOVE NORDGREN, MOHAMMED SAID, KALLED MUSTONEN **WORLD SALES:** SALT FILM SWEDEN AB **PRODUCTION:** SALT FILM SWEDEN AB
SUPPORTED BY: SFI (ANNE-MARIE SÖHRMAN-FERMELIN), SVT (DANIEL ALFREDSON) **WORLD PREMIÈRE**

ABOUT ULF FRIBERG. Born in 1962 in Nässjö, Sweden. Studied theatre at the Malmö Theatre Academy 1986–89. Actor and director.



FILMOGRAPHY 2008 BORTA BRA, SHORT; 2007 LEKA MED ELDEN AV AUGUST STRINDBERG, SHORT; 2005 BILSKROTEN, SHORT (GIFF 2005).

DOCKPOJKEN PUPPETBOY

SYNOPSIS Johannes Nyholm is an artist with a mind of his own. For ten years he has been working on films featuring a small clay figure which he calls "Dockpojken" ("Doll boy"). Several hours of animation have been completed but very little has ever been shown. Here we get a look behind the scenes and get to follow the work up close. Johannes turns out to have a very close relationship with his character.

DIRECTOR'S COMMENT *The idea behind this film is to show the creative process from a slightly different perspective.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 29 MIN.
DIRECTOR: JOHANNES NYHOLM **PRODUCER:** JOHANNES NYHOLM
SCREENPLAY: JOHANNES NYHOLM **CINEMATOGRAPHY:** HENRIKAN-
 DERSSON **EDITOR:** JOHANNES NYHOLM **MUSIC:** ANDREAS KORSÅR
CAST: BO MELIN, SANNA INGERMAA NILSSON, BAHADOR FOLADI,
 EMELIE JONSSON, MAJA OLSSON, HANS GODÉE, JOHANNES NYHOLM
WORLD SALES: JOCLO **PRODUCTION:** JOCLO **SUPPORTED BY:** SFI
 (ANNE MARIE SÖHRMAN FERMELIN), FILM I VÄST, SVT **WORLD PRE-
 MIÈRE**

ABOUT JOHANNES NYHOLM. Born in 1974 in Umeå, Sweden. Freelance director, animator and artist. Studied animation at the University College of Arts, Crafts and Design in Stockholm, Eksjö, and Electronic Arts at the Valand School of Fine Arts in Göteborg. Has a background as a music video director and in interactive media research.



FILMOGRAPHY (SELECT) 2008 DOCKPOJKEN, SHORT; 2006 SAGAN OM DEN LILLE DOCKPOJKEN, SHORT ANIM (GIFF 2006); 2001 TOMMY'S SYSTEM, SHORT DOC; 2000 KEET'S ADVENTURE, SHORT ANIM; 1999 BLAREN, SHORT ANIM; 1997 POP-UP, SHORT ANIM.

HONUNGSFÄLLAN THE TRAP

SYNOPSIS For many years Jacob has been working hard and it has paid off. He has the job he always dreamed of. He, Sara and the kids live in the house he always wanted, in the area he always wanted to live in. But it comes with a price tag. During 24 dramatic hours, where Jacob's entire life is turned upside down, he is forced to decide whether it is a price he is prepared to pay.

DIRECTOR'S COMMENT *Fredrik Jansson's script really got to me. A story with problems that I, and many others, can closely relate to. How is it that so many can prioritize away what really matters in life? Too many are tempted by the sweet honey, but it is in fact a trap.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 28 MIN.
DIRECTOR: KICKI KJELLIN **PRODUCER:** CHARLOTTE MOST **SCREEN-PLAY:** FREDRIK JANSSON **CINEMATOGRAPHY:** CARL NILSSON **EDITOR:** MALIN LINDSTRÖM **MUSIC:** JOHAN SÖDERQVIST, UNO HELMERS-SON **CAST:** NIKLAS ENGDahl, ÅSA PERSSON, BLANCA ENGSTRÖM, SOLVEJ JANSSON **WORLD SALES:** MOST FILM **PRODUCTION:** MOST FILM **SUPPORTED BY:** SVT, SFI (ANNE-MARIE SÖHRMAN FERME LIN) **WORLD PREMIÈRE**

ABOUT KICKI KJELLIN. Born in 1970 in Lund, Sweden. Studied at the University of Lund. Works as a director.



FILMOGRAPHY 2008 HONUNGSFÄLLAN, SHORT; 2006 LITE SOM DU, TV; 2004 ALLA BARA FÖRSVINNEN, DOC (CO-DIR, GIFF 2004); 2003 ÖVERALLT OCH INGENSTANS, SHORT (CO-DIR, GIFF 2003); 2003 JIMMY BÖLJAS FANTASITRUBADURPOPSKOLA, DOC (GIFF 2003); 2002 S.P.U.N.G, TV.

SWEDISH FILMS

SWEDISH FEATURES WORLD PREMIÈRES

SWEDISH FEATURES WORLD PREMIÈRES

Brace yourself for anything from drug debts to dance bands and tree huts when seven Swedish feature films and one mini series get their world première.

Opening film: *Persona Non Grata* by Mats Arehn.

BANG OCH VÄRLDSHISTORIEN BANG AND WORLD HISTORY

SYNOPSIS War correspondent Bang, Barbro Alving, won the hearts of the Swedish people with her reports of human stories from war-torn parts of the world. She made a name for herself by going to the Berlin Olympics 1936 on her own initiative, and then to the civil war in Spain 1936–37. She was a single mother, when this was still considered taboo, a bisexual who lived most of her life with Loyse Siöcrona, and a pacifist who protested the plans for a Swedish nuclear bomb and served a prison sentence for her refusal to work for the civil defence.

DIRECTOR'S COMMENT *Barbro Alving's rise from an alcoholic Stockholm reporter to a world class journalist is a model of self-realisation for women. Bang's sense of humor fascinated me, the unusual word imagery. Her honesty and self-critical scrutiny. She paid dearly for the risks she took – and yet she took them again and again – never feeling sorry for herself.*



SWEDEN/NORWAY/GERMANY 2008

DOCUMENTARY, COLOUR, DIGIBETA, 74 MIN.

DIRECTOR: MAJ WECHSELMANN **PRODUCER:** MAJ WECHSELMANN
SCREENPLAY: MAJ WECHSELMANN, JUDITH HOLLANDER, AGNETA WALLIN **CINEMATOGRAPHY:** HANS ÅKE LERIN **CAST:** GUNILLA NYROOS, AGNETA WALLIN (VOICE OVER) **PRODUCTION:** PRODUKTIONS-GRUPPEN WECHSELMANN AB **SUPPORTED BY:** SFI (TOVE TORBJÖRNSSON), NTF, MEDIA DESK, KONSTNÄRSNÄMNDEN, SVT, NRK, RUV, YLE **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

ABOUT MAJ WECHSELMANN. Born in 1942 in Copenhagen, Denmark. Studied photography for Christer Strömholm and directing at Filmskolan in 1969 and the University College of Film, Radio, Television and Theatre in Stockholm in 1972. Has directed and produced more than 45 documentaries, docudramas and fiction films.



FILMOGRAPHY (SELECT) 2008 BANG OCH VÄRLDSHISTORIEN, DOC; 2007 BARN AV SIN TID, DOC (GIFF 2007); 2006 DET HELIGA LANDET, DOC (CO-DIR, GIFF 2006); 2005 HUMAN BEINGS ARE DANCING STARS, DOC (GIFF 2005); 2004 FROM THE BEGINNING TO THE END, DOC (GIFF 2004); 2002 DU SKALL ÄLSKA DIN NÄSTA SOM DIG SJÄLV, DOC (GIFF 2002); 2000 DÄR VÄLDET SLUTAR, BÖRJAR KÄRLEKEN, DOC (GIFF 2000); 1992 ETT RÄTTFÄRDIGT KRIG?, DOC (GIFF 1993); 1991 COLD WAR IN A COLD LANDSCAPE, DOC (GIFF 1992).

ISKARIOT ISCARIOT

SYNOPSIS Valle and Mona are two married doctors living a perfect life with their daughter in an affluent Stockholm suburb. One day, Valle's younger brother Adam shows up. He makes a living peddling drugs to the Stockholm in crowd. Adam is in trouble. After being robbed of a large shipment of cocaine he owes money to Masen, and the debt is to be paid within three days. Adam needs Valle's help. Adam has promised himself not to get mixed up in Adam's business, he has a family to take care of, but when he panics and shoots one of Masen's henchmen the stakes are raised and what initially looked like a small misunderstanding escalates into a life-and-death game, where Valle realises that his love for his brother is stronger than his fear of death.

DIRECTOR'S COMMENT *This is a thriller with psychological undertones and tons of suspense. It is also the story of two brothers who find their way back to each other. I wanted to tell a story about real people, people like the ones around us, and what they are prepared to do when their existence is in jeopardy. Are you prepared to die for the ones you love?*



SWEDEN 2008 FEATURE, COLOUR, 35 MM, 81 MIN.

DIRECTOR: MIKO LAZIC **PRODUCER:** ULF AHLBERG **SCREENPLAY:** FRANK ÅGREN **CINEMATOGRAPHY:** ANDREAS WESSBERG **EDITOR:** FREDRIK ALNENG **MUSIC:** PATRIK ANDRÉN **CAST:** MICHAEL NYQVIST, GUSTAF SKARSGÅRD, HELENA AF SANDEBERG, JACOB ERICSSON, MICHAEL SEGERSTRÖM **WORLD SALES:** IRONWOOD FILMS **PRODUCTION:** IRONWOOD PRODUCTION AB **SUPPORTED BY:** SCANBOX ENTERTAINMENT, LEFVANDER KAPITALFÖRVALTNING, CANAL+, KANAL 5 **SWEDISH DISTRIBUTION:** SCANBOX **WORLD PREMIÈRE**

ABOUT MIKO LAZIC. Born in 1968 in Stockholm, Sweden. Studied at the Stockholm Film School and the University College of Film, Radio, Television and Theatre in Stockholm. Has worked with advertising and fashion photography for six years and as a director for nine years.



FILMOGRAPHY 2008 ISKARIOT; 2005 MADE IN YUGOSLAVIA; 2003 BOBAN HOCKEYSTJÄRNAN, SHORT.

MAGGIE VAKNAR PÅ BALKONGEN MAGGIE IN WONDERLAND

SYNOPSIS Maggie always wears matching high heels and basker and loves gold. She lives on the 15th floor in a Malmö suburb. On the balcony lies remains of her past. Under a golf bag lies a pigeon she killed when she couldn't sleep. Maggie moves between the accepted world of Swedish classes for immigrants and the slightly rougher world of clubs and bars around Möllevångstorget in Malmö. Under a pillow lies a letter from her grown-up son, whom she left in Kenya for a better life in Europe. But life didn't turn out the way she'd thought.

DIRECTORS' COMMENT *The first time we met Maggie was at 4AM in a Malmö underground club. Maggie stood by the bar, the gold glittering around her neck. Her red dress shone and her laughter rang above the all male voices in the room. She would turn out to be one of the most fascinating people we're sure to meet. We have followed Maggie for almost three years, and she has become so involved in making this film that she earned a co-director credit. This is a film about loneliness and about not feeling at home anywhere, a feeling shared by many with different stories than Maggie's. Maggie is full of energy, which inspires her to be herself. To us, this film is about hope, about looking ahead about how Maggie finds something good in every situation.*



SWEDEN/FINLAND 2008

DOCUMENTARY, COLOUR, DIGIBETA, 72 MIN.

DIRECTORS: MARK HAMMARBERG, ESTER MARTIN BERGSMARK **CO-DIRECTOR:** BEATRICE 'MAGGIE' ANDERSSON **PRODUCER:** ANNA BY-VALD **SCREENPLAY:** MARK HAMMARBERG, ESTER MARTIN BERGSMARK, **CINEMATOGRAPHY:** MARK HAMMARBERG, ESTER MARTIN BERGSMARK **WORLD SALES:** SILVEROSA FILM **PRODUCTION:** SILVEROSA FILM **SUPPORTED BY:** SFI, SES, FILM I SKÅNE, YLE **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

ABOUT MARK HAMMARBERG. Born in 1979 in Göteborg, Sweden. Studied documentary filmmaking at Biskops-Arnö 2003–04. ESTER MARTIN BERGSMARK. Born in 1982 in Stockholm, Sweden. Studied documentary filmmaking at Biskops-Arnö 2003–04. For the last four years, they have been working together.



FILMOGRAPHY 2008 MAGGIE VAKNAR PÅ BALKONGEN, DOC; 2006 SVÄLJ, SHORT FEAT/DOC; 2004 HEJDÅ LÄGENHET, SHORT DOC.

FÅR JAG LOV – TILL DEN SISTA DANSEN? MAY I HAVE THE LAST DANCE?

SYNOPSIS This is the tale of rise and fall of an era, that of the Swedish "dance band" craze of the 70s, as told by those who were there. How 5 000 beloved bands turned into ... just a few hundred. The film is based on recent documentation, archive footage and innovative animation.

DIRECTOR'S COMMENT *When my classmates had just got their mopeds and were getting drunk on the weekends, I was already in the band Mats-Henriks Orkester. No event seemed to small to be topped off with some sort of dance band. In the mid 70s the dance band culture reached its absolute peak. But suddenly something happens. In just a few years, thousands of dance bands disappear.*



SWEDEN 2008 DOCUMENTARY, COLOUR, 35 MM, 75 MIN.

DIRECTOR: JOAKIM JALIN **PRODUCER:** JOAKIM JALIN **SCREENPLAY:** JOAKIM JALIN **CINEMATOGRAPHY:** JOAKIM JALIN **EDITOR:** JOAKIM JALIN **CAST:** HASSE CARLSON, DENNIS JANEBRINK, KJELL MALMBORG, BO LILJEDAHN, LASSE NORDH, HANS SIDÉN **WORLD SALES:** CINENIC FILM **PRODUCTION:** JALINFILM **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), FILM I VÄST, SVT, FILMPOOL JÄMTLAND, KONSTNÄRS-NÄMNDEN, FOLKETS HUS OCH PARKER **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

ABOUT JOAKIM JALIN. Born in 1969 in Göteborg, Sweden. Dance band drummer since 1983. Studied still photography 1985–87 and cinematography at the School of Photography at Göteborg University 1993–95. Has been working as a filmmaker and photographer on the Swedish west coast for the last 15 years.



FILMOGRAPHY 2008 FÅR JAG LOV – TILL DEN SISTA DANSEN?, DOC; 2005 DE FÖRSTA 45 ÅREN MED FLAMINGOKVINTETTEN, DOC; 2004 PÅ SCEN LIVE – 10 SVENSKA DANSBAND PÅ TURNÉ, DOC; 2003 SCENER UR EN FÖRESTÄLLNING, SHORT DOC; 2003 OM EN BADPLATS, SHORT DOC (GIFF 2004); 1999 EN DAG PÅ HOCKEY, SHORT DOC.

PERSONA NON GRATA PERSONA NON GRATA

SYNOPSIS *Persona Non Grata* is about Anna and her attempt to clean up her past. The story also involves retired Sture who lives a seemingly simple and reclusive life when he is suddenly drawn into a conflict that may have nothing to do with him.

DIRECTOR'S COMMENT *I find it hard to describe what type of film Persona Non Grata (unwanted person) is. Nor do I think that it gains anything from a declaration of contents or by my trying to state my purpose with the film. My hope is rather that the film itself will serve as a conversation-starter, making any comments of mine, before or after, unnecessary.*



SWEDEN 2008 FEATURE, COLOUR, HDCAM SR, 78 MIN.
DIRECTOR: MATS AREHN **PRODUCER:** THOMAS SAMUELSSON
SCREENPLAY: MATS AREHN **CINEMATOGRAPHY:** MATS OLOFSON
EDITOR: ROGER SELLBERG **CAST:** JANNE CARLSSON, ALEXANDRA RAPAPORT **WORLD SALES:** AB SVENSK FILMINDUSTRI INTERNATIONAL SALES **PRODUCTION:** 2000 BILDER AB **SUPPORTED BY:** FILMAREHN, DOUGLASFILM, SVT, SF, FPN, SFI (LISA OHLIN) **SWEDISH DISTRIBUTION:** FOLKETS HUS OCH PARKER **WORLD PREMIÈRE**

ABOUT MATS AREHN. Born in 1946 in Stockholm, Sweden. Has directed more than a dozen films as well as TV series.



FILMOGRAPHY (SELECT) 2008 PERSONA NON GRATA; 2005 KOCKEN (GIFF 2005); 2001 EN FÖRÄLSKELSE (GIFF 2002); 1995 VITA LÖGNER (GIFF 1996); 1992 KVÄLLSPRESSEN, TV; 1991 HARRY LUND LÄGGER NÄSAN I BLÖT; 1991 FIENDENS FIENDE, TV; 1989 ISTANBUL; 1987 EN FILM OM KÄRLEK; 1985 DÖDSPOLARE; 1980 MANNEN SOM BLEV MILJONÄR (GIFF 2002); 1983 KALABALIEN I BENDER; 1977 UPPDRAGET; 1975 MARIA.

PRELUDIUM PRELUDIUM

SYNOPSIS Five people struggle in the twilight to become free and get into character. Everything happens in real time and in one take, from a hypnosis session on the outskirts of Nordvest – to a disintegrating Copenhagen. Some succumb, others move on: Meet Ruth who has been looking for her beloved Milovan for two years and gets by on hope alone – she is covering the city with pictures of him. Maybe there's hope to be found in Lars Hviid, a spiritual guru and sex addict eager to help her. And then there's Eva, his wife, who is fed up with the lies and plans to move to Rio with her lover. Instead she meets violinist Lukas, who is scheming to get rid of Casper – who plays first fiddle. In the midst of all this, Milovan has returned to Copenhagen to repay his debt and commit the ultimate sin. This will be the most important 114 minutes of their lives.

DIRECTOR'S COMMENT *Preludium was shot in a single take, without cuts. My idea was to use the ticking real time and reality (including thousands of joyful Iraqis in the streets) for a multi-character story where northern Copenhagen was depicted in a new light. It is light and darkness all at once; it's a movement – a prelude of all that which is to come.*



SWEDEN/DENMARK 2008
FEATURE, COLOUR, DIGIBETA, 114 MIN.
DIRECTOR: JOHAN MELIN **PRODUCER:** JOHAN MELIN **SCREENPLAY:** JOHAN MELIN **CINEMATOGRAPHY:** ADAM WALLENSTEN **MUSIC:** TED FRANSSON **CAST:** ANNA FABRICIUS, LAI YDE HOLGAARD, PATRICIA SCHUMANN, THOMAS KNUTH-WINTERFELDT, ZDRAVKO MILANOVIC, RAINER GERDES **WORLD SALES:** THIEF PRODUCTIONS **PRODUCTION:** THIEF PRODUCTIONS **SUPPORTED BY:** THE GOOD ARMY **WORLD PREMIÈRE**

ABOUT JOHAN MELIN. Born in 1979 in Herrljunga, Sweden. Attended Stockholm Film School 1998–99. Studied directing at The National Film School of Denmark 2001–05. Has made numerous underground films. Scriptwriter and director.



FILMOGRAPHY 2008 PRELUDIUM; 2008 LJUSNINGEN; 2007 NORDBOR, SHORT EXPR; 2005 STEPPEULVE, SHORT (GIFF 2006); 2003 KÖFTBÖGEN (GIFF 2003); 2003 NEDENUNDER, SHORT; 2002 ANNE & ARNE, SHORT; 2001 KÄRLEK & PENGAR, SHORT; 2000 VINCENT, SHORT (GIFF 2001); 2000 DOG IS WATCHING, SHORT (GIFF 2001); 2000 SLÄPPSTYRE, SHORT DOC; 1998 TEE VEE, SHORT; 1997 BOBBY NERO, SHORT.

KUNGAMORDET THE REGICIDE

SYNOPSIS "The Regicide" – Hanne-Vibeke Holst's independent sequel to "Kronprinsessan" – is a piercing look at the inner workings of power, in both the public and private sense of the word. The series begins with the Social Democratic Party losing the election. Linda Jakobsson, married since 30 years with Social Democrat finance minister Gert Jakobsson, is sitting at home watching the election thriller on TV. She can see by the look in his eyes how Gert plans to get rid of Prime Minister Per Viken and become head of the party himself. She knows him for the power hungry man that he is. Mentally as well as physically he has been abusing his power over her for many years now.

DIRECTOR'S COMMENT The Regicide is about violence and power. Power between men and women, the distribution of power in government and the power over the official agenda in our society. Physical violence plays an important role in the distribution of power, as it does in the home of Gert Jakobsson and his wife Linda.



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 240 MIN.
DIRECTOR: KATHRINE WINDFELD **PRODUCER:** ANNA CRONEMAN
SCREENPLAY: SARA HELDT, PIA GRADVALL **CINEMATOGRAPHY:** JONAS ALARIK **MUSIC:** JEAN-PAUL WALL, ADAM NORDÉN **CAST:** REINE BRYNOLFSSON, MARIE RICHARDSON **WORLD SALES:** AB SVENSK FILMINDUSTRI INTERNATIONAL SALES **PRODUCTION:** BOB FILM SWEDEN AB **SUPPORTED BY:** AB SVENSK FILMINDUSTRI, SVT, YLE, TV2 NORGE, DR-TV, NORDISK FILM OCH TV FOND, MEDIA PLUS PROGRAMME OF THE EUROPEAN COMMUNITY **WORLD PREMIÈRE**

ABOUT KATHRINE WINDFELD. Born in 1966 in Copenhagen, Denmark. Studied directing at the Polish Film School (1994) and at Leeds University in the UK (1995).



FILMOGRAPHY (SELECT) 2008 KUNGAMORDET, TV; 2008 SOMMER, TV; 2006 KRONPRINSESSAN, TV.

TRÄDÄLSKAREN THE TREE LOVER

SYNOPSIS Strange things occur in woods of northern Sweden. A film crew made up of three urbanised northerners return to their area where they grew up in order to build a recreational cabin high up in a pinetree. They slowly realise that many people share their love of trees and forests and that its roots go deeper into the soul of Swedish people than they first thought.

the summer moves on and the cabin is built, we also become increasingly aware of the role of the Tree in theology, philosophy and mythology. Writers, philosophers, biologists, psychologists, theologians and other scholars become involved in the construction. But the response from their old friends who have stayed behind in the area is less positive, they have a hard time understanding why anyone would want to return there. They long for the urban centres. The Tree Lover is both a journey towards our own roots and an applied example of the importance for each and everyone of us of creating a place for ourselves.

DIRECTOR'S COMMENT In our time of urban rootlessness, the Tree becomes a symbol of a place that will always be there for us, a place we always can return to. Our crew is from northern Sweden but now lives 1000 kilometres further south. Like so many others they can't find peace in the big city and long to go home. But it's not just a revisit; they decide to build the place, a tree cabin situated 14 meters above a lovely river valley. Besides building the cabin, the director, cameraman and sound engineer also spend the summer discussing the Big questions. As



SWEDEN 2008
 DOCUMENTARY, COLOUR, DIGIBETA, 76 MIN.
DIRECTOR: JONAS SELBERG AUGUSTSÉN **PRODUCER:** FREDDY OLSSON **CINEMATOGRAPHY:** ANDREAS NORIN **EDITOR:** ANDERS TYRLAND **MUSIC:** EMIL SVANÄNGEN **CAST:** JONAS SELBERG AUGUSTSÉN, GÖRAN GREIDER, STEFAN EDMAN, ANJA HIRDMAN **PRODUCTION:** BOKOMOTIV – FREDDY OLSSON FILMPRODUKTION **SUPPORTED BY:** FILMPOOL NORD, SVT NORD, SFI (TOVE TORBIÖRNSSON) **WORLD PREMIÈRE**

ABOUT JONAS SELBERG AUGUSTSÉN. Born in 1974 in Boden, Sweden. Studied Film and TV at Kalix Folk High School 1999–2000 and directing at the School of Film Directing in Göteborg 2000–2003.



FILMOGRAPHY 2008 TRÄDÄLSKAREN, DOC; 2007 PROCESSEN, SHORT; 2005 KALVEN OCH FRIHETEN, SHORT (GIFF 2005); 2003 HUS, TORN, STENMURAR & EN OCH ANNAN DRAKE, SHORT DOC (GIFF 2004); 2002 VÄGEN HEM – "PÅ DERAS FRUKT SKA NI KÄNNA IGEN DEM", SHORT; 2000 TRYGGAREKAN, SHORT; 2000 UNDERBARA SVERIGE, SHORT DOC; 1999 DAGEN ÄR KOMMEN, SHORT.

SWEDISH SHORTS WORLD PREMIÈRES

SWEDISH SHORTS

92 short films – ranging from one minute to an hour, including fiction and documentaries, animations and experimental films, dramas, thrillers, comedies, horror and children's movies.

Opening film: *Räfven* by Torbjörn Fraenckel and Malin Hamberg.

... NÄSTAN SOM EN I FAMILJEN ... ALMOST LIKE ONE OF THE FAMILY

SYNOPSIS The film is based on 30 letters from Anna-Helén – the director's mother – to her big sister Clary in Rickarum, Sweden. Anna-Helén was a farmer's daughter who in 1933 at the age of 19 got the opportunity of following the family of opera singer Stiebel to Stockholm to do "work training" in a city household. She was to be like one of the family. In reality, she became a maid.

DIRECTOR'S COMMENT *I've used the descriptions in her letters as the basis for my visualisation. Drawn directly on the wall in full scale, an uncensored and unedited flow. I can draw whatever I want, just go with the flow, no-one needs to get it, not even me. The charcoal knows the way*
The basis for my work has always been the person, myself or others. I look for a direct and simple means of expression.



SWEDEN 2007 ANIMATION, B/W, MINI DV, 10 MIN.
DIRECTOR: ASTRID GÖRANSSON **PRODUCER:** ASTRID GÖRANSSON
SCREENPLAY: ASTRID GÖRANSSON **CINEMATOGRAPHY:** ASTRID GÖRANSSON **EDITOR:** ASTRID GÖRANSSON **MUSIC:** CARIN BLOM
WORLD SALES: ASTRID GÖRANSSON **SUPPORTED BY:** KONSTNÄRS-NÄMDEN/SVERIGES BILDKONSTNÄRSFOND **NORDIC PREMIÈRE**

ABOUT ASTRID GÖRANSSON. Born in 1956 in Kvidinge, Sweden. Studied sculpture at the University College of Arts, Crafts and Design in Stockholm, painting at the Malmö Art Academy and Free arts/New Media at the Valand School of Fine Arts in Göteborg. Works as an artist.



FILMOGRAPHY 2007 ... NÄSTAN SOM EN I FAMILJEN, SHORT ANIM; 2006 VIDEO FAMILIARIS, SHORT; 2004 UR PÅREKORGEN, SHORT ANIM; 2003 EN MODELL, SHORT ANIM; 2003 IT'S SO BEAUTIFUL AND EMPTY, SHORT; 2002 TACK VARE, SHORT ANIM; 2001 OCKUPERA DITT HUS, SHORT; 2001 Å DET ÄR JA NU, SHORT; 2000 FILM NR: 1, 3 OCH 4, SHORT; 1999 LDB/LAIT DE BEAUTÉ, SHORT; 1998 SJÄLVMÅL, SHORT; 1997 MORS KLÄDER, SHORT.

4960 4960

SYNOPSIS Aida and Josef try to communicate past the distance from point A to point B. An exposed space, clearly visible to snipers, prevents them from doing so.

DIRECTOR'S COMMENT *Based on a short story that simply needed to be filmed ...*



USA/SWEDEN 2007
FEATURE, COLOUR, DIGIBETA, 14 MIN.
DIRECTOR: WING-YEE WU **PRODUCER:** TAMAS TORO **SCREENPLAY:** HART EDDY **CINEMATOGRAPHY:** GREGORY MITNICK **EDITOR:** WING-YEE WU, KEITH DAVIS **MUSIC:** VINCENT IANNELLI **CAST:** MELISSA HOUSE, GORAN IVANOVSKI, SUSAN MCBRIEN **WORLD SALES:** W FILMS **PRODUCTION:** W FILMS **NORDIC PREMIÈRE**

ABOUT WING-YEE WU. Born in 1976 in Stockholm, Sweden, by Chinese parents. Then moved to New York via London. Currently developing her thesis project at the NYU Graduate Film Department and writing a feature length screenplay.



FILMOGRAPHY 2007 4960, SHORT; 2006 FOR MEMORIES, SHORT; 2005 DARIUS 15, SHORT DOC.

87 87

SYNOPSIS What defines us as the people we think we are? When is the absence of action a reaction? There are as many answers as there are people. And this film is one of them – about the moment which is as unkind to us as we are to it.

DIRECTOR'S COMMENT *I wanted to make a film that put the viewer in a situation they couldn't escape, and at the same time I wanted every person in the audience to create their own story from what is revealed to us, or kept secret from us.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 17 MIN.

DIRECTOR: CSABA BENE PERLENBERG **PRODUCER:** HELENA DANIELSSON **SCREENPLAY:** CSABA BENE PERLENBERG **CINEMATOGRAPHY:** JARNO LEE VINSENCIUS **EDITOR:** CSABA BENE PERLENBERG **CAST:** IA GUSTAFSSON **WORLD SALES:** HEPP FILM **PRODUCTION:** HEPP FILM **SUPPORTED BY:** FILM I SKÅNE, SFI (ANNE-MARIE SÖHRMAN FERME LIN) **WORLD PREMIÈRE**

ABOUT CSABA BENE PERLENBERG. Born in 1984 in Landskrona, Sweden. Studied Film theory at Lund University, Scriptwriting for film and interactive media at Broby Grafiska in Sunne and attended New York Film Academy and PCFE Film School, Prague.



FILMOGRAPHY 2008 87, SHORT; 2008 BLOOS, SHORT DOC; 2007 VÅSEN PUMPEN, SHORT (GIFF 2007).

EN LÅDA FULL AV MINNEN A BOX FULL OF MEMORIES

SYNOPSIS If you only look to the past, you can't see what's right in front of you. Stella visits her invalid mother on an island in the Swedish archipelago, in an attempt to reconnect after years of estrangement. She brings with her a box full of crumbled stone which awakes memories in them both. But Stella and her mother remember things very differently ...

DIRECTOR'S COMMENT *The writer and I were interested in making a film about a mother and daughter relationship, looking at abandonment and longing and above all, how people remember things differently in order to be able to live with the consequences of their actions. We were inspired by the magical reality of films like Amelie and Edward Scissorhands.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 16 MIN.

DIRECTOR: LISA JAMES LARSSON **PRODUCER:** ISMET MURATSPAHIC **SCREENPLAY:** MARIA KARLSSON **CINEMATOGRAPHY:** FRIDA WENDEL **EDITOR:** JOAKIM TESSERT **MUSIC:** JOHAN SUNDHAGEN, DANIEL WIGSTRAND **CAST:** MELINDA KINNAMAN, INGELA OLSSON, JOHAN HALLSTRÖM **WORLD SALES:** DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

ABOUT LISA JAMES LARSSON. Born in 1978 in Berlin, Germany. Studied feature film directing at the University College of Film, Radio, Television and Theatre in Stockholm. Also attended Brunel University, BA (Hons) in Film and Television.



FILMOGRAPHY 2008 EN LÅDA FULL AV MINNEN, SHORT; 2008 MELLAN 11 OCH 12, SHORT (CO-DIR, GIFF 2008); 2007 DJUR I BUR, SHORT (GIFF 2007); 2006 LOST AND FOUND, SHORT; 2005 IN TIME THIS SHALL PASS, SHORT; 2004 CARRY ME, SHORT; 2004 RAW SKILLS, SHORT DOC.

SWEDISH SHORTS WORLD PREMIÈRES

A HIGH SCHOOL LOVE STORY (CONDENSED) A HIGH SCHOOL LOVE STORY (CONDENSED)

SYNOPSIS Girl saves boy from thugs. Boy's dad (the priest) buys sex from the girl's mother but boy catches them. Boy and girl run away. Mother takes an overdose. Girl ends up in jail. Boy is devastated and gets beaten up and is forced to go to church by his priest father. But the girl escapes, and the boy runs away ...

DIRECTOR'S COMMENT *Extremely short cartoon romantic drama in classic youth film style. A micro salute to all those American youth romance/drama films you rented. But as a cartoon. Partly made with a computer, but old-school even in this regard using backdrops painted with goache watercolours on cardboard.*



SWEDEN 2008 ANIMATION, COLOUR, MINI DV, 3 MIN.
DIRECTOR: JACOB STÅLHAMMAR **PRODUCER:** JACOB STÅLHAMMAR
SCREENPLAY: JACOB STÅLHAMMAR **CINEMATOGRAPHY:** JACOB STÅLHAMMAR **EDITOR:** JACOB STÅLHAMMAR **MUSIC:** JACOB STÅLHAMMAR **WORLD SALES:** JACOB STÅLHAMMAR **WORLD PREMIÈRE**

ABOUT JACOB STÅLHAMMAR. Born in 1967 in Halmstad. Has a B.A. in English and a Psychology degree. Works, among other things, as an illustrator, psychologist and sound engineer. Also has a background in music, having played in numerous bands.



FILMOGRAPHY 2008 A HIGH SCHOOL LOVE STORY (CONDENSED), SHORT ANIM; 2007 AND DELIVER US FROM EVIL, SHORT; 2006 KULLABERG, SHORT EXPR (GIFF 2006); 2005 DOM KALLAR OSS FANS, SHORT (2005).

ALFONS ALFONZO ALFONS ALFONZO

SYNOPSIS Alfons is a nice guy who loves Wild West movies and works at an office. At work Alfons is everyone's punching bag and struggles through his work day. But one person makes him put up with it all, his beloved Elin. If Alfons had his way, his life would take place in a Western movie instead. There, Alfons is the sheriff Alfonzo. Instead of dealing with his everyday problems, Alfons takes refuge in his fantasy world and solves the problems there instead, just as he's always done. But now Alfons has to make a choice: Alfons or Alfonzo?

DIRECTORS' COMMENT *The idea behind this film was to create a short film with both humor and gravity in simple constructed conflict, set in an exotic and very un-Swedish but still believable arena: the Wild West! The story was shaped completely by the chosen arena: High Chaparral in Småland, Sweden.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 30 MIN.
DIRECTORS: MATTIAS NURMELA, ROBERT EK **PRODUCER:** ÅSA NORDQUIST **SCREENPLAY:** ROBERT EK, MATTIAS NURMELA **CINEMATOGRAPHY:** VERONICA JAKOBSSON, JOHAN EKLAND **EDITOR:** LINA LINDBLOM **MUSIC:** JOHAN EKLAND **CAST:** JOHN STRÖM BÅTELSON, ANNA ÅSDELL, MATS KOSTERBERG, DANIEL GILLE **WORLD SALES:** MOLKOMS FOLKHÖGSKOLA **PRODUCTION:** MOLKOMS FOLKHÖGSKOLA **WORLD PREMIÈRE**

ABOUT MATTIAS NURMELA. Born in Lesjöfors in 1982. Studied film directing at Molkom Folk High School 2005–07.

ROBERT EK. Born in Uddevalla in 1986. Studied media in high school 2002–05 and then film directing at Molkom Folk High School 2005–07.



FILMOGRAPHY MATTIAS NURMELA AND ROBERT EK: 2008 ALFONS ALFONZO, SHORT.

MATTIAS NURMELA: 2007 OVÅSEN, SHORT; 2006 PAUS, SHORT; 2006 KONSTEN ATT MÖRDA, SHORT; 2005 DEN GLÖMDE KEJSAREN, SHORT DOC

ROBERT EK: 2007 THE ART OF CLOWNING, SHORT; 2006 STRÄVA, SHORT; 2006 THE BANANIMALS, SHORT.

AMIN AMIN

SYNOPSIS Amin tells of a young boy who discovers perspectives on a world made for grownups, but also of his energy and violence giving him strength and overwhelming freedom.

DIRECTOR'S COMMENT *The idea was, through camera work and editing, to enter into a child and through his eyes behold a routine police control. That way, the situation loses its banality. The injustice and the frightening aspects become apparent.*



FRANCE/GERMANY/THE NETHERLANDS/ SWEDEN 2007 FEATURE, COLOUR, 35 MM, 9 MIN.
DIRECTOR: DAVID DUSA **PRODUCER:** DAVID DUSA **SCREENPLAY:** DAVID DUSA **CINEMATOGRAPHY:** ARMIN FRANZEN **EDITOR:** NATHALIE ALONSO CASALE **CAST:** RAMZI BOUAIA, TARIQ BETTAHAR, VINCENT DESLANDES, ROMAIN BERGER **WORLD SALES:** REALISE **PRODUCTION:** REALISE **SUPPORTED BY:** REGION ILE DE FRANCE **NORDIC PREMIÈRE**

ABOUT DAVID DUSA. Born in 1979 in Budapest, Hungary. Grew up in Motala, Sweden, and South Africa. Has studied film theory at the University of Göteborg, travelled through Asia and worked at a Norwegian fish processing facility. Lives in Paris since 2001.



FILMOGRAPHY 2007 AMIN, SHORT; 2006 MACHINE, SHORT EXPR.

SNÖÄNGLAR ANGELS IN THE SNOW

SYNOPSIS Two young girls playing in the snow witness a brutal assault. The girls hide in a bush, frightened by a gang of youths. From there, they see how one of the drunk kids get beat up by his friend. The kids move on, leaving the girls full of thoughts and questions that are hard to deal with for a child.

DIRECTORS' COMMENT *Angels in the Snow is a film about how it is to grow up and have to face the grown-up world and the darker sides of life. It's also a film about how, as a kid, you live in a dreamworld – unaware of the world around you, which sometimes will make its presence known in an unpleasant way.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 8 MIN.
DIRECTORS: ANDREAS TILLNERT, SEBASTIAN NYMAN AGDUR **PRODUCER:** LOUISE SKÖLD **SCREENPLAY:** ANDREAS TILLNERT **CINEMATOGRAPHY:** OSKAR WERNHEDE **EDITOR:** ANDREAS TILLNERT, SEBASTIAN NYMAN AGDUR **MUSIC:** MAX LINDER **CAST:** YRLA KARINS-DOTTER, ALEXANDRA PURANEN, ADAM PÅLSSON, VINCENT FRANZÉN CORDIANI, NATALIE MINNEVIK, DILAN KOTAN **WORLD SALES:** LOUISE SKÖLD **WORLD PREMIÈRE**

ABOUT ANDREAS TILLNERT. Born in 1985 in Stockholm, Sweden. Studied TV production at Medieinstitutet in Stockholm 2005-2007. Freelancing editor.

SEBASTIAN NYMAN AGDUR Born in 1983 in Stockholm, Sweden. Studied TV production at Medieinstitutet in Stockholm 2005-2007. Studying theatre directing in New York.

FILMOGRAPHY ANDREAS TILLNERT AND SEBASTIAN NYMAN AGDUR: 2008 SNÖÄNGLAR, SHORT; 2006 EN SVAL MADRASS, SHORT.
 ANDREAS TILLNERT: 2007 FLICKAN MED HANDVÄSKAN, SHORT DOC; 2004 MOMENTUM, SHORT.
 SEBASTIAN NYMAN AGDUR: 2007 KONGO, SHORT.



ASYLUM ASYLUM

SYNOPSIS About a balloon who gets separated from his kin and is brought by the wind to various places. The surroundings and the city are tough on an inflated figure made of thin plastic. It is a dangerous and wearing journey but it's also a story about regarding the 'ordinary' – the perfect and normal life of The Others – about searching and wanting to once more find your place and return to your proper home. *Asylum* was made as a graduation project at Beckmans College of Design.

DIRECTOR'S COMMENT *I wanted to convey a sense of alienation and of being different. Of being able to affect your situation but also about hoping to find your right place in the end.*

The name of the film, Asylum, is meant to suggest alienation and a sense of rootlessness. It doesn't need to be about refugees, but could also be about homelessness, being burned out, a feeling of emptiness and disorientation or perhaps unrequited love.



SWEDEN 2008 ANIMATION, COLOUR, DVCAM, 6 MIN.

DIRECTOR: GRAZIELA LAGES **PRODUCER:** GRAZIELA LAGES

SCREENPLAY: GRAZIELA LAGES **CINEMATOGRAPHY:** GRAZIELA

LAGES **EDITOR:** GRAZIELA LAGES **MUSIC:** MARTIN LANDH **WORLD**

SALES: GRAZIELA LAGES **WORLD PREMIÈRE**

ABOUT GRAZIELA LAGES. Born in 1977 in Stockholm, Sweden. Studied advertising and graphic design at Beckmans College of Design, graduating in 2006. Also attended various art schools and studied humanities in University. Currently works as an art director at King (previously at Lowe Brindfors).



FILMOGRAPHY 2008 ASYLUM, SHORT ANIM.

MELLAN 11 OCH 12 BETWEEN 11 AND 12

SYNOPSIS In *Between 11 and 12* we get to follow a number of people in their daily work. First off a meeting between a furrier and an animal rights activist who spends all his days protesting in front of the former's fur store. In the church, rehearsals for the Lucia celebration have run into a problem: the priest absolutely refuses to have any Santas in this year's procession. An ordinary eviction reaches a dramatic climax when an old lady has been late with her rent after her husband passed away. In the last episode a son is faced with the choice of carrying on the family business with his father or moving on with his life.

DIRECTORS' COMMENT *We got a school assignment to do some research in Hornsgatan, Stockholm, in order to find a job fit for a ten minute story. We found a furrier, Göran, who owned the last fur store in the Söder region. Every day a group of animal rights activist stood outside his store, their goal was to make him shut down the business. The day we met him he was thinking of giving up and surrendering to the activists. His business no longer worked and customers and employees were scared off by the activists. His own entire life circled around these activists and to get rid of them. The conflict between the little man and his shop and the organised activists moved us and we decided to make a film about the meeting between one of the activists and the old furrier. We used our research material, but the film is fictional even though it was filmed in Göran's store.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA PAL, 50 MIN.

DIRECTORS: SANNA LENKEN, PER HANEFJORD, ANDERS HABENICHT,

LISA JAMES LARSSON **PRODUCER:** JOEL BURMAN **SCREENPLAY:**

MARIA KARLSSON PER GAVATIN, THERESE AHLBECK OLIVIA DEMANT,

BJÖRN PAQUALIN **CINEMATOGRAPHY:** OLA MAGNESTAM, LINUS RO-

SENQVIST ERIK PERSSON, FRIDA WENDEL **CAST:** PER RAGNAR, ANKI

LARSSON, BRASSE BRÄNNSTRÖM, ULRICHA JONSSON **WORLD SA-**

LES: DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA INSTITU-

TET WORLD PREMIÈRE

ABOUT SANNA LENKEN. Born in 1978 in Göteborg, Sweden. **PER HANEFJORD.** Born in 1978 in Lycksele, Sweden. Previously studied at Kalix Folk High School. **ANDERS HABENICHT.** Born in 1979 in Stockholm, Sweden. Studied acting at Stockholms teaterinstitut and worked as an actor until 2004. **LISA JAMES-LARSSON.** Born in 1978 in Munich, Germany. All four are currently studying directing at the University College of Film, Radio, Television and Theatre in Stockholm.



FILMOGRAPHY 2008 MELLAN 11 OCH 12, SHORT. SANNA LENKEN: 2008 VALBORG, SHORT (GIFF 2008); 2004 SKALLGÅNG, SHORT. PER HANEFJORD: 2008 MELLAN OSS, SHORT (GIFF 2008); 2007 ANITA OF SWEDEN, SHORT DOC (CO-DIR, GIFF 2007); 2007 FORE-CHECKING MORFAR, SHORT (GIFF 2007); 2005 EN GOD DAG, SHORT (GIFF 2005). ANDERS HABENICHT: 2007 SIGNALLER, SHORT (GIFF 2007). LISA JAMES LARSSON: 2008 EN LÅDA FULL AV MINNEN, SHORT (GIFF 2008); 2007 DJUR I BUR, SHORT (GIFF 2007); 2006 LOST AND FOUND, SHORT.

MELLAN TVÅ VÄRLDAR BETWEEN TWO WORLDS

SYNOPSIS *Between Two Worlds* is about a woman with a supernatural gift. A gift that made her life a living hell. A portrait of a woman's struggle to regain her life and her family. Can you find your way back to yourself after a life filled with drugs and betrayal?

DIRECTOR'S COMMENT *Between Two Worlds* is a short documentary filmed outside my native Lycksele in Västerbotten. The documentary was the graduation project at Kalix Folk High School for both cameraman Marcus Hagwall, sound engineer Jon Blåhed and myself. The aim was to show the person behind the image often projected of people with extraordinary gifts – mediums, seers or whatever you choose to call them.



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 15 MIN.
DIRECTOR: ROBIN JONSSON **PRODUCER:** ANDERS DURVALL
SCREENPLAY: ROBIN JONSSON **CINEMATOGRAPHY:** MARCUS HAGWALL **EDITOR:** ROBIN JONSSON **MUSIC:** JOHN NORDSTRAND **CAST:** ANITA ALSBÄCK **WORLD SALES:** KALIX FOLKHÖGSKOLA **PRODUCTION:** KALIX FOLKHÖGSKOLA **WORLD PREMIÈRE**

ABOUT ROBIN JONSSON. Born in 1986 in Lycksele. Studied at Kalix Folk High School 2006–08, focusing on directing.



FILMOGRAPHY 2008 MELLAN TVÅ VÄRLDAR, SHORT DOC.

BONJOUR ENFANCE BONJOUR ENFANCE

SYNOPSIS A poetry film made by the literature collective Sharks. *Bonjour Enfance* is about childhood: as an experience, as a memory and as a joke.

DIRECTORS' COMMENT *Literature collective Sharks* works in all genres and for every project they invite a guest who they think will add something interesting to the text. *Bonjour Enfance* began as a long poem about childhood but turned into an animated film in the collaboration with Örjan Markusson. The idea behind the text, and the film, is to explore childhood as a nostalgic fiction or story, in both image and text. While working on the film Örjan has used an open image archive and approached the subject of the direct connection between language – image, metaphor – objectivity. Then he, in turn, has invited composers who have lent their work to the film.



SWEDEN 2008 ANIMATION, COLOUR, MINI DV, 18 MIN.
DIRECTORS: ÖRJAN MARKUSSON, LINN HANSÉN, KAJSA SUNDIN
PRODUCER: ÖRJAN MARKUSSON **SCREENPLAY:** LINN HANSÉN, KAJSA SUNDIN **CINEMATOGRAPHY:** ÖRJAN MARKUSSON **EDITOR:** ÖRJAN MARKUSSON **WORLD SALES:** PEQUOD PRESS/RAMUS **WORLD PREMIÈRE**

ABOUT ÖRJAN MARKUSSON. Born in 1970. Autodidact film worker and film pedagogue. KAJSA SUNDIN. was born in 1977 in Uppsala, Sweden. LINN HANSÉN. was born in 1983 in Göteborg, Sweden. Sundin and Hansén studied writing at Biskops-Arnö Folk High School 2004–06 and eventually began writing together as Sharks.



FILMOGRAPHY 2008 BONJOUR ENFANCE, SHORT ANIM.

MOTSTÅNDARE TILL LÄNGTAN **CATCH THE MOMENT**

SYNOPSIS As one of very few women of her time Marianne Greenwood, photographer and writer, journeys the world. She travels on her own, to distant places for long periods of time. She makes friends on her way: in the Amazon, New Guinea, Trobriand Islands, Afghanistan, as well as with Pablo Picasso, Evert Taube and others. She lives simply, with few possessions and little security. Marianne's way of life shows her curiosity and her courage. She has very clear ideas about the preciousness of life. Her thesis is: "There is only the present moment. I am an antagonist of yearning and dreams."

DIRECTORS' COMMENT *When I began my research about Marianne Greenwood I discovered that she is not very well known, in spite of her great lifetime achievement. Why is this a fact? This makes me curious and disturbed. Male world travellers and explorers got their fame, many leaving their children behind. By means of the film we meet an uncompromising and intriguing woman/professional woman who inspires us and raises questions, in a tale full of striking images, humour and provocative thought, placing Marianne among great photographers, writers and most of all as someone who knew how to Catch the Moment!*



SWEDEN/NORWAY/DENMARK/FINLAND/ICELAND 2008 DOCUMENTARY, COLOUR, DVCAM, 58 MIN.
DIRECTORS: HELGI FELIXSON, TITTI JOHNSON **PRODUCER:** HELGI FELIXSON **SCREENPLAY:** HELGI FELIXSON **CINEMATOGRAPHY:** TITTI JOHNSON **EDITOR:** **CAST:** MARIANNE GREENWOOD **WORLD SALES:** FELIX FILM **PRODUCTION:** FELIX FILM **SUPPORTED BY:** SVT, FILMPOOL NORD, NORSK FILMFOND, DR, YLE, RUV **WORLD PREMIÈRE**

ABOUT HELGI FELIXSON. Born in 1956 in Reykjavik, Iceland. Studied theatre and film in Sweden. Active as an actor, producer and director in different theatre groups before turning solely to film making. Main owner and director of Felix Film Ltd.

TITTI JOHNSON. Born in 1965 in Malmö, Sweden. Studied at The School of Photography and Film in Göteborg. Since 2000 she works as director and scriptwriter with Felix Film Ltd. Helgi Felixson:



FILMOGRAPHY HELGI FELIXSON AND TITTI JOHNSON: MOTSTÅNDARE TILL LÄNGTAN, SHORT DOC; 2004 UNDER STJÄRNORNA, DOC (GIFF 2005). HELGI FELIXSON: 2003 KONDORMANNEN, DOC (CO-DIR, GIFF 2003). TITTI JOHNSON: 2002 THOMAS JOHNSON HETTE MIN BROR, SHORT DOC (GIFF 2002); 2000 LAURA & DR ZJIVAGO, SHORT DOC; 1999 ON THE ROOF OF THE WORLD, SHORT DOC.

CHRISTOPHER ELSKER FLY **CHRISTOPHER WANTS TO FLY**

SYNOPSIS Christopher is eleven years old and obsessed with airplanes. He lives with his family five minutes away from Kastrup airport. Almost every day he rides his bike there and stands by the fence. Watching airplanes take off and land is Christopher's favourite thing in the world. His fascination sometimes distances him from others. His friends find handball and football more normal than planes.

DIRECTOR'S COMMENT *I met Christopher while standing by Flyvergrillen (a hamburger stand just by the runways). He came up to me and starting talking about different airplane models. It was clear to me right away that he was a special little boy. A year later I returned to the hamburger stand and put up a note. "Looking for Christopher. We met a year ago and you dream of becoming a pilot". Two days later his mother called me.*



SWEDEN/DENMARK 2007

DOCUMENTARY, COLOUR, MINI DV, 10 MIN.

DIRECTOR: MARIA BÄCK **PRODUCER:** MARIA BÄCK **SCREENPLAY:** MARIA BÄCK **CINEMATOGRAPHY:** MATILDA MESTER **EDITOR:** SIGNE KAUFMANN **MUSIC:** JONAS SEVERIN KRISTENSEN **CAST:** CHRISTOPHER JENSEN, SOFIE JENSEN **WORLD SALES:** MARIA BÄCK **PRODUCTION:** KALABALIK **SUPPORTED BY:** ODENSE FILMVÆRKSTED **NORDIC PREMIÈRE**

ABOUT MARIA BÄCK. Born in 1980 in Göteborg, Sweden. Studied at the European Film College 2001–2002. She has been freelancing on various fiction and documentary productions in various capacities. Since 2004 she is the director of the global network Lost Daughters United and is currently studying TV documentary making in Copenhagen.



FILMOGRAPHY 2007 CHRISTOPHER ELSKER FLY, SHORT DOC; 2006 ÄVEN OM PAPPA INTE SER DIG, SHORT DOC.

KULÖRTA LYKTOR COLOURED LAMPS

SYNOPSIS It's the summer of 1962. The film *Swedish Punks* is opening at the local cinema and expectations for the evening's festivities run high. However, an Elvis lookalike, an alcoholic manager, his wife, his mistress and her son end up at a collision course.

DIRECTOR'S COMMENT *The film is meant to scratch a hole through the pastel veneer that often characterizes our perception of the 60s. The film was shot in Kustens Folkets Hus outside Sundsvall.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 26 MIN.
DIRECTOR: MÅNS BERTHAS **PRODUCER:** MÅNS BERTHAS **SCREEN-PLAY:** MÅNS BERTHAS, ULRIKA LIF, STEFAN FRANKEL **CINEMATOGRAPHY:** STEFAN FRANKEL **EDITOR:** MÅNS BERTHAS **CAST:** JOHAN WAHLSTRÖM, LINDA KÄLLGREN, CHRISTIAN WENNBORG **WORLD SALES:** BERTHAS PRODUCTION **PRODUCTION:** BERTHAS PRODUCTION **SUPPORTED BY:** FILM I VÄSTERNORRLAND **WORLD PREMIÈRE**

ABOUT MÅNS BERTHAS. Born in 1978 in Sundsvall, Sweden. Works as a director and runs his own Sundsvall-based production company since 2002. Works with both documentary and fiction films.



FILMOGRAPHY 2008 KULÖRTA LYKTOR, SHORT; 2007 ÅTERKOMSTEN, DOC; 2007 HUMANITETENS TEMPEL, DOC; 2005 PÅ GRÖNLAND KÄKAR MAN SÄLAR, DOC; 2004 GÄDDAN, SHORT; 2003 DEN SISTA MÅLTIDEN, SHORT (GIFF 2004); 2003 2 BRÖDER, SHORT; 2002 POESI, SHORT; 2001 MAMMONS TEMPEL, DOC; 2002 BÅRA HUNDHUVUD, SHORT (GIFF 2002).

DART DART

SYNOPSIS One day, a 30-year-old mistake catches up with Harry. Suddenly he's not sure if he will live through the day.

DIRECTOR'S COMMENT *I will return, twice as strong.*



SWEDEN 2007 FEATURE, COLOUR, MINI DV, 14 MIN.
DIRECTOR: MÅNS WIDE **PRODUCER:** LOTTEN WESTER **SCREEN-PLAY:** MÅNS WIDE **CINEMATOGRAPHY:** JACOB ANDRÉN **EDITOR:** MÅNS WIDE **CAST:** MICHAEL PETERSSON, MATS EKLUND, ANDREAS LACHENARDIERE **WORLD SALES:** ACCORDION FILM **PRODUCTION:** ACCORDION FILM **SUPPORTED BY:** FILM I SKÅNE, FILM I VÄSTERBOTTEN, FANZINGO (ALLMÄNNA ARVSFONDEN)

ABOUT MÅNS WIDE. Born in 1980 in Göteborg, Sweden. Studied film at Fridhem's Folk High School.



FILMOGRAPHY 2007 DART, SHORT; 2007 MIN ÅLSKADE KO, SHORT; 2006 HEMOGLOBINER, SHORT; 2006 DÅLIGT OMDÖME, SHORT; 2005 MELLANMJÖLK, SHORT; 2005 FYRKANTIGA FRUKTER, SHORT.

DESKTOP KILLERS **DESKTOP KILLERS**

SYNOPSIS A work erupts while you are sleeping. Kitchen sink realism in a microcosmos. Fun, yucky and messy.

DIRECTOR'S COMMENT *I wanted to combine the niceness and simplicity of clay animation with a decidedly darker tone and a more visual expression. I also thought it was interesting to let the small clay animation world exist in a, quite literally, larger one and let both worlds happen side by side.*



SWEDEN 2008
EXPERIMENT, COLOUR, DIGIBETA PAL, 4 MIN.
DIRECTOR: FILIP TELLANDER **PRODUCER:** FILIP TELLANDER
SCREENPLAY: FILIP TELLANDER **CINEMATOGRAPHY:** FILIP TELLANDER **EDITOR:** FILIP TELLANDER **WORLD SALES:** DELOREAN FILM
PRODUCTION: DELOREAN FILM **WORLD PREMIÈRE**

ABOUT FILIP TELLANDER. Born in 1978 in Stockholm, Sweden. Has been directing commercials, TV productions and music videos since the turn of the millennium. Has also worked as an editor on commercials, drama series and feature films.



FILMOGRAPHY 2008 DESKTOP KILLERS, SHORT ANIM; 2007 GRITESCO, TV.

AFTONLANDET **EVENINGLAND**

SYNOPSIS An experimental animation. A woman enters a newspaper shop. As she reads about catastrophic events, the newspaper pictures come to life and she disappears into the newspaper world.

DIRECTOR'S COMMENT *I wanted to somehow describe the feeling of how you every day read, hear and watch various news stories. Important news come and go, and are forgotten for something new. Sometimes you wish there was an easy way to change things. And other times you just yawn and move on. And I wanted, somehow, to make an animation using a live person as a stop-motion object, a pixelation. And find different animation solutions in the course of the project.*



SWEDEN 2008 ANIMATION, B/W, MINI DV, 5 MIN.
DIRECTOR: KRISTINA FRANK **PRODUCER:** KRISTINA FRANK
SCREENPLAY: KRISTINA FRANK, JOSSEFINE HASSELBERG **CINEMATOGRAPHY:** KRISTINA FRANK **EDITOR:** KRISTINA FRANK **MUSIC:** JAM JAM JELLIES **CAST:** MAIA HOLMOVIST **WORLD SALES:** KRISTINA FRANK **WORLD PREMIÈRE**

ABOUT KRISTINA FRANK. Born in 1967 in Vännäs, Sweden. Studied animation and experimental film for three years in Gotland. Freelancing as a model constructor and animator.



FILMOGRAPHY 2008 AFTONLANDET, SHORT ANIM; 2006 ZEPFZUGSKYLINES, ANIM.

ÄLSKADE BLOMMA **FLOWER BELOVED**

SYNOPSIS Frida is sitting alone in her flat, crying. Where is David? Has something happened?

DIRECTOR'S COMMENT *My directorial debut.*



SWEDEN 2006 FEATURE, COLOUR, MINI DV, 6 MIN.
DIRECTOR: JAKOB AREVÄRN **PRODUCER:** JOHAN LUNDSTRÖM
SCREENPLAY: JAKOB AREVÄRN **CINEMATOGRAPHY:** DAVID GREHN
EDITOR: JAKOB AREVÄRN **MUSIC:** RESEDA **CAST:** BENEDICTE STENDAL HANSEN **WORLD SALES:** JAKOB AREVÄRN FILMPRODUKTION
PRODUCTION: GEEBLER **SUPPORTED BY:** FILM I VÄSTERBOTTEN

ABOUT JAKOB AREVÄRN. Born in 1981 in Umeå, Sweden. Freelancing since 2003.



FILMOGRAPHY 2008 DET ORDNAR SIG, SHORT; 2006 ÄLSKADE BLOMMA, SHORT.

GIRLFRIENDS FOREVER **GIRLFRIENDS FOREVER**

SYNOPSIS Kristoffer and Emma haven't met in a long time but suddenly Kristoffer shows up and their friendship is tested during a night of drinking.

DIRECTOR'S COMMENT *I wanted to make a film featuring a gay character where his homosexuality wasn't the basis for the conflict.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 9 MIN.
DIRECTOR: JONAS ESKILSSON **PRODUCER:** JONAS ESKILSSON
SCREENPLAY: JONAS ESKILSSON **CINEMATOGRAPHY:** GORKI GLASER-MÜLLER **EDITOR:** JONAS ESKILSSON **CAST:** ANNARUNA KAX, DANIEL TRÄFF **WORLD SALES:** YXFILM **PRODUCTION:** YXFILM **WORLD PREMIÈRE**

ABOUT JONAS ESKILSSON. Born in 1982 in Helsinki, Finland. Grew up in Göteborg. Attending his final year at the School of Film Directing at Göteborg University.



FILMOGRAPHY 2008 GIRLFRIENDS FOREVER, SHORT; 2007 PETER OCH MALEK, SHORT DOC (GIFF 2007); 2004 AKTSAMT, SHORT.

SWEDISH SHORTS WORLD PREMIÈRES

HEJA DEGERFORS HELLO DEGERFORS

SYNOPSIS 16-year-old Johanna misses her big brother Oscar, even though he still lives with their parents. Nowadays he's constantly preoccupied with his girlfriend Sara and his personal problems. They live in the mill town Degerfors, which is facing a severe crisis. Will the steel plant shut down? How many are going to lose their jobs? Their father, who has a top job at the plant, is under a lot of strain. Oscar, whose great interest is photography, finds life in Degerfors unbearably uninspiring and longs to get away. He decides to move to New York, something that turns Johanna's life upside down.

DIRECTOR'S COMMENT *An independent project, which began in the fall of 2006 when me and Tom Lofterud – an actor who for example played the main character in Lucky Blue – wrote a screenplay together. A story about young people in a static and anti-dramatic society. We wanted to involve young filmmakers and make a film we feel is missing in Sweden. We miss the warmth, people, honesty and realism. We watched the Swedish films that are important to us and that have inspired us through the years. The Swedish filmmakers who we miss today. Bo Widerberg's Kvarteret Korpen, Stefan Jarl's Ett anständigt liv and Roy Andersson's En kärlekshistoria. The project began in May 2007 with a SEK 100 000 budget and 100 hungry amateurs. This is the result. A disparate but interesting film.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 50 MIN.
DIRECTOR: MARCUS CARLSSON **PRODUCER:** MARTINA CHRISTENSEN **SCREENPLAY:** MARCUS CARLSSON, TOM LOFTERUD **CINEMATOGRAPHY:** TOM LOFTERUD **EDITOR:** MARCUS CARLSSON **MUSIC:** CECILIA ELGH **CAST:** SUSANNA BERG, JOHANNA STRÖMBERG, JENNIFER KARLBERG, CECILIA ELGH, NILS GRANBERG, TORBJÖRN RAPP
WORLD SALES: SENSATIONSFILM **SUPPORTED BY:** FILM I VÄRMLAND, KARLSKOGA KOMMUN, KARLSKOGA KULTURSKOLA **WORLD PREMIÈRE**

ABOUT MARCUS CARLSSON. Born in 1984 in Karlskoga, Sweden. Studied at Molkom Folk High School 2004–05, the Swedish School of Television in Göteborg 2006–08 and Karlskoga Kulturskola 2007–08.



FILMOGRAPHY 2008 HEJA DEGERFORS, SHORT; 2007 SOFIA, SHORT; 2006 VÄND ALDRIG RYGGEN TILL, SHORT; 2005 ZERO, SHORT.

HJORDELIV HERDSWOMAN

SYNOPSIS *Herdswoman* is about three Sami women and their lives as reindeer herders. For them it is more than a job, it is a way of life and part of their culture. Aina, Elisabeth and Lisa represents different generations. Their stories mirror life in Sápmi and the change from a nomadic life to a modern society. As the season's change, we see the joy they take in the different aspects of their work. When a lawsuit puts their age-old rights into question, their way of life is in danger. A film about the vulnerable position of native people in modern society and the colonialisation process that has created today's conflict regarding the ownership of land and water.

DIRECTOR'S COMMENT *To me the film Herdswoman is a film filled with love but also frustration. The land of the Sami has been colonised by the Swedish government and today, in 2007, lawsuits are questioning whether the natives ever lived and herded their reindeer in certain traditional areas. This is an important background to my wish to follow and understand the lives of these three women and their work. The film raises questions about the innermost values in life and shows the driving force within people, a force that refuses to surrender in the face of adversity.*



SWEDEN 2008 DOCUMENTARY, COLOUR, DVCAM, 58 MIN.
DIRECTOR: KINE BOMAN **PRODUCER:** BO HARRINGER **SCREENPLAY:** KINE BOMAN **CINEMATOGRAPHY:** HANS-OLOF UTSI **EDITOR:** RASMUS OHLANDER **MUSIC:** NINA SARRI VAHLBERG **CAST:** AINA JONSSON, ELISABETH NEJNE VANNAR, LISA OMMA **WORLD SALES:** FILMATELJÉN **PRODUCTION:** FILMATELJÉN **SUPPORTED BY:** EU MÅL 1, FILMPOOL NORD, FILM I HALLAND, SAMETINGET, NORRBOTTENS LÄNS LANDSTING, JOKKMOKKS KOMMUN **WORLD PREMIÈRE**

ABOUT KINE BOMAN. Born in 1973 in Vänersborg, Sweden. She has been working with documentary films since 2001, as a production manager and director at production company Filmateljén in Göteborg. Directorial debut in 2004 with *Enda bilden av pappa*.



FILMOGRAPHY 2008 HJORDELIV, SHORT DOC; 2004 ENDA BILDEN AV PAPPA, SHORT DOC (GIFF 2004).

JAG ÄR BÖG I AM GAY

SYNOPSIS Alex – a Swedish man of Greek ancestry – has decided to reveal his great secret: that he is gay. He is in a relationship with Kristian, whom he loves. Telling his family would be disastrous. That, at least, is what he thinks as he sits by the dinner table, agonising about whether to tell them the truth.

DIRECTOR'S COMMENT *I Am Gay is a charged short film with great presence and gravity and a lot of humour. The story and characters are depicted in a balanced and loving manner. I have used my experiences and my Greek origin to hit the right note in portraying the family and to avoid clichés and archetypes.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 15 MIN.
DIRECTOR: NICOLAS KOLOVOS **PRODUCER:** OLLE WIRENHED
SCREENPLAY: NICOLAS KOLOVOS **CINEMATOGRAPHY:** ANDRÉAS LENNARTSSON **EDITOR:** CARL JAVÉR **CAST:** ANDREAS STRINDÉR, BASIA FRYDMAN, PANOS IOANNIDIS, OVE WOLF, PÅR LUTTROF **WORLD SALES:** GÖTAFILM AB **PRODUCTION:** GÖTAFILM AB **SUPPORTED BY:** FILM I VÄST, VITAMINFILM, SFI (ANNE-MARIE SÖHRMAN FERMEIN)
WORLD PREMIÈRE

ABOUT NICOLAS KOLOVOS. Born in 1973 in Jönköping, Sweden. Studied, among other things, film and video at Katrineberg's Folk High School, interactive media production at the University College of Film, Radio, Television and Theatre in Stockholm and directing at the Swedish School of Television in Göteborg. Has worked as a reporter for SR (Swedish Radio).



FILMOGRAPHY 2008 JAG ÄR BÖG, SHORT; 2007 ALKOHOL I BLODET, SHORT DOC; 2005 IN I VÄGGEN, SHORT DOC; 2005 TALA OM SEX, SHORT DOC; 2004 BEROENDET, SHORT DOC; 2003 STRESS, SHORT DOC; 2002 KYSSEN, SHORT DOC; 2000 ATT HÄNGA EN KOMPIS, SHORT (GIFF 2001); 2000 OTACKSAMMA JOBB I UNIFORM, SHORT DOC; 1998 HOBBY, SHORT.

VARGDANSEN I DANCE WITH WOLVES

SYNOPSIS About a man controlled by his fears. He believes that wolves are lurking everywhere around him and sees himself killed, wounded or chased by them. In reality he's too afraid to get out of bed.

DIRECTOR'S COMMENT *The film is a metaphor for anxiety. I wanted to describe how it is to be afraid without realising that the fear is inside yourself, or perhaps you have an idea but are still unable to do anything about it. But perhaps you can look at your own life with a black sense of humour.*



SWEDEN 2008 EXPERIMENT, COLOUR, MINI DV, 4 MIN.
DIRECTOR: PIA TJÄDER **PRODUCER:** PIA TJÄDER **SCREENPLAY:** PIA TJÄDER **CINEMATOGRAPHY:** PIA TJÄDER **EDITOR:** PIA TJÄDER **CAST:** BJÖRN JOHANSSON BOKLUND **WORLD SALES:** CAPERCALZIE FILM **PRODUCTION:** CAPERCALZIE FILM **WORLD PREMIÈRE**

ABOUT PIA TJÄDER. Born in 1982 in Växjö, Sweden. Studied Dramatic Writing and Creative Writing at Växjö University in 2002, film at Nordland kunst- og filmskole, Norway, 2002–04 and Theatre at the University of Oslo 2004–05.



FILMOGRAPHY 2008 VARGDANSEN, SHORT; 2006 INGEN RIKTIG TJEJ, SHORT; 2006 ATT SKJUTA EN MÅS, SHORT; 2004 EDENS LUSTGÅRD, EXPR; 2004 MEN SNILLE MAJAI, SHORT; 2003 LITET UPPROR I RÖTT, EXPR; 2003 IT IS NOT LIKE I AM SUICIDAL, EXPR; 2003 DÄR DE HÄRLIGA LAGRARNA GRO, SHORT; 2003 BAGAGE, SHORT; 2001 ÄLSKADE PAPPA, SHORT.

SWEDISH SHORTS WORLD PREMIÈRES

FINNS DET ETT HELVETE KOMMER JAG BRINNA DÄR IF HELL EXISTS, I WILL BURN THERE

SYNOPSIS The Tax Thief, the Employment Services Employee and the Bloody Teenager are three passengers on a tram in Göteborg on an ordinary day. They all have their secrets filling them with shame and guilt, secrets they wouldn't dare tell anyone. Then Nora steps onboard and starts singing about her sex life. A group of music students break out their instruments and suddenly the Gay man stands up and sings. *If Hell Exists, I Will Burn There* is a bizarre musical set entirely onboard a moving tram.

DIRECTOR'S COMMENT *By using an enhanced reality you can find a platform on which to tell a story full of imagination and far from the ideals of kitchen-sink drama realism. Musicals are cool.*



SWEDEN 2007 FEATURE, COLOUR, MINI DV, 14 MIN.
DIRECTOR: PARVIN YAZDANI **PRODUCER:** PARVIN YAZDANI **SCREENPLAY:** PARVIN YAZDANI **CINEMATOGRAPHY:** JONAS OHLSON **EDITOR:** PARVIN YAZDANI **MUSIC:** OLLE BERGEL, ASTRID EKERMO **CAST:** ANDERS GRANELL, MANSOUR TEHRANI, TIM GUNNARSSON, KLAS ATTFORS, OSKAR LJUNGHOLM **WORLD SALES:** YAZDANI, PARVIN

ABOUT PARVIN YAZDANI. Born in 1986 in Shiraz, Iran. Studied film at Skurups FHSK and scriptwriting at Biskops-Arnö Folk High School. Has, among other things, worked with theatre direction and production, acting, radio and freelance journalism. Also worked with Roy Andersson.



FILMOGRAPHY 2007 FINNS DET ETT HELVETE KOMMER JAG BRINNA DÄR, SHORT; 2006 I VÄNTAN PÅ BUSSEN, SHORT; 2005 VILSEFJÄRIL, SHORT; 2004 DÄR DET FINNS SPRICKOR, SHORT DOC.

BEA BEBÅDELSE IMMACULATE CONCEPTION

SYNOPSIS David returns from work with flowers, but instead of a smile he's met by the announcement that Bea is pregnant. The only problem is that David is unable to have children. Bea, however, has an explanation for what has happened. A tale involving everything from an annoyed God to an obstinate Jesus and the archangel Gabriel on a mission.

DIRECTOR'S COMMENT *If it happened to Joseph and Mary it can happen to you. If so, how would you react? From this idea, I worked out the script together with the actors.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 6 MIN.
DIRECTOR: ROOZBEH BEHTAJI **PRODUCER:** ROOZBEH BEHTAJI **SCREENPLAY:** ROOZBEH BEHTAJI **CINEMATOGRAPHY:** MAJA KEKONIUS **EDITOR:** ROOZBEH BEHTAJI **CAST:** KARIN DE FRUMERIE, JOEL BERG, STEN-ÅKE KVARNSTRÖM, JONAS ESKILSSON, ZAHRA BAYATI **WORLD SALES:** FILMHÖGSKOLAN **PRODUCTION:** FILMHÖGSKOLAN **WORLD PREMIÈRE**

ABOUT ROOZBEH BEHTAJI. Born in 1981 in Tehran, Iran. Studied, among other things, scriptwriting at the Swedish School of Television in Göteborg. Currently studying directing at the School of Film Directing in Göteborg and editing his graduation film, which was shot in London.



FILMOGRAPHY 2008 BEA BEBÅDELSE, SHORT; 2006 DANS I DET OFFENTLIGA RUMMET, SHORT EXPR (CO-DIR); 2005 BOLLEN ÄR RUND, SHORT (CO-DIR, GIFF 2006); 2001 HERR E, SHORT; 1991 DÖRREN, SHORT.

IVAR SÖDERGREN IVAR SÖDERGREN

SYNOPSIS A documentary about the life of an artist.

DIRECTORS' COMMENT *Mirror the life of Ivar Södergren.*



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 13 MIN.
DIRECTORS: NIKLAS LINDBERG, JOHAN PONTELL **PRODUCER:** NIKLAS LINDBERG **SCREENPLAY:** NIKLAS LINDBERG, JOHAN PONTELL **CINEMATOGRAPHY:** JOHAN PONTELL **EDITOR:** NIKLAS LINDBERG **CAST:** IVAR SÖDERGREN **WORLD SALES:** GTV GAMLEBY FOLKHÖGSKOLA **PRODUCTION:** GTV GAMLEBY FOLKHÖGSKOLA **WORLD PREMIÈRE**

ABOUT NIKLAS LINDBERG. Born in 1980 in Stockholm, Sweden. JOHAN PONTELL. Born in 1976 in Vallentuna, Sweden. They both studied TV and Video Production at GTV/Gamleby Folk High School.



FILMOGRAPHY 2008 IVAR SÖDERGREN, SHORT DOC.

JESPER GANSLANDTS 114:E DRÖM JESPER GANSLANDT'S 114TH DREAM

SYNOPSIS When you see the sun set, you remember a love, the one that should have lasted forever. But you lie and say: what does it matter? Even though you gave away what can never be regained. You slumber comfortably, floating between here and everything. And that love is pounding on your door. Soon. You may ask yourself what is real, if it's true. There are some rules you should know. The stage that is put up is lopsided. Imaginary and unreal. Nothing matches your memories. And the cinematographer has no idea what is to happen. The actors are ready after months of rehearsals. Close your eyes. Now you're sleeping.

DIRECTOR'S COMMENT *If all stories have been told and only the way we tell differ, then obstacles must be put up to prevent repetition. The film is chained so as not to become obsequious and flirtatious. See where the line is drawn before the film as a story cracks and breaks up into anarchy.*

The Rules:

1. The actors rehearse and perform the entire film without interruption.
2. The setting can not be authentic. Sets and suits must be imaginative and enhanced.
3. The D.O.P can't read the script. Shoots (follows) without knowing what is to happen.
4. The director may never stop the action once it has begun.



SWEDEN 2008 EXPERIMENT, COLOUR, HD CAM, 20 MIN.
DIRECTOR: JESPER GANSLANDT **PRODUCER:** JESPER GANSLANDT **SCREENPLAY:** JESPER GANSLANDT **CINEMATOGRAPHY:** FREDRIK WENZEL **EDITOR:** BRITTA NORELL **MUSIC:** ERIK ENOCKSSON **CAST:** JOHN AXEL ERIKSSON, MARIA KARPATHAKIS, OLLE MÅRTENS **WORLD SALES:** FASAD AB **PRODUCTION:** FASAD AB **WORLD PREMIÈRE**

ABOUT JESPER GANSLANDT. Born in 1978 in Falkenberg, Sweden. Autodidact filmmaker. Studied Philosophy and History of Ideas at the University of Lund. Feature film debut with *Falkenberg Farewell*.



FILMOGRAPHY 2008 JESPER GANSLANDTS 114:E DRÖM, SHORT EXPR; 2006 FARVÅL FALKENBERG (GIFF 2007); 2001 MIDSUND, SHORT DOC (GIFF 2002).

SWEDISH SHORTS WORLD PREMIÈRES

JESUS ON THE ROCKS JESUS ON THE ROCKS

SYNOPSIS A modern day depiction of what might have happened when Jesus walked on water.

DIRECTOR'S COMMENT *A zero budget production shot on mini DV with homemade optics. An attempt to make a quality film without any money at all. The purpose is to make people think twice before believing everything they read.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 12 MIN.
DIRECTOR: HENRIK NORBERG **PRODUCER:** MALIN KRAFT **SCREENPLAY:** HENRIK NORBERG **CINEMATOGRAPHY:** CLAUDIO FRANSSON
EDITOR: HENRIK NORBERG **CAST:** RIKARD SÖDERSTEN, DANIEL DOHBER, OLA HEDÉN, ANDERS TOLERGÅRD **WORLD SALES:** KRAFT-FILM **PRODUCTION:** KRAFTFILM **WORLD PREMIÈRE**

ABOUT HENRIK NORBERG. Born in 1977 in Sundsvall, Sweden. Studied video production at Fridhem's Folk High School 2000–02. Freelancing on film productions, for example as sound engineer and assistant cameraman.



FILMOGRAPHY 2008 JESUS ON THE ROCKS, SHORT; 2002 LIVET KAN VÄNDA PÅ EN KVÄLL, SHORT DOC (CO-DIR); 2001 VÄNTAN, SHORT.

KID KILL KID KILL

SYNOPSIS Summer in northern Sweden. Who is Kid Kill? Where does Kid Kill come from? What has Kid Kill done? Kid Kill has a gun and a scooter. After the storm, Kid Kill comes.

DIRECTOR'S COMMENT *The film is an attempt at creating a cinematic experience through very simple means, by treating the material as tenderly as if it were shot on film. It didn't turn out too badly, even though real film still beats a cell phone.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 8 MIN.
DIRECTOR: JONAS LUNDBERG **PRODUCER:** JONAS LUNDBERG
SCREENPLAY: CARL ÅKERLUND, JONAS LUNDBERG **CINEMATOGRAPHY:** JONAS LUNDBERG **EDITOR:** JONAS LUNDBERG **MUSIC:** CARL ÅKERLUND, JONAS LUNDBERG **WORLD SALES:** TYRANDORA HB **PRODUCTION:** TYRANDORA HB **WORLD PREMIÈRE**

ABOUT JONAS LUNDBERG. Born in 1982 in Luleå, Sweden. Studied directing in Paris 2003–04 and Music production and Sound design at Stockholms musikonservatorium.



FILMOGRAPHY 2008 KID KILL, SHORT; 2008 LA NARCOLEPSIE OU MALADIE DE GÉLINEAU, SHORT; 2006 VÄNTANS HISTORIA, SHORT (GIFF 2006); 2004 GIFTET, SHORT.

KILLING TIME KILLING TIME

SYNOPSIS At the end of the 1980s, the Buddhist King of Bhutan implemented strict cultural laws directly affecting the life and religious freedom of the Hindu population in the south. Demonstrations erupted. The King responded by sending his army to the south, resulting in the exodus of over 100,000 people – a sixth of the Bhutanese population. Seventeen years later, Bhutan is known as a peaceful Buddhist Himalayan Kingdom – the promoter of Gross National Happiness. Meanwhile, the Southern Bhutanese are struggling for survival in overcrowded refugee camps in Eastern Nepal. Growing increasingly restless the young see only one solution for peace – war. *Killing Time* follows the exiled Bhutanese in the camps and a handful few who have made it to New York to lobby their cause.

DIRECTOR'S COMMENT 'You don't have to be mad to make films', Godard said, but it helps. This film could not have been made without that madness. As a lone warrior I have struggled to tell the unknown story of this lost people. I've fought insufficient funding, a lethargic UN, Nepalese bureaucrats, a life-threatening disease that I contracted in the camps... time itself. But nothing in the hell I've been through can be compared to what the Bhutanese refugees have been through.

This is a little story about a few of the world's over 40 million refugees. Come and see it! In the end, it's about us.



CANADA/SWEDEN 2007

DOCUMENTARY, COLOUR, DIGIBETA, 69 MIN.

DIRECTOR: ANNIKA GUSTAFSON **PRODUCER:** ANNIKA GUSTAFSON

SCREENPLAY: ANNIKA GUSTAFSON **CINEMATOGRAPHY:** ANNIKA

GUSTAFSON **EDITOR:** PHILIPPE JANDALY **CAST:** NISHA VARIA, EVE

LESTER, ABRAHAM ABRAHAM, DONNA GALWAY, DAW PENJO **WORLD**

SALES: MAN & MOTION PRODUCTIONS **PRODUCTION:** MAN & MOTION

PRODUCTIONS **SUPPORTED BY:** NATIONAL FILM BOARD OF CANADA,

SODEC, CANADA COUNCIL FOR THE ARTS, CALQ **NORDIC PREMIÈRE**

ABOUT ANNIKA GUSTAFSON. Born in 1967 in Lund, Sweden. Civil engineering degree from the Universities of Lund and Paris and a BA in Film production from Montreal. Has worked with most aspects of filmmaking and film financing. Lives in Montreal, Canada, where she works as a film teacher while financing new projects.



FILMOGRAPHY 2007 KILLING TIME, SHORT DOC; 1997 PARALLEL LINES, SHORT EXPR DOC (GIFF 1998).

KURT OCH OVES BILSERVICE KURT AND OVE'S CAR REPAIR

SYNOPSIS In Hisingen, Göteborg, there was once an old auto repair shop. It was run by Kurt and Ove for 40 years. It closed in 2006. By then, a film crew had followed their work for three years; through winter, spring and summer. In the early morning and late at night. A poetic and cinematographic celebration of what once was. An ode to two old men and their workshop.

DIRECTOR'S COMMENT Coincidence. Curiosity. Space. Time. Space-time. The memories of my own grandfather's workshop. All these were reasons for me to start filming. The auto repair shop was like another land, another planet. I felt like a cosmonaut travelling in a dimension where nothing seemed to happen. Kurt and Ove were there for 40 years.



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 9 MIN.

DIRECTOR: GORKI GLASER-MÜLLER **PRODUCER:** ERIKA MALMGREN

SCREENPLAY: GORKI GLASER-MÜLLER **CINEMATOGRAPHY:** GORKI

GLASER-MÜLLER **EDITOR:** GORKI GLASER-MÜLLER **MUSIC:** JORGE

ALCAIDE **CAST:** OVE JOHANSSON, KURT LUNDSTRÖM **WORLD SALES:**

ONE NIGHT PICTURE **PRODUCTION:** ONE NIGHT PICTURE **SUPPOR-**

TED BY: SFI (TOVE TORBJÖRNSSON), FILM I VÄST, SVT DOKUMENTÄR

OCH KORTFILM **WORLD PREMIÈRE**

ABOUT GORKI GLASER-MÜLLER. Born in 1973 in Santiago, Chile. Came to Sweden at the age of 14. Worked as an actor before enrolling at the Malmö Theatre Academy. Also studied at the School of Film Directing in Göteborg, graduating in 2005. Works as a director, scriptwriter and actor for film, TV and radio.



FILMOGRAPHY 2008 KURT OCH OVES BILSERVICE, SHORT DOC; 2006 VATTENMELONEN, SHORT (GIFF 2006); 2004 TJEJEN MED VIDEOKAMERAN, SHORT (GIFF 2005); 2004 VIVA MAMA!, DOC (GIFF 2004); 2003 ÄGGET, SHORT (GIFF 2003); 2003 DOM FYRA SISTA SIFFRORNA, SHORT (GIFF 2004); 2001 TIDEN, SHORT; 2001 DEJLIGT, SHORT; 2000 HÖGT STANDARDT, SHORT; 2000 YOSHIMITSU WINS YOU LOSE!, SHORT; 2000 CHRISTIAN FEX OM HAVANNA CIGARRER, SHORT DOC.

SWEDISH SHORTS WORLD PREMIÈRES

LIA LIA

SYNOPSIS It's the summer holiday and for fourteen-year-old Lia childhood has almost faded away. But she has a secret place where she clings to the little that remains. Through a friend she learns that a girl in school has been badmouthing her mother. Lia gets pissed off and promises to "beat the shit out of that bitch". As the day passes, the pressure on Lia grows – partly because of her friend pushing her to put her money where her mouth is, partly due to her mother who is forcing her into a grownup world she isn't quite prepared for.

DIRECTOR'S COMMENT *I myself grew up in a society much like the world where Lia lives and in a way the film is a way of settling the score and getting closure. Playfulness and invention are my driving forces as a director and I hope that this shines through in Lia.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 28 MIN.

DIRECTOR: JOHAN SKANTZE ANDRÉSEN **PRODUCER:** JOHAN SKANTZE ANDRÉSEN **SCREENPLAY:** JOHAN SKANTZE ANDRÉSEN, LINUS SUNDQUIST **CINEMATOGRAPHY:** JOHAN SKANTZE ANDRÉSEN **EDITOR:** JOHAN SKANTZE ANDRÉSEN **MUSIC:** ROBERT LUNDGREN **CAST:** SANDRA SKOGLUND, ANNELIE STENBERG, LINUS BIRKNÄS **WORLD SALES:** JOHAN SKANTZE ANDRÉSEN **SUPPORTED BY:** FILM I HALLAND (BIRGITTA OLSSON) **WORLD PREMIÈRE**

ABOUT JOHAN SKANTZE ANDRÉSEN. Born in 1979 in Varberg, Sweden. Studied IT and Media at Axevalla Folk High School 2000–01, film at Katrineberg's Folk High School 2001–02 and Creative Writing for film at Broby Grafiska in Sunne 2003–04. Currently working with IL personal assistance.



FILMOGRAPHY 2008 LIA, SHORT; 2006 FLUMMIG, SHORT DOC; 2005 MEIN PATER, MON MAJOR, SHORT; 2005 MR BERGER & GYCKLAREN ANN, SHORT DOC; 2002 LIFT, SHORT; 2002 ALLA HJÄRTANS DAG, SHORT.

LILLE LITTLE

SYNOPSIS Nora, who is pregnant and almost due to give birth, refuses to accept that her mother is dying. When the doctors ask her to say her last goodbyes, she becomes like a stubborn child. But however much she clings on to the past, she can't ignore her big belly and is forced to accept that all life changes.

DIRECTOR'S COMMENT *The idea for Little came about at a time when I had difficulties accepting how life constantly changes. The film became a way for me to explore and try to understand this premise of life.*



DANMARK/SVERIGE 2008

FEATURE, COLOUR, BETA SP, 11 MIN.

DIRECTOR: EMELIE LINDBLOM **PRODUCER:** EMELIE LINDBLOM **SCREENPLAY:** EMELIE LINDBLOM **CINEMATOGRAPHY:** NYNNE BLAK **EDITOR:** SIGNE KAUFMANN **MUSIC:** RASMUS KRØYER **CAST:** REGINE ROSENQUIST, METTE K MADSEN **WORLD SALES:** ODENSE FILMVERKSTED **SUPPORTED BY:** ODENSE FILMVERKSTED **WORLD PREMIÈRE**

ABOUT EMELIE LINDBLOM. Born in 1981 in Halmstad, Sweden. Studied film at Københavns mediehøjskole Rampen 2002–03. Has been working since 2002 as AD and script supervisor on short films and theatre productions, as well as working on her own films. Currently studying at the School of Film Directing in Göteborg.



FILMOGRAPHY 2008 LILLE, SHORT; 2006 PIGEN FRANK OG DE ANDRE VERDENER, SHORT; 2006 TELL ME YOU LOVE ME, SHORT EXPR; 2004 HVAD MAN HAR, SHORT; 2004 LONG TIME NO SEE, SHORT (2004).

HÄLSNINGAR, RYAN LOVE, RYAN

SYNOPSIS Ryan from Chicago travels to Rio de Janeiro where he meets a Brazilian woman. As love flourishes, Ryan is struggling with his complicated relationship with his father. Things do not turn out according to plan.

DIRECTOR'S COMMENT *The film was shot on location in Rio de Janeiro, Brazil, in March 2007. I wanted to tell a story based on many true stories from this exotic but dangerous place. I managed to gather a couple of nice and enthusiastic people who were more than willing to help me make a film. Even on a zero budget, the result was an entertaining short film.*



SWEDEN/BRAZIL 2008

FEATURE, B/W, MINI DV, 16 MIN.

DIRECTOR: ULRIKA MAGNUSSON **PRODUCER:** ULRIKA MAGNUSSON
SCREENPLAY: ULRIKA MAGNUSSON **CINEMATOGRAPHY:** ULRIKA MAGNUSSON **EDITOR:** ULRIKA MAGNUSSON **CAST:** RICK KIRK, KECYA FELIX **WORLD SALES:** ULRIKA MAGNUSSON **WORLD PREMIÈRE**

ABOUT ULRIKA MAGNUSSON. Born in 1979 in Stockholm, Sweden. BA in History of Ideas from Uppsala University 2003. Also studied journalism at Poppius, Stockholm, and TV production at KYTV, Stockholm. Works as a producer on information films.



FILMOGRAPHY 2008 HÄLSNINGAR, RYAN, SHORT; 2008 ALLA VET VAR NÅGONSTANS ÄR; EN FILM OM ANDERS FRÖNNBLOM, SHORT DOC.

PIGAN BRINNER! MAID ON FIRE!

SYNOPSIS A modern silent film comedy about the art of household work. Maria Kulle toils as a maid, with brats, a hungry Bill Skarsgård as Nosferatu and stay-at-home dad Leif André "dying" from a cold. The stress builds up and suddenly Maria begins smoking and spontaneously combusts.

DIRECTORS' COMMENT *Let others clean up after us and let them work themselves to death! Right? Now we're back to the societal structure of the silent film era, so let's make silent films! Maid on fire! is filmed on a hand-cranked camera of the type used on The Phantom Carriage with custom designed text screens and silent film music.*



SWEDEN 2008 FEATURE, B/W, 35 MM, 10 MIN.

DIRECTORS: ANETTE SKÅHLBERG, MARTIN LIMA DE FARIA **PRODUCER:** ANETTE SKÅHLBERG **SCREENPLAY:** ANETTE SKÅHLBERG, MARTIN LIMA DE FARIA **CINEMATOGRAPHY:** FREDRIK BÄCKAR **EDITOR:** ROGER SELLBERG **MUSIC:** BJÖRN BÖRESON, KLAS BACKMAN **CAST:** MARIA KULLE, LEIF ANDRÉE, BILL SKARSGÅRD **WORLD SALES:** TELEPICTURE MARKETING LTD **PRODUCTION:** STOP FILM **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), FILM I UPPLAND, CINESTAR RENTAL AB **WORLD PREMIÈRE**

ABOUT ANETTE SKÅHLBERG. Born in 1964 in Uppsala, Sweden. Studied scriptwriting at the University College of Film, Radio, Television and Theatre in Stockholm. 1992–94.

MARTIN LIMA DE FARIA. Born in Lund, Sweden, in 1963. Studied directing at The National Film School of Denmark 1989–93. They both work at Uppsala-based production company STOP Film.

FILMOGRAPHY 2008 PIGAN BRINNER!, SHORT; 2006 VAKUUM, SHORT (2006); 2005 ETT LITET HJÄRTA, SHORT (GIFF 2005); 2004 HJÄRTSLAG, SHORT (GIFF 2004); 2003 I HUV'ET PÅ EN MAMMA, SHORT (GIFF 2003); 2002 BEFRIAREN, SHORT (GIFF 2002); 2000 SKÖNHETEN, SHORT (GIFF 2000); 2000 MAMY BLUE (GIFF 2000); 1998 BETRAKTAREN, SHORT (GIFF 1999); 1998 FRÄMLINGEN, SHORT (GIFF 1998).



SWEDISH SHORTS WORLD PREMIÈRES

MAJA MAJA

SYNOPSIS Summing up his courage, Lukas rides his bike to Maja – the love of his life. They are going to do their homework together. But when he arrives, Lukas feels his smile fading, because their classmate Tobias is there. Tobias is everything that Lukas isn't, and nothing turns out the way he had thought.

DIRECTOR'S COMMENT *A small film about finding the courage to come out, show your feelings and standing up for them. Filmed during two late mornings in the warmth of July.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 11 MIN.
DIRECTOR: ANDERS HAZELIUS **PRODUCER:** ANDERS HAZELIUS
SCREENPLAY: ANDERS HAZELIUS **CINEMATOGRAPHY:** ANDERS HAZELIUS
EDITOR: ANDERS HAZELIUS **MUSIC:** ERIK LJUNG **CAST:** ROBIN RUNDKVIST, MATS DANIELSSON, JOVANNA RAMAEUS **WORLD SALES:** ANDERS HAZELIUS **WORLD PREMIÈRE**

ABOUT ANDERS HAZELIUS. Born in 1984 in Sigtuna, Sweden. University studies in Film Theory, Philosophy and Art Theory. After attending a scriptwriting course, he is now studying at the School of Film Directing in Göteborg. He has also done some FAD, clapper loader and and continuity work.



FILMOGRAPHY 2008 MAJA, SHORT; 2008 I BADRUMMET, SHORT; 2006 EN DAG I LIVET, SHORT; 2005 ELDKOMA, SHORT; 2004 NOCTURNE, SHORT.

MITT HUS MY HOUSE

SYNOPSIS An animation made in traditional style, combined with some CGI. The film is mostly made in dark shades of grey, with a short colour sequence. As the film contains no dialogue, the soundscape plays a vital part.

DIRECTOR'S COMMENT *Three years ago my mother passed away from cancer. She had just turned 55. I took the train to Lidköping to be with her at every chemotherapy session. During the train rides, I began to write and draw as a way of dealing with my own grief, of getting it out of the way so that I could support her. This film is a result of that time. How it feels and what you do when your mother is about to die.*



SWEDEN 2008 ANIMATION, COLOUR, DIGIBETA, 10 MIN.
DIRECTOR: SOPHIA SÖDERQVIST **PRODUCER:** SOPHIA SÖDERQVIST
SCREENPLAY: SOPHIA SÖDERQVIST **CINEMATOGRAPHY:** SOPHIA SÖDERQVIST
EDITOR: SOPHIA SÖDERQVIST **MUSIC:** DANIEL SÖDERBERG **WORLD SALES:** SOPHIA SÖDERQVIST **SUPPORTED BY:** FILM I VÄST, KONSTNÄRSNÄMNDEN, SFI (ANNE-MARIE SÖHRMAN FERMELIN) **WORLD PREMIÈRE**

ABOUT SOPHIA SÖDERQVIST. Born in 1973 in Härnösand, Sweden. Studied at the Nordic Art School, Kokkola, Finland, 1998–2000, animation and experimental film in Visby 2000–2002 and filmmaking in Trollhättan 2005–2007. Animator and filmmaker.



FILMOGRAPHY 2008 MITT HUS, SHORT ANIM; 2008 FARMOR, SHORT EXPR DOC; 2007 BORDERLINE, SHORT EXPR; 2002 FINA BARN, SHORT EXPR ANIM; 2002 FAMILJEN FLOSKEL, SHORT EXPR ANIM; 2002 UTAN ARMAR, SHORT EXPR ANIM; 2002 COWBOYTANTER, SHORT EXPR ANIM; 2002 MR EAR, SHORT EXPR ANIM; 2001 ETT BORD, SHORT ANIM.

KOSOVODRÖMMAR MY PROMISED LAND

SYNOPSIS It's springtime in Kosovo, seven years after the war. The refugees from the war are slowly starting to return. Sometimes voluntarily, sometimes forced by their European host countries. Either way, they return to a country without jobs. The only ones offering employment are the various sub contractors supplying services to the peacekeeping forces. If you can land a job there, you might get to work for the same company abroad. But it is dangerous. Teuta works in a soldier's mess in Iraq, cooking for American soldiers. Dafi wasn't so lucky. Since returning from England he has found nothing but stray jobs. Nothing that can support a future family.

DIRECTORS' COMMENT *We wanted to look at the real consequence of war for a country like Kosovo and its young population. We found the war still there, long after the war correspondents had packed up their bags and the armies had moved their tanks and jets further east.*



SWEDEN 2008 DOCUMENTARY, COLOUR, DVCAM, 58 MIN.
DIRECTORS: JONAS SÖDERQVIST, OSKAR SJÖDIN **PRODUCER:** JONAS SÖDERQVIST **SCREENPLAY:** OSKAR SJÖDIN, JONAS SÖDERQVIST
CINEMATOGRAPHY: OSKAR SJÖDIN **EDITOR:** HANNA LEJONQVIST
MUSIC: JOHAN STRÖMBERG **CAST:** TEUTA BILLALI, GADAF SHAQIRI, ORHAN KOKA **WORLD SALES:** MARIONETTFILM **PRODUCTION:** MARIONETTFILM **SUPPORTED BY:** FILM I VÄST (MAGDALENA JANGARD) **WORLD PREMIÈRE**

ABOUT JONAS SÖDERQVIST. Born in 1976 in Mölndal, Sweden. OSKAR SJÖDIN. Born in 1975 in Lindesberg, Sweden. Since 1999 they, together with Frans Huhta Karlsson and Tomas Haglund, run the Göteborg-based production company Marionettfilm producing short films and documentaries.



FILMOGRAPHY 2008 KOSOVODRÖMMAR, SHORT DOC; 2005 NÄLSÖGAT, SHORT DOC; 2002 HOTET MOT DEMOKRATIN, SHORT DOC (GIFF 2002); 2001 CHEFSSKOLAN, SHORT DOC; 1999 KONTROLLANTERNA, SHORT DOC.

SEMESTERSYSTERN MY SUMMERHOLIDAY SISTER

SYNOPSIS Ville and Oskar leave the end-of-school celebration full of expectations for their summer holiday. They set off to go swimming, but at the beach Ville turns back. He has promised to visit his sister Johanna, whom he hasn't seen in a long time. She lives in an institution – a kind of vacation far from the holiday awaiting Ville. After a while Oskar joins him in the visiting room. Ville suggest that they play some ping-pong, but can't refrain from winning – which makes Johanna break down in tears. The doctor suggests that they leave but Ville and Oskar feel responsible and together they try to think of a way to console her.

DIRECTOR'S COMMENT *My intention was to tell a story about the relatives, about being a support for those who have lost the will to live. How do you face a person you've known your whole life but suddenly cannot reach? What's the meeting like when you have made an appointment to talk with your sister? How do you console a sad adult? Presenting an 11-year-old with that challenge in My Summerholiday Sister was done in order to more clearly be able to study our own preconceived notions and attitudes. Something as simple as wanting to make a sad friend or sister happy again, but how hard it is to realise that you don't have the means and methods of reaching out and doing it.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 13 MIN.
DIRECTOR: AMANDA KERNELL **PRODUCER:** MATHIAS FJÄLLSTRÖM
SCREENPLAY: AMANDA KERNELL **CINEMATOGRAPHY:** PETRUS SJÖVIK **EDITOR:** ELISABETH ANDERSSON **MUSIC:** DAVID FRANZÉN, SARA ANDERSSON **CAST:** TOBIAS ÖRMIN, FRIDA SANDBERG, TAGE HERVÉN **WORLD SALES:** DIREKTÖRN & FABRIKÖRN **PRODUCTION:** DIREKTÖRN & FABRIKÖRN **SUPPORTED BY:** FILM I VÄSTERBOTTEN, UMEÅ FRITID **WORLD PREMIÈRE**

ABOUT AMANDA KERNELL. Born in 1986 in Umeå, Sweden. Studied theatre, focusing on directing, at Gymnasium level, drama at Biskops-Arnö Folk High School and is now attending Filmpool Nord's course in scriptwriting for low budget feature films. She has also acted in a number of short films.



FILMOGRAPHY 2008 SEMESTERSYSTERN, SHORT; 2007 VÅRA DISCON, SHORT.

SWEDISH SHORTS WORLD PREMIÈRES

MIN MORBROR TYCKTE MYCKET OM GULT MY UNCLE LOVED THE COLOR YELLOW

SYNOPSIS The year is 1963. It is Martin's birthday and his shy uncle Helmer has as usual arrived way too early. Helmer pompously bestows a yellow paper weight upon him. His birthday gifts to Martin are always yellow. Uncle Helmer loves the color yellow. That's why he's repainting his red house in his favourite shade of yellow. When a neighbour remarks that painting a house in such an ugly color ought to be illegal, Helmer is deeply hurt. He is afflicted by a boundless despair that grow into a sort of madness. Martin hears whispers of how Helmer has wound up in the "loony bin".

DIRECTOR'S COMMENT *The acting and team work filled me with warmth. And gratitude. The film springs from the memory of a young boy's surprising encounter with an original and vulnerable uncle. It's a comically absurd and touching tale from the Blekinge of my childhood.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 9 MIN.

DIRECTOR: MATS OLOF OLSSON **PRODUCER:** LENNART STRÖM
SCREENPLAY: MATS OLOF OLSSON **CINEMATOGRAPHY:** NILLE LEANDER **EDITOR:** ERIK BÄFVING **MUSIC:** MAGNUS JARLBO **CAST:** CLAES MÅNSSON, ALBIN JOHANSSON **WORLD SALES:** AUTO IMAGES AB **PRODUCTION:** AUTO IMAGES AB **SUPPORTED BY:** SVT, FILM I SKÅNE, CINESTAR RENTAL AB, SFI (ANNE-MARIE SÖHRMAN FERRELIN) **WORLD PREMIÈRE**

ABOUT MATS OLOF OLSSON. Born in 1950 in Karlskrona, Sweden. Studied directing at the University College of Film, Radio, Television and Theatre in Stockholm. Works, among other things, as a dramaturg for SVT and the Swedish Film Institute, culture reporter and film critic. He also holds short film workshops.



FILMOGRAPHY 2008 MIN MORBROR TYCKTE MYCKET OM GULT, SHORT; 1996 PIN UP, SHORT (GIFF 1996); 1995 MIN RIKTIGA MAMMA, DOC; 1990 TUMBA-TARZAN, SHORT DOC (GIFF 1990); 1988 DEN FÖRSTA KYSEN, SHORT (GIFF 1990); 1986 FLICKÖRNA, DOC; 1984 ETT RUM, SHORT (GIFF 1985).

DUSSINMÄNNISKOR NOBODIES

SYNOPSIS Lina wants to move on in life and is about to leave. Johanna is stuck in old patterns and indulges in self pity. When Lina comes to the flat to pick up her things Johanna is there. They are forced to confront feelings and conflicts that have been pushed aside in order to move on, whether it be together as friends or separately.

DIRECTOR'S COMMENT *The film was shot in two days in a borrowed flat in Kungsholmen. Nobodies is the first collaboration between director Martin Kryger and writer Vanja Isacson.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 14 MIN.

DIRECTOR: MARTIN KRYGER **PRODUCER:** MARTIN KRYGER **SCREENPLAY:** VANJA ISACSON **CINEMATOGRAPHY:** LOTTA TENGROTH, ROBERT BLOM **EDITOR:** ULF SÖDERGREN **CAST:** PETRA HULTBERG, HANNA MALMBERG **WORLD SALES:** SMARTFILM AB **PRODUCTION:** SMARTFILM AB **WORLD PREMIÈRE**

ABOUT MARTIN KRYGER. Born in 1971 in Lund, Sweden. Studied at Stockholm Film School 1994–96, has a BA in Film and Theatre Theory from the University of Lund. Also studied drama at Biskops-Arnö Folk High School and Interactive Media Narratology at the University College of Film, Radio, Television and Theatre in Stockholm.



FILMOGRAPHY 2008 DUSSINMÄNNISKOR, SHORT; 2006 JÄVLA GUD, SHORT (GIFF 2006); 2000 FINT VÄDER, SHORT; 1998 EN FIN DAG FÖR PILKE, SHORT.

NORTH SEA: LOW TIDE (OPHELIA) NORTH SEA: LOW TIDE (OPHELIA)

SYNOPSIS A man is walking through a landscape of dunes, dragging flowers behind him. He walks towards the sea and steps right into it, along with the flowers. He disappears in the waves while the flowers float back up on the beach.

A voice tells a story of contentedness, madness and photographs of the dark side of the moon.

DIRECTOR'S COMMENT *In the film North Sea: Low tide (Ophelia) I have used two separate stories, one visual and the other text-based. The two parts were made independently from each other, later to be joined into a whole. In the film, I have tried on a philosophical level to explore mankind's relationship to nature. I often shoot my films in a single take, making the film comparable to a one-time performance.*



THE NETHERLANDS/SWEDEN 2007

EXPERIMENT, COLOUR, MINI DV, 6 MIN.

DIRECTOR: ETTA SÄFVE **PRODUCER:** ETTA SÄFVE **SCREENPLAY:** ETTA SÄFVE, TORBJÖRN SÄFVE **CINEMATOGRAPHY:** MARKUS ÖRHIN **EDITOR:** ETTA SÄFVE **CAST:** NIKLAS BÄCKSTRÖM, TORBJÖRN SÄFVE (VOICE OVER) **WORLD SALES:** ETTA SÄFVE **NORDIC PREMIÈRE**

ABOUT ETTA SÄFVE. Born in 1973 in Uppsala, Sweden. An artist working mainly with film, video and drawings.



FILMOGRAPHY 2007 NORTH SEA: LOW TIDE (OPHELIA), SHORT EXPR; 2007 UNWAVERING (SISYPHUS), SHORT EXPR; 2006 AND AS HE MEANT TO FLY, SHORT EXPR; 2004 AUGUST I OCH III, SHORT EXPR; 2003 FOREST, SHORT EXPR; 2002 FOREVER YOUNG, SHORT EXPR; 2001 SNOWFALL, SHORT EXPR; 2000 FAIRYTALE ABOUT A REINDEER, SHORT EXPR; 1998 SNOWANGEL, SHORT EXPR.

INGENTING KAN STOPPA OSS! NOTHING CAN STOP US!

SYNOPSIS The events in this film spring from a lecture on personal fulfillment with career coach Carl. The film follows two course participants and their struggle with their respective projects. Jan-Erik works at a research library, but is studying to become a hospital clown. Unfortunately he is unaware of his complete lack of talent. Lars has neither arms nor legs but has no doubt in his ability to produce "Romeo and Juliet", starring himself in all the roles.

DIRECTORS' COMMENT *Nothing Can Stop Us! is a mockumentary improvised from a scripted structure. The film is intended to make fun of the traditional documentary and the myth of self fulfillment.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 29 MIN.

DIRECTORS: NILS DAVOUST, JOHANNES SJÖBERG, JONAS SÖDERGREN **PRODUCER:** NILS DAVOUST **SCREENPLAY:** NILS DAVOUST, JONAS SÖDERGREN, JOHANNES SJÖBERG **CINEMATOGRAPHY:** JOHANNES SJÖBERG **EDITOR:** NILS DAVOUST **CAST:** NILS DAVOUST, JONAS SÖDERGREN, JOHANNES SJÖBERG **WORLD SALES:** TEATER TVÄSLÄRENTREDJE/FAKTAFIKTION **PRODUCTION:** TEATER TVÄSLÄRENTREDJE/FAKTAFIKTION **WORLD PREMIÈRE**

ABOUT NILS DAVOUST. Born in 1959 in Jönköping, Sweden. Actor. Studied at École Philippe Gaulier, London. JOHANNES SJÖBERG. Born in 1969 in Stockholm, Sweden. Actor and ethnographic filmmaker. Studied at École Philippe Gaulier i London and Granada Center for Visual Anthropology, Manchester. JONAS SÖDERGREN. Born in 1978 in Säter, Sweden. Actor and clown. Studied at École Philippe Gaulier, London.



FILMOGRAPHY NILS DAVOUST, JOHANNES SJÖBERG AND JONAS SÖDERGREN: 2008 INGENTING KAN STOPPA OSS!, SHORT.

JOHANNES SJÖBERG: 2007 TRANSFICTION, SHORT EXPR; 2002 THE HANGING, SHORT DOC; 2001 EVERYBODY IS TALKING ABOUT PHILIPPE, SHORT DOC; 2001 LONG TIME NO SEE, SHORT DOC.

SWEDISH SHORTS WORLD PREMIÈRES

NÄSBLOD I ÖKNEN NÄSBLOD I ÖKNEN

SYNOPSIS Sweden has the world's highest percentage of single households. This is the story of five about them, and about the consequences of this loneliness and lack of communication.

Dramatis Personae:

Elsa: a lady suffering from frontal lobe dementia. Göte: a single, elderly man. Secretly in love with Elsa. Carina: Neurotic daughter who dislikes her mother Elsa. Patrik: A seemingly nice guy who is a neo Nazi. Richard: Seemingly a robber, who turns out to be a police officer. Gets beaten up by Patrik.

The paths of these people cross with more or less fatal consequences.

DIRECTOR'S COMMENT *How advanced and technically accomplished can a zero budget film get? Can you write the script, do the casting, produce, direct, edit and sound engineer a film all by yourself? Those were the questions I pondered before embarking on this project, and which I now know the answers to.*



SWEDEN 2008

EXPERIMENT, COLOUR, DIGIBETA PAL, 30 MIN.

DIRECTOR: GUSTAVE LUND **PRODUCER:** GUSTAVE LUND **SCREENPLAY:** GUSTAVE LUND **CINEMATOGRAPHY:** ERNST DE GEER **EDITOR:** GUSTAVE LUND **CAST:** SHANTI RONEY, CECILIA NILSSON, MIKAEL MARCIMAIN, JANE FRIEDMAN, PETER ANDERSSON, ANNA PETTERSSON **WORLD SALES:** G-PUNK AB **PRODUCTION:** G-PUNK AB **WORLD PREMIÈRE**

ABOUT GUSTAVE LUND. Born in 1968 in Stockholm, Sweden. Autodidact filmmaker. Works as a musician and songwriter. Formerly a member of the band Just D. Has also done some acting work, exhibited art and written a book.



FILMOGRAPHY 2008 NÄSBLOD I ÖKNEN, SHORT EXPR.

EN NATT I MOSKVA ONE NIGHT IN MOSCOW

SYNOPSIS The two main characters of the film, a Cat-woman and a Monkey-man, are taking a long walk through the night-lit streets of Moscow, accompanied by a Russian orchestra and a Russian sparrow.

DIRECTOR'S COMMENT *I have chosen to freely interpret the lyrics for the Swedish version of this classic Russian folk song. My main idea with the film was to convey emotions and I have put a lot of work into the framing and settings. Each scene is also intended to work as a freeze frame, but I also wanted to try out the effect of giving the dolls 'doll-like' movements – in order to give them a somewhat jumpy but hopefully also sensory expression.*



SWEDEN 2008

EXPERIMENT, COLOUR, MINI DV, 4 MIN.
DIRECTOR: NIKI LINDROTH VON BAHR **PRODUCER:** NIKI LINDROTH VON BAHR **SCREENPLAY:** NIKI LINDROTH VON BAHR **CINEMATOGRAPHY:** RONNY LINDSTRÖM **EDITOR:** RONNY LINDSTRÖM, NIKI LINDROTH VON BAHR **CAST:** JORUN JONASSON (PUPPETEER), LI STANLEY (PUPPETEER), KAI NEDERGÅRD (PUPPETEER) **WORLD SALES:** LINDROTH VON BAHR, NIKI **SUPPORTED BY:** NORDISKA SCENOGRAFISKOLAN, SANDREWS **WORLD PREMIÈRE**

ABOUT NIKI LINDROTH VON BAHR. Born in 1984 in Stockholm, Sweden. Studied prop making at Nordiska scenografiskolan, Skellefteå. Currently studying animation and experimental film at Diagonalakademin, Stockholm. Has previously worked as a doll maker at a number of puppet theatres in Göteborg and Stockholm.



FILMOGRAPHY 2008 EN NATT I MOSKVA, SHORT.

KOMPISSNACK PALTALK

SYNOPSIS Erik and Jocke, two childhood friends approaching their 30s, both feel that have failed at becoming adults. Inspired by Luke Rhinehart's "The Dice Man", Jocke suggests that they too, just like Rhinehart's character, should let the dice decided their choices. In that way, they will be rid of tough decisions, guilt and much more.

DIRECTOR'S COMMENT *Most people in our modern society have lost belief in an existing God. It is an attitude worn with pride. But what does atheism entail? If there is no God, then we the people on Earth are here because of a chemical coincidence. Then we might just as well roll the dice, if our entire existence is based on luck.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 15 MIN.
DIRECTOR: SHAHRIYAR LATIFZADEH **PRODUCER:** MASOUD OWJI
SCREENPLAY: SHAHRIYAR LATIFZADEH **CINEMATOGRAPHY:** HENRIK MÖLLER, SHAHRIYAR LATIFZADEH **EDITOR:** ROOZBEH BEHTAJI
MUSIC: SIMON HILDOR **CAST:** MATIAS PADIN VARELA, JOEL KINNAMAN **WORLD SALES:** TOLOMI PICTURES **PRODUCTION:** TOLOMI PICTURES **WORLD PREMIÈRE**

ABOUT SHAHRIYAR LATIFZADEH. Born in 1979 in Eshafan, Iran. Studied at the School of Film Directing in Göteborg. Recipient of the Bo Widerberg Grant in 2006.



FILMOGRAPHY (SELECT) 2008 KOMPISSNACK, SHORT; 2006 BERUSA MIG IGEN, SHORT; 2005 KÄRLEK 2000, SHORT (GIFF 2006); 2005 OM TVÅ TIMMAR, SHORT (GIFF 2005); 2004 VAR É BRUDARNA? MEN FRAMFÖRALLT, VAR É KÄRLEKEN?, SHORT DOC (GIFF 2004); 2002 JESUS, SHORT; 2001 EN ANNAN KÄRLEKSHISTORIA, SHORT; 2000 VÅRA DAGAR.NU; 1999 VÅRA DAGAR, SHORT; 1997 KLOAKEN, SHORT; 1996 TOMT HUS, SHORT; 1994 OFFRET, SHORT.

PANIKKONSTNÄREN PANIC PAINTER

SYNOPSIS The kid and his old man visits a museum where every room becomes an adventure. A red string and some words of wisdom from the kid. Words the world is waiting for ...

DIRECTOR'S COMMENT *I don't understand how this lousy film got picked for Göteborg International Film Festival. Are the films selected by kids ...?*



SWEDEN 2008 ANIMATION, COLOUR, 35 MM, 8 MIN.
DIRECTOR: JOHAN HAGELBÄCK **PRODUCER:** JOHAN HAGELBÄCK
SCREENPLAY: JOHAN HAGELBÄCK **CINEMATOGRAPHY:** JOHAN HAGELBÄCK **EDITOR:** JOHAN HAGELBÄCK **CAST:** RASMUS ROSÉN (VOICE OVER) **WORLD SALES:** TECKNAD FILM HB **PRODUCTION:** TECKNAD FILM HB **SUPPORTED BY:** SFI (JOHAN BOGAEUS), SVT **WORLD PREMIÈRE**

ABOUT JOHAN HAGELBÄCK. Born in 1946 in Stockholm, Sweden. One of Sweden's foremost animators. He has made over 20 awardwinning animated short films, one feature film and six TV series. He is known for his sour milk animations and raisin installations, such as Concert for UN which was Sweden's contribution in Geneva when the UN celebrated its 60th anniversary. Johan's work can also be found at MOMA in New York.



FILMOGRAPHY (SELECT) 2008 PANIKKONSTNÄREN, SHORT ANIM; 2007 PILGIFTSGRÖDORNA, SHORT ANIM (GIFF 2007); 2006, RUSSIN-DAMMSUGAREN, SHORT ANIM (GIFF 2006); 2005 TVEKA ALDRIG, ANIM (GIFF 2005); 2005 INTRO FILM FOR 28TH GFF; 2002 GÖKEN ULLA, SHORT ANIM (GIFF 2002); 1996 RENMÄRKNING I JUKKASJÄRVI, SHORT ANIM (GIFF 1996); 1983 ETT IL-LUSTRERAT SAMTAL MED PROFESSOR LARS KRISTIANSSON, SHORT ANIM (GIFF 1984).

PAPPERSVÄGGAR PAPERWALLS

SYNOPSIS One day John's father comes home with a big cardboard box. The box fascinates John, who uses it as a hut to play in. When he realises that he is about to lose the box, he decides to spend the night in it. The idyllic summer games take a turn for the darker when the borders between life and death, reality and fantasy begin to evaporate. *Paperwalls* is based on John Ajvide Lindqvist's short story, which recently was nominated by SR (Swedish Radio) for the Best Short Story of the Year award.

DIRECTOR'S COMMENT *Paperwalls is very much built around moods. We used a number of Magritte paintings as starting points for a number of shots and have tried to work with elements that are unspoken yet tangibly present.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 19 MIN.
DIRECTOR: TOMAS STARK **PRODUCER:** TOMAS STARK **SCREENPLAY:** AGNES HIRDWALL, SUSAN KETOLA, TOMAS STARK **CINEMATOGRAPHY:** ELLINOR WAHLUND **EDITOR:** MIKAEL ISAKSSON **MUSIC:** LUDWIG GÖRANSSON **CAST:** HANNES ERIKSSON, BJÖRN WAHLBERG **WORLD SALES:** GOMFILM **PRODUCTION:** GOMFILM **WORLD PREMIÈRE**

ABOUT TOMAS STARK. Born in 1982 in Lidingö, Stockholm, Sweden. Studied Film Theory and Literature at Stockholm University 2001–2002 and studied at the Gerlesborg School of Fine Art 2003–06. Currently studying television production at Medieinstitutet in Stockholm.



FILMOGRAPHY 2008 PAPPERSVÄGGAR, SHORT; 2007 ETT ÄGG STIGER UPP OCH FÖRSVINNER, SHORT EXPR; 2006 NATTSPORT, SHORT EXPR; 2005 FRUKOST, SHORT EXP.

BLOTT EN DAG PARTING

SYNOPSIS The story spans one day at different parts of a family. Kristian is on his way home from football camp. At home, packed boxes are waiting. Eva is waiting by the boxes. Meanwhile Thomas is visiting his father, reliving past partings.

DIRECTOR'S COMMENT *A film about parting.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 17 MIN.
DIRECTOR: GUSTAV MÖLLER **PRODUCER:** GUSTAV MÖLLER **SCREENPLAY:** GUSTAV MÖLLER **CINEMATOGRAPHY:** JONAS NYSTRÖM **EDITOR:** GUSTAV MÖLLER **CAST:** ANN PETRÉN, LARS VÄRINGER, MARTIN ALEXANDERSSON **WORLD SALES:** GUSTAV MÖLLER **WORLD PREMIÈRE**

ABOUT GUSTAV MÖLLER. Born in 1988. Secondary education (gymnasium) film studies.



FILMOGRAPHY 2008 BLOTT EN DAG, SHORT; 2007 DAGENS UNGDOM, SHORT.

PLANTERA KYSSAR PLANTING KISSES

SYNOPSIS Three infatuated couples talk about their thoughts.

DIRECTOR'S COMMENT *The film is about: love, that there is hope, that it's not over yet (not entirely, anyway).*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 5 MIN.

DIRECTOR: IVICA ZUBAK **PRODUCER:** IVICA ZUBAK **SCREENPLAY:** IVICA ZUBAK **CINEMATOGRAPHY:** OSKAR KARLBERG **EDITOR:** ANTON SKOTT **MUSIC:** MARIO ADAMSON **CAST:** MARIEANNE KARLBECKSTRÅÅT, INGEMAR SUNDBERG, AIDA GORDON, GEORGI STAYKOV
WORLD SALES: IVICA ZUBAK **WORLD PREMIÈRE**

ABOUT IVICA ZUBAK. Born in 1978 in Slavonski Brod, Yugoslavia. Attended a directing course at the University College of Film, Radio, Television and Theatre in Stockholm in 2005 and studied scriptwriting at Runö Folk High School 2005–06. Studied at the Royal University College of Fine Arts in Stockholm 2006–07.



FILMOGRAPHY 2008 PLANTERA KYSSAR, SHORT; 2006 AVSKED, SHORT (GIFF 2006); 2006 TAKU, SHORT; 2005 KAFFE OCH SÅNT, SHORT; 2004 JEALOUS, SHORT (GIFF 2005); 2002 EN DAGS SKILLNAD, SHORT; 2002 VID BÄNKEN, SHORT.

PREMIÄR PREMIÈRE

SYNOPSIS A small theatre ensemble gather to rehearse a music performance. Four very different characters, all strong-willed, are suppose to join together for a common goal. Difficulties in taking each other seriously or taking each other too seriously, strange ideas and notions, create an atmosphere of both warmth and chill.

DIRECTOR'S COMMENT *We got the chance of shooting a short film in the location of our dreams, the Lederman theatre studio in Stockholm. We couldn't turn this opportunity down and wrote a script based on this location, with its heavy red drapes and dull, gold framed mirrors.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 17 MIN.

DIRECTOR: JOHAN HOLTZBERG **PRODUCER:** JOHAN HOLTZBERG **SCREENPLAY:** JOHAN HOLTZBERG **CINEMATOGRAPHY:** LASZLO SCHÜSZLER **EDITOR:** JOHAN HOLTZBERG **CAST:** RAINER GERDES, CECILIA THORNGREN, STEFAN LARSSON, MATS DANIELSSON, MOA BJÖRKLUND **WORLD SALES:** KRUTIS FILM **PRODUCTION:** KRUTIS FILM **SUPPORTED BY:** ANNA BENGTSSON **WORLD PREMIÈRE**

ABOUT JOHAN HOLTZBERG. Born in 1972 in Stockholm, Sweden. Studied writing at Biskops-Arnö, film at European film college in Denmark and Literature in Södertörn/Lund.



FILMOGRAPHY 2008 PREMIÄR, SHORT; 2007 INGEN KNÄCKER KUGGE, SHORT (GIFF 2007); 2006 SLÄPP SARGEN!, SHORT (CO-DIR, GIFF 2006).

SWEDISH SHORTS WORLD PREMIÈRES

LOPP 8 RACE 8

SYNOPSIS In the stable, coach Sofie Svedin is preparing the horse while Jessica gets the sulky out. In the betting hall Norberto and Jonny are discussing which horse to go for. Two different perspectives on the preparations for a harness race at the Jägersro venue, but equally focused on the race. Others, meanwhile, don't care one bit – the girls in the kiosk, the women at the betting booth. To them a race night is just another day at the office.

DIRECTOR'S COMMENT *This film is a pilot for a longer documentary. We wanted to explore the Jägersro horse racing venue, its different parts and the various people who are present during a race.*



SWEDEN 2007 DOCUMENTARY, COLOUR, DVCAM, 11 MIN.
DIRECTOR: ALEXE LANDGREN **PRODUCER:** MALIN FORS **SCREENPLAY:** ALEXE LANDGREN, MALIN FORS **CINEMATOGRAPHY:** DENNIS TRULSSON **EDITOR:** ALEXE LANDGREN **CAST:** SOFIE SVEDIN, NORBERTO LUIGI, JONNY LJUNGKVIST, JESSICA SEEHAGEN **WORLD SALES:** ARRIE 19 **PRODUCTION:** ARRIE 19 **WORLD PREMIÈRE**

ABOUT ALEXE LANDGREN. Born in 1976 in Malmö, Sweden. Has studied writing, media production, film and television, and worked as a cameraman and editor as well as with dramaturgy and extras casting.



FILMOGRAPHY 2008 LOPP 8, SHORT DOC; 2008 JÄGERS – EN KVÄLL PÅ TRAVET, SHORT DOC; 2007 LUCKY BOWL, SHORT; 2006 DET HÄR MED MÄN, SHORT; 2006 EFTERRÄTT, NÅGON?, SHORT; 2005 DET HÄNDER HÄR, SHORT; 2002 P-BOT, SHORT; 2002 LEKA MED DOCKOR, SHORT.

REP REHEARSAL

SYNOPSIS Two girls arrive at an empty gathering hall in a countryside community centre. They are to rehearse a number for a local entertainment show. One of the girls climb one of the ropes hanging from the stage ceiling and as she slides down towards the floor the rope becomes a sexual experience. A lustful and positive discovery in the borderland between being a child and a teenager.

DIRECTOR'S COMMENT *The reason that I, as a director, fell for the script for Rehearsal was that I see a lack of positive stories about female sexuality. Stories where young men together discover the tingling sensation side by side can be found in many films, but girls' discoveries are less common. This is a film I myself would have wanted to see when I was young, a film you can relate to however old you are. That lust is a fact of life, regardless of age.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 5 MIN.
DIRECTOR: MARIA ENG **PRODUCER:** KAROLINA LINDBLAD **SCREENPLAY:** EBBA BERG **CINEMATOGRAPHY:** RAGNA JORMING **EDITOR:** KRISTINA MEITON **MUSIC:** ÍRIS KJAERNESTED **CAST:** JULIA HAVRELL, KIMBERLY AKVIDSON, CARINA KARVANEN, MARIA FAHL VIKANDER **WORLD SALES:** HONUNG KREATIV PRODUKTION **PRODUCTION:** HONUNG KREATIV PRODUKTION **SUPPORTED BY:** SFI (JOHAN BOGAUES), FILM I VÄST, NÄTVERKET DORIS, PUBLIC PICTURES **WORLD PREMIÈRE**

ABOUT MARIA ENG. Born in 1977 in Alingsås, Sweden. Studied Film and TV at Skurup Folk High School 2000–02 and studied at the School of Film Directing in Göteborg 2002–06. Currently living in Göteborg.



FILMOGRAPHY 2007 REP, SHORT; 2005 DEN SOM SPAR ..., SHORT (GIFF 2006); 2004 FÖRSTA PLATS, SHORT; 2003 MARGARETA, SHORT DOC; 2003 STANNA HOS MIG, SHORT; 2002 FYRA TRAPPOR NER, SHORT, 2001 BARA VATTNET VÄRMER, SHORT.

LYCKORUSET RUSH OF LUCK

SYNOPSIS It's time for the finals of this year's "Rush of Luck". The TV network covering the event is there, betting reaches a new high. At home, people are clustered in front of their TVs. The stakes are high and the competitors are under great pressure. But who are these competitors, really, pushed into being winners?

DIRECTOR'S COMMENT *The idea comes from the endless demands on young people in our society to succeed and achieve. In everything from sports to games and popularity, they are expected to compete with one another, striving to become winners. Using dark humour and an enhanced reality, we also try to show how the desensitized attitude of society is the driving force behind this mindset.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 11 MIN.

DIRECTOR: ANDERS AHLBERG **PRODUCER:** SARA JOHANSSON
SCREENPLAY: ANDERS AHLBERG **CINEMATOGRAPHY:** NILS-DAVID CARLSSON **EDITOR:** ANDERS AHLBERG **CAST:** HENRI KOKKO, EVA ÖHLIN, GÖRAN FROST, PATRIC LJUNGGREN, CHARLOTTA MAGNUSSON, MARCUS HÖGVALL **WORLD SALES:** KATRINEBERGS FOLKHÖGSKOLA
PRODUCTION: KATRINEBERGS FOLKHÖGSKOLA **WORLD PREMIÈRE**

ABOUT ANDERS AHLBERG. Born in 1967 in Halmstad, Sweden. Studied filmmaking at Katrineberg's Folk High School 2005–07. Currently studying scriptwriting at Broby Grafiska in Sunne.



FILMOGRAPHY 2008 LYCKORUSET, SHORT.

RÄFVEN – ETT PROGGBANDS RESA RÄFVEN

SYNOPSIS Räfven is a crazy folk music band from Göteborg. They describe their music in terms like folk punk, animal prog rock, tequila klezmer, humpa bumpa as well as beautiful, melancholy and savage.

In this documentary we follow them on tour from Göteborg to Amsterdam. Throughout the trip we get to know two of the band's colourful members who recount the strange history of Räfven. In Amsterdam they make a living playing in streets and squares, constantly hounded by the police. No holds are barred in their effort to play where they're not allowed to. They run into pubs and liven up the mood before heading off to their next escapade.

DIRECTORS' COMMENT *To me it was important to get under the skin of the people in Räfven, in order to get an impression of the personalities and antagonisms in the band. But the most important thing, as I saw it, was to convey the enormous joy and energy they spread by their approach and their concerts at festivals, in streets, squares and flats. To accomplish all this I have followed the band through the spring and summer of 2007 with a camera. I have shot it myself and got very close to the people. To clarify things and get to know the persons in the film I've also conducted several in-depth interviews together with reporter Malin Hamberg. (Torbjörn Fraenckel)*



SWEDEN 2008 DOCUMENTARY, COLOUR, DVCAM, 30 MIN.

DIRECTORS: TORBJÖRN FRAENCKEL, MALIN HAMBERG **PRODUCER:** TORBJÖRN FRAENCKEL **SCREENPLAY:** TORBJÖRN FRAENCKEL, MALIN HAMBERG **CINEMATOGRAPHY:** TORBJÖRN FRAENCKEL **EDITOR:** MALIN HAMBERG **CAST:** MARTIN NURMI, LOKE NYBERG, JOHAN DAHLKVIST, DANIEL WEJDIN, JONAS LUNDBERG, RASMUS BLANCK, DAVID FRAENCKEL, PER SVENNER **WORLD SALES:** MUFFIN **WORLD PREMIÈRE**

ABOUT TORBJÖRN FRAENCKEL. Born in 1978 in Mölndal, Sweden. Studied film production at University West in Trollhättan and works as a journalism teacher at Göteborg University. MALIN HAMBERG. Born in 1981 in Ocksjön, Sweden. Studied journalism and information at Mid Sweden University in Sundsvall and photography at Göteborg University. Currently works for TV4 Göteborg.



FILMOGRAPHY 2008 RÄFVEN – ETT PROGGBANDS RESA, SHORT DOC.

SWEDISH SHORTS WORLD PREMIÈRES

SKUGGOR SHADOWS

SYNOPSIS A little film about hopes, and how they can be dashed.

DIRECTOR'S COMMENT *The movement of the shadows get to represent inner wishes and driving forces while a cool and controlled surface is upheld.*



SWEDEN 2008 ANIMATION, COLOUR, MINI DV, 1 MIN.
DIRECTOR: MALIN ALMÉN **PRODUCER:** MALIN ALMÉN **SCREENPLAY:** MALIN ALMÉN **CINEMATOGRAPHY:** MALIN ALMÉN **EDITOR:** MATS ÖHR
CAST: MALIN ALMÉN **WORLD SALES:** FIRMA MALIN ALMÉN **PRODUCTION:** FIRMA MALIN ALMÉN **WORLD PREMIÈRE**

ABOUT MALIN ALMÉN. Born in 1966 in Gävle, Sweden. Studied art and animation. Divides her time between narration and animation projects.



FILMOGRAPHY 2008 SKUGGOR, SHORT ANIM; 2008 HAJFILM, SHORT ANIM; 2006 SUPERMOMMO (GIFF 2006), SHORT ANIM; 2000 TRANSFORMATIONER, SHORT ANIM; 2000 MORMORS BUL-LAR, SHORT ANIM (2000); 1997 ÄNTLIGEN HEMMA, SHORT ANIM.

DE DÄR TVÄRA KASTEN SUDDEN MOVES

SYNOPSIS Emma, a doctor who performs abortions, is herself six months pregnant. What thoughts does this awake in her and how does she relate to questions of life and death? A documentary exploring what it's like being the person in the white coat, the one who does it.

DIRECTOR'S COMMENT *Performing abortions while being pregnant yourself is to me an extremely interesting paradox, which I felt that I wanted to study closer. I neither wanted to make a film for nor against abortions, but just treat it like the difficult and complex question that it is.*



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 11 MIN.
DIRECTOR: MARIA NYGREN **PRODUCER:** MARIA NYGREN **SCREENPLAY:** MARIA NYGREN **CINEMATOGRAPHY:** MARIA NYGREN **EDITOR:** MARIA NYGREN **CAST:** EMMA FRÖVENHOLT **WORLD SALES:** NYGREN, MARIA **SUPPORTED BY:** DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

ABOUT MARIA NYGREN. Born in 1975 in Bollnäs, Sweden. Has worked as a copywriter for several advertising agencies in Göteborg, São Paulo, London and Amsterdam. Studied scriptwriting at the University College of Film, Radio, Television and Theatre in Stockholm between 2003 and 2007.



FILMOGRAPHY 2008 ALLT SOM INTE SYNS, SHORT; 2008 DE DÄR TVÄRA KASTEN, SHORT DOC (GIFF 2008); 2005 3 MINUTER EVIGHET, SHORT; 2004 BLINDA FLÄCKAR, SHORT.

SOCKER SUGAR

SYNOPSIS A man is on his way to a dinner. He has put on his best clothes and brought a gift. The stressed-out man opening the door asks him to borrow some sugar from the downstairs neighbour. A comedy of errors ensue, where the main character is repeatedly drawn into the lives of the various neighbours. After a dramatic journey, he finally gets the sugar and returns to the original flat, only to realise that he went to the wrong place at the very start.

DIRECTOR'S COMMENT *Me and Emily are studying scriptwriting and are going to the Göteborg International Film Festival in January with our class. I told her that it would be fun to send some material of our own and asked if she had any ideas. The following the script to Sugar arrived. We decided to make the film, even though we only had a week before the application deadline. This is the result.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 8 MIN.
DIRECTOR: HOBI JARNE **PRODUCER:** HOBI JARNE **SCREENPLAY:** EMILY DANBORG **CINEMATOGRAPHY:** PETER OREVI **EDITOR:** EMILY DANBORG, HOBI JARNE **CAST:** BASHKIM NEZIRAJ, PETER GARDINER, DIMITRI LADOPOULUS, LIV MJÖNES, OLOF UHLIN, BONGI MACDERMOTT
WORLD SALES: DREAM ON PRODUCTION **PRODUCTION:** DREAM ON PRODUCTION **WORLD PREMIÈRE**

ABOUT HOBI JARNE. Born in 1973 in Uppsala, Sweden. Runs his own production company working with sound and film production. Studied sound engineering, scriptwriting and pedagogy.



FILMOGRAPHY 2008 SOCKER, SHORT; 2007 ELVISMACKAN, SHORT (GIFF 2007); 2005 MYCKE KAN HÄNDA PÅ 5 SEK., SHORT (GIFF 2005).

STUMPEN – TEATER PÅ LIV OCH DÖD SURVIVING THE ACT

SYNOPSIS In Helsingborg there are officially 200 homeless people. Inofficially there are 500. In 1999, some of these founded a theatre group in order to find their way back to a decent life. Almost nine years later, the group has grown and gained members from all over the place. Former drug addicts, alcoholics and the mentally ill – all are welcome. In this film we meet three of them, from the presentation of the play to the première.

DIRECTOR'S COMMENT *We shot this film between Nov 2005 and April 2006! In the fall of 2007 we did some complementary filming. The idea and purpose was to show how people with different backgrounds can fight their way back to a decent life with the help of an artform. In this case the theatre!*



SWEDEN 2008 DOCUMENTARY, COLOUR, DVCAM, 52 MIN.
DIRECTOR: ROBERT LILLHONGA **PRODUCER:** ROBERT LILLHONGA
CINEMATOGRAPHY: JAN BLENNERUP **EDITOR:** HENRIK DAHNSJÖ, RICKARD KRANTZ **MUSIC:** NICHOLAS ROUDRIGUEZ **CAST:** LENA PETTERSSON, HANS POLSTER, JANERIC WELIN, KARINA LINDQVIST
WORLD SALES: GREEN JACKET PRODUCTIONS **PRODUCTION:** GREEN JACKET PRODUCTIONS **SUPPORTED BY:** HELSINGBORG STAD, MPC HBG AB **WORLD PREMIÈRE**

ABOUT ROBERT LILLHONGA. Born in 1977 in Lund, Sweden. Studied Philosophy in Lund and English in Dublin. Founded theatre group "Teater Inkompetent" in 1999.



FILMOGRAPHY 2008 STUMPEN – TEATER PÅ LIV OCH DÖD, SHORT DOC; 2007 HATA GÖTEBORG (GIFF 2007), 2005 BESTÅM DIG JIMMY, SHORT; 1999 ANTI SNIFF FILM, SHORT.

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BALETTKUNGEN THE BALLET KING

SYNOPSIS A man living in a bubble holds a lecture on birds to a audience of four people. When one of the participants dies, they make various excuses to leave. Back home the man prepares a surprise trip for his sick father, but is disturbed by a young woman who contacts him. He doesn't notice when she jumps from his balcony. At the hospital he meets another woman from the lecture. His father is dead. She accuses him of not caring. He is devastated, but sets out on the trip anyway.

DIRECTORS' COMMENT *I remember the feeling of being too late, of not being able to say my last goodbyes to my own father. This is the starting point for the film's basis and theme. Can we change? Is there hope for the hopeless?*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA PAL, 18 MIN.
DIRECTORS: GUNNAR DANIELSSON, ANDREAS NILSSON **PRODUCER:** RICHARD BUNKE **SCREENPLAY:** GUNNAR DANIELSSON, ANDREAS NILSSON **CINEMATOGRAPHY:** MARTIN PÅLSHEDEN **EDITOR:** RICHARD BUNKE **MUSIC:** DANIELSON & PEKKANINI **CAST:** HARRY GOLDSTEIN, CHRISTER FANT, LENA NORDBERG, YLVA GALLON **WORLD SALES:** BRANDGUL FILM **PRODUCTION:** BRANDGUL FILM **WORLD PREMIÈRE**

ABOUT GUNNAR DANIELSSON. Born in 1954 in Stockholm, Sweden. He has a long career in music but also worked as an actor at Kronobergs R-Teater in Växjö. Studied at the Swedish School of Television in Göteborg 2005–06.

ANDREAS NILSSON. Born in 1972 in Österbymo, Sweden. Studied at the Swedish School of Television in Göteborg 2005–06.



FILMOGRAPHY GUNNAR DANIELSSON AND ANDREAS NILSSON: 2008 BALETTKUNGEN, SHORT. ANDREAS NILSSON: 2007 DEN SISTA TUPPLUREN, SHORT; 2007 ALENA, SHORT; 2006 UP-PENBART, SHORT.

FÅGELBOET THE BIRD'S NEST

SYNOPSIS Ever since her childhood days Alice has slipped further and further away from her father. Until now, she has not been able to confront him. But after an unexpected encounter with a boy called Aron, she suddenly shows up on her father's doorstep.

DIRECTOR'S COMMENT *While making this film, it felt like everything was working against us. The weather was changing every ten minutes, from sunny to clouded to rainy and finally snow. Cars breaking down and the actors where freezing their asses off trying to make it look like spring in a cold Swedish winter. But still, it was a very easy movie to do, simply because the team was so professional. And so we managed to make a very beautiful, emotional and consistent film about the impossible and possible, relations in a broken family.*



SWEDEN 2007 FEATURE, COLOUR, MINI DV, 16 MIN.
DIRECTOR: LODE KUYLENSTIERNA **PRODUCER:** BONNIE SKOOG **SCREENPLAY:** BONNIE SKOOG, MAX LAURITZEN **CINEMATOGRAPHY:** JOHN STRANDH **EDITOR:** MIKAEL JOHANSSON **CAST:** SUSANNE THORSON, ROBERO ARIAS, JOHAN RABAEUS, SUSANNE BARKLUND, JESPER M SJÖBERG **WORLD SALES:** LODEDETLOF PRODUKTION **PRODUCTION:** STOCKHOLMS FILMSKOLA **NORDIC PREMIÈRE**

ABOUT LODE KUYLENSTIERNA. Born in 1983 in Jönköping, Sweden. Studied Art history at the Stockholm University, painting and sculpture at Nyckelviksskolan and graduated from Stockholm Film School in 2007. Has worked as a production assistant and props-assistant on different shorts and commercial films. Currently working as an assistant director for production company Callboy i Stockholm.



FILMOGRAPHY 2007 FÅGELBOET, SHORT; 2006 APOLLON & DIONYSOS, SHORT.

THE BUILDING THE BUILDING

SYNOPSIS In a claustrophobic and suggestive manner, a man recalls what was once his mother and his childhood. They lived alone and confined in huge building, in another time, in an unknown place, sheltered from some war.

DIRECTOR'S COMMENT *There was no script, no cameraman and no actors, just me and my son and a lot of time in an apartment in a city a long way from home. I wanted to explore the unknown and the unpleasant, indulge in forbidden feelings and experiment with my way of making films.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 11 MIN.
DIRECTOR: ANNA HYLANDER **PRODUCER:** FRANCY SUNTINGER
SCREENPLAY: ANNA HYLANDER **CINEMATOGRAPHY:** ANNA HYLANDER **EDITOR:** PETRA AHLIN **MUSIC:** PÅR FRID **CAST:** ANNA HYLANDER, ESKIL HYLANDER **WORLD SALES:** SPEEDFILM AB **PRODUCTION:** SPEEDFILM AB **SUPPORTED BY:** KONSTNÄRSNÄMNDEN, SFI (ANNE-MARIE SÖHRMAN-FERMEIN) **WORLD PREMIÈRE**

ABOUT ANNA HYLANDER. Born in 1973 in Malmö, Sweden. Film and television director. Studied at the School of Film Directing in Göteborg, graduating in 2001.



FILMOGRAPHY 2008 THE BUILDING, SHORT; 2007 LEENDE GULDBRUNA ÖGON, TV (CO-DIR, GIFF 2007); 2006 SKJUT MIG, SHORT (GIFF 2006); 2005 RYPPAR, SHORT (GIFF 2005); 2004 YLVA OM NATTEN, SHORT; 2003 SISTA HOPPET, SHORT (GIFF 2003); 2002 M + P = OSANT, SHORT (GIFF 2002); 2000 EFTER EXPLOSIONEN, SHORT DOC; 1999 TIDIGARE GUDRUN, SHORT (GIFF 1999); 1996 LÅT HÖRA AV DIG MINNE, SHORT DOC (GIFF 1997).

BUSSCHAUFFÖREN THE BUS DRIVER

SYNOPSIS The film shows the working day of a bus driver, focusing on his work. What does it mean to be a bus driver? The driver talks vividly about the pros and cons of the job, the griefs and the joys, while at the same time reflecting on his situation and speculating about the future of both public transport and mankind.

DIRECTOR'S COMMENT *The purpose of the film is to make bus driver visible. He represents an occupation lacking status in today's society but also a type of character who isn't esteemed very highly.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 26 MIN.
DIRECTOR: NIKOLAJ MARQUEZ VON HAGE **PRODUCER:** NIKOLAJ MARQUEZ VON HAGE **SCREENPLAY:** RASMUS DAHLSTEDT **CINEMATOGRAPHY:** SEBASTIAN MARQUEZ VON HAGE **EDITOR:** RASMUS DAHLSTEDT **CAST:** RASMUS DAHLSTEDT **WORLD SALES:** NIKOLAJ MARQUEZ VON HAGE **WORLD PREMIÈRE**

ABOUT NIKOLAJ MARQUEZ VON HAGE. Born in 1974 in Stockholm, Sweden. Civil engineer. Works part time as a film teacher.



FILMOGRAPHY 2007 BUSSCHAUFFÖREN, SHORT; 2008 ATT ÅLSKA NÅGON, SHORT DOC (GIFF 2008).

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BESLUTET THE DECISION

SYNOPSIS One completely ordinary day, a woman is so humiliated by her husband that she makes a drastic decision. Her husband suffers a heart attack. Under great anxiety he opens up and tells secrets that make his wife close the door when the ambulance arrives. A short film shot in a single take.

DIRECTOR'S COMMENT *This film was an assignment at IHTV, called 'mise-en-scene', a collaboration between the directing and scriptwriting students. The difficulty lay in the fact that it was all to be filmed in a single take. Not even a single cut was permitted.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 8 MIN.

DIRECTOR: MARIA ERIKSSON **PRODUCER:** MARIA ERIKSSON

SCREENPLAY: ERIKA NORÉN **CINEMATOGRAPHY:** OLLE ASPLUND

EDITOR: MARIA ERIKSSON **CAST:** ANN-SOFIE SÖDERBERG, JAN ERICSON **WORLD SALES:** ERIKSSON, MARIA **PRODUCTION:** INSTITUTET FÖR HÖGRE TV-UTBILDNING WORLD PREMIÈRE

ABOUT MARIA ERIKSSON. Born in 1986 in Göteborg, Sweden. Studied documentary filmmaking at Angered Folk High School, and directing and production at the Swedish School of Television in Göteborg 2006-07.



FILMOGRAPHY 2008 BESLUTET, SHORT; 2007 SOM GJORD AV GLAS, SHORT; 2007 VERNER OCH HARRY, SHORT; 2006 FOTBOLLSGUBBAR, SHORT; 2006 JAG, HON OCH HUNDEN, SHORT; 2006 LJUSET HAR SLOCKNAT, SHORT DOC; 2006 NÅGON ATT KRAMA, SHORT.

DILDON – EN SKAKANDE HISTORIA THE DILDO

SYNOPSIS Erika has just left her boyfriend Jörgen. Now she wants to go out and enjoy herself, but like her ex boyfriend guys just seem to want to talk, and talk ... Erika realises that she will take matters into her own hands. Luckily she has just the thing to help her – a dildo. Unfortunately, she realises that it has been packed and put away somewhere with most of her other belongings – and stored either at her parents' or at Jörgen's. A desperate hunt for her most prized possession follows. But she who waits for something good ...

DIRECTOR'S COMMENT *This film, a tribute to Malmö's public phalli – especially Turning Torso – was made in the spirit of Bollywood with both singing and music. Shot 'on location' in the first week of October 2007. My vision is to show that women are sexual beings who want, choose and manage to take what they want.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 9 MIN.

DIRECTOR: ULRIKA RANG **PRODUCERS:** MARIA KARLSSON THÖRNQVIST **SCREENPLAY:** ULRIKA RANG **CINEMATOGRAPHY:** NILLE LEANDER

EDITOR: ULRIKA RANG **MUSIC:** MAGNUS JARLBO **CAST:** SAGA GÄRDE **WORLD SALES:** ANAGRAM PRODUKTION AB **PRODUCTION:** ANAGRAM PRODUKTION AB **SUPPORTED BY:** FILM I SKÅNE (RALF IVARSSON), SPARBANKSSTIFTELSEN **WORLD PREMIÈRE**

ABOUT ULRIKA RANG. Born in 1966 in Malmö, Sweden. Mainly works as an editor, but also writes and directs. Studied Drama and Film in Lund 1988, TV and Video at Skurup Folk High School 1989–90, and editing in Copenhagen (Nordic Master Class). Runs company U.RangutangFilm.



FILMOGRAPHY 2008 DILDON – EN SKAKANDE HISTORIA, SHORT; 2006 KOMMER ALDRIG TILLBAKA, SHORT; 2000 ASTRID & IBRAHIM, SHORT DOC.

THE GAMES OF NIGHT THE GAMES OF NIGHT

SYNOPSIS A young boy lies awake at night. In the other room his mother is crying while his father is out drinking. The boy pretends that he has superpowers and rescues his dad from the bar. Then he plays that his father is only late home from work. When dad finally shows up, things are far from alright. *The Games of Night* gives a child's perspective on a grownup world fraught with alcohol abuse and conflict.

DIRECTOR'S COMMENT *I wanted to use a short story written by my grandfather Stig Dagerman as the basis for a film. I had seen 'Att döda ett barn' (by Björne Larsson and Alexander Skarsgård) and knew there were more stories well suited for film adaptation. I chose 'The Games of the Night' because it's emotionally powerful, suitably long and easy to visualise into a story, since Stig Dagerman writes in images. A child's experiences in a home afflicted by alcohol abuse is just as current a theme as when the story was written. I thought it could just as easily be placed in modern day New York as in Stockholm of the 1930s.*



USA/SWEDEN 2008

FEATURE, COLOUR, DIGIBETA, 23 MIN.

DIRECTOR: DAN LEVY DAGERMAN **PRODUCER:** LO DAGERMAN

SCREENPLAY: DAN LEVY DAGERMAN **CINEMATOGRAPHY:** IAN BLOOM

EDITOR: DAN LEVY DAGERMAN **MUSIC:** MARLON BISHOP **CAST:** ALEX

WILSON, JONAS BERGSTROM, DAISY TAVERAS **WORLD SALES:** LO DA-

GERMAN **SUPPORTED BY:** BARBRO OSHER PRO SUECIA FOUNDATION

LO DAGERMAN IAN BLOOM/A.J. CUELO/ INFORMELL KONTAKT: LISA

OHLIN **WORLD PREMIÈRE**

ABOUT DAN LEVY DAGERMAN. Born in 1985 in Williamstown, Massachusetts, USA. American and Swedish citizen working with film in New York, where he lives since 2004. Has produced, directed and edited several short fiction films, commercials and music and training videos. Studying directing at the School of Visual Arts.



FILMOGRAPHY 2008 THE GAMES OF NIGHT, SHORT; 2006 LUNCHIN', SHORT; 2004 BITTERSWEET, SHORT.

FLICKAN & VARGEN THE GIRL & THE WOLF

SYNOPSIS This is the tale of 'Little Red Riding Hood', straight up. As told before the brothers Grimm decided that she needed the help of a man.

DIRECTOR'S COMMENT *I have always pondered the fate of Little Red Riding Hood.*



SWEDEN/ROMANIA 2008

FEATURE, COLOUR, DVCAM, 14 MIN.

DIRECTOR: EVA MÅNSSON **PRODUCER:** EVA MÅNSSON **SCREEN-**

PLAY: EVA MÅNSSON, MIA AJVIDE **CINEMATOGRAPHY:** EVA MÅNS-

SON **EDITOR:** EVA MÅNSSON **MUSIC:** GÖRAN MÅNSSON **CAST:** CE-

CILIA FORSS, ANDERS SANZÉN, KARIN WIKLUND **WORLD SALES:**

ROADSIDE PICNIC **PRODUCTION:** ROADSIDE PICNIC **SUPPORTED**

BY: FILM I VÄSTERNORRLAND **WORLD PREMIÈRE**

ABOUT EVA MÅNSSON. Born in 1962 in Svenstavik, Sweden. Studied at Emily Carr College of Art & Design, Canada. Joint owner of film company Roadside Picnic.



FILMOGRAPHY 2008 FLICKAN & VARGEN, SHORT; 2006 OPALEN, SHORT (GIFF 2006); 1990 RUN TO EARTH, SHORT; 1990 HINDSIGHT, SHORT EXPR; 1989 SUBROSA, SHORT; 1988 ECHO, SHORT.

THE GUARDIAN THE GUARDIAN

SYNOPSIS José works as a night watchman in Melbourne. One night, while on his smoking break, he rescues a woman who is being assaulted. The following day the reception from his boss is chilly. She explains in no uncertain terms his job doesn't consist of saving strangers but of guarding the company, its employees and property and that he will have to find work elsewhere should something similar occur in the future. Life goes on, but when José faces a similar situation he choses to prioritize his economy at the expense of his moral convictions.

DIRECTOR'S COMMENT *The idea for The Guardian was born when I read a newspaper article about a night bus driver who saved a young couple who were under attack. The man was fired because of – according to the company – breach of contract. For saving the life of another human being?*



AUSTRALIA/SWEDEN 2008

FEATURE, COLOUR, BETA SP, 10 MIN.

DIRECTOR: PABLO ANTONIO LABANINO **PRODUCER:** PABLO ANTONIO LABANINO **SCREENPLAY:** PABLO ANTONIO LABANINO **CINEMATOGRAPHY:** PABLO ANTONIO LABANINO **EDITOR:** PABLO ANTONIO LABANINO **CAST:** ADAM MCCONVELL, HEATHER BOLTON, AUSTIN CASTIGLIONE **WORLD SALES:** VCA FILM & TELEVISION **PRODUCTION:** VCA FILM & TELEVISION **WORLD PREMIÈRE**

ABOUT PABLO ANTONIO LABANINO. Born in 1983 in Enskede, Sweden. Studied film at Kulturama in Stockholm (2004) and has a BA in Film & Television (2005–07) from Faculty of Victorian College of the Arts, University of Melbourne.



FILMOGRAPHY 2008 THE GUARDIAN, SHORT; 2007 A CLEAN WELL-LIGHTED PLACE, SHORT; 2007 WEEKEND, SHORT; 2006 GOD'S BOYS, SHORT; 2004 TEN-SHI, SHORT.

LJUSET THE LIGHT

SYNOPSIS A boy tries to wake up his dad while fighting the ants who are taking over their lives.

DIRECTOR'S COMMENT *'God grant me the serenity to accept the things I cannot change, courage to change the things I can and the wisdom to know the difference'*

Reinhold Niebuhr



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 16 MIN.

DIRECTOR: GUSTAV ANNERBLOM **PRODUCER:** JOHAN NILSSON **SCREENPLAY:** GUSTAV ANNERBLÖM **CINEMATOGRAPHY:** HARRY TUVANEN **EDITOR:** BRITTA NORDSTRÖM **CAST:** JENS LINDH, ROGER STORM **WORLD SALES:** FILMPOOL NORD TILT VÄXTHUS **PRODUCTION:** FILMPOOL NORD TILT VÄXTHUS **SUPPORTED BY:** FILMPOOL NORD **WORLD PREMIÈRE**

ABOUT GUSTAV ANNERBLOM. Born in 1983 in Höllviken, Sweden. Studying scriptwriting at the Swedish School of Television in Göteborg. Previously worked as a theatre actor and scriptwriter. *The Light* is his first film.



FILMOGRAPHY 2008 LJUSET, SHORT.

HJALMAR & ÖRNARNA THE OLD MAN AND THE EAGLES

SYNOPSIS Hjalmar Öberg lives in the little village of Björkudden in Lappland, in the northernmost part of Sweden. Together with his wife, their children and their families he runs a fishing camp in a landscape far from the open road but he has made his living as a fisherman for most of his life. Since 1954 he has been sharing his catch with a couple of eagles.

DIRECTOR'S COMMENT *The fourth in a series of stand-alone documentaries from Lappland.*



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 16 MIN.
DIRECTOR: KI MICHAEL JOHANSSON **PRODUCER:** KI MICHAEL JOHANSSON **SCREENPLAY:** KI MICHAEL JOHANSSON **CINEMATOGRAPHY:** KI MICHAEL JOHANSSON **EDITOR:** KI MICHAEL JOHANSSON
CAST: HJALMAR ÖBERG, BILL ÖBERG **WORLD SALES:** KI MICHAEL JOHANSSON **SUPPORTED BY:** FILMPOOL NORD **WORLD PREMIÈRE**

ABOUT KI MICHAEL JOHANSSON. Born in 1957 in Boden, Sweden. Producer, director and cameraman working with film and television.



FILMOGRAPHY 2008 HJALMAR & ÖRNARNA, SHORT DOC; 2007 NÖDLANDNING I LAPPLAND, DOC; 2006 KRIGSMINNEN FRÅN LAPPLAND, DOC (GIFF 2006); 2004 ABISKO I KONSTEN, SHORT DOC; 1999 FLYGDAG, SHORT DOC; 1999 NORRLANDS HÅK-BATALJON, SHORT DOC; 1993 BEREDSKAPSBILDER FRÅN RIKSGRÄNSEN – SVEN HÖRNELL, SHORT DOC; 1993 JUNKERS JU52/3M, SHORT DOC.

MÄNNISKORNA OCH VALEN THE PEOPLE AND THE WHALE

SYNOPSIS A whale has beached and people travel to see it. It's an autumn weekend and they bring baskets and blankets, there is a certain mood in the air – one which one cannot quite put the finger on. A kind of expectation. And it's nice that something happens, anything at all.

DIRECTOR'S COMMENT *A very melancholy and beautiful film, and at the same time gory and funny. My friend Isak wrote the story for the film, based on a news report he had seen on the Internet about a beached whale. I had just completed my first puppet film, Mannen som inte kom nånstans, and had just enrolled in a new class which enabled me to work on a single project for a long time. I have been very confused throughout the making of this film, which has contributed to making it the way it is.*



SWEDEN 2008 ANIMATION, COLOUR, MINI DV, 5 MIN.
DIRECTOR: PETER LARSSON **PRODUCER:** PETER LARSSON **SCREENPLAY:** ISAK SUNDSTRÖM, PETER LARSSON **CINEMATOGRAPHY:** PETER LARSSON **EDITOR:** PETER LARSSON **CAST:** ISAK SUNDSTRÖM (VOICE-OVER) **WORLD SALES:** FILM PÅ GOTLAND **SUPPORTED BY:** FILM I VÄST, FILM PÅ GOTLAND, KONSTNÄRSNÄMNDEN **WORLD PREMIÈRE**

ABOUT PETER LARSSON. Born in 1979 in Örebro, Sweden. Studied documentary filmmaking at Fellingsbro Folk High School, animation and experimental film at Folkuniversitetet, Visby, and new media at Gotland University. Currently studying at the Royal University College of Fine Arts in Stockholm.



FILMOGRAPHY 2008 MÄNNISKORNA OCH VALEN, SHORT ANIM; 2005 DET VI REDAN VET, SHORT ANIM; 2005 MANNEN SOM INTE KOM NÅNSTANS, SHORT ANIM; 2005 SVART BAKGRUND OCH TVÅ DANSARE, SHORT EXPR; 2005 SJU RESOR VÄRRE, SHORT ANIM; 2004 VOICES, SHORT ANIM; 2003 TO BUY AN ORGAN, EXPR DOC.

ABBORREN THE PERCH

SYNOPSIS A girl catches her first fish and understands a little of the cruelty of the world.

DIRECTOR'S COMMENT *Growing up means watching authorities crumble and beginning to look critically at what you once took for granted.*



SWEDEN 2008 FEATURE, B/W, DVCAM, 4 MIN.
DIRECTOR: JONAS WESTBOM **PRODUCER:** JONAS WESTBOM
SCREENPLAY: JONAS WESTBOM **CINEMATOGRAPHY:** TOMMY LUNDQVIST **EDITOR:** ROBERT NORDH **CAST:** ESTER SJÖGREN, BJÖRN ANDERSON **WORLD SALES:** WESTBOM FILM **PRODUCTION:** WESTBOM FILM **WORLD PREMIÈRE**

ABOUT JONAS WESTBOM. Born in 1981 in Stockholm, Sweden. Studied at Stockholm Film School 2003–04.



FILMOGRAPHY 2008 ABBORREN, SHORT; 2008 TRÖST, SHORT.

DEN PERFEKTA BILDEN THE PERFECT PICTURE

SYNOPSIS Tom Walter is trying to revive his career as an artist but it seems that only the tabloids are interested in him. He makes mistake after mistake and the paparazzi seem to be lurking in every bush. One night Tomas has had enough and he pursues the photographer who is stalking him.

DIRECTOR'S COMMENT *This is a road movie on foot. An action comedy in the red brick blocks of Göteborg, and at the same time a flirt with American 70s films.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 22 MIN.
DIRECTOR: ERIK LUNDIN **PRODUCER:** ERIK LUNDIN **SCREENPLAY:** ERIK LUNDIN, GUSTAF BRANDER **CINEMATOGRAPHY:** GUSTAF BRANDER **EDITOR:** ERIK LUNDIN **CAST:** BJÖRN LÖFGREN, JESPER M SJÖBERG, ANNA LUNDHOLM, JESSICA ZANDÉN, TOMAS HALLING, MARIA GRUDEM EL HAJEK, NADINE BERGOVIST, JOEN WINDAHL **WORLD SALES:** LOKOMOTIV MEDIA GÖTEBORG **WORLD PREMIÈRE**

ABOUT ERIK LUNDIN. Born in 1979 in Hudiksvall, Sweden. Studied at Linköping University 1999–2000 and studied Film and TV at Skurup Folk High School 2000–02. Has worked as location scout and location manager on feature film productions.



FILMOGRAPHY 2008 DEN PERFEKTA BILDEN, SHORT; 2008 DU SKULLE ÄNDÅ INTE TRO MIG, SHORT; 2007 CELL, SHORT; 2005 SISTA BUSSEN, SHORT (CO-DIR); 2003 NOCTURNE, SHORT; 2003 FILMEN OM ANNIE, SHORT DOC; 2002 TÅGLUFFEN - VI JOBBAR PÅ VÅR SPONTANITET, SHORT DOC; 2002 BIVERKNINGAR, SHORT; 2002 P-BOT, SHORT; 1998 FÅNGE I FRIHET, SHORT.

... OM SAKERNAS TILLSTÅND THE STATE OF THINGS

SYNOPSIS We follow reggae band Svenska Akademien on a journey through Sweden, our society and the life we live. From their homes to life on tour, from the rehearsing studio to the stage, from bitterness to hope, from reality to vision. We meet people who in their lyrics and music try to send an important message. Who put love and human first and want to find an alternative to the current state of things – with beauty fixation, consumption mania, celebrities and a political void. We meet the band's audience looking for meaning in a confused existence, looking for new influences and different voices. Together they search for a better world.

DIRECTORS' COMMENT *In their music Svenska Akademien raise questions and thoughts, and offer a vision of something better. Something to put one's hopes in. This vision appeals to a great many young people today and in the film we tried to capture this.*



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 58 MIN.
DIRECTORS: BENGT ANDERSSON, TOMAS OLSSON **PRODUCER:** BENGT ANDERSSON **CINEMATOGRAPHY:** THOMAS H JOHNSSON
MUSIC: SVENSKA AKADEMIEN **CAST:** LEIJA "TITTI TÅNG" GÄRTNER, IVAN "GENERALKNAS" OLAUSSON-KLATIL, MARTIN "STURE" VIKINGS-SON **WORLD SALES:** BENGT ANDERSSON FILM **PRODUCTION:** BENGT ANDERSSON FILM **SUPPORTED BY:** FILM I SKÅNE, FILMPOOL JÄMTLAND, FILM I JÖNKÖPING, SPARBANKSTIFTELSEN SKÅNE, LANDSKRONA KOMMUN, FRIDHEMS FOLKHÖGSKOLA **WORLD PREMIÈRE**

ABOUT BENGT ANDERSSON. Born in 1955 in Göteborg, Sweden. Studied at the University College of Film, Radio, Television and Theatre in Stockholm and Göteborg University. Head of the film education at Fridhem's Folk High School, alongside film work. TOMAS OLSSON. Born in 1982 in Landskrona, Sweden. Studied ethnographical and sociocultural documentary filmmaking at the Halmstad University. Also arranges reggae music events and works on documentaries.



FILMOGRAPHY BENGT ANDERSSON AND TOMAS OLSSON: 2008 ... OM SAKERNAS TILLSTÅND, SHORT DOC; 2007 STURE, SHORT DOC. BENGT ANDERSSON: 2004 LIVET KAN VÄNDA PÅ EN KVÄLL, DOC (CO-DIR); 2002 BACK AT THE FRONT, DOC.

ALLT SOM INTE SYNS THE THINGS YOU CANNOT SEE

SYNOPSIS A young woman, who has almost given up hope of finding love, runs into someone in a cramped elevator. Someone who revives all her longings. The only problem is that she doesn't know who he is or what he looks like.

DIRECTOR'S COMMENT *I know how it is to see everything diffusely, without contours. But it's not the same thing as not seeing – it's just seeing things in a different way, seeing other things. And that's what I wanted to explore.*



SWEDEN 2008 FEATURE, COLOUR, DVCAM, 9 MIN.
DIRECTOR: MARIA NYGREN **PRODUCER:** JOEL BURMAN **SCREEN-PLAY:** MARIA NYGREN **CINEMATOGRAPHY:** CHARLOTTA TENGROTH
EDITOR: ANDREAS NILSSON **MUSIC:** JOSEF TUULSE **CAST:** MELINDA KINNAMAN, JOHAN AHLSTEDT **WORLD SALES:** DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

ABOUT MARIA NYGREN. Born in 1975 in Bollnäs, Sweden. Has worked as a copywriter for several advertising agencies in Göteborg, São Paulo, London and Amsterdam. Studied scriptwriting at the University College of Film, Radio, Television and Theatre in Stockholm between 2003 and 2007.



FILMOGRAPHY 2008 ALLT SOM INTE SYNS, SHORT; 2008 DE DÅR TVÅRA KASTEN, SHORT DOC (GIFF 2008); 2005 3 MINUTER EVIGHET, SHORT; 2004 BLINDA FLÄCKAR, SHORT.

THE WILLOW THE WILLOW

SYNOPSIS A futuristic tale about an old man who, in the midst of his lonely and routine-ridden everyday life, finds a ray of hope. His unexpected encounter with a young man shows him that there may be a meaning to it, after all.

DIRECTOR'S COMMENT *I wanted to make a film about alienation and loneliness, but without painting the world in black and white. The mood and form is that of a classic fairytale.*



SWEDEN 2008 ANIMATION, COLOUR, MINI DV, 7 MIN.
DIRECTOR: JONAS GRAMMING **PRODUCER:** JONAS GRAMMING
SCREENPLAY: JONAS GRAMMING **CINEMATOGRAPHY:** JONAS GRAMMING **EDITOR:** JONAS GRAMMING **MUSIC:** SINA M SOLOUK
WORLD SALES: SEPTEMBER FILM **WORLD PREMIÈRE**

ABOUT JONAS GRAMMING. Born in 1980 in Tranemo, Sweden. Studied film at Fridhem's Folk High School and Kulturama in Stockholm and has worked as an editor, as well as run his own production company in Malmö. Currently studying 3D graphics at the Studium College of Further Education in Göteborg.



FILMOGRAPHY 2008 THE WILLOW, SHORT ANIM; 2004 CHERRY CASINO, SHORT; 2002 DIMMAN, SHORT.

LÄGG M FÖR MORD TILE M FOR MURDER

SYNOPSIS It's a sunny summer day and a couple is playing Scrabble indoors. Secretly they hate each other and when the game they are playing seems to hold magical powers, the man sees an opportunity of getting rid of his wife.

DIRECTOR'S COMMENT *At DI we made feature films in the short film format. Three acts in ten minutes. It often turned out badly and I wanted to make a short film that was short, funny and didn't try to be anything else. The result was Tile M For Murder.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 8 MIN.
DIRECTOR: MAGNUS HOLMGREN **PRODUCER:** ANETTE BRANTIN
SCREENPLAY: MAGNUS HOLMGREN **CINEMATOGRAPHY:** RAGNA JORMING **EDITOR:** MAGNUS HOLMGREN **MUSIC:** JOSEF TUULSE
CAST: GUSTAF HAMMARSTEN, RACHEL MOHLIN **WORLD SALES:** BOB FILM SWEDEN AB **PRODUCTION:** BOB FILM SWEDEN AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), BOB FILM SWEDEN, FILM STOCKHOLM, SVT **WORLD PREMIÈRE**

ABOUT MAGNUS HOLMGREN. Born in 1980 in Sundsvall, Sweden. Studied Computer graphics, Creative programming and Film theory at Gävle University before studying directing at the University College of Film, Radio, Television and Theatre in Stockholm 2003–06.



FILMOGRAPHY 2008 LÄGG M FÖR MORD, SHORT; 2006 INNAN DU SLÅR I MARKEN, SHORT (GIFF 2007); 2006 UPPDRAG BARN, SHORT; 2005 MENINGEN MED ALLTIHOPA, SHORT; 2005 FAIR PLAY, SHORT; 2004 SYSKONKÄRLEK, SHORT; 2003 DU MÅSTE VARA EN ÄNDEL, MEN VAR ÄR DINA VINGAR?, SHORT; 2001 STUPID AND EVIL, SHORT ANIM.

DAGS ATT DIGITALISERA TIME TO GO DIGITAL

SYNOPSIS Sweden is going digital. Therefore Elsie and Ester have to buy a small box for their telly. Suddenly they have 99 channels and two remotes to choose from.

DIRECTOR'S COMMENT *These three sisters could supply material for a whole series of films. The digital tuner provided a both current and entertaining topic. And the meeting between old people and new technology makes me wonder if things really weren't better in the old days.*



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 15 MIN.
DIRECTOR: JOHAN HAGVIL **PRODUCER:** JOHAN HAGVIL **CINEMATOGRAPHY:** JOHAN HAGVIL **EDITOR:** JOHAN HAGVIL **CAST:** ELSIE ÖRNHOLMER, ESTER ÖRNHOLMER, ALLIE ÖRNHOLMER **WORLD SALES:** JOHAN HAGVIL **WORLD PREMIÈRE**

ABOUT JOHAN HAGVIL. Born in 1982 in Motala, Sweden. Studied Art theory in Lund and wrote a thesis on news photography. Currently studying TV production at Kaggeholm's Folk High School.



FILMOGRAPHY 2007 DAGS ATT DIGITALISERA, DOC.

ATT ÄLSKA NÅGON TO LOVE SOMEONE

SYNOPSIS Abraham lives alone in the Stockholm suburb of Rinkeby. He lives for his poetry and performs at poetry slam events. His native tongue is Turkish but he writes in Swedish. The film shows the creation and performance of one of his poems: "To love someone".

DIRECTOR'S COMMENT *I suppose Abraham and his poetry work is a summary of the artist's condition: celebrated one minute, then forgotten. His enthusiasm for the task of performing his poem is inspiring and thought-provoking.*



SWEDEN 2008 DOCUMENTARY, COLOUR, MINI DV, 9 MIN.
DIRECTOR: NIKOLAJ MARQUEZ VON HAGE **PRODUCER:** NIKOLAJ MARQUEZ VON HAGE **SCREENPLAY:** NIKOLAJ MARQUEZ VON HAGE **CINEMATOGRAPHY:** NIKOLAJ MARQUEZ VON HAGE **EDITOR:** NIKOLAJ MARQUEZ VON HAGE **CAST:** ABRAHAM DEMIR **WORLD SALES:** NIKOLAJ MARQUEZ VON HAGE **WORLD PREMIÈRE**

ABOUT NIKOLAJ MARQUEZ VON HAGE. Born in 1974 in Stockholm, Sweden. Civil engineer. Works part time as a film teacher.



FILMOGRAPHY 2008 ATT ÄLSKA NÅGON, SHORT DOC; 2008 BUSSCHAUFFÖREN, SHORT (GIFF 2008).

TROELLS TROLDSPÉJL TROELL'S MAGIC MIRROR

SYNOPSIS Jan Troell is one of Sweden's foremost film directors. While this documentary was being filmed he worked on his next, grand film – 30 years after he was nominated for an Academy Award. We encounter a person who lives intensely in the here and now but also reflects on the experiences that have shaped him as an artist and as a human being. Troell has brought his camera with him throughout all of his life and has made this material available to director Thomas Danielsson. Aside from footage from his own life, we also see clips from Troell's impressive film production.

DIRECTOR'S COMMENT *I have followed Troell over a couple of years. The result is a special and personal reflection – based among other things on Troell's personal archives – of this magician who is about to release a new, big film: Maria Larssons eviga ögonblick.*



SWEDEN/DENMARK 2008

DOCUMENTARY, COLOUR, DIGIBETA, 58 MIN.

DIRECTOR: THOMAS DANIELSSON **PRODUCER:** MIKAEL OPSTRUP
SCREENPLAY: THOMAS DANIELSSON **CINEMATOGRAPHY:** MORTEN BRUUS **EDITOR:** GHITA BECKENDORFF **CAST:** JAN TROELL **WORLD SALES:** FINAL CUT FILM PRODUCTION **PRODUCTION:** FINAL CUT FILM PRODUCTION **SUPPORTED BY:** DFI, SFI (HJALMAR PALMGREN), SVT, DR, NRK, YLE/FST, NTF, EG MEDIAPROGRAMMET **WORLD PREMIÈRE**

ABOUT THOMAS DANIELSSON. Born in 1940 in Stockholm, Sweden. Director. Worked as feature film commissioner for the Danish Film Institute 1999–2001. Worked as a director, producer, project manager and scriptwriter for SVT's children's programming section 1974–1999.



FILMOGRAPHY 2008 TROELLS TROLLSPÉJL, SHORT DOC; 2005 YLVA OCH DRAGEN – EN BERÄTTELSE OM ANOREXI, SHORT DOC; 2003 JOHANNA YOHANNA – FRÅN HELVETE TILL PARADIS, SHORT DOC; 1998 UTMJORDINGEN, SHORT DOC; 1998 TSITSI, 8 ÅR, KAMBUZUMA, HARARE, ZIMBABWE, AFRIKA, SHORT; 1996 HUR ALLTING BÖRJADE... EN GÅNG FÖR LÄNGE, LÄNGE SEDAN, SHORT; 1995 BERÄTTA NÄR DU VAR LITEN, MAMMA, SHORT; 1993 KAPTEN SKRÖNA, SHORT; 1992 DEN STRÄNGA PAPPAN, SHORT; 1987 EXPEDITION ODYSSEUS, SHORT.

TUNNELTANKAR TUNNEL VISION

SYNOPSIS On an ordinary day, some 1 000 000 passengers use the Stockholm Metro. It's a swarm of life comparable to blood corpuscles in the city's system of arteries. People are sent around to different work places and schools, adding oxygen to our surroundings with different various activities. Public transport is like a circulatory system with the train drivers performing the work of the heart. *Tunnel Vision* is a film documenting and concretizing these normally anonymous people.

DIRECTORS' COMMENT *The form of this film is that of a doll house where the driver's booth is filmed from the front. At every station, we meet a new driver with a personal story to tell. The stories are enhanced by reflections sweeping over the side windows of the booth. The tunnels in the real world slowly fade into an inner landscape of visions and passions. The different stories form a relay race of associations and thoughts.*



SWEDEN 2008 DOCUMENTARY, COLOUR, HD CAM, 30 MIN.

DIRECTORS: BIGERT & BERGSTRÖM **PRODUCER:** MATS BIGERT
SCREENPLAY: LARS BERGSTRÖM **CINEMATOGRAPHY:** MATS BIGERT **EDITOR:** MATS BIGERT, LARS BERGSTRÖM, MATTIAS HAMBRAEUS **CAST:** HILDEGARD JOHANSSON, KIRUBEL WONDIMAGEGNE, ANDY BERGMAN, SADIA ASKANDER, ROGER LARSSON, IDRIS KILIC **WORLD SALES:** BIGERT & BERGSTRÖM AB **PRODUCTION:** BIGERT & BERGSTRÖM AB **SUPPORTED BY:** SVT DOKUMENTÄR STOCKHOLM **WORLD PREMIÈRE**

ABOUT MATS BIGERT. Born in 1965 in Stockholm, Sweden. **LARS BERGSTRÖM.** Born in 1962 in Stockholm, Sweden. They both studied at Royal Academy of Fine Arts in Stockholm and have been working together since 1986.

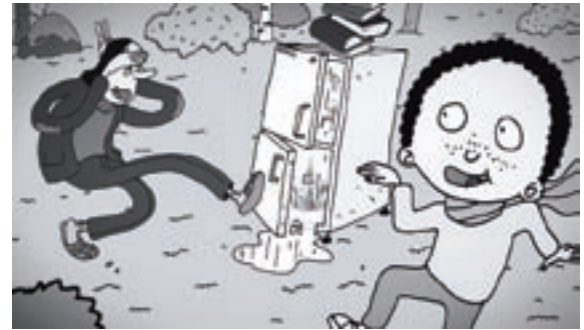


FILMOGRAPHY 2008 TUNNELTANKAR, SHORT DOC; 2006 THE GIFT, SHORT; 2005 LAST SUPPER, SHORT DOC (GIFF 2005); 1999 THE BIG FEED, SHORT DOC.

FARBROR FREDDY FÅR EN KNÄPP **UNCLE FREDDY GOES BANA-NA-NA-NAS**

SYNOPSIS Ossian from the suburbs is visiting his uncle Freddy who lives in the forest. Freddy just want to read his books and smoke his pipe. As if Ossian didn't get enough smoke in the city. When Ossian finds Freddy's old toy indians the day takes an unexpected turn. Freddy realises that there are other things in life than books and Ossian finds out that Freddy knows a lot of interesting things. In the evening, Freddy feels like smoking again but his pipe has broken during the day. Freddy goes completely Bana-na-na-nas and Ossian runs away into the woods, where his totem animal unexpectedly comes to his aid.

DIRECTOR'S COMMENT *The pilot for a TV series intended for 7-year-olds where Ossian grows a little with each episode. In this pilot he learns a very difficult lesson: grownups are people, too. They can get sad and annoyed just like anyone else.*



SWEDEN/DENMARK 2008

ANIMATION, COLOUR, BETA SP, 11 MIN.

DIRECTOR: MARTIN ERIKSSON **PRODUCER:** MARTIN ERIKSSON
SCREENPLAY: JONATHAN SJÖBERG, MARTIN ERIKSSON **MUSIC:** VILHELM GUSTAFSSON **CAST:** JOHANNES BROST **WORLD SALES:** ZUT **PRODUCTION:** ZUT **SUPPORTED BY:** SFI VÄXTHUS FILM STOCKHOLM/ GILA BERGQVIST-ULFUNG **SWEDISH DISTRIBUTION:** FOLKETS BIO **WORLD PREMIÈRE**

ABOUT MARTIN ERIKSSON. Born in 1972 in Trollhättan, Sweden. Studied animation at Danmarks Designskole. Runs Stockholm-based company Zut, specialising in animated films, satire comics and various other graphical work.



FILMOGRAPHY 2008 FARBROR FREDDY FÅR EN KNÄPP, SHORT ANIM; 2007 OM SKOLPOLITIK, SHORT ANIM; 2006 UNDERVATTENSFORSKARENS HEMLIGHET, SHORT ANIM (GIFF 2006); 2006 A SLUM INSIGHT, SHORT ANIM DOC; 2005 SKATOR, SHORT ANIM.

VALBORG **VALBORG – THE RITE OF SPRING**

SYNOPSIS It is Valborg (Walpurgis Night). The doctors are practicing their choir songs for the night's celebrations. Left at the hospital are the nurse, the intern and the patient care technician. The doctors have every confidence in their ability to treat the patient. It is, after all, Valborg.

DIRECTOR'S COMMENT *I wanted to make a film about the fear of not having your voice heard, drowned in some incomprehensible, temporary opinion of society and the powers that be. About how the interpretation of life and reality by those in charge makes it harder for you to see what's right and wrong.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 15 MIN.

DIRECTOR: SANNA LENKEN **PRODUCER:** ANNIKA ROGELL **SCREENPLAY:** PER GAVATIN **CINEMATOGRAPHY:** ERIK PERSSON **EDITOR:** ROBERTH NORDH **CAST:** KARIN HULDT, EMIL ALMÉN, EVA FRITJOFSON, POLLY KISCH **WORLD SALES:** DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

ABOUT SANNA LENKEN. Born in 1978 in Göteborg, Sweden. Studied Culture administration and Drama at Lund University 1999–2001, film at Film i Väst 2002–03 and European Film College, Ebeltoft, Denmark 2003–04 and directing at the University College of Film, Radio, Television and Theatre in Stockholm 2005–08.



FILMOGRAPHY 2008 VALBORG, SHORT; 2008 MELLAN 11 OCH 12, SHORT (CO-DIR, GIFF 2008); 2004 SKALLGÅNG, SHORT; 2004 FIVE TO SIX, SHORT.

SWEDISH SHORTS WORLD PREMIÈRES

VECKA 18 WEEK NO 18

SYNOPSIS 51-year-old Christer has a plastic bag hidden away in his closet. Each day when his wife and daughter leave for work and school, he sets off on his bike. Sometimes he rides far, but he is always back by 4PM. He has been doing this ever since he lost his job at Balco Monterring AB along with 155 other employees. At the start of his unemployment Christer rode past his old workplace every day, week after week. It had become routine after 30 years, just like everything else in his life. Things might have went on like this forever but through a mail order firm in Germany an idea has been born in Christer's head that might break the routine. That idea is hidden away in the plastic bag in his closet.

DIRECTORS' COMMENT *This film is about all those empty stretches in life, and how when something actually happens things rarely turn out the way you thought.*



SWEDEN 2008 FEATURE, COLOUR, DIGIBETA, 11 MIN.
DIRECTORS: HENNING MARK, MARTIN HELLBORGSSON **PRODUCER:** HENNING MARK **SCREENPLAY:** HENNING MARK, MARTIN HELLBORGSSON **CINEMATOGRAPHY:** SVEN LINDAHL **EDITOR:** MARTIN HELLBORGSSON **CAST:** ALF DAHLBERG, SARAH BROBERG **WORLD SALES:** HENNING MARK PRODUKTION **PRODUCTION:** HENNING MARK PRODUKTION **SUPPORTED BY:** REAKTOR SYDOST **WORLD PREMIÈRE**

ABOUT HENNING MARK. Born in 1978 in Alvesta. Studied Media at Kungsmadskolan, Växjö 1995-1998. Has worked as an editor on TV productions, commercials and documentaries. Directs commercials since 2004. MARTIN HELLBORGSSON. Born in 1979 in Växjö. Studied Media at Kungsmadskolan, Växjö 1995-1998, then studied at School of Visual Arts, New York 2005, and New York University 2006. Has been working in television since 1998.



FILMOGRAPHY HENNING MARK AND MARTIN HELLBORGSSON 2008 VECKA 18, SHORT. HENNING MARK: 2004 RÖD LINJE, SHORT; 2002 PAUS, SHORT. MARTIN HELLBORGSSON: 2005 NÅS-TAN SOM SVERIGE, SHORT DOC; 2003 DOM KALLAR DET ULLARED, SHORT DOC; 2003 MORFAR & JAG, SHORT; 2002 POR UNA CABEZA, SHORT EXPR; 2001 JAG VET VAD DU GJORDE FÖRRA MIDSOMMAREN, SHORT DOC; 2001 EN LITEN ANIMERAD FILM, SHORT ANIM; 2001 GASTEN, SHORT EXPR; 2000 MÅNDAG MIDNATT, SHORT; 1999 SAMTIDIGT EN SÖNDAG, SHORT.

WITHINSULA WITHINSULA

SYNOPSIS A symbolic story of alienation: about wanting to be part of a community but at the same time wanting to be far away, taking refuge in a room all of your own.

DIRECTOR'S COMMENT *They say that one of the worst things that can happen to a person is being outcast from your 'flock', and perhaps not belong to any community at all.*



FINLAND/SWEDEN 2008 FEATURE, COLOUR, MINI DV, 4 MIN.
DIRECTOR: RENI YLITALO **PRODUCER:** SUSANNE HEDMAN **SCREENPLAY:** MIKAEL BERGLUND **CINEMATOGRAPHY:** MARTIN KARLSSON **EDITOR:** RENI YLITALO **MUSIC:** JANI Y-KORPI **CAST:** MINNA HEMGÅRD, SAM BAUGE, VILLE LAHTI **WORLD SALES:** SOLVERTEAM AV-PRODUKTION/HEDMAN **SUPPORTED BY:** SVENSKA YRKESHÖGSKOLAN **WORLD PREMIÈRE**

ABOUT RENI YLITALO. Born in 1976 in Karleby, Finland. Studied film and television production at the University of Applied Sciences, Nykarleby, Finland, earning his BA in 2004. Lives and works as a freelance in Helsinki.



FILMOGRAPHY RENI YLITALO. 2008 WITHINSULA, SHORT; 2004 DE SJÄLLÖSA, SHORT; 2003 RUM 5, SHORT; 2003 SECONDS, SHORT; 2002 LA PETITE MORTE, SHORT; 2002 MILDA MAKTER, SHORT; 2001 TEATERSPÖKET, SHORT DOC.

VERDENS ENDE **WORLD'S END**

SYNOPSIS An island at the end of the Oslo fjord. One day in April. Two Norwegian sisters, one still living at the island, the other back visiting from Oslo. Two men from Iran on the run. These four people move with different velocity, with their internal conflicts and ambitions, towards the end of the island; "World's End".

DIRECTOR'S COMMENT *A film about alienation, from ourselves and others.*



SWEDEN/NORWAY 2007

FEATURE, COLOUR, DIGIBETA, 25 MIN.

DIRECTOR: GURO BRUUSGAARD **PRODUCER:** GURO BRUUSGAARD
SCREENPLAY: FIJONA JONUZI **CINEMATOGRAPHY:** GURO BRUUSGAARD
EDITOR: GURO BRUUSGAARD **CAST:** MAHMUD HAMZELOEE, ROOZBEH BEHTAJI, JANNE MOHOLT, MONICA BORG FURE **WORLD SALES:** GURO BRUUSGAARD

ABOUT GURO BRUUSGAARD. Born in 1977 in Oslo, Norway. Studied at the University of Oslo, Nordland kunst- og filmskole, Norway, and the School of Film Directing in Göteborg.



FILMOGRAPHY 2008 VERDENS ENDE, SHORT; 2005 ALLTING FÖRSVINNEN, SHORT (GIFF 2005); 2004 DEN SVARTE, SHORT (GIFF 2005).

MAN HAR BARA SIG SJÄLV **YOU ARE ALWAYS ALONE**

SYNOPSIS About an artist's brutal and ruthless methods of creating art.

DIRECTORS' COMMENT *A collaboration between actor Kaj Ahlgren and director Mattias Staley. Filmed in Örebro in small wooded area near a road with heavy traffic.*



SWEDEN 2008 FEATURE, COLOUR, MINI DV, 5 MIN.

DIRECTORS: MATTIAS STALEY, KAJ AHLGREN **PRODUCER:** MATTIAS STALEY
SCREENPLAY: MATTIAS STALEY **CINEMATOGRAPHY:** MATTIAS STALEY
EDITOR: MATTIAS STALEY **MUSIC:** MARCUS EIFRÉM **CAST:** KAJ AHLGREN, MATTIAS STALEY **WORLD SALES:** STALEY **PRODUCTION:** STALEY **WORLD PREMIÈRE**

ABOUT MATTIAS STALEY. Born in 1972 in Malmö, Sweden. Works with short films and art, alongside Psychology studies. KAJ AHLGREN. Born in 1976 in Falun, Sweden. Studied at the National Academy of Mime and Acting in Stockholm 2000-2004. Freelancing actor and short film director.



FILMOGRAPHY 2008 MAN HAR BARA SIG SJÄLV, SHORT; 2008 MAN HAR BARA SIG SJÄLV AUGUSTI 2007, SHORT, 2008 VAR INTE RÄDD, SHORT. MATTIAS STALEY: 2008 JULAFTON, SHORT (CO-DIR); 2008 EFTER FESTEN, SHORT (CO-DIR); 2007 PÅ STIGEN, SHORT (CO-DIR, GIFF 2007); 2007 JAG MINNS HENNES RYGG, SHORT; 2006 ALLMÄNNINGEN, SHORT. KAJ AHLGREN: 2000 DET FATTAS EN MÅNDAG, SHORT; 1997 TRÄSKET, SHORT; 1996 DRÖMSEKVEN, SHORT; 1996 EN FREDRIK I SVERIGE, SHORT DOC; 1995 JAG SKREV SANNINGEN PÅ EN PAPPERSLAPP, SHORT.

SWEDISH SHORTS WORLD PREMIÈRES

STIG STIG

SYNOPSIS A seemingly normal, middle-class man in his 40s or 50s commits irrational acts with a thoroughness bordering on obsession. He obeys an inner voice, symbolized in the film by the buzzing of a mosquito, which brings him back to places and situations that have lived inside him for a long time.

DIRECTORS' COMMENT *What happens if someone who on the surface seems like an 'adult', mature person, with an expensive car, house, nice suit, wife and kids, perform acts we normally ascribe to children and lunatics? All these neatly shaved, suitcase-carrying men that he meets, going to their important and well-paying jobs, don't they feel the need to live, to do things that are unimportant to their careers or status, from the sheer joy of living, to feel that tingling sensation when the sled going downhill just keeps speeding up? I'm convinced that, as long as we live, we all carry with us the desire to play – but that we get*

stuck in patterns and norms that degrade and repress these needs. These seemingly small and insignificant things, thoughts and feelings can grow, sometimes to a size where they block the view completely. In the long run, this can lead to depression and ill mental health in general. I was interested in exploring the dramatic conflict and comedy that arises when people with apparently nothing in common shed their social armour. In that collision, something new is born, a commonality we didn't think existed. In the film, Stig struggles with his own embarrassment about what he puts himself through, while knowing that he needs to do what he does in order to move on in life. Micro format catharsis.



SWEDEN 2008 FEATURE, COLOUR, 35 MM, 18 MIN.
DIRECTORS: TOMAS NORSTRÖM, HENRIK C-GYLLENSKIÖLD **PRODUCER:** TOMAS NORSTRÖM **SCREENPLAY:** TOMAS NORSTRÖM **CINEMATOGRAPHY:** HENRIK C-GYLLENSKIÖLD **EDITOR:** HENNING MARK **MUSIC:** NIKO RÖHLCKE **CAST:** TOMAS NORSTRÖM, JESSICA PELLEGRINI, THOMAS MOREFORS **WORLD SALES:** CRICKET FILM AB **PRODUCTION:** NORSTRÖM & ÖSTERDAHL FILMPRODUKTION AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERMEIN) **WORLD PREMIÈRE**

ABOUT TOMAS NORSTRÖM. Born in 1956 in Södertälje, Sweden. Studied acting at Statens Scenskola i Stockholm 1978–81. Recently founded his own film company. HENRIK C-GYLLENSKIÖLD. Born in 1962 in Lidingö, Sweden. BA at the Stockholm University in Film and Art. Cameraman and director on film and TV productions and commercials.

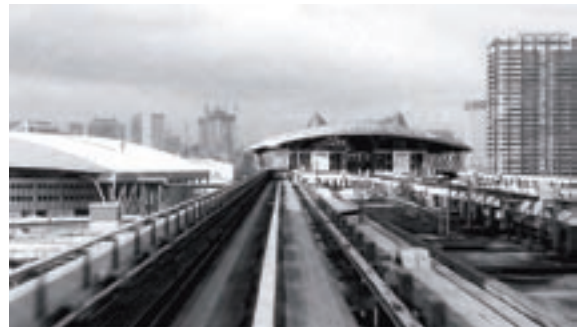


FILMOGRAPHY TOMAS NORSTRÖM AND HENRIK C-GYLLENSKIÖLD: 2008 STIG, SHORT. HENRIK C-GYLLENSKIÖLD: 2005 MAGISTER HOFFMANN - EN HÅRSMÅN FRÅN SVART, SHORT (GIFF 2005); 1998 MOSSMANNEN, SHORT.

KUMIKO, JOHNNIE WALKER & THE CUTE KUMIKO, JOHNNIE WALKER & THE CUTE

SYNOPSIS Johnnie Walker – a Japanese, Jewish, gay man living in Tokyo – finds it hard to be accepted as an equal citizen. With his huge dog he stages provocations on the streets of Tokyo, when he's not at home arranging readings of a Haruki Murakami novel, featuring himself as one of the characters. In Tokyo the artist also looks for Kumiko, the main character in a Chris Marker movie from 1964. He eventually finds her, right by the Montmartre cemetery in Paris. The filmmaker wants to revisit a question put to her by Marker 43 years earlier, a question regarding her attitude towards violence.

DIRECTORS' COMMENT *A video essay comments the act of reading and storytelling by referring to the loss of Self that threatens a reader who subordinates himself to the text. The fictional or real lives of the characters are recreated and bound to their affiliation.*



SWEDEN 2007 EXPERIMENTAL, COLOUR, MINI-DV, 50 MIN.
DIRECTOR: MAGNUS BÄRTÅS **PRODUCER:** MAGNUS BÄRTÅS **SCREENPLAY:** MAGNUS BÄRTÅS **CINEMATOGRAPHY:** MAGNUS BÄRTÅS **EDITOR:** MAGNUS BÄRTÅS **MUSIC:** PHILIP SAMARTZIS **CAST:** JOHNNIE WALKER (JONI WAKA), KUMIKO MURAOKA, TOMOKO NAKAYAMA, TOMOYA SAITO, NORA IBSEN, JARLE BJØRKLUND, ELIE DAVID **WORLD SALES:** MAGNUS BÄRTÅS **SUPPORTED BY:** IASPIS (INTERNATIONAL ARTIST STUDIO PROGRAM STOCKHOLM) **NORDIC PREMIÈRE**

ABOUT MAGNUS BÄRTÅS. Born in 1962 in Jönköping, Sweden. Artist and writer whose video work has been exhibited in Tokyo, Amsterdam (Shadow Film Festival), London (Cursor Cinema), Newcastle (Northern Light Film Festival), Munich, Belgrad (Alternative Film Festival) and San Francisco.



FILMOGRAPHY 2007 KUMIKO, JOHNNIE WALKER & THE CUTE, SHORT EXPR; 2006 EVA-LENA SÄGER, SHORT EXPR; 2005 WHO IS DIMITRIS HOULIARAKIS?, SHORT EXPR; 2005 WHO IS EVA QUINTAS?, SHORT EXPR; 2003 WHO IS ZDENKO BUZEK?, SHORT EXPR; 2002 SATELLITES, SHORT EXPR; 1999 DO YOU KNOW WHAT IT MEANS TO LOVE SOMEONE?, SHORT EXPR; 1998 ANNA, VAR ÄR PAULINA IDAG?, SHORT (GIFF 1998).

SWEDISH FEATURES 2007

SWEDISH FEATURES 2007

29 Swedish features that hit the big screen in 2007.

Opening film: *Hating Gothenburg* by Robert Lillhonga.

SWEDISH FEATURES 2007

SOLSTORM SUNSTORM



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: LEIF LINDBLOM **PRODUCER:** LENA REHNBERG **SCREENPLAY:** KLAS ABRAHAMSSON, JIMMY LAGNEFORS **CINEMATOGRAPHY:** OLOF JOHNSON **MUSIC:** JIMMY LAGNEFORS **CAST:** IZABELLA SCORUPCO, MIKAEL PERSBRANDT, SUZANNE REUTER, KRISTER HENRIKSSON, JAKOB EKLUND **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** SANDREW METRONOME DISTRIBUTION SVERIGE AB **SUPPORTED BY:** SWEDISH DISTRIBUTION: SANDREW METRONOME

SYNOPSIS Izabella Scorupco plays a lawyer and Mikael Persbrandt a pastor in this thriller based on Åsa Larsson's novel. It all begins with a murder in a small town in the north of Sweden – and with the silence of an entire population.

ABOUT LEIF LINDBLOM Born in Södertälje, Sweden. Has directed numerous TV series, such as Cleo and Svensson Svensson. *Sunstorm* is his first feature film.

ALLT OM MIN BUSKE ALL ABOUT MY BUSH



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: MARTINA BIGERT **PRODUCER:** LENA REHNBERG **SCREENPLAY:** MARTINA BIGERT, MARIA THULIN **CINEMATOGRAPHY:** JONAS ALARIK **EDITOR:** THOMAS LAGERMAN **MUSIC:** JEAN-PAUL WALL **CAST:** OLA RAPACE, MARIA KULLE, DAVID DENCIK, KARIN LITHMAN, BEATE ROSTIN **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** SANDREW METRONOME **SUPPORTED BY:** SFI (PETER GUSTAVSSON) **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS Nils and Karin are just moving into their new house. Their nearest neighbours are two sexually frustrated sisters who take pride in their botanical garden. Meeting the sisters turns the couple's ordered life upside down.

ABOUT MARTINA BIGERT Born in 1964 in Uppsala, Sweden. Studied law and has previously worked as a cartoonist. Currently working as director, scriptwriter, illustrator and author of children's books. Her latest short film, *A Lonesome Cowgirl*, was screened at GIFF 2005.

DET SVIDER I HJÄRTAT ACHING HEART



SWEDEN/NORWAY/DENMARK/FINLAND/ICELAND 2007 DOCUMENTARY, COLOUR, DV CAM, 75 MIN.

DIRECTOR: OSCAR HEDIN **PRODUCER:** OSCAR HEDIN **SCREENPLAY:** OSCAR HEDIN **CINEMATOGRAPHY:** HÅKAN BERTHAS, SVEN LINDAHL **MUSIC:** JOSEF TUULSE **CAST:** RALF LENNART, ANAS KHALIFA **WORLD SALES:** LAIKA FILM & TELEVISION AB **PRODUCTION:** LAIKA FILM & TELEVISION AB **SUPPORTED BY:** SFI (LISA OHLIN), NORDVILSIOFONDEN, FILM I VÄST, YLE, RUV **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS In 2005 two young suicide bombers were arrested in Sarajevo. One of them was Mirsad Bektasevic from Kungälv in Sweden. *Aching Heart* is an attempt to comprehend how fundamentalism can arise in a democracy like Sweden.

ABOUT OSCAR HEDIN Born in 1972 in Kungsängen, Sweden. Documentary filmmaker working for both TV and the screen. Also runs production company Laika Film & Television. Previously worked as an investigative reporter for Swedish TV series *Uppdrag granskning*.

BECK – DEN SVAGA LÄNKEN BECK – THE WEAK LINK



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 93 MIN.

DIRECTOR: HARALD HAMRELL **PRODUCER:** TOMAS MICHAELSSON **SCREENPLAY:** ROLF BÖRJLIND, CECILIA BÖRJLIND **CINEMATOGRAPHY:** CARL SUNDBERG **EDITOR:** THOMAS TÄNG **MUSIC:** ANDERS BAGGE, ANDERS HERRLIN, JENNIE LÖFGREN **CAST:** PETER HABER, MIKAEL PERSBRANDT, REBECCA HEMSE **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** FILMLANCE INTERNATIONAL AB, NORDISK FILM AB **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS The latest film featuring Peter Haber as Martin Beck and Mikael Persbrandt as Gunvald Larsson. This time they are hunting a rapist and murderer along the blue subway line in Stockholm.

ABOUT HARALD HAMRELL Born in 1960 in Uppsala, Sweden. Started out in film as a child actor, in for example the Beck film *Man on the Roof* (1976). Now works as a film and television producer and director and has among other things directed eight Beck films.

LINAS KVÄLLSBOK BITTER SWEETHEART



SWEDEN/DENMARK 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: HELLA JOOF **PRODUCER:** ULF SYNNERHOLM **SCREENPLAY:** EMMA HAMBERG, ERIK AHRNBOM **CINEMATOGRAPHY:** SEBASTIAN WINTERØ **EDITOR:** CATHRINE AMBUS **MUSIC:** ADAM NORDÉN **CAST:** MYLAINE HEDREUL, VIKTOR AXELSSON, LOVISA ONNERMARK, ALICE KASTRUP-MÖLLER **WORLD SALES:** AB SVENSK FILMINDUSTRI INTERNATIONAL SALES **PRODUCTION:** AB SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (MARIANNE AHRNE), DFI **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Ninth-grader Lina wants to lose her virginity. She is in love with a boy in the seventh grade but starts dating an older guy. Based on Emma Hamber's successful youth novel.

ABOUT HELLA JOOF Born in 1962 in Birkerød, Denmark. Actress, scriptwriter and director, working mainly in Denmark. Previously directed *Shake It* (2001) and *Oh Happy Day* (2004).

CIAO BELLA CIAO BELLA



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: MANI MASERRAT-AGAH **PRODUCER:** OLLE WIRENHED **SCREENPLAY:** JENS JONSSON **CINEMATOGRAPHY:** ANDRÉAS LENNARTSSON **EDITOR:** KRISTIN GRUNDSTRÖM **MUSIC:** MARTIN WILLERT **CAST:** POYAN KARIMI, CHANELLE LINDELL, JIMMY LINDSTRÖM, OLIVER INGROSSO, FREDRIKA THAM **WORLD SALES:** GÖTAFILM AB **PRODUCTION:** GÖTAFILM AB **SUPPORTED BY:** SFI (JOHAN BOGAEUS) **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS 16-year-old Mustafa from Lerum in Sweden briefly joins an Italian football team during the youth tournament Gothia Cup in Göteborg. When a girl suddenly shows an interest in Mustafa, he decides to remain "Italian".

ABOUT MANI MASERRAT-AGAH Born in 1975 in Rasht, Iran. Studied at Kulturama in Stockholm. Has worked in TV and with commercials, as producer, assistant director and director. *Ciao Bella* is his feature film debut.

JÄRNETS ÄNGLAR BLACK ISLAND SISTERS



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 113 MIN.
DIRECTOR: AGNETA FAGERSTRÖM-OLSSON **PRODUCER:** JOHN O OLSSON **SCREENPLAY:** AGNETA FAGERSTRÖM-OLSSON **CINEMATOGRAPHY:** JOHN O OLSSON **MUSIC:** CHRISTER ENGBERG, JONATAN LUNDBERG, OLA GUSTAVSSON **CAST:** KAJSA ERNST, ELISABET CARLSSON, MOA ZERPE, JAKOB EKLUND **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** GIRAFF FILM AB **SUPPORTED BY:** SFI (MARIANNE AHRNE) **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS Kajsa Ernst, Elisabet Carlsson and Moa Zerpe play three women working at the iron mill in Luleå. Besides work they have their rock band Black Island Sisters in common – as well as their efforts to get functioning love relationships.

ABOUT AGNETA FAGERSTRÖM-OLSSON Born in 1948 in Botkyrka, Sweden. Director and scriptwriter working for both film and TV. Her previous work includes the Prix Europa award-winning *The First Gypsy in Space* (2002).

DARLING DARLING



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 93 MIN.
DIRECTOR: JOHAN KLING **PRODUCER:** FREDRIK HEINIG **SCREENPLAY:** JOHAN KLING **CINEMATOGRAPHY:** GEIR HARTLY ANDREASSEN **EDITOR:** MARKUS LINDKVIST **MUSIC:** ULF ENGSTRÖM, ROBERT ÖSTLUND **CAST:** MICHELLE MEADOWS, MICHAEL SEGERSTRÖM, RICHARD ULFSÄTER, TANJA LORENTZON, LIS NILHEIM **WORLD SALES:** NONSTOP SALES AB **PRODUCTION:** SPADER KNEKT FILM KB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Upper class girl Eva loses her job and ends up behind the counter at McDonald's. There she meets Bernhard, a divorced middle-aged man, and an unexpected friendship is formed. Winner of the Nordic Film Prize at GIFF 2007.

ABOUT JOHAN KLING Born in 1962 in Stockholm, Sweden. Previously worked as a director and producer on TV productions and commercials. *Darling* is his feature film debut.

SWEDISH FEATURES 2007

FYRA FRUAR OCH EN MAN FOUR WIVES – ONE MAN



SWEDEN 2007 DOCUMENTARY, COLOUR, DV CAM, 76 MIN.

DIRECTOR: NAHID PERSSON **PRODUCER:** NAHID PERSSON **SCREENPLAY:** NAHID PERSSON **CINEMATOGRAPHY:** NAHID PERSSON, SETAREH PERSSON **EDITOR:** BERNHARD WINKLER, NAHID PERSSON **MUSIC:** KRISTER LINDER **CAST:** HEDA, ZIBA, FARANG, GOLI, SHAHPAR, GOLSHAH **WORLD SALES:** REALREEL PRODUCTION/WMM **PRODUCTION:** REALREEL PRODUCTION **SUPPORTED BY:** THE SUNDANCE INSTITUTE DOCUMENTARY FUND **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS A documentary about the gender oppression which allows a man to have four different wives – but also about the friendship between the wives. A film by Nahid Persson who made the Guldbagge awarded *Prostitution Behind the Veil*.

ABOUT NAHID PERSSON Born in 1960 in Shiraz, Iran. Journalist, TV producer and documentary filmmaker. Her latest film, *Prostitution Behind the Veil* (2004), premièred at GIFF and went on to win numerous international awards.

ETT HEDERLIGT ARBETE GOOD HONEST WORK



SWEDEN 2007 DOCUMENTARY, COLOUR, DV CAM, 84 MIN.

DIRECTOR: HELENA NYGREN **PRODUCER:** HELENA NYGREN **SCREENPLAY:** HELENA NYGREN **CINEMATOGRAPHY:** SUSAN STRÖMOVIST, HELENA NYGREN, BO HARRINGER, HANS HANSSON, BJÖRN JOHANSSON **EDITOR:** TOBIAS JANSON **MUSIC:** ANDREAS EKLÖF **CAST:** JONNY SNELL, EVELINA SVONNI, GUNNEL IDEBERG, CAROLINE SOFRONENKOFF, VERONICA IDH, MAREK BIESEK, JAN NORDAHL **PRODUCTION:** SANN FILM OCH MEDIA **SUPPORTED BY:** SFI (LISA OHLIN), FILM I VÄST, FILMATELJÉN AB, TUSSILAGO AB **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS A documentary showing the daily work of a number of different people. From the north of Sweden to the south, in the home-help service or on a fishing boat, in the woods or down a mine, working in a bath house or measuring timber.

ABOUT HELENA NYGREN Born in 1974 in Lerum, Sweden. Documentary filmmaker. *Good Honest Work* is her feature film debut. Her previous short documentaries *Everything Else* (2005) and *Only Monday Friday* (2005) have both been screened at GIFF.

GANGSTER GANGSTER



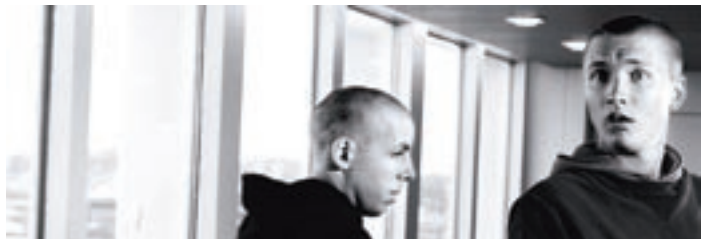
SWEDEN 2007 FEATURE, COLOUR, 35 MM, 122 MIN.

DIRECTOR: STEVE ARIES AALAM **PRODUCER:** DANIEL COLLERT **SCREENPLAY:** STEVE ARIES AALAM **CINEMATOGRAPHY:** ANDREAS WESSBERG **EDITOR:** ANNIKA LEINHAGEN **MUSIC:** JEAN-PAUL WALL **CAST:** PETER GARDINER, SARA ZETTERQVIST, MIKAEL PERSBRANDT, KJELL BERGQVIST, JENNY LAMPA, MALOU HANSSON **WORLD SALES:** NONSTOP SALES AB **PRODUCTION:** ISIS PANTHEA & KAHINA PICTURES AB **SWEDISH DISTRIBUTION:** SCANBOX

SYNOPSIS Antonio runs a restaurant in Stockholm and is trying to put his mobster past behind him. Then his former girlfriend Tanya shows up, now reformed and working as a cop. The mafia boss is played by Mikael Persbrandt and the chief of police is played by Kjell Bergqvist.

ABOUT STEVE ARIES AALAM Born in 1968 in USA. Director, producer, scriptwriter and actor. His screenplays include the feature film *9 millimeter*. *Gangster* is his directorial debut.

HATA GÖTEBORG HATING GOTHENBURG



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: ROBERT LILLHONGA **PRODUCER:** ROBERT LILLHONGA **SCREENPLAY:** ROBERT LILLHONGA **CINEMATOGRAPHY:** LUCAS POZZEY, JAN BLENNERUP **EDITOR:** RICKARD KRANTZ **MUSIC:** NILLA NIELSEN **CAST:** ANDREAS KAROLIUSSEN, NICOLAJ SCHRÖDER, MAGNUS SKOG, ALEXANDER STOCKS **WORLD SALES:** GREEN JACKET PRODUCTIONS **PRODUCTION:** LILLHONGA FILM & TEATER, GREEN JACKET PRODUCTIONS **SWEDISH DISTRIBUTION:** SONET FILM

SYNOPSIS It's summer in Helsingborg. Johan and his friends play football and fight, just like they've always done. Then a cheerful cousin from Göteborg shows up and suddenly a different way of life seems within grasp.

ABOUT ROBERT LILLHONGA Born in 1977 in Lund, Sweden. Autodidact filmmaker. Works as a stage and film director and runs Teater Inkompetent. *Hating Gothenburg* is his first film and premièred at GIFF 2007.

HOPPET LEAPS & BOUNDS



SWEDEN/NORWAY/GERMANY 2007

FEATURE, COLOUR, 35 MM, 89 MIN.

DIRECTOR: PETTER NÆSS **PRODUCER:** LOTTA NILSSON **SCREENPLAY:** MONI NILSSON, KURT ÖBERG **CINEMATOGRAPHY:** MARIUS JOHANSEN HANSEN **CAST:** ALI ALI, RONAS GEMICI **WORLD SALES:** SONET FILM AB **PRODUCTION:** HAPPY ZINGO AB **SUPPORTED BY:** SFI (MARIANNE AHRNE), NFI, NTF, MEDIENBOARD BERLIN-BRANDENBURG GMBH **SWEDISH DISTRIBUTION:** SONET FILM

SYNOPSIS Two Kurdish brothers end up at a Swedish refugee center where they struggle to adjust. Peter Stormare shows up as a hotdog vendor and high jumper Kajsa Bergqvist – whom one of the brothers idolizes – plays herself.

ABOUT PETTER NÆSS Born in 1960 in Oslo, Norway. Worked for many years as a stage writer, director and actor. Feature film debut with *Me, My Friend and I* (2001) and has been working with film since – in Norway, Sweden and the US. His latest film is *Gone with the Woman* (also in this year's festival).

SE UPP FÖR DÅRARNA MIND THE GAP!



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 103 MIN.

DIRECTOR: HELENA BERGSTRÖM **PRODUCER:** COLIN NUTLEY **SCREENPLAY:** DENIZE KARABUDA **CINEMATOGRAPHY:** OLOF JOHNSON **EDITOR:** PERRY SCHAEFFER **MUSIC:** PER ANDRÉASSON **CAST:** RAKEL WÄRMLÄNDER, NINA ZANJANI, KORHAN ABAY, ZINAT PIRZADEH, DAN EKBORG **WORLD SALES:** AB SVENSK FILMINDUSTRI INTERNATIONAL SALES **PRODUCTION:** SWEETWATER FILMRIGHTS II AB **SUPPORTED BY:** SFI (MARIANNE AHRNE) **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Yasmin and Elin both want to get into the Police Academy and are in conflict with their respective fathers. One is a brain surgeon who works in the subway, the other a respected Crime Professor.

ABOUT HELENA BERGSTRÖM Born in 1964 in Göteborg, Sweden. Started her acting career at Swedish Television. Graduated from the National Academy of Mime and Acting in Stockholm in 1988. Besides film work, she has been in a number of theatre productions. *Mind the Gap!* is her directorial debut.

LEO LEO



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 78 MIN.

DIRECTOR: JOSEF FARES **PRODUCER:** ANNA ANTHONY **SCREENPLAY:** JOSEF FARES **CINEMATOGRAPHY:** ARIL WRETBLAD **EDITOR:** JOSEF FARES **MUSIC:** JON EKSTRAND **CAST:** LEONARD TERFELT, SHAHAB SALEHI, JOSEF FARES, SARA EDBERG **WORLD SALES:** TRUST FILM SALES **PRODUCTION:** MEMFIS FILM RIGHTS3 AB **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON), NTF **SWEDISH DISTRIBUTION:** SONET FILM

SYNOPSIS Leo and his girlfriend are on their way home from a birthday party. Two strangers show up and start to harrass them. A film about friendship, revenge and manliness featuring the director himself in one of the main roles.

ABOUT JOSEF FARES Born in 1977 in Beirut, Lebanon. Studied at the University College of Film, Radio, Television and Theatre in Stockholm. Breakthrough with his feature film debut *Jalla! Jalla!* (2000). Also directed *Kopps* (2003) and *Zozo* (2005).

NINA FRISK NINA FRISK



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 82 MIN.

DIRECTOR: MARIA BLOM **PRODUCER:** LARS JÖNSSON **SCREENPLAY:** MARIA BLOM **CINEMATOGRAPHY:** GÖRAN HALLBERG **EDITOR:** PETRA AHLIN **MUSIC:** ANDERS NYGÅRDS **CAST:** SOFIA HELIN, DANIEL GÖTSCHENHJELM, VILDE HEMLERSSON, SVEN AHLSTRÖM, GUNILLA NYROOS **WORLD SALES:** TRUST FILM SALES **PRODUCTION:** MEMFIS FILM RIGHTS4 AB **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON) **SWEDISH DISTRIBUTION:** SONET FILM

SYNOPSIS In Maria Blom's follow-up to *Dalecarlians* Sofia Helin plays air stewardess Nina Frisk. She is enjoying her bachelorette lifestyle – until she meets the man she thinks might be the right one.

ABOUT MARIA BLOM Born in 1971 in Täby, Sweden. Scriptwriter and director mainly working for the stage. Feature film debut as director with the award-winning *Dalecarlians* (2004).

SWEDISH FEATURES 2007

ETT ÖGA RÖTT ONE EYE RED



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 91 MIN.

DIRECTOR: DANIEL WALLENTIN **PRODUCER:** FREDRIK WIKSTRÖM **SCREENPLAY:** KARIN ARRHENIUS, DANIEL WALLENTIN **CINEMATOGRAPHY:** ARI WILLEY **EDITOR:** BERNHARD WINKLER, ROBIN SIWE **MUSIC:** JOHAN TESTAD **CAST:** YOUSSEF SKHAYRI, HASSAN BRIJANY, ANWAR ALBAYATI, ASMAA HOURI, EVIN AHMAD **WORLD SALES:** SONET FILM AB **PRODUCTION:** TRE VÄNNER AB **SUPPORTED BY:** SFI (JOHAN BOGA-EUS), NTF **SWEDISH DISTRIBUTION:** SONET FILM

SYNOPSIS A film based on Jonas Hassen Khemiri's novel about 15-year-old Halim. He checks out "guzzilagos" (chicks) and tries to see through the "integration plan" – while his fathers does his best to adapt to Swedish life.

ABOUT DANIEL WALLENTIN Born in 1981 in Leksand, Sweden. Studied at the University College of Film, Radio, Television and Theatre in Stockholm. *One Eye Red* is his feature film debut.

KID SVENSK THAT SPECIAL SUMMER



SWEDEN/FINLAND 2007 FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: NANNA HUOLMAN **PRODUCER:** HELEN AHLSSON **SCREENPLAY:** NANNA HUOLMAN **CINEMATOGRAPHY:** RAUNO RONKAINEN **EDITOR:** MALIN LINDSTRÖM **MUSIC:** JUKKA RINTAMÄKI **CAST:** MIA SAARINEN, JIM RAUTIAINEN, MILKA AHLROTH, MARI RANTASILA, TIMO TUOMINEN **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** TRE VÄNNER PRODUKTION AB, JUONIFILMI OY **SUPPORTED BY:** SFI (PETER "PIDOR" GUSTAFSSON) **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS 12-year-old Kid lives in Göteborg with her Finnish mother. She is longing for Finland but Kid wants to stay. One summer things come to a head. Winner of the Church of Sweden Film Prize at GIFF 2007.

ABOUT NANNA HUOLMAN Born in 1970 in Göteborg, Sweden. Studied directing at Biskops Arnö and the School of Film Directing in Göteborg. *That Special Summer* is her feature film debut.

ROSA – THE MOVIE ROSE ON TOUR



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: MANNE LINDWALL **PRODUCER:** WALDEMAR BERGENDAHL **SCREENPLAY:** MÅNS GAHRTON, JOHAN UNENGE **CINEMATOGRAPHY:** MATS OLOFSON **EDITOR:** SOFIA LINDGREN **MUSIC:** CAST: ANNA RYRBERG, FREDDY ÅSBLÖM, CHRISTOPHER MHINA, VIKTORIA LUNDELL-SALMSON, LINA LUNDBERG **WORLD SALES:** AB SVENSK FILMINDUSTRI INTERNATIONAL SALES **PRODUCTION:** AB SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (GILA BERGQVIST-ULFUNG) **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI

SYNOPSIS Rosa and Ville has been together for a year, but Ville doesn't have time to celebrate. So Rosa goes to summer camp instead, and on the spur of the moment, spins a yarn about being a pop star. Based on the comic by Johan Unenge and Måns Gahrton.

ABOUT MANNE LINDWALL Born in 1975 in Bromma, Sweden. Studied at The Stockholm Film School. Works as a cameraman on both film productions and commercials, and since 2003, also as a director. Directorial feature film debut with *Strong as a Lion* (2003).

SVARTA NEJLIKAN THE BLACK PIMPERNEL



SWEDEN/DENMARK/MEXICO 2007

FEATURE, COLOUR, 35 MM, 89 MIN.

DIRECTOR: ULF HULTBERG **PRODUCER:** MICHAEL LUNDERSKOV **SCREENPLAY:** BOB FOSS **CINEMATOGRAPHY:** DIRK BRÜEL **EDITOR:** LEIF AXEL KJELSDEN **MUSIC:** JACOB GROTH **CAST:** MICHAEL NYQVIST, LUMI CAVAZOS, KATE DEL CASTILLO, LISA WERLINDER, DANIEL GIMÉNEZ CACHO, CARSTEN NORGAARD **WORLD SALES:** INTANDEM FILMS **PRODUCTION:** ORIGINAL FILM AB **SUPPORTED BY:** SFI **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS The true story of Swedish ambassador Harald Edelman, played by Mikael Nyqvist. Edelman took it upon himself to save the lives of hundreds of people during Pinochet's military coup in Chile in 1973.

ABOUT ULF HULTBERG Born in 1945 in Malmö, Sweden. Director and photographer with a background as TV producer. He has made numerous films and documentaries, often collaborating with Åsa Faringer – such as *The Daughter of the Puma* (1994) and most recently *Visits in Hell*, which premiered at GIFF 2006.

BLÅBÄRSKRIGET THE BLUEBERRY WAR



SWEDEN 2007 FEATURE, COLOUR, HD CAM, 99 MIN.

DIRECTOR: LARS GÖRAN PETERSSON **PRODUCER:** PETER LUND **SCREENPLAY:** LARS GÖRAN PETERSSON **CINEMATOGRAPHY:** CARL MAGNUS LINDSTRÖM **EDITOR:** PETER LUND **MUSIC:** TED STRÖM, JOHAN STRÖM **CAST:** PIOTR GIRO, RADOSLAW SMUZNY, GÖRAN FORSMARK, ANITTA SUIKKARI, MARIE KÜHLER **WORLD SALES:** MAÑANA FILM **PRODUCTION:** MAÑANA FILM **SUPPORTED BY:** FILMPOOL MITT **SWEDISH DISTRIBUTION:** MAÑANA FILM

SYNOPSIS A tall tale set in the forest, where Swedes, Poles, Thais and Russians are at each others' throats in various ways. At the centre of everyone's attention is a ton of rotting "blue gold".

ABOUT LARS GÖRAN PETERSSON Born in 1943 in Västerås, Sweden. Began working as an editor in the 1970s, nowadays works as a director and scriptwriter for film and TV. His previous film was *Bázo*, which was screened at GIFF 2004.

DEN NYA MÄNNISKAN THE NEW MAN



SWEDEN/FINLAND 2007 FEATURE, COLOUR, 35 MM, 104 MIN.

DIRECTOR: KLAUS HÄRÖ **PRODUCER:** CHARLOTTA DENWARD **SCREENPLAY:** KJELL SUNDSTEDT **CINEMATOGRAPHY:** JARKKO T LAINE **EDITOR:** THOMAS TÄNG **MUSIC:** MICHAEL GALASSO **CAST:** JULIA HÖGBERG, MARIA LUNDQVIST, LO KAUPPI, TOBIAS ASPELIN **WORLD SALES:** FILMLANCE INTERNATIONAL AB **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON), SES, NFTF **SWEDISH DISTRIBUTION:** SONET FILM

SYNOPSIS In the 1950s 17-year-old Gertrud is sent to an institution to be sterilized against her will. The film, which is based on true events, was nominated for the Nordic Film Prize at GIFF in 2007.

ABOUT KLAUS HÄRÖ Born in 1971 in Porvoo, Finland. Studied at the University of Industrial Arts in Helsinki. Has been working as a director for the last ten years. His previous films are *Elina* and *Mother of Mine*.

EXPEDITION LINNÉ THE LINNAEUS EXPEDITION



SWEDEN 2007 DOCUMENTARY, COLOUR, 35 MM, 75 MIN.

DIRECTOR: MATTIAS KLUM, FOLKE RYDÉN **PRODUCER:** FOLKE RYDÉN **SCREENPLAY:** FOLKE RYDÉN, MATTIAS KLUM, KICKI WESTIN **CINEMATOGRAPHY:** HENRIK NORDIN **EDITOR:** ROBIN SIWE, FOLKE RYDÉN **MUSIC:** PATRIK ANDRÉN, PETER NYLANDER **CAST:** MATTIAS KLUM, SONJA RAHMAN, MAGNUS HESSBO, LORENA GRUBISIC **WORLD SALES:** **PRODUCTION:** FRP AB **SUPPORTED BY:** FORMAS, STIFTELSEN RIKSBANKENS JUBILEUMSFOND, STIFTELSEN FÖR STRATEGISK FORSKNING, VINNOVA, VETENSKAPSRÅDET **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS A documentary made in reality TV style where three youths and photographer Mattias Klum travel around the world in the footsteps of Carl Linnaeus. A world that has changed significantly since the days of Linnaeus.

ABOUT MATTIAS KLUM Born in 1968 in Uppsala, Sweden. Internationally renowned nature photographer. FOLKE RYDÉN Born in 1958 in Uppsala, Sweden. Journalist, foreign correspondent and filmmaker.

THE PRIZE OF THE POLE THE PRIZE OF THE POLE



DENMARK/SWEDEN 2007 DOCUMENTARY, COLOUR, 35 MM, 80 MIN.

DIRECTOR: STAFFAN JULÉN **PRODUCER:** MICHAEL HASLUND-CHRISTENSEN **SCREENPLAY:** STAFFAN JULÉN **CINEMATOGRAPHY:** CAMILLA HJELM KNUDSEN, TORBEN FORSBERG **EDITOR:** CLAS LINDBERG, STAFFAN JULÉN, YVA FABRICIUS **MUSIC:** FRITHJOF TOKSVIG **CAST:** ROBERT E PEARY II **WORLD SALES:** FIRST HAND FILMS **PRODUCTION:** HASLUND FILM APS, NIMBUS FILM APS **SUPPORTED BY:** SFI (HJALMAR PALMGREN, TOVE TORBIÖRNSSON, PER NIELSEN), DFI **SWEDISH DISTRIBUTION:** EDEN FILM

SYNOPSIS A documentary featuring Robert E Peary II, great grandson of American anthropologist Robert Peary. In the late 19th century, Peary brought six Eskimos with him from Greenland to New York, where all except the young boy Minik perished.

ABOUT STAFFAN JULÉN Born in 1957 in Stockholm, Sweden. His earlier works include *Inughuit – Folket vid jordens navel* and *Åter till Runö*.

SWEDISH FEATURES 2007

IRENE HUSS – TATUERAD TORSO THE TORSO



**SWEDEN/GERMANY/NORWAY/DENMARK/
FINLAND 2007** FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: MARTIN ASPHAUG **PRODUCER:** JOHAN FÄLEMARK **SCREENPLAY:** STEFAN AHNHEM **CINEMATOGRAPHY:** PHILIP ØGAARD **EDITOR:** FREDRIK MORHEDEN **MUSIC:** THOMAS HAGBY, FREFRIK LIDIN, DANIEL AHLQVIST **CAST:** ANGELA KOVÁCS, REUBEN SALLMANDER, MIKAELA KNAPP **WORLD SALES:** AB SVENSK FILMINDUSTRI **INTERNATIONAL SALES:** ILLUSION FILM & TELEVISION AB, YELLOW BIRD FILMS AB **SUPPORTED BY:** MEDIA+ **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS The first film based on Helene Tursten's books featuring Angela Kovács as detective inspector Irene Huss. It begins with the finding of a dismembered body – with a tattooed torso – outside Göteborg.

ABOUT MARTIN ASPHAUG Born in 1950 in Trondheim, Norway. Scriptwriter, director and editor with a number of short films, features films and TV series to his credit. His previous film was *Kim Novak Never Swam in the Lake of Genesaret*.

OM MORGONDAGEN VET MAN ALDRIG TOMORROW NEVER KNOWS



SWEDEN/FINLAND/GERMANY/DENMARK 2007
DOCUMENTARY, COLOUR, 35 MM, 114 MIN.

DIRECTOR: KIRSI NEVANTI **PRODUCER:** KIRSI NEVANTI **CINEMATOGRAPHY:** ROBERT NORDSTRÖM **EDITOR:** JAN ALVERMARK **MUSIC:** FREDDIE WADLING **CAST:** PONTUS TORPEFÄLT, MARINA HÄLLÉN, MARKKU HOLMSTRÖM, KJELL SUHR **WORLD SALES:** CAMERA 32 **PRODUCTION:** CAMERA 32 **SUPPORTED BY:** SFI (NIKLAS RÅDSTRÖM, PER NIELSEN, PETER "PIODOR" GUSTAFSSON), SVENSKA KYRKAN, NTF, KONSTNÄRS-NÄMNDEN, SES, AVEK, DFI, EURIMAGES **SWEDISH DISTRIBUTION:** FOLKETS BIO

SYNOPSIS After eight years of homelessness, Pontus finds himself an apartment and starts studying at the Royal Institute of Technology. Marina stays in their old barracks and barely has the strength to get out of bed. A documentary about being homeless – about how hard it is to stop being it.

ABOUT KIRSI NEVANTI Born in 1960 in Finland. Studied at the University College of Film, Radio, Television and Theatre in Stockholm and has, among other things, worked as a radio producer. Her portfolio includes a handful of documentaries, such as *Among the Elves*, which premiered at GIFF 2000.

DEN MAN ÄLSKAR TO LOVE SOMEONE



SWEDEN 2007 FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: ÅKE SANDGREN **PRODUCER:** LARS G LINDSTRÖM **SCREENPLAY:** KIM FUPZ AAKESON **CINEMATOGRAPHY:** ERIK MOLBERG HANSEN **EDITOR:** ÅSA MOSSBERG **MUSIC:** MAGNUS JARLBO **CAST:** SOFIA LEDARP, JONAS KARLSSON, ROLF LASSGÅRD, CAMILLA LARSSON, GUSTAF HAMMARSTEN **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** NORDIC FILM PRODUCTION AB **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON) **SWEDISH DISTRIBUTION:** NORDISK FILM

SYNOPSIS Alf and Lena are a content couple living a happy, normal life. But one day Lena tracks down her former boyfriend Hannes, who has just served a prison sentence for physically abusing her.

ABOUT ÅKE SANDGREN Born 1955 in Umeå, Sweden. Studied at the National Film School of Denmark in Copenhagen. Has written and directed numerous Swedish and Danish films, such as *The Miracle in Valby*, *The Slingshot* and the Dogme film *Truly Human*.

UNDERBAR OCH ÄLSKAD AV ALLA WONDERFUL AND LOVED BY ALL



SWEDEN/DENMARK 2007 FEATURE, COLOUR, 35 MM, 103 MIN.

DIRECTOR: HANNES HOLM **PRODUCER:** PATRICK RYBORN **SCREENPLAY:** MÅNS HERNGREN, MARTINA HAAG **CINEMATOGRAPHY:** GÖRAN HALLBERG **EDITOR:** FREDRIK MORHEDEN **MUSIC:** ANDERS LENNARTSSON, JESPER HÖRBERG **CAST:** MARTINA HAAG, NIKOLAJ COSTER-WALDAU **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** S/S FLADEN FILM AB **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON), FILMFONDS WIEN **SWEDISH DISTRIBUTION:** BUENA VISTA

SYNOPSIS Isabella gets a job at the Royal Dramatic Theatre in Stockholm but "forgets" to mention that she lacks the acrobatic skills necessary to perform the part. Martina Haag plays the main role in this film version of her hit novel.

ABOUT HANNES HOLM Born in 1962 in Lidingö, Sweden. Director and scriptwriter working in film and television. Often collaborates with Måns Herngren, as on *The Reunion* (2002) and most recently *Every Other Week* (2006).

DU LEVANDE YOU, THE LIVING



SWEDEN/GERMANY/FRANCE/DENMARK/NORWAY
2007 FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: ROY ANDERSSON **PRODUCER:** PERNILLA SANDSTRÖM **SCREENPLAY:**
CINEMATOGRAPHY: GUSTAV DANIELSSON **MUSIC:** BENNY ANDERSSON **CAST:** ELI-
SABET HELANDER, LEIF LARSSON, OLLIE OLSON **WORLD SALES:** COPRODUCTION
OFFICE **PRODUCTION:** ROY ANDERSSON FILMPRODUKTION AB **SUPPORTED BY:** SFI
(LENA HANSSON-VARHEGIY), EURIMAGES, NFTF, DFI, NORSK FILMFOND, FILMSTIFT-
UNG NORDRHEIN-WESTFALEN GMBH **SWEDISH DISTRIBUTION:** STUDIO 24

SYNOPSIS Revisiting the unmistakable visual style of *Songs from the Second Floor*, Roy Andersson portrays a society where people love, fight, dream or simply endure. Sweden's candidate for Best Foreign Language Film Academy Award.

ABOUT ROY ANDERSSON Born in 1943 in Göteborg, Sweden. Director and script-writer who studied at the Swedish Film Institute. Besides his previous feature films – *A Swedish Love Story* (1970), *Giliap* (1975) and *Songs from the Second Floor* (2000) – he has directed more than 400 commercials.

SWEDISH RETROSPECTIVE

SWEDISH RETROSPECTIVE

One silent movie, one political documentary, one Beatlesesque farce, four crappy shorts, eight ace music videos and one compilation of old amateur films from Göteborg.

Opening film: *Under Ditt Parasoll* by Ragnar Frisk.

UNDER DITT PARASOLL UNDER DITT PARASOLL

SYNOPSIS In 1968, dance band Sven-Ingvars were at their peak. In the best Beatles tradition, they decided to make a feature film starring themselves. The result was *Under ditt parasoll*, a farcical tale of love, counts, cowboys and a missing sheet music. The film was savaged by the critics and failed at the box office – so the film was hidden and forgotten. A few years ago, however, it was rediscovered and has now been restored by SFI and Film i Värmland.



SWEDEN 1968 FEATURE, COLOUR, 35 MM, 97 MIN.
DIRECTOR: RAGNAR FRISK **PRODUCER:** EVERT GRANHOLM **CINEMATOGRAPHY:** KARL-ERIK ALBERTS **EDITOR:** ÅKE OLSSON **MUSIC:** CHARLES REDLAND **CAST:** SVEN-ERIK MAGNUSSON, SVEN SVÄRD, SVEN-OLOF PETERSSON, RUNE BERGMAN, INGVAR KARLSSON, BRITTA PETERSSON, CARL-AXEL ELFVING **PRODUCTION:** SVEN INGVAR AB

ABOUT RAGNAR FRISK. Born in 1902 in Hudiksvall, Sweden. Died in 1984. Between 1939 and 1972, he directed more than 40 films, 14 of them featuring the character Åsa-Nisse. Among his other films are *Guttersnipes* (1944) and *Swedish Punks* (1962).



FILMOGRAPHY (SELECT): 1972 47:AN LÖKEN BLÅSER PÅ; 1969 ÅSA-NISSE I REKORDFORM; 1968 UNDER DITT PARASOLL; 1966 DESSA FANTASTISKA SMÅLÄNNINGAR MED SINA FINURLIGA MASKINER; 1963 TRE DAR I BUREN; 1962 RAGGARGÄNGET; 1957 KLARAR BANANEN BIFFEN?; 1955 FLOTTANS MUNTERGÖKAR; 1952 ÅSA-NISSE PÅ NYA ÄVENTYR; 1950 KANSKE EN GENTLEMAN (1950); 1949 ÅSA-NISSE; 1948 HAMMARFORSSENS BRUS; 1945 STEN STENSSON KOMMER TILL STAN; 1944 RÄNNSTENSUNGAR; 1943 AKTÖREN; 1939 MELODIN FRÅN GAMLA STAN.

MUSIKVIDEOREGISSÖREN ANDREAS NILSSON ANDREAS NILSSON, MUSIC VIDEO DIRECTOR

SYNOPSIS This year’s intro film artist is Andreas Nilsson. He is an artist, musician and one of Sweden’s most in-demand music video directors (recently nominated for a Grammis). In his offbeat style (often using animations) he has made videos for artists as diverse as Gyllene Tider and Moby. We screen eight of his videos, with Andreas himself present at the screening to talk about them

CLAIRAUDIENTS (KILL OR BE KILLED)
(BRIGHT EYES), POLYDOR 2007, 7 MIN

STEP OUT OF THE SHADE
(THE PERISHERS), NONS, 2007, 4 MIN
(CO-DIRECTED WITH MIKEL CEE KARLSSON)

ALICE
(MOBY), MUTE, 2008, 4 MIN

SATURDAY WAITS
(LONEY, DEAR), SUBPOP/PARLOPHONE, 2007, 4 MIN

LIKE A PEN
(THE KNIFE), RABID, 2006, 4 MIN



SWEDEN 2005-2008
DIRECTOR: ANDREAS NILSSON

SILENT SHOUT
(THE KNIFE), RABID, 2006, 5 MIN

TEARDROP
(JOSÉ GONZÁLEZ), IMPERIAL/MUTE/PEACEFROG
2007, 4 MIN

LET MY SHOES LEAD ME FORWARD
(JENNY WILSON), RABID, 2005, 5 MIN
(CO-DIRECTED WITH JOHANNES NYHOLM)

ABOUT ANDREAS NILSSON. Born in 1973 in Aneby, Sweden. Artist and director who also plays guitar with the band Silverbullit. Director of the GIFF 2008 intro film.



VIDEOGRAPHY (SELECT): 2007 IF I DONT LIVE TODAY, THEN I MIGHT BE HERE TOMORROW (MANDO DIAO); 2007 MALMÖ BEACH NIGHT PARTY (SLAGSMÅLSKLUBBEN); 2006 WE'RE FROM BARCELONA (I'M FROM BARCELONA); 2005 FLY ME AWAY (GOLDFRAPP), 2004 NURSE HANDS (ISOLATION YEARS); 2004 BIGTIME (THE SOUNDTRACK OF OUR LIVES); 2004 TUFFA TIDER/PÅ EN STEN, VID EN SJÖ, I EN SKOG (GYLLENE TIDER); 2004 TWENTY-TWO (BAD CASH QUARTET); 2003 ALLA SAGOR HAR ETT SLUT (SAGOR & SWING); 2001 STAR (SILVERBULLIT).

CARL JOHAN DE GEERS SÄMSTA WORST OF CARL JOHAN DE GEER

SYNOPSIS Last year we offered highlights from the career of filmmaker and artist Carl Johan De Geer. This year we follow up by showing you the absolute dregs – at least if one is to believe the critics and film festivals. To De Geer himself it is not quite so obvious what has made some of his films celebrated and others scorned. We screen four fiction films that all got lukewarm reviews but also belong to the director's own favourites.

SMÅKAKOR **SMALL COOKIES**

SWEDEN 1991, BETA SP, FEATURE, COLOUR, 26 MIN

TEATER **THEATRE**

SWEDEN 1998, 35 MM, FEATURE, COLOUR, 7 MIN

FÖLJ KARTAN **READ THE MAP**

SWEDEN 2003, 35 MM, FEATURE, COLOUR, 9 MIN

VÄRRE OCH VÄRRE **WORSE AND WORSE**

SWEDEN 2004, DIGIBETA, FEATURE, COLOUR, 28 MIN



SWEDEN 1991-2004

DIRECTOR: CARL JOHAN DE GEER

ABOUT 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 Tärtan, Doktor Krall and Privatdetektiven Kant and several features and shorts in the 1970-80s. Since the beginning of the 90s he has done a number of films on his own. He is also a set and textile designer.



FILMOGRAPHY (SELECT) 2007 VÄSTRA HAMNGATAN 2020, SHORT (GIFF 2007); JAG MINNS HÅKAN ALEXANDERSSON, SHORT DOC (GIFF 2006); 2004 MED KAMERAN SOM TRÖST DEL 2, DOC (GIFF 2004); 2004 VÄRRE OCH VÄRRE, SHORT (GIFF 2004); 2003 FÖLJ KARTAN, SHORT (GIFF 2003); 2001 MORMOR, HITLER OCH JAG, SHORT (GIFF 2001); 1999 JAG MINNS LENA SVEDBERG, SHORT DOC (GIFF 2000); 1998 TEATER, SHORT (GIFF 1999); 1996 LÖGN (GIFF 1996); 1994 BULJONG (GIFF 1995); 1991 SMÅKAKOR (GIFF 1991).

DEN VITA SPORTEN **THE WHITE MATCH**

SYNOPSIS The year is 1968 and Sweden's tennis team is about to face the colonial state Rhodesia in Davis Cup. Students and other intellectuals plan demonstrations and a group of filmmakers (including Roy Andersson and Bo Widerberg) decide to document the events. *The White Match* is in some ways unique. Few Swedish films are driven by such affectation. Even though both students and rockers, local merchants and sports managers get their say, the stance of Grupp 13 (as the filmmakers called themselves) is quite clear. Nonetheless, the question of the relationship between sports and politics is just as relevant today, with summer Olympics in Beijing just around the corner.



SWEDEN 1968 DOCUMENTARY, COLOUR, 35 MM, 102 MIN.

DIRECTOR: GRUPP 13 **CINEMATOGRAPHY:** GRUPP 13 **EDITOR:** GRUPP 13 **CAST:** OLOF PALME, HERMAN KLING, RUNE JOHANSSON, MATTS CARLGREN, HENRI SWARTLING, ADRIAN BAY **PRODUCTION:** GRUPP 13, SFI, AB SVENSK FILMINDUSTRI

ABOUT GRUPP 13. A collective of filmmakers consisting of Roy Andersson, Kalle Boman, Lena Ewert, Sven Fahlén, Staffan Hedqvist, Lennart Malmer, Jörgen Persson, Ingela Romare, Inge Roos, Axel Rudorf-Lohmann, Rudi Spee, Bo Widerberg and Björn Öberg.

FILMOGRAPHY 1968 DEN VITA SPORTEN, DOC.

DUNUNGEN IN QUEST OF HAPPINESS

SYNOPSIS Selma Lagerlöf wasn't just one of Sweden's greatest authors – she is also the one whose writings have been the basis for the most films. This year Lagerlöf would have turned 150, a fact we celebrate by screening one of her lesser known films. *In Quest of Happiness* is a triangle drama involving newly engaged couple Mauritz and Anne-Marie and the stern uncle Teodor (who is played by the director himself)



SWEDEN 1919 FEATURE, B/W, 35 MM, 86 MIN.
DIRECTOR: IVAN HEDQVIST **CINEMATOGRAPHY:** J JULIUS **CAST:** IVAN HEDQVIST, RENÉE BJÖRLING, JENNY TSCHERNICHIN-LARSSON, ERNST ÖBERG, MIA GRÜNDER **PRODUCTION:** AB SVENSKA BIOGRAF-TEATERN

ABOUT IVAN HEDQVIST. Born in 1880 in Gottröra, Sweden. Died in 1935. Actor and director working with both film and theatre – for example at the Royal Dramatic Theatre in Stockholm. *In Quest of Happiness* was his directorial debut.



FILMOGRAPHY 1924 LIVET PÅ LANDET; 1921 VALLFARTEN TILL KEVLAAR; 1920 CAROLINA REDIVIVA; 1919 DUNUNGEN.

NORDIC COMPETITION 2008

NORDIC COMPETITION

Eight new Nordic feature films in competition for the festival's Nordic Film Award – SEK 100 000 and Ernst Billgren's lovely mosaic dragon!

Opening film: *The King of Ping Pong* by Jens Jonsson.

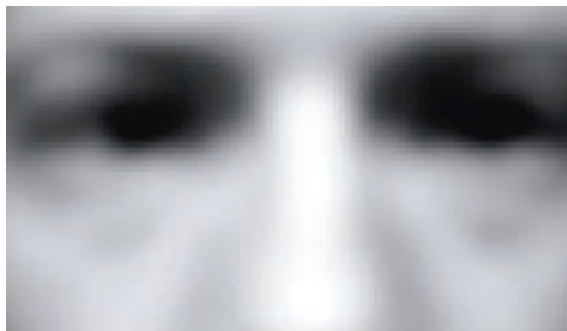
NORDIC COMPETITION 2008

EN ENASTÅENDE STUDIE I MÄNSKLIG FÖRNEDRING AN EXTRAORDINARY STUDY IN HUMAN DEGRADATION

SYNOPSIS A 36-year-old man in the midst of an existential crisis decides to document his seemingly miserable life using his cell phone. He enlists the help of his office co-workers. The film project leads to intimate situations and long conversations on relationships, sex and friendship. A raw, humorous and extremely honest film about modern man's Sisyphean struggle to find love and happiness.

DIRECTOR'S COMMENT *'Such as I was, I have declared myself; sometimes vile and despicable, at others, virtuous, generous, and sublime; even as Thou hast read my inmost soul: Power Eternal! assemble round Thy throne an innumerable throng of my fellow-mortals, let them listen to my confessions, let them blush at my depravity, let them tremble at my sufferings; let each in his turn expose with equal sincerity the failings, the wanderings of his heart, and if he dare, aver, I was better than that man.'*

Jean-Jacques Rousseau, 1781



SWEDEN 2008 DOCUMENTARY, COLOUR, 35 MM, 83 MIN.
DIRECTOR: PATRIK ERIKSSON **PRODUCER:** ERIK HEMMENDORFF
CINEMATOGRAPHY: RUBEN ÖSTLUND, ERIK HEMMENDORFF, PATRIK ERIKSSON **EDITOR:** PATRIK ERIKSSON **MUSIC:** ROBERT GÖRL **CAST:** PATRIK ERIKSSON, RUBEN ÖSTLUND, ERIK HEMMENDORFF, MARIE KJELLSON **WORLD SALES:** PLATTFORM PRODUKTION **PRODUCTION:** PLATTFORM PRODUKTION **SWEDISH DISTRIBUTION:** PLATTFORM PRODUKTION **WORLD PREMIÈRE**

ABOUT PATRIK ERIKSSON. Born in 1970 in Örebro, Sweden. Studied film directing at the School of Film Directing in Göteborg 1999-2002. Works as a film director at production company Plattform Produktion in Göteborg. This is the third film where the director uses himself and his life as a creative starting point.



FILMOGRAPHY 2008 EN ENASTÅENDE STUDIE I MÄNSKLIG FÖRNEDRING, DOC; 2006 FEMINISTERNA, SHORT DOC; 2004 DEN LJUSNANDE FRAMTID ÅR VÅR, SHORT DOC (CO-DIR); 2002 UTAN TITEL, SHORT; 2002 LOOKING FOR TSAI, SHORT DOC (CO-DIR); 2001 SAMTIDIGT I OLIKA VÄRDAR, SHORT DOC.

FIGHTER FIGHTER

SYNOPSIS Aicha, a high-school student, is a passionate kung fu fighter. Her Turkish parents expect her to get good grades so she can get into medical school, like her brother Ali. But school doesn't inspire her. Defying her family, Aicha starts secretly training at a professional kung fu club. A boy, Emil, helps Aicha train for the club championship and they fall in love. But the rules of life are not as simple as the rules of kung fu, and Aicha is forced to decide who she is and what she wants.

DIRECTOR'S COMMENT *In an era where too much debate starts from the point of 'us and them' – I decided that my starting-point would be to tell a universal story with a Danish-born main character with Middle east background. I felt the urge to make a youth film about finding oneself – about making your first serious decisions in life. Most teenagers feel that they don't fit in society, the uncertainty of knowing what you really want, and the conflict of wanting to do something else than what is expected of you. There have been many youth films made on the same topics, because of that I wanted to investigate the meaning of having a main character that was a girl and an immigrant. I have worked on the screenplay for several years, and have spent a lot of time with young people. I have met a lot of strong, intelligent girls. So I felt that there was time to make a film about a Danish Pippi Longstockings – with Middle East background.*



DENMARK 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: NATASHA ARTHY **PRODUCER:** JOHNNY ANDERSEN
SCREENPLAY: NATASHA ARTHY **CINEMATOGRAPHY:** SEBASTIAN WINTERØ **EDITOR:** KASPER LEICK **MUSIC:** FRITHIOF TOKSVIG **CAST:** SEMRA TURAN, NIMA NABIPOUR, BEHRUZ BANISSI, CYRON BJÖRN MELVILLE **WORLD SALES:** DELPHIS FILMS INC. **PRODUCTION:** NIMBUS FILM PRODUCTIONS APS **SWEDISH DISTRIBUTION:** SANDREW METRONOME **SWEDISH PREMIÈRE**

ABOUT NATASHA ARTHY. Born in 1969 in Denmark. She studied at the University of Bristol and University of Roskilde. Has produced and directed numerous children's programmes for Danish TV. Her short *Penny Plain* (1997) is included in *Bunny's Tales*, a series of Danish films for children. Her feature debut was *Miracle* in 2000 and in 2003 she directed *Old, New, Borrowed and Blue*, adhering to the Dogme doctrine. She is also a radio host.



FILMOGRAPHY 2007 FIGHTER; 2002 OLD, NEW, BORROWED AND BLUE (GIFF 2003); 2000 MIRACLE (GIFF 2001).

MA SALAMA JAMIL GO WITH PEACE JAMIL

SYNOPSIS An Arabic tale that takes place in Scandinavia. It deals with ancient religious hatred, love, punishment, guilt and redemption. Further it's about being responsible for one's own actions and refusing to go down a path of violence. Jamil stands in the middle. He is fighting the war of his life; a war within himself.

DIRECTOR'S COMMENT *This film, is about Arabic people in a Western country. The story is based on the cultural, religious and traumatic ballast many Middle Eastern refugees carry along when they arrive at their new home in the West. I still haven't seen any movies that treat the subject about Arabs in Europe or the West in deep and realistic means. With my own mixed background (Danish/Arabic) I feel that with feet in the Arabic and European culture, I have the skill to tell this story where I focus on the main character Jamil's inner conflict; his 'Jihad'. In the movie Jamil's in-*

ner conflict is based on religious hatred, revenge and the feeling of being trapped in a destiny that requires revenge. Somehow, I also let my story's characters spring out of peoples' prejudices about Arabs, but first of all I want to show that Arabs are not just high tempered maniacs with bombs around their wastes. I wish to get inside their minds and show the sorrow and privation many Middle East people feel. At the same time I would like to illustrate the beauty of the Arabic culture, the way the sophisticated Arabic language is being used and the warmth and tenderness, which exist between most Arabs.



DENMARK 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: OMAR SHARGAWI **PRODUCER:** META LOUISE FOLDAGER
SCREENPLAY: OMAR SHARGAWI, MOGENS RUKOV **CINEMATOGRAPHY:** ASKE ALEXANDER FOSS **EDITOR:** PER SANDHOLT, ANDERS REFN
CAST: OMAR SHARGAWI, DAR SALIM, HASSAN EL SAYED, AMIRA HELENE LARSEN, FOUAD GHAZALI, SALAH EL KOUSSA **WORLD SALES:** TRUST FILM SALES APS **PRODUCTION:** ZENTROPA **SWEDISH PREMIÈRE**

ABOUT OMAR SHARGAWI. Born in 1974 in Denmark. Raised by his Danish mother and Palestinian father in Copenhagen. Before this film – his feature debut – he worked as a still photographer.



FILMOGRAPHY 2007 GO WITH PEACE JAMIL.

TATT AV KVINNEN GONE WITH THE WOMAN

SYNOPSIS A film about a young man's encounter with the enigma that is love and the even greater enigma that is woman. After being invaded, seduced and conquered, our unnamed main character realizes that he has a girlfriend. How else could you explain the sudden presence of a talkative young lady in his apartment? Before long, she's turning his life upside-down; enthusiastically rearranging the furniture while he trails after her trying to have a say in the matter. Still uncertain whether he's particularly confident in matters concerning love or women, he decides to make an attempt to understand both of these forces. He realizes that if all parties are to have space in this relationship, he'll have to fight for every inch of territory. But it isn't easy to stake a claim when you can never get a word in edgewise. This is the film version of Norwegian author Erlend Loe's debut novel.

DIRECTOR'S COMMENT *I tend to get absorbed by stories, and I'm not generally so interested in film. I don't watch a lot of films, and I'm not one of those film buffs who know the names of all the directors and actors. The people I work with have probably watched ten times as many films as I have. (...) Our need for love and approval is always with us, and always has been. And in the film, this is an expressed goal for the main character: I decided to fall head over heels in love. He reaches his goal, and unfortunately this becomes his downfall. But he thinks the main character is far from irresolute. The film deals with his subjective impression of her, not with The Truth about Man and Woman. I find him an honest person, only that he says no too late. The instant one partner in a relationship wants to control the other, the relationship is declining.*



NORWAY 2007 FEATURE, COLOUR, 35 MM, 92 MIN.
DIRECTOR: PETTER NÆSS **PRODUCER:** OLAV ØEN **SCREENPLAY:** JOHAN BOGAÆUS AND PETTER NÆSS **CINEMATOGRAPHY:** EDITOR: INGE-LISE LANGFELDT **CAST:** TROND FAUSA AURVÅG, MARIAN SAAS-TAD OTTESEN, PETER STORMARE, HENRIK MESTAD, LOUISE MONOT, INGAR HELGE GIMLE, TRUDE BJERCKE STRØM **WORLD SALES:** AB SVENSK FILMINDUSTRI INTERNATIONAL SALES **PRODUCTION:** MONSTER FILM AS **SWEDISH PREMIÈRE**

ABOUT PETTER NÆSS. Born in 1960 in Oslo, Norway. His feature debut was *Absolute Hangover* in 1999. He has directed several features, among them two of the three films about Ingvar Ambjørnsen's Elling character; *Me My Friend and I* (2001) and *Love Me Tomorrow* (2005). Besides he has primarily worked for the stage, both as scriptwriter, director and actor. Since 1997 he has been employed as a director at Oslo New Theatre.



FILMOGRAPHY 2007 GONE WITH THE WOMAN; 2007 LEAPS & BOUNDS (GIFF 2007); 2005 LOVE ME TOMORROW; 2005 CRAZY IN LOVE; 2003 JUST BEA (GIFF 2004); 2001 ME, MY FRIEND AND I; 1999 ABSOLUTE HANGOVER.

KÆRLIGHED PÅ FILM JUST ANOTHER LOVE STORY

SYNOPSIS Jonas is a nice, but worn-down husband and father, with a wife, two kids and a house in the suburbs. One day, his life takes a dramatic, unexpected turn when he is the likely cause of a young woman, Julia, crashing her car. The next day, Jonas wakes up in the hospital with amnesia and Jonas comes to visit. In a grotesque mix-up, Julia and her family mistake Jonas for her new exotic boyfriend Sebastian, whose return from abroad they had all been expecting. Jonas assumes the other's identity, playing the part of the man Julia considers the love of her life. A whole new identity, a whole new life, a wide open, boundless world opens up to Jonas. But life is not lived on fantasies and exotic dreams – and one day truth comes knocking at the door.

DIRECTOR'S COMMENT *Love on the screen is provoking, because it wants to show that every wedded couple, or all couples, in one way or another will be provoked to see each other in the eyes, and say: 'Okay, why do we have it this way?' The scene where Jonas tells his wife, Mette, that he has to forgive her, has an uncomfortable down-played brutality because it is set in a Bilka supermarket, which everyone in Denmark know of. I experienced already on the set, filming, when a light designer had to hide. He really didn't want to see Charlotte Fich as Mette in that state. So I hope and think, that this kind of scene is extremely provoking. It shows life as it is. (...) To be human is joy at one moment and the next is fear.*



DENMARK 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: OLE BORNEDAL **PRODUCER:** MICHAEL OBEL **SCREENPLAY:** OLE BORNEDAL **CINEMATOGRAPHY:** DAN LAUSTSEN **EDITOR:** ANDERS VILLADSEN **CAST:** ANDERS W. BERTHELSEN, NIKOLAJ LIE KAAS, CHARLOTTE FICH, DEJAN CUKIC, EWA FRÖLING, BENT MEJNING, REBECCA HEMSE **WORLD SALES:** DANISH FILM INSTITUTE **PRODUCTION:** THURA FILM A/S **SWEDISH PREMIÈRE**

ABOUT OLE BORNEDAL. Born in 1959 in Denmark. He began his career in radio and TV, and played a key role in the renewal of Danish TV satire. He wrote and directed a number of plays for the stage and TV – both plays and series. His feature debut was *Nightwatch* in 1994. In 1997 he also directed the US remake of the film. In 2002 he made the international English language co-production *I am Dina*.



FILMOGRAPHY 2007 JUST ANOTHER LOVE STORY; 2007 THE SUBSTITUTE; 2002 I AM DINA; 1994 NIGHTWATCH (GIFF 1995).

LÅT DEN RÄTTE KOMMA IN LET THE RIGHT ONE IN

SYNOPSIS 12-year-old Oskar is bullied by his sadistic classmates and fantasizes about being strong and getting revenge. At night, as he is standing in the playground stabbing a tree with his knife while whispering the names of the bullies, a girl suddenly appears. Her name is Eli and she is a being full of contradictions – her wise look, her strange scent, her thin clothes. She is skinny and unkempt yet beautiful. In the following evenings, Oskar and Eli meet at the playground. They become friends, and she is the first ray of hope in Oskar's life. But their friendship is complicated. Eli is not like other girls – she can't endure sunlight, she doesn't eat food and she has to drink the blood of other people in order to survive. When Oskar realizes that Eli has to kill to live, he is faced with a choice. How much can love forgive?

DIRECTOR'S COMMENT *When I read 'Let the Right One In' I got that feeling that I had to transfer this story to the screen, no matter what. In spite of its gloomy backdrop, with harassment and violence, this is a romantic love story with an ending that is both hopeful and happy. It's an entertaining film with a strong social pathos and a profound understanding of human behaviour.*



SWEDEN 2008 FEATURE, COLOUR, 35 MM, 114 MIN.
DIRECTOR: TOMAS ALFREDSON **PRODUCER:** JOHN NORDLING
SCREENPLAY: JOHN AJVIDE LINDQVIST **CINEMATOGRAPHY:** HOYTE VAN HOYTEMA **EDITOR:** DANIEL JONSÅTER **MUSIC:** JOHAN SÖDERQVIST **CAST:** KÅRE HEDEBRANT, LINA LEANDERSSON, PER RAGNAR, PETER CARLBERG, IKA NORD, PATRIK RYDMARK, MIKAEL ERHARDS-SON **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** EFTI **SWEDISH DISTRIBUTION:** SANDREW METRONOME **WORLD PREMIÈRE**

ABOUT TOMAS ALFREDSON. Born in 1965 in Stockholm, Sweden. Autodidact film-maker who has directed several TV series as well as four feature films.



FILMOGRAPHY (SELECT) 2008 LÅT DEN RÄTTE KOMMA IN; 2004 FYRA NYANSER AV BRUNT (GIFF 2004); 2003 KONTORSTID (GIFF 2004); 2000 SOLDATER I MÅNSKEN, TV; 1997 IRMA OCH GERD, TV; 1995 BERT (GIFF 1996); 1998 FAMILJEN SCHEDBLAD, TV (CO-DIR).

PINGPONG-KINGEN THE KING OF PING PONG

SYNOPSIS 16-year-old Rille is an outcast, a nobody, everywhere but in the ping pong room. There he's the king, the King of Ping Pong. His younger brother is charming, respected and loved. In spite of their completely different circumstances, they are bound together by their brotherhood. At least, so they think. When the truth comes out during a winter holiday, war erupts between the brothers.

DIRECTOR'S COMMENT *The King of Ping Pong is a film about how the past can bring unpleasant repercussions on yourself. Like a damn ping pong ball. I have wanted to make film about the difficulties of life. And about brotherhood and blood-relationship. My ambition was to simply tell the truth. If I have succeeded is up to others to judge. The film has itched my head for quite a while. And it has given me a couple of weeks of nice harmony. I have decided to enjoy as long as it lasts because I have the feeling that a new film will start to itch one day or the other.*



SWEDEN 2008 FEATURE, COLOUR, 35 MM, 107 MIN.
DIRECTOR: JENS JONSSON **PRODUCER:** JAN BLOMGREN **SCREENPLAY:** HANS GUNNARSSON, JENS JONSSON **CINEMATOGRAPHY:** ASKILD VIK-EDVARSEN **EDITOR:** KRISTOFER NORDIN **MUSIC:** MARTIN WILLERT **CAST:** JERRY JOHANSSON, HAMPUS JOHANSSON, ANN-SOFIE NURMI, GEORGI STAYKOV, FREDRIK NILSSON **WORLD SALES:** BOB FILM SWEDEN AB **PRODUCTION:** BOB FILM SWEDEN AB **SWEDISH DISTRIBUTION:** NORDISK FILM **EUROPEAN PREMIÈRE**

ABOUT JENS JONSSON. Born in 1974 in Umeå, Sweden. First enrolled at the University College of Arts, Crafts and Design in Stockholm (1994–1998) then went on to study film directing at the University College of Film, Radio, Television and Theatre in Stockholm (1998–2002), during which time he made *Reparation* and *K-G for Better or for Worse* (2002).



FILMOGRAPHY 2008 PINGPONG-KINGEN; 2006 LINERBOARD, SHORT (GIFF 2007); 2005 GODMORGON ALLA BARN, TV; 2004 FRAGILE, SHORT (GIFF 2004); 2003 UTVECKLINGSSAMTAL, SHORT (GIFF 2004); 2003 SPADEN, SHORT (GIFF 2004); 2003 A CHANGED MAN, SHORT (GIFF 2004); 2002 K-G I NÖD OCH LUST, SHORT (GIFF 2002); 2001 REPARATION, SHORT (GIFF 2002); 2001 BROR MIN, SHORT (GIFF 2007); 1999 AVRÄTTNINGEN, SHORT (GIFF 2000); 1998 STEFANJA 1:3, SHORT.

VEÐRAMÓT THE QUIET STORM

SYNOPSIS A young girl breaks up from her petit bourgeoisie home and her piano lessons to lead an entirely new life, as one of the personnel at an institution for juvenile delinquents in a remote part of northern Iceland. It is the 1970s and the young people in charge of the place are heavily into flower power, sitar music and solving problems by frank talk sessions with the delinquents. However, the hippies, who themselves despise authority, soon find their own authority under attack by the rebellious youngsters, especially after the arrival of a mysterious young girl. Then a violent incident occurs that will have a decisively detrimental effect on relations at the institution.

DIRECTOR'S COMMENT *The Quiet Storm is based on something I experienced as I was in my early twenties. Just like one of the characters in the movie, I went to work at a youth prison out in the middle of nowhere, on the west coast of Iceland. There were girls there, that seemed so innocent and normal, and no-one got to know why they were there. Over 30 years later, I found out that they had been sexually abused. That was why they had to go to prison, while the perpetrators were still free. This film is my apology to these girls.*



ICELAND 2007 FEATURE, COLOUR, 35 MM, 102 MIN.
DIRECTOR: GUDNÝ HALLDÓRSDÓTTIR **PRODUCER:** HALLDÓR ÞORGEIRSSON **SCREENPLAY:** GUDNÝ HALLDÓRSDÓTTIR **CINEMATOGRAPHY:** SVEIN KRÖVEL **EDITOR:** STEFANÍA THORS **MUSIC:** RAGN-HILDUR GÍSLADÓTTIR **CAST:** TINNA HRAFNSDÓTTIR, HILMIIR SNÆR GUDNASON, HERA HILMARSDÓTTIR, ATLI RAFN SIGURÐSSON, JÖRUN-DUR RAGNARSSON **PRODUCTION:** UMBI **SWEDISH PREMIÈRE**

ABOUT GUDNÝ HALLDÓRSDÓTTIR. Born in 1954 in Iceland. Studied at the London International Film School, 1981–83. In London she also founded her own production company, Umbi Film. Has focused mainly on screenwriting and producing. Daughter of author Hallþór Laxness.



FILMOGRAPHY 2007 THE QUIET STORM; 2002 STELLA FOR OFFICE; 1999 THE HONOUR OF THE HOUSE (GIFF 2000); 1994 ÁRAMÓTASKAUP 1994, TV; 1993 ÁRAMÓTASKAUP 1993, TV; 1992 THE MEN'S CHOIR; 1989 UNDER THE GLACIER; 1984 RÁS 84: FRJÁLS OG ÓHÁT, TV.

CRITICS' WEEK

CRITICS' WEEK

Four Swedish film critics and three foreign ones (representing the FIPRESCI jury at the festival) have each selected a film.

Opening film: *Little Moth* by Tao Peng.

A THOUSAND YEARS OF GOOD PRAYERS A THOUSAND YEARS OF GOOD PRAYERS

SYNOPSIS Mr. Shi is a widower and a retired man from Beijing. When Yilan, his only daughter who lives in the US, get divorced, he decides to visit her in the small town where she works as a librarian. His intention is to stay with her until he helps her recover from the trauma. He is a "rocket scientist", Mr. Shi likes to tell people he meets in America, and enjoys their attention. But Yilan acts less enthusiastic in his show-off, nor is she interested in his plan to rescue her marriage and reconstruct her life. When Mr. Shi persists in finding out the reason for the divorce, Yilan starts to avoid him. Disappointed but not discouraged, Mr. Shi explores the small town and meets an old woman, Madam, who fled the Iranian Revolution to the US. Neither Mr. Shi nor Madam speak English well, but by gesturing and talking in their own tongues, they start a rare friendship, in which they find momentary haven from the world of lies they have to weave to keep themselves hopeful. But

the friendship is soon disrupted when Madam's son sends her away to a retirement home. Mr. Shi is left to face things he never was prepared to accept.

DIRECTOR'S COMMENT *When I read Yiyun Li's short story 'A Thousand Years of Good Prayers,' I was riveted by the idea of language as an agent in both the freeing and the trapping of one's self-expression. In some ways I could identify with Yilan, the Midwestern divorcée whose Chinese husband returned to Beijing while she stayed in the US and continued her affair with a married Romanian man (changed to Russian in the film). The act of speaking English, Yilan tells her father visiting from Beijing, has freed her: 'Baba, if you grew up in a language that you never used to express your feelings, it would be easier to take up another language and talk more in the new language. It makes you a new person.'*



USA 2007 FEATURE, COLOUR, 35 MM, 83 MIN.
DIRECTOR: WAYNE WANG **PRODUCER:** YUKIE KITO **SCREENPLAY:** YIYUN LI **CINEMATOGRAPHY:** PATRICK LINDENMAIER **EDITOR:** DEIRDRE SLEVIN **MUSIC:** LESLEY BARBER **CAST:** FAYE YU, HENRY O, VIDA GHahremani, PASHA LYCHNIKOFF **WORLD SALES:** MATCH FACTORY **PRODUCTION:** BORAM ENTERTAINMENT INC **SWEDISH PREMIÈRE**

ABOUT WAYNE WANG. Born in 1949 in Hong Kong. Holds degrees in painting and film and television from California College of Arts. He made his first films in the middle of the 1970s. He has alternated between major Hollywood studio films such as *The Joy Luck Club* and smaller, independent work like *Smoke*.



FILMOGRAPHY (SELECT) 2007 THE PRINCESS OF NEBRASKA; 2007 A THOUSAND YEARS OF GOOD PRAYERS; 2007 LAST HOLIDAY; 2005 BECAUSE OF WINN-DIXIE; 2002 MAID IN MANHATTAN; 2001 THE CENTER OF THE WORLD; 1999 ANYWHERE BUT HERE; 1997 CHINESE BOX; 1995 BLUE IN THE FACE; 1995 SMOKE; 1993 THE JOY LUCK CLUB (GIFF 1994); 1991 STRANGERS; 1989 LIFE IS CHEAP... BUT TOILET PAPER IS EXPENSIVE; 1989 EAT A BOWL OF TEA; 1988 DIM SUM TAKE OUT; 1985 DIM SUM: A LITTLE BIT OF HEART; 1982 CHAN IS MISSING.

HOLLYWOOD CHINESE HOLLYWOOD CHINESE

SYNOPSIS The story of a little-known chapter of cinema: the Chinese in American feature films. From the first Chinese American film produced in 1916, to Ang Lee's triumphant *Brokeback Mountain* almost a century later, it brings together a portrait of actors, directors, writers, and iconic images to show how the Chinese have been imagined in movies, and how filmmakers have and continue to navigate an industry that was often ignorant about race, but at times paradoxically receptive. Ang Lee, Wayne Wang, Joan Chen, David Henry Hwang, Justin Lin, B.D. Wong, Nancy Kwan, Tsai Chin, Lisa Lu, James Hong, and Amy Tan are among the storytellers who have wrestled with being the 'other' in Hollywood. Non-Chinese personalities are also featured to point out the controversy over portraying the Chinese in yellow-face: Luise Rainer, Christopher Lee and 1940s matinee idol Turhan Bey give first-hand recollections on being yellow on the silver screen. It

is punctuated with clips from over 90 movies, dating from 1890s until present. During the production, the director discovered two nitrate reels of what is now acknowledged as the first Chinese American film ever made, *The Curse of Quon Gwon* (1916) by Marion Wong, it is also one of the earliest films made by a woman.

DIRECTOR'S COMMENT *With Hollywood Chinese, I take a lifelong affection for film and combine it with a quest to understand the complexities of cinema. It is my journey into the world of Hollywood moviemaking to discover how stories and images of the Chinese fit within an entertainment industry that mixes art with commerce, a universal art form that effects the way we see ourselves and each other. In a way, I've been preparing for Hollywood Chinese most of my life.*



USA 2007 DOCUMENTARY, COLOUR, 35 MM, 89 MIN.
DIRECTOR: ARTHUR DONG **PRODUCER:** ARTHUR DONG **SCREENPLAY:** ARTHUR DONG **CINEMATOGRAPHY:** HIROKI MIYANO. **EDITOR:** ARTHUR DONG **MUSIC:** MARK ADLER **CAST:** TURHAN BEY, JOAN CHEN, NANCY KWAN, CHRISTOPHER LEE, ANG LEE, LUISE RAINER, JAMES SHIGETA, AMY TAN, WAYNE WANG **WORLD SALES:** LOUSIE ROSEN LTD (TELEVISION SALES ONLY) **PRODUCTION:** DEEPPOCUS PRODUCTIONS, INC. **NORDIC PREMIÈRE**

ABOUT ARTHUR DONG. Born in 1954 in San Francisco, California, USA. His filmmaking career began at age 16 when he made *Public* (1970), an animated Super-8mm film shot on his bedroom floor. As a film student at San Francisco State University, Dong produced *Sewing Woman* (1982), a documentary about his mother's immigration to American from China. He started his own company, DeepFocus Productions, Inc, which continues to develop, produce, and distribute his work.



FILMOGRAPHY 2007 HOLLYWOOD CHINESE, DOC; 2002 FAMILY FUNDAMENTALS, DOC; 1997 LICENSED TO KILL, DOC; 1995 THE QUESTION OF EQUALITY: OUT RAGE '69, DOC; 1994 COMING OUT UNDER FIRE, DOC; 1989 FORBIDDEN CITY, USA, DOC; 1987 LOTUS, SHORT; 1982 SEWING WOMAN, DOC; 1970 PUBLIC, ANIM.

IMPORT EXPORT IMPORT EXPORT

SYNOPSIS It's cold and gray. Wintertime. People are freezing. That's how it is in Austria. That's how it is in the Ukraine. Two different worlds that are increasingly coming to resemble each other. The East looks like the West – the West like the East. In this atmosphere two stories take place. The first is about Olga, a young nurse and mother. Olga wants more from life. She wants to get out of the city, out of the country. She decides to go to Austria, which she does. The other story is about Paul, a young Austrian. His stepfather gets him a job in the Ukraine setting up video gambling machines. Olga and Paul. Both are looking for work, a new beginning, an existence, life. *Import Export* deals with sex and death, living and dying, winners and losers, power and helplessness, and how to give the teeth of a stuffed fox a professional cleaning job.

DIRECTOR'S COMMENT *Humour often makes the horrible, the inevitable, more bearable. And I'm always on the lookout for places where tragedy and comedy overlap. As far as pessimism is concerned, I don't think that optimists are necessarily more constructive than pessimists, so they shouldn't be seen as better. When I look at the world with open eyes, I can't avoid being pessimistic. But like every pessimist I also see things of beauty.*



AUSTRIA 2007 FEATURE, COLOUR, 35 MM, 135 MIN.

DIRECTOR: ULRICH SEIDL **PRODUCER:** PHILIPPE BOBER, ULRICH SEIDL, LUCKI STIPETIC **SCREENPLAY:** ULRICH SEIDL, VERONIKA FRANZ **CINEMATOGRAPHY:** ED LACHMAN, WOLFGANG THALER **EDITOR:** CHRISTOF SCHERTENLEIB **CAST:** EKATERINA RAK, PAUL HOFMANN, MICHAEL THOMAS **WORLD SALES:** THE COPRODUCTION OFFICE **PRODUCTION:** ULRICH SEIDL FILM PRODUKTION GMBH **SWEDISH DISTRIBUTION:** NOVEMBERFILM **SWEDISH PREMIÈRE**

ABOUT ULRICH SEIDL. Born in 1952 in Vienna, Austria. His working methods, trying to achieve "truth and authenticity", and showing people in the most solitary and personal moments, has aroused much debate. He currently lives in Vienna.



FILMOGRAPHY (SELECT) 2007 IMPORT EXPORT; 2003; JESUS, YOU KNOW, DOC (GIFF 2004); 2001 DOG DAYS (GIFF 2002); 1998 FUN WITHOUT LIMITS, SHORT (GIFF 2002); 1998 MODELS (GIFF 2002); 1997 DER BUSENFREUND, TV DOC (GIFF 2002); 1996 PICTURES OF AN EXHIBITION, DOC (GIFF 2002); 1995 ANIMAL LOVE, DOC (GIFF 2002); 1994 THE LAST MEN, DOC (GIFF 2002); 1992 LOSSES TO BE EXPECTED, DOC (GIFF 2002); 1990 GOOD NEWS, DOC (GIFF 2002); 1980 THE PROM, SHORT (GIFF 2002).

XUE CHAN LITTLE MOTH

SYNOPSIS Luo and his wife Guihua buy an 11-year-old girl named Xiaoè zi (Little Moth). They use her to earn money by her begging. Xiaoè zi suffers from a blood disease and can't walk. Guihua wants to cure her legs. So she boiles Chinese herbs for her behind Luo's back. They meet a man called Yang while begging. He brings with him a boy Xiao chun who has only one arm. Luo invites Yang to his place to have a drink. Meanwhile Xiao chun escapes with Xiaoè zi on his back. Luo wants to buy another child, but Guihua insists on finding them. Yang and Guihua finds the two kids together. Xiao chun and Xiaoè zi met a woman named Zhong who wants to adopt Xiaoè zi. Xiao chun knows that Zhong didn't like him, so he left. Yang didn't really meant to find the kids. He planned to sell her kidney secretly. Fortunately, Guihua discovered and escaped.

DIRECTOR'S COMMENT *I want to exhibit the unique living status of people living at the foot of the Chinese social ladder. So I focus on a special marginalized group – beggars, to show their special quality distinguished from others. In modern society, the utmost possession of money is of primary importance to modern people. During this course, people discard dignity, rights and basic humanity. They squeeze and accumulate money cruelly and greedily in a state of extreme disorder. However, the faint expectation isn't dashed by the cruel reality, and the gleam of humanity and hope isn't obscured by the heavy burden of life.*



CHINA 2007 FEATURE, COLOUR, DIGIBETA, 99 MIN.

DIRECTOR: TAO PENG **PRODUCER:** WENWEN ZENG **SCREENPLAY:** TAO PENG **CINEMATOGRAPHY:** YI HUANG **EDITOR:** TAO PENG **CAST:** DEQUN HAN, QIFA HONG, HUIHUI ZHAO **WORLD SALES:** NONE **PRODUCTION:** NEW YOUTH INDEPENDENT FILM STUDIO **SWEDISH PREMIÈRE**

ABOUT TAO PENG. Born in 1974 in Beijing, China. Received a Bachelor degree from the Art Department of Beijing Film Academy in 2004. Has made the shorts *Story in the Winter* (2002) and *Goodbye Childhood* (2004) before this, independently produced, feature debut.



FILMOGRAPHY 2007 LITTLE MOTH.

FREE RAINER RECLAIM YOUR BRAIN

SYNOPSIS Successful TV producer Rainer has it all: big salary, luxurious penthouse, high life, hot car, even hotter girlfriend. The 30-something go-getter has reached the top by creating TV shows of the most stupid and vulgar kind. One day, mysterious young woman Pegah vengefully drives full speed into Rainer's car. After this near-death experience, Rainer has a major change of heart and decides to produce a thought-provoking news show for his station's prime-time lineup. Devastated by the show's poor ratings, Rainer quits his job and embarks on an investigation of the audience measurement system that keeps intelligence-insulting programs at Number One. Teaming up with the beautiful Pegah and a gang of unemployed social misfits, Rainer sets out to prove that a conspiracy surrounds the boxes used in select households to estimate audience percentage.

DIRECTOR'S COMMENT *Four hours per day – that's how much time the average European spends watching TV. When I read this figure one morning in the newspaper, I couldn't believe it. (...) I thought this topic was old hat. We have internet now, new media – surely TV is dead. I was wrong. TV consumption is growing yearly. (...) I love conspiracy theories. Once I read in the newspaper about a soap opera scoring the top ratings of the day and I thought: This can't be! Then I thought: What if these ratings aren't correct at all? What if a conspiracy is trying to dumb us down on purpose? Why haven't I ever met anybody who has one of the black ratings boxes? (...) During my research I found out that the ratings counting system has serious shortcomings.*



GERMANY/AUSTRIA 2007

FEATURE, COLOUR, 35 MM, 129 MIN.

DIRECTOR: HANS WEINGARTNER **PRODUCER:** HANS WEINGARTNER
SCREENPLAY: HANS WEINGARTNER, KATHARINA HELD **CINEMATOGRAPHY:** CHRISTINE A. MAIER **EDITOR:** ANDREAS WODRASCHKE
CAST: MORITZ BLEIBTREU, ELSA SOPHIE GAMBARD, MILAN PESCHEL, GREGOR BLOEB, SIMONE HANSELMANN **WORLD SALES:** MATCH FACTORY **PRODUCTION:** KAHUUNA FILMS **NORDIC PREMIERE**

ABOUT HANS WEINGARTNER. Born in Austria. He studied neuro-science at the University of Vienna (1991-97). During his studies he also began working as a camera assistant. He did his post-graduate studies (1997-2001) in filmmaking at Cologne's Academy of Media Arts (KHM). His feature debut was *The White Sound* in 2002.



FILMOGRAPHY 2007 RECLAIM YOUR BRAIN; 2004 THE EDUCATORS (GIFF 2005); 2001 THE WHITE SOUND.

DE UNGE ÅR THE EARLY YEARS – ERIK NIETZSCHE PART 1

SYNOPSIS Erik Nietzsche is an intelligent but in many ways inexperienced shy young man who is convinced that he wants to be a film director. In the late 1970s Erik is accepted by the Danish National Film School where he enters a world of angry unhelpful tutors, weird fellow students and unwritten rules. It is both an exhilarating and angst-provoking period and Erik feels increasingly like a foreigner in the film industry. Frequently, he is merely an observer of the absurdities that surround him. He encounters trade union disputes, falls in love and experiences self-assured empowered women who refuse to make a commitment. It is a drama full of comedy – a sharp portrait of a conceited but entertaining world of film which we suspect our dogged young director will eventually concur with his vision.

DIRECTOR'S COMMENT *Initially leading character Erik Nietzsche is a sensitive soul with a passion for film and the cinematic language. When Erik is admitted to the film school it is almost like a prison sentence. The school is an institution in every sense. There is amazingly little contact with the outside world and during the three years which Erik spends at the school he is deflowered in more ways than one. As a result Erik develops from a naïve person into a cynical human being. For me this coming of age aspect is the essence of the story. I think it is the universal angle that will speak to audiences from all walks of life including people who have no interest in the world of film. I doubt any of us can honestly say we haven't lost some of our innocence over the years.*



DENMARK 2007 FEATURE, COLOUR, 35 MM, 91 MIN.

DIRECTOR: JACOB THUESEN **PRODUCER:** SISSE GRAUM JØRGENSEN **SCREENPLAY:** ERIK NIETZSCHE **CINEMATOGRAPHY:** SEBASTIAN BLENKOV **EDITOR:** PER K. KIRKEGAARD **CAST:** JONATAN SPANG, CARL MARTIN NORÉN, THERESE DAMSGAARD, DAVID DENCİK, LINE BIE ROSENSTJERNE, MILLE HOFFMEYER LEHFELDT, SØREN PILMARK, TROELS LYBY, SØREN MALLING, DEJAN CUKIC **WORLD SALES:** TRUST FILM SALES2 APS **PRODUCTION:** ZENTROPA ENTERTAINMENTS **SWEDISH DISTRIBUTION:** SONET FILM **SWEDISH PREMIERE**

ABOUT JACOB THUESEN. Born in 1962 in Copenhagen, Denmark. He graduated from the National Danish Film School as film editor in 1991. He made his feature debut in 2005 with *Accused*. He also wrote and directed the documentaries *Under New York* (1996) and *Freeway* (2005). He has collaborated with Susanne Bier, Lars von Trier and Tomas Gislason among others. This is his second feature.



FILMOGRAPHY 2007 THE EARLY YEARS – ERIK NIETZSCHE PART 1; 2005 ACCUSED; 2005 FREEWAY; 2003 THE LIFE INSURANCE; 1998 LAST CHANCE; 1996 UNDER NEW YORK, SHORT (GIFF 1997).

WOLFSBERGEN WOLFSBERGEN

SYNOPSIS Konraad, 83, has written a letter to his relatives that he wants to die. Maria, daughter and only child of Konraad, refuses to discuss her father's wish. Instead, she wants to move him to a service flat. Her two grown daughters Sabine and Eva have problems of their own. Sabine has a troubled marriage and her eldest daughter, Haas, is too wise for her age. Eva is in therapy, recovering from an abortion. Ernst, Maria's husband, is the only one who takes an interest. He decides to assist Konraad in performing his last wish. In doing so he crosses his wife and increases the already existing distance between them. Konraad's offspring are all very caught up in their own worlds. But they obviously have to take a stand in this matter and take a closer look at themselves. They find out there is not much left of the blood ties between them. They find themselves isolated and have all come to a dead end. Something has to change.

DIRECTOR'S COMMENT *Konraad writes a letter. This is where the film begins. Eventually he will die. This is where the film ends. Within one family, we witness a period in which everyone has ended up alone, in which everyone has to find a way to break through isolation. Konraad's choice to die is the pivotal point for the rest of the family. They measure themselves against him as they discover how they bear his choice. A central theme of this film is the search for a moment of connection. The characters are looking for an interrelation, for a family tie, a mental or a physical tie. (...) In the film Wolfsbergen all characters have to deal with the same existential question: What do I permit myself to know about myself and about my life and how do I deal with it?*



THE NETHERLANDS 2007

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: NANOUK LEOPOLD **PRODUCER:** STIENETTE BOSKLOPPER **SCREENPLAY:** NANOUK LEOPOLD **CINEMATOGRAPHY:** RICHARD VAN OOSTERHOUT **EDITOR:** KATHARINA WARTENA **MUSIC:** LOEK DIKKER **CAST:** TAMAR VAN DEN DOP, FEDJA VAN HUËT, JAN DECLEIR, KARINA SMULDERS **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** CIRCE FILMS **SWEDISH PREMIÈRE**

ABOUT NANOUK LEOPOLD. Born in 1968 in Rotterdam, The Netherlands. Studied directing at the Dutch Film and Television Academy and majored in mixed-media and monumental arts at the Rotterdam Academy of Visual Arts. Her feature debut was *Îles Flottantes* in 2001. Her second feature was *Guernsey* in 2005. This is her third feature.



FILMOGRAPHY 2007 WOLFSBERGEN; 2005 GUERNSEY; 2002 LA GRANDE GUERRE, TV; 2000 ÎLES FLOTTANTES; 1999 MAX LUPA, TV; 1998 WEEKEND, SHORT.

MUSIC NON-STOP

MUSIC NON-STOP

This year's section is better than ever, featuring everything from The Beatles, Lou Reed and Joy Division to Youssou N'Dour and French musical.

Opening film: *Lou Reed's Berlin* by Julian Schnabel.

ACROSS THE UNIVERSE ACROSS THE UNIVERSE

SYNOPSIS A love story set against the backdrop of the 1960s amid the turbulent years of anti-war protest, mind exploration and rock 'n' roll, the film moves from the dockyards of Liverpool to the creative psychedelia of Greenwich Village, from the riot-torn streets of Detroit to the killing fields of Vietnam. The star-crossed lovers, Jude and Lucy, along with a small group of friends and musicians, are swept up into the emerging anti-war and counterculture movements, with 'Dr. Robert' (Bono) and 'Mr. Kite' (Eddie Izzard) as their guides. Tumultuous forces outside their control ultimately tear the young lovers apart, forcing Jude and Lucy – against all odds – to find their own way back to each other.

DIRECTOR'S COMMENT *Lucy and Max, the brother and sister, are modeled slightly after my own older brother and sister, and I'm Julia, the young girl who's watching. During that time, I was a voyeur to what my parents were going through with teenagers and then college students who were going through the radical political movement: the draft, the hippies, the drugs. And so I was there – I didn't get immersed myself, but I watched it. People really took chances. As Lucy says, 'I'd lie down in front of a tank if it would bring my brother home from the war.' And of course Jude responds, 'But it wouldn't,' and she gets upset and she says, 'Does that mean you don't think I should try?' I'm so moved by the fact that at that time, people would try.*



USA 2007 FEATURE, COLOUR, 35 MM, 133 MIN.

DIRECTOR: JULIE TAYMOR **PRODUCER:** SUZANNE TODD **SCREENPLAY:** DICK CLEMENT, IAN LA FREN AIS **CINEMATOGRAPHY:** BRUNO DELBONNEL **EDITOR:** FRANÇOISE BONNOT **MUSIC:** ELLIOT GOLDENTHAL **CAST:** EVAN RACHEL WOOD, JIM STURGESS, JOE ANDERSON **WORLD SALES:** SONY PICTURES RELEASING INTERNATIONAL **PRODUCTION:** REVOLUTION STUDIOS, TEAM TODD, GROSS ENTERTAINMENT, PROLOGUE FILMS **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**

ABOUT JULIE TAYMOR. Born in 1952, in Newton, Massachusetts, USA. Theatre, film and opera director. She spent her formative years living in several countries. She studied acting in Paris and theatre and mythology at Oberlin College. Directed her first stage productions in the 1970s, and has directed numerous operas and musicals around the world. She made her feature debut in 1999 with *Titus*. Her most recent feature was *Frida*.



FILMOGRAPHY 2007 ACROSS THE UNIVERSE; 2002 FRIDA; 1999 TITUS; 1993 OEDIPUS REX, TV; 1992 FOOL'S FIRE, TV.

DIXIE CHICKS: SHUT UP AND SING DIXIE CHICKS: SHUT UP AND SING

SYNOPSIS A travel with the Dixie Chicks, from the peak of their popularity as the national-anthem-singing-darlings of country music and top-selling female recording artists of all time through to the infamous anti-Bush comment made by the group's lead singer Natalie Maines in 2003. The film follows the lives and careers of the Dixie Chicks over a period of three years during which they were under political attack and received death threats, while continuing to live their lives, have children and, of course, make music. At a time when the US is fighting for democracy and freedom of speech in other countries, the film is a poignant reminder that speaking your mind in the West isn't always appreciated.

DIRECTOR'S COMMENT *Barbara Kopple: We're living in a time when the freedoms we take for granted – the freedom of speech, the freedom to protest and dissent – are truly in danger. I think the story of the Dixie Chicks really encapsulates the risks we face – and at the same time shows that when you stand up for your rights, people will be there to support you, and follow your lead.*

Cecilia Peck: It would have been much easier for the Dixie Chicks if they had made themselves comfortable as ruling queens of country music. But they didn't do it the easy way, and created a new image, in order to reach new listeners. Sometimes it is difficult and painful in art, to go through a new, unknown, door. They stood for their attitude and bore the consequences. It was not at all clear, how their story would end.



USA 2006 DOCUMENTARY, COLOUR, DIGIBETA, 99 MIN.

DIRECTOR: BARBARA KOPPLE, CECILIA PECK **PRODUCER:** DAVID CASSIDY **CINEMATOGRAPHY:** CHRIS BURRILL, JOAN CHURCHILL, SETH GORDON, GARY GRIFFIN, LUIS LOPEZ **EDITOR:** BOB EISENHARDT, AARON KUHN, EMMA MORRIS, JEAN TSIEN **CAST:** NATALIE MAINES, EMILY ROBISON, MARTIE MAGUIRE **WORLD SALES:** CABIN CREEK FILMS **PRODUCTION:** CABIN CREEK FILMS **SWEDISH DISTRIBUTION:** NOBLE ENTERTAINMENT **SWEDISH PREMIÈRE**

ABOUT BARBARA KOPPLE. Born in 1946 in New York, USA. An American film director primarily known for her work in documentaries. Her first documentary was *Harlan County* in 1976. Her first non-documentary feature was *Havoc* in 2005. She's also directed TV series.

CECILIA PECK. Born in 1958 in Los Angeles, California, USA. Film producer, director, and actress. Daughter of Gregory Peck. This is her directorial debut.



FILMOGRAPHY BARBARA KOPPLE: 2006 DIXIE CHICKS: SHUT UP AND SING, DOC; 2005 HAVOC; 2005 BEARING WITNESS, DOC; 2000 MY GENERATION, DOC; 1999 A CONVERSATION WITH GREGORY PECK, DOC; 1998 WOODSTOCK '94, DOC; 1997 WILD MAN BLUES, DOC; 1990 AMERICAN DREAM, DOC; 1976 HARLAN COUNTY USA, DOC. CECILIA PECK: 2006 DIXIE CHICKS: SHUT UP AND SING, DOC.

FAMILY MEETING FAMILY MEETING

SYNOPSIS A story about people behind music. The film was shot during the fall 2006, in and around the 20th anniversary concert of the Wentus Blues Band, also on their home turf in Ostrobothnia, Finland. It's a mash-up of backstage life and passionate stage performances. The film features a line-up of rock and blues legends, such as Eddie Kirkland and Louisiana Red, ex-Rolling Stone Mick Taylor, Kim Wilson from the Fabulous Thunderbirds, Omar Dykes from Omar & The Howlers, Barrence Whitfield – lead singer of The Savages, Sven Zetterberg and Clas Yngström from Sweden, Eric Bibb, plus Lazy Lester from the deep south of the United States. All of the above-mentioned guests have a long history with the Wentus Blues Band. The film is about the family meeting of these musicians, where joy, tolerance, and above all the immortal, shared moments within the Rock and Blues are intertwined.

DIRECTOR'S COMMENT *About ten years ago I made a living as a touring musician. Occasionally, few times a year I experienced a gig which blew my mind. There were moments when everything worked just right with fellow band members. We shared the same state of mind. We looked into each other's eyes and didn't need a single word to communicate what we're going to do next. That moment made me float in the air for weeks. Looking back at those moments, I realize how that magical, sacred moment immerses people in a peaceful, loving state. Sitting alone in a dark room with the Family meeting footage, I was moved to tears and laughter over and over again just by watching the musicians that have seen and done it all. They have, persistently, chosen the path of healing people with music. I admire their unbeaten joy of life and enthusiasm towards music, which makes me want to live a little bit longer.*



FINLAND 2007 DOCUMENTARY, COLOUR, 35 MM, 84 MIN.
DIRECTOR: HEIKKI KOSSI **PRODUCER:** ROBBAN HAGNÄS **SCREEN-PLAY:** HEIKKI KOSSI **CINEMATOGRAPHY:** HEIKKI FÄRM **EDITOR:** TUULI KUITTINEN **MUSIC:** HANNU PIKKARAINEN, WENTUS BLUES BAND
CAST: EDDIE KIRKLAND, MICK TAYLOR, OMAR DYKES, LOUISIANA RED, KIM WILSON, BARRENCE WHITFIELD, SVEN ZETTERBERG, CLAS YNGSTRÖM, ERIC BIBB, LAZY LESTER **WORLD SALES:** MOKUL FILMI OY **PRODUCTION:** MOKUL FILMI OY **INTERNATIONAL PREMIÈRE**

ABOUT HEIKKI KOSSI. Born in 1969 in Tampere, Finland. Holds a Bachelor's degree in Media and communication. He has worked as a sound designer on several films and even on more films as a foley artist, sound editor and sound recordist. In recent years he has also directed some documentaries – this one is his third. He currently lives in Ruotsalo, Kälviä, Finland.



FILMOGRAPHY 2007 FAMILY MEETING, DOC; 2004 THE HYMN SINGER, DOC; 2001 MISSISSIPPI-NEDERVETIL, SHORT (GIFF 2002).

GOGOL BORDELLO NON-STOP GOGOL BORDELLO NON-STOP

SYNOPSIS From the birth of a New York City downtown Ruso-disco phenomena, known as the Bulgarian Bar, to a non-stop touring marathon, with his band Gogol Bordello, Eugene Hütz takes us deep into his artistic foundation. The story unfolds from 2001 to 2006, following Gogol's steps from underground legends to international attention. Meet the band members in their homes and listen to their stories of immigration, the energy at their shows, and music, music, Non-Stop. The film captures Gogol Bordello's live show experience, the making of the music, and deconstructs the bordello lingo, such as Gypsy punk, think locally fuck globally, or multi kontra culti.

DIRECTOR'S COMMENT *Whether spinning or performing I always saw in Eugene a very unique artistic spark which I wanted to document immediately. While I was working as an assistant editor on Gypsy Caravan, a Roma music documentary, I learned all the names of the tracks Eugene was spinning. And although I had been shooting Eugene at parties, and the Bulgarian Bar, it wasn't until the Gypsy Caravan producers lent me their camera that I started seriously shooting the band. It was only me and a microphone most of the time, catching Eugene, and the band whenever possible. Eugene's music philosophy and special drive, was caught quickly by my camera. The importance of Gogol Bordello is beyond our times, in the façade we might only see a Punk Rock band, but when you read their message between the lines, you will come across the essence of a cultural revolution.*



USA 2007 DOCUMENTARY, COLOUR, MINI DV, 90 MIN.
DIRECTOR: MARGARITA JIMENO **PRODUCER:** MARGARITA JIMENO
CINEMATOGRAPHY: MARGARITA JIMENO **EDITOR:** MARGARITA JIMENO **MUSIC:** GOGOL BORDELLO **CAST:** GOGOL BORDELLO **WORLD SALES:** HOPTZA! FILMS **PRODUCTION:** HOPTZA! FILMS **WORLD PREMIÈRE**

ABOUT MARGARITA JIMENO. Born in 1975 in Bogotá, Colombia. After studying a bit of History, and Fine Arts, she decided on filmmaking. She moved to New York City in 1997 to attend the School of Visual Arts, where she graduated with a Film and Video degree. She lives and works in New York City.



FILMOGRAPHY (SELECT) 2007 GOGOL BORDELLO NON-STOP, DOC; 2007 HOWLING GRIN, SHORT; 2007 ISLA DE ENCANTA, SHORT; 2007 GO HOME!, SHORT; 2005 DETRÁS DE P, DOC; 2001 BIRD TIME, SHORT; 2000 A LEE TOSIS, SHORT; 1999 THE SHAM.

JOY DIVISION JOY DIVISION

SYNOPSIS In 1976 four young men from ruined, post-industrial Manchester, England went to see the Sex Pistols. They formed a band, Joy Division. Three years later it was a matter of art, life and death. Now 30 years later, they are enjoying a larger audience and more influence than ever before. Featuring the unprecedented participation of the surviving band members (known as New Order), the film examines the band's story as depicted through never-before-seen live performance footage, personal photos, period films and newly discovered audiotapes. With narratives from surviving members of the band – Bernard Sumner, Peter Hook and Stephen Morris – as well as accounts from Throbbing Gristle musician Genesis P. Orridge, late legendary Factory Records owner Tony Wilson, iconic Factory Records graphic artist Peter Saville, photographer/filmmaker Anton Corbijn, Belgian journalist Annik Honoré and others, the film is a fresh visual account of a time and place.

DIRECTOR'S COMMENT *In 1980, aged 15, I bought a copy of Joy Division's 'Unknown Pleasures' album. It was the single most beautiful object I'd ever possessed and the first record I'd ever heard that didn't just spit out sounds but seemed to create a whole new landscape. A couple of months later, listening in bed to John Peel's radio show, I heard that the band's singer Ian Curtis had killed himself and I experienced a brand new/strange sense of adolescent loss. Apart from filming and filmmaking, the only work I ever enjoyed was studying urban geography: the sense of place. So when I was contacted by producers Tom Atencio and Tom Astor and writer Jon Savage in 2006 about a Joy Division documentary they'd been developing, it was natural for me to conceive the project in terms of beauty, loss and the city.*



USA/UNITED KINGDOM 2007

DOCUMENTARY, COLOUR, DIGIBETA, 93 MIN.

DIRECTOR: GRANT GEE **PRODUCER:** TOM ATENCIO, TOM ASTOR, JACQUI EDENBROW **SCREENPLAY:** JON SAVAGE **CINEMATOGRAPHY:** GRANT GEE **EDITOR:** JERRY CHATER **MUSIC:** JOY DIVISION **CAST:** BERNARD SUMNER, PETER HOOK, STEPHEN MORRIS, PETER SAVILLE, TONY WILSON **WORLD SALES:** PRODUCTION: HUDSON PRODUCTIONS, BROWN OWL FILMS, KATAPULT FILM **SWEDISH DISTRIBUTION:** ATLANTIC **SWEDISH PREMIÈRE**

ABOUT GRANT GEE. Born in Plymouth, Devon, United Kingdom. He studied Geography at Oxford University, followed by graduate studies at the University of Illinois, Champaign-Urbana. Essentially he is a geography teacher. His work as filmmaker and cameraman includes music documentaries about Radiohead, Scott Walker and Gorillaz, experimental films and dance films. He lives in Brighton, UK.



FILMOGRAPHY 2007 JOY DIVISION, DOC; 2006 MR FRED ZENTNER'S CINEMA BOOKSHOP WAS HERE, DOC; 2005 DEMON DAYS LIVE, DOC; 2003 JC-03, SHORT; 2002 400 ANARCHISTS, SHORT; 2001 TEL AVIV CITY SYMPHONY, SHORT; 1998 MEETING PEOPLE IS EASY, DOC; 1996 FOUND SOUND, SHORT.

LOU REED'S BERLIN LOU REED'S BERLIN

SYNOPSIS A blending of film, art, and music, Berlin is a rock opera and a concert film revolving around a drug-addicted couple, Caroline and Jim. The album Berlin, released in 1973, has often been referred to as Lou Reed's unknown masterpiece, but was never performed live – until now. For five historic performances, a group of legendary musicians helped Lou Reed bring his lost classic to life. With set design by Julian Schnabel himself, and a backdrop of short movies directed by Lola Schnabel featuring Emmanuelle Seigner (Frantic) as Caroline, director Schnabel and concert cinematographer Ellen Kuras captured the visual, sonic, and emotional experience that is Berlin.

DIRECTOR'S COMMENT *Lou Reed recorded the album Berlin in 1973. It was a commercial failure. Over the next 33 years, he never performed the album live. For five nights in December 2006 at St. Ann's Warehouse Brooklyn, Lou Reed performed his masterwork about love's dark sisters; jealousy, rage and loss.*



USA 2007 DOCUMENTARY, COLOUR, 35 MM, 85 MIN.

DIRECTOR: JULIAN SCHNABEL **PRODUCER:** JON KILIK **CINEMATOGRAPHY:** ELLEN KURAS **EDITOR:** BENJAMIN FLAHERTY **MUSIC:** LOU REED **WORLD SALES:** FORTISSIMO **PRODUCTION:** WATERBOY PRODUCTIONS **SWEDISH DISTRIBUTION:** SCANBOX **SWEDISH PREMIÈRE**

ABOUT JULIAN SCHNABEL. Born in 1951 in New York City, USA. In 1979, he held his first solo exhibition of his signature "plate paintings", and quickly became a key figure of the New York art world. In 1996 he turned his attention to film, writing and directing the feature *Basquiat* about fellow New York artist Jean Michel Basquiat. Most recently he directed the feature, *The Diving Bell and the Butterfly* in 2007.



FILMOGRAPHY 2007 LOU REED'S BERLIN, DOC; 2007 THE DIVING BELL AND THE BUTTERFLY; 2000 BEFORE NIGHT FALLS; 1996 BASQUIAT.

LES CHANSONS D'AMOUR LOVE SONGS

SYNOPSIS Every love song tells the same story: "There are too many people who love you..." "I could never live without you..." "Sorry Angel..." *Love Songs* tells that story too.

DIRECTOR'S COMMENT *Love Songs* tells such a personal story that I knew it by heart. The issue of the story was never raised in fact, only the idea of how to deal with it without becoming petrified, how to tell it and make it work in a musical structure that reflects on the whole film. The settings, such as the parents' apartment, return like a chorus, with a different tone according to what happened in the previous verse. And, as in a song where certain instruments return or vanish while others are added on, the secondary characters give fresh impetus to the story while others are rejected from it.



FRANCE 2007 FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: CHRISTOPHE HONORÉ **PRODUCER:** PAULO BRANCO
SCREENPLAY: CHRISTOPHE HONORÉ **CINEMATOGRAPHY:** RÉMY CHEVRIN
EDITOR: CHANTAL HYMANS **MUSIC:** ALEX BEAUPAIN **CAST:** LOUIS GARREL, LUDIVINE SAGNIER, CHIARA MASTROIANNI, CLOTILDE HESME
WORLD SALES: ALMA FILMS **PRODUCTION:** ALMA FILMS
NORDIC PREMIÈRE

ABOUT CHRISTOPHE HONORÉ. Born in 1970 in Bretagne, France. Has studied literature and cinema. Moved to Paris in 1995. Has been a writer of children's books and a journalist. Has also written novels, theatre pieces and screenplays.



FILMOGRAPHY 2007 LOVE SONGS; 2006 INSIDE PARIS; 2003 MY MOTHER; 2002 CLOSE TO LEO, TV; 2002 SEVENTEEN TIMES CECILE CASSARD; 2001 NOUS DEUX, SHORT.

MADE IN JAMAICA MADE IN JAMAICA

SYNOPSIS A portrait of the leaders of the reggae music Movement, and how Reggae has become a worldwide phenomenon. Reggae music sprang into life in the 1970s. It was the first time that a third world country had made its voice heard on such a large scale. The film showcases performances by the best Reggae and Dance Hall artists ever assembled. The film presents, in order, themes of the Jamaican music: Crime and violence of the ghetto. The political responsibility History of Slavery and Colonisation Legacy of Bob Marley and Salvation through music Music, recording studio and thousands of artists Religion and Rastafarism Sex and Music Women and their role Message of Hope for a better life. It is the story of how a small island nation of only three million people took their pain and misery and turned those emotions into songs that resonate around the world. Reggae is Jamaica's blues: a music of both desperation and hope.

DIRECTOR'S COMMENT *Made In Jamaica* follows the underlying dramatic thread of the social commentary which is prevalent in every song and text. All are actors or witnesses of a situation of which all aspects are blown out of proportion – post colonialism, identity loss, poverty, unemployment, violence, religion, sexuality, family breakdown (...) The film in itself, takes the shape of a tragedy facing and blending lust for life, excessive partying, concerts, verbal battles between dancehall artists, body eloquence, exacerbation of sexuality and gang warfare (...) 'The chains that were around the ankles of slaves have been molded into guns and put on the hips of every poor african slave descendant', to quote Bunny Wailer – murder, death urges, Eros & Thanatos.



FRANCE/USA 2006 DOCUMENTARY, COLOUR, 35 MM, 120 MIN.

DIRECTOR: JÉRÔME LAPERROUSAZ **PRODUCER:** PASCAL HÉROLD
SCREENPLAY: JÉRÔME LAPERROUSAZ **CINEMATOGRAPHY:** JEAN MARIE DREUJOU **EDITOR:** DELPHINE DESFONS **CAST:** ELEPHANT MAN, BUNNY WAILER, TOOTS & THE MAYTALS, BOUNTY KILLER, GREGORY ISAACS, THIRD WORLD, LADY SAW, SLY DUNBAR & ROBBIE SHAKESPEARE
WORLD SALES: CINEMAVULT **RELEASING INTERNATIONAL PRODUCTION:** HEROLD + FAMILY + LAWRENCE PICTURES
SWEDISH PREMIÈRE

ABOUT JÉRÔME LAPERROUSAZ. Born in 1948 in Yonne, France. He made his first film in the late 1960s. His first short was about the birth of pop art. His relationship with Jamaica started 25 years ago, when he shot the feature *Third World – Prisoner In the Street*, Among his films are also *Continental Circus* and *Hu-Man*.



FILMOGRAPHY 2006 MADE IN JAMAICA, DOC; 2003 À L'ÉCOLE DES ÉTOILES, DOC; 1979 PRISONER IN THE STREET, DOC; 1975 HU-MAN; 1970 AMOUGIES, DOC; 1969 CONTINENTAL CIRCUS, DOC.

NOISY PEOPLE NOISY PEOPLE

SYNOPSIS This is a feature length video documentary that opens a window into a tightly-knit group of unusual sound artists and musicians from the San Francisco improvisational music community. Filmmaker Tim Perkis, himself a well-respected player in the Bay Area experimental music scene, followed his subjects for a year, filming them in their homes and studios, rehearsals and performances. What emerges is a set of funny and lively portraits of some very creative and quirky people – and a portrait of a way of life outside the commercial musical mainstream of America.

DIRECTOR'S COMMENT *In 21st century America, the very notion of culture itself – culture as something that arises from a community, in which all participate – is endangered, replaced by a commercial pseudoculture of separated consumers and 'content providers'. In this system, where is the place for artists who are seriously committed to an art that has neither institutional support nor commercial prospects? The artists in Noisy People represent a joyful alternative to all that; they are participants in and creators of a community outside of the American mainstream, a community that provides just one example of the way real participatory culture can work.*



USA 2007 DOCUMENTARY, COLOUR, DV CAM, 72 MIN.
DIRECTOR: TIM PERKIS **PRODUCER:** TIM PERKIS **SCREENPLAY:** NONE **CINEMATOGRAPHY:** TIM PERKIS **EDITOR:** TIM PERKIS **MUSIC:** TIM PERKIS/DAN PLONSEY **CAST:** GEORGE CREMASCHI, TOM DJLL, GREG GOODMAN, PHILLIP GREENLIEF, CHERYL LEONARD, DAN PLONSEY, GINO ROBAIR, DAMON SMITH, FRED FRITH, JACK WRIGHT
WORLD SALES: POIKUSFILM **PRODUCTION:** POIKUSFILM
INTERNATIONAL PREMIÈRE

ABOUT TIM PERKIS. Born in 1951 in Cincinnati, Ohio, USA. Got a BA in video and computer arts 1975 at the University of Michigan. He is a well-known performer in the world of improvised music, and has been working in the medium of live electronic and computer sound for many years, performing and recording in North America, Europe and Japan. He has lived and worked in the San Francisco Bay Area for over 25 years. His work has largely been concerned with exploring the emergence of life-like properties in complex systems of interaction.



FILMOGRAPHY 2007 NOISY PEOPLE, DOC; 2006 A SPACE FOR POSSIBILITIES: THE SOUND ART OF LAETITIA SONAMI, SHORT DOC; 2005 BEAUTY ON MY WATCH: THE SOUND ART OF KENNETH ATCHLEY, SHORT DOC.

RETOUR À GORÉE RETURN TO GOREE

SYNOPSIS This musical road movie tells of African singer Youssou N'Dour's epic journey following the trail left by slaves and by the jazz music they invented. Youssou N'Dour's challenge is to bring back to Africa a jazz repertoire and to sing those tunes in Gorée, the island that today symbolizes the slave trade and stands to commemorate its victims. Guided in his mission by the pianist Moncef Genoud, Youssou N'Dour travels across USA and Europe. From Atlanta to New Orleans, from New York to Dakar through Luxemburg the songs are transformed, immersed in jazz and gospel. But the day of their return to Africa is fast approaching and much remains to be done to be ready for the final concert.

DIRECTOR'S COMMENT *It is an elevating story and an initiatory journey for Youssou N'Dour (...). For the historical aspects, he chose to relay the message of his mentor, Boubacar Joseph Ndi-*

aye, the charismatic founder and curator of the Slave House. With Return to Goree, I wanted to show the essential relationship between personal and existential quests, the historical context, the world today, and artistic creation. (...) June 2004, Goree Island. As I am looking for locations in the Slave House, a group of Senegalese school children are listening to the terrible story of the slaves who used to be stacked like animals inside these walls. At the end of the presentation, the children are invited to ask questions. Only one hand rises. A girl looks at me with a mixture of contradictory feelings dominated by severity. She asks: 'Do we have to revolt against the Whites?' I would like this film to give her an answer by offering a human and artistic quest that opens the way to peace and reconciliation.



SWITZERLAND/LUXEMBOURG 2007
DOCUMENTARY, COLOUR, 35 MM, 112 MIN.
DIRECTOR: PIERRE-YVES BORGEAUD **PRODUCER:** JEAN-LOUIS PORCHET **SCREENPLAY:** EMMANUEL GÉTAZ & PIERRE-YVES BORGEAUD **CINEMATOGRAPHY:** CAMILLE COTTAGNOUD **EDITOR:** DANIEL GIBEL **MUSIC:** YOSSOU N'DOUR, MONCEF GENOUD, HARMNOY HARMONEERS **CAST:** YOSSOU N'DOUR, MONCEF GENOUD **WORLD SALES:** WIDE MANAGEMENT **SWEDISH PREMIÈRE**

ABOUT PIERRE-YVES BORGEAUD. Born in 1963 in Monthey, Valais, Switzerland. He's got a BA in Arts from the Lausanne University in 1990. His first film was the short *Another Love Story* in 1989. In 1996 he achieved a Certificate at the New York University, dpt. of Film, Video & Broadcasting. Since 1997 he's done documentaries and music videos, especially with producer Bill Laswell or for the ECM label. He's also the founder of Momentum Production.



FILMOGRAPHY 2007 RETURN TO GOREE, DOC; 2004 FAMILY MUSIC, SHORT; 2003 IXIEME: DIARY OF A PRISONER; 2003 INTERFACE: CARTOGRAPHY NO 3, SHORT; 2003 TIME EXPERIENCE, SHORT; 2001 INLAND, SHORT; 1999 SWISS JAM, SHORT; 1999 EYE IN THE CITY, SHORT; 1998 MUSIC HOTEL, SHORT; 1990 ENCORE UNE HISTOIRE D'AMOUR, SHORT.

HORROR & SUSPENSE

HORROR & SUSPENSE

From Spanish horror in *The Orphanage* to *PVC-1*, a Colombian terror drama shot in a single take. The single common denominator for these films is that they are breathlessly thrilling.

Opening film: *The Trap* by Srdan Golubovic.

BLACKOUT BLACKOUT

SYNOPSIS Gil Blanco, a landlord of an apartment block, suffers frequent blackouts brought about by his excessive drinking. His alcoholism has driven his wife from their home, leaving him to take care of his only child, a son, Nino. In his despair, Gil promises to quit drinking and commit to reunifying his family. But one night, Gil suffers another blackout. This time, he is left with a mysterious bloody bumper and smashed taillight of his aging and battered auto. In the calamitous aftermath, his life spirals uncontrollably as he struggles to uncover the real story hidden by his fragmented point of view, one where the lines between reality and illusion are blurred.

DIRECTOR'S COMMENT *Of the several materials I'd developed after my first feature, Blackout is the one that pushed through. It was a material my team and I were requested to develop, but in a way it is still personal, as I believe every*

film that I am involved in should be. Every part of Blackout was a challenge and an excitement for me as I have always been fond of thrillers. There have been many, from the excellent to the bad, and as a filmmaker and film buff, I have great respect for the genre. All the elements of a thriller must work hand in hand to create a cohesive piece. I believe the thriller takes very skillful hands to pull off, most especially when one tries to give it a distinct identity, to elevate it or separate it from its conventional form. Blackout looked good on paper, and my duty was to make it work onscreen, so I felt I had to offer something new and different to the audience. I wanted to identify it as an Asian thriller, but even more so, I wanted it to be Filipino. Blackout is the fruit of my experience, passion, patience and resourcefulness, an exercise of my abilities as a filmmaker and as a Filipino director.



PHILIPPINES 2006 FEATURE, COLOUR, 35 MM, 85 MIN.
DIRECTOR: ATO BAUTISTA **PRODUCER:** TONY GLORIA **SCREENPLAY:** SHUGO PRAICO **CINEMATOGRAPHY:** LYLE NEMENZO-SACRIS **EDITOR:** RICHARD BARNETT **MUSIC:** HOLLAND LOU BUELA **CAST:** ROBIN PADILLA, IZA CALZADO, JOHN MICHAEL REYES, ELLA GUEVARA
WORLD SALES: UNICO ENTERTAINMENT **PRODUCTION:** UNITEL PICTURES INC. **NORDIC PREMIÈRE**

ABOUT ATO BAUTISTA. Born in 1980 in San Jose City, Nueva Ecija, The Philippines. He finished his university degree, Bachelor of Arts, Major in Communication Arts at the University of Santo Tomas. He attended film workshops at the Mowelfund Film Institute and was taught scriptwriting by one of the the Philippines' premiere scriptwriters, Ricky Lee. This is his second feature.



FILMOGRAPHY 2006 BLACKOUT; 2005 AWAKEN; 2002 A GLIMPSE, SHORT; 2001 BANTAKAY, DOC; 2001 THE VISITATION, SHORT; 2000 SCRIPT, SHORT.

TNUAH MEGUNA FOUL GESTURE

SYNOPSIS This film follows a week in the life of Michael Klienhouse, your typical next-door neighbor, married with a child, the one you think you figured out already. One day, on the morning of the Holocaust Memorial Day, minutes before the siren is due to be heard, Michael runs into Dreyfus. Tamar, Michael's wife, has just flipped Dreyfus the finger, and Dreyfus deliberately hits the gas paddle of his black car and runs into Michael's open car door, almost hitting her. A law-abiding citizen, Michael hopes to resolve the situation with the help of the authorities, only to find out that the 60-year-old Dreyfus, an old war hero, is a violent man with connections and friends in high places. Michael, struggling with a personal crisis, finds it difficult to give up to the 'power' and the coming days become his own personal nightmare. However, at the same time, the fight instills in him a new sense of life, an energy that was almost lost. A portrayal of the clear and harsh reality of modern day Israel.

DIRECTOR'S COMMENT *Fouxy, a childhood friend, upset me on last Independence Day. Regarding corruption, Fouxy adheres to what can be termed 'the practical talk'. 'The talk' whereby it is traditionally explained that corruption has always been around and that most of the Western world faces similar problems and that human nature is problematic. 'The practical talk' reminds me of a 'respectable' Bank's CEO who explains in an interview with a 'reputable' newspaper, the massive redundancy against profits, salaries and generous bonuses for that year. He explains that his bank competes in the international arena against all the reputable banks worldwide and that in comparison his bank is really 'proper' with a decent profitability level but there is plenty to achieve yet. The demagoguery in this practical realistic approach really annoys me. (...) Yes, as far as I'm concerned, Foul Gesture is also a protest not only a film.*



ISRAEL 2006 FEATURE, COLOUR, 35 MM, 95 MIN.
DIRECTOR: TZAHY GRAD **PRODUCER:** TZAHY GRAD **SCREENPLAY:** YA'ACOV AYALY, GAL ZAID **CINEMATOGRAPHY:** SHAI GOLDMAN **EDITOR:** MORIS BEN MAYOR **MUSIC:** KARNI POSTAL, DAVID KLEMES **CAST:** ZAID, KEREN MOR, ASHER TSARFATI, YA'ACOV AYALY, ANIA BUKSHEIN, TAL GRUSHKA, RIVKA MICHAELI, MENASHE NOI, VLADIMIR FRIEDMAN
WORLD SALES: TNUAH MEGUNA LTD **PRODUCTION:** TNUAH MEGUNA LTD **NORDIC PREMIÈRE**

ABOUT TZAHY GRAD. Born in 1962 in Jerusalem, Israel. He works as film maker & actor and has appeared in dozens of plays, TV dramas and films. In 2001 he made his feature debut, *Giraffes*.



FILMOGRAPHY 2006 FOUL GESTURE; 2001 GIRAFFES.

RAZSLEDVANE INVESTIGATION

SYNOPSIS He is the murderer. She is the investigator. This story is about the brief and deep involvement between a man and a woman who are at war with each other. The man, Plamen, is detained as the only suspect in a fratricide case. But there is no direct evidence that he has killed his brother, no witnesses, no clues – the only chance the investigator has is to make the man confess. But the man is very strong and willful. He has been detained and interrogated daily for three weeks already, but he has said nothing. And he can be detained without conviction just for three weeks more – three more weeks of silence and he will be free. He can surely do that for his life. And then a new investigator is assigned. Plamen is almost humiliated by the fact that she's a woman. The woman, Alexandra, is the only female investigator in the department. She has never been assigned such a serious case and she is resolved to solve it, to bring back justice, to punish the criminal no matter at what cost.

DIRECTOR'S COMMENT *I've been carrying this story inside me for over ten years now. Ten years ago, I made a documentary, Murder Stories, and this true story based on which the script was written, was something that was left out of that film. I couldn't forget it all through these years until the moment when I somehow put myself into it – I rendered the detective as a woman thus putting parts of my own real life into someone else's crime story. And then I, somehow very quickly, wrote the script. I have a great fondness for working with actors – perhaps because my husband is an actor – I really do love them so much. And especially the actors playing in this film.*



BULGARIA 2007 FEATURE, COLOUR, 35 MM, 105 MIN.
DIRECTOR: IGLIKA TRIFONOVA **PRODUCER:** ROSSITSA VALKANOVA
SCREENPLAY: IGLIKA TRIFONOVA **CINEMATOGRAPHY:** RALI RALCHEV **EDITOR:** YORDANKA BACHVAROVA **MUSIC:** HAN OTTEN **CAST:** SVETLANA YANCHEVA, KRASSIMIR DOKOV, LABINA MITEVSKA **WORLD SALES:** MDC INTERNATIONAL GMBH **PRODUCTION:** KLASFILM **NORDIC PREMIÈRE**

ABOUT IGLIKA TRIFONOVA. Born in 1957 in Sofia, Bulgaria. She graduated from the High Institute of Theater Arts in 1983, with a degree in film directing. She made her film debut in 1990 with the documentary *Year 1990*. Throughout the 1990s she continued directing documentaries. Her feature debut was *Letter to America* in 2001. This is her second feature.



FILMOGRAPHY 2006 INVESTIGATION; 2001 LETTER TO AMERICA; 1995 ON THE ROAD; 1994 ACTRESS PORTRAIT; 1993 STORIES FOR MURDERS; 1992 POSSIBLE DISTANCES; 1990 YEAR 1990.

PVC-1 PVC-1

SYNOPSIS Shot in one, continuous take, this film depicts the true story of a rural Colombian mother who is turned into a human time-bomb after criminals secure an explosive, made of PVC piping, to her neck. In the year 2000, a woman and her family became the victim of an unusual act of terrorism. Unable to pay a ransom of \$7000, their mother was fitted with a collar-bomb and forced to go in search of a way out of her physical and mental confines.

DIRECTOR'S COMMENT *PVC-1 means Polyvinyl Chloride, the external material of what the bomb was made of. The film receives the name of the bomb because the film's theme is a finite life-span and in this case the bomb symbolizes a life-span: If we are locked with an explosive time bomb we are all predetermined to die, just like when we are born is as if we were all locked into an unstoppable time bomb. Life is ruled by time and we cannot alter time. The movie respects this element and shows the ordeal of a human in the way time really is: unalterable. (...) We wanted to create a compelling and valuable independent film and use it as a vehicle to highlight the problem of terrorism to a global audience. We chose to tell the story of one mother to represent all the innocents who randomly find themselves the victims of sinister forces.*



COLOMBIA 2007 FEATURE, COLOUR, DIGIBETA PAL, 85 MIN.
DIRECTOR: SPIROS STATHOULOPOULOS **PRODUCER:** SPIROS STATHOULOPOULOS **SCREENPLAY:** SPIROS STATHOULOPOULOS, DWIGHT ISTANBULIAN **CINEMATOGRAPHY:** SPIROS STATHOULOPOULOS **EDITOR:** FILM SHOT IN ONE CONTINUOUS TAKE **MUSIC:** PASCAL TIGER, REINALDO DUARTE, JUAN PIEDRA **CAST:** MERIDA URQUIO, DANIEL PAEZ, ALBERTO SORNOZA, HUGO PEREIRA, LYS PULIDO, CRISTAIN LAMUS **WORLD SALES:** ENDEAVOR TALENT AGENCY **PRODUCTION:** HDFILMS & KOSMOKRATOR SINEMA **NORDIC PREMIÈRE**

ABOUT SPIROS STATHOULOPOULOS. Born in 1978, raised in Thessaloniki, Greece. He started making films at an early age. At 14, five years after his family had moved from Greece to Colombia, he earned his first award with the fiction video short *Dimension*. He has worked as an editor for Colombian director, Carlos Palau. He went to Los Angeles to finish his cinema education, where he also started his own production company, Kosmokrator Sinema. This is his feature debut.



FILMOGRAPHY 2007 PVC-1; 2005 THESSALONIKI, SHORT; 2004 AUTOBAHN, SHORT; 2003 NEKROPOLIS, SHORT; 2002 EUROTEK, SHORT.

EL ASALTANTE THE MUGGER

SYNOPSIS All the action takes place in only one morning. The man is about to execute a plan he has been preparing for a long time. The camera follows him around throughout all his actions. The audience becomes a privileged witness of this person's most intimate moments of anxiety and desperation that precede what is about to be a life or death decision.

DIRECTOR'S COMMENT *With The Mugger I fulfilled my wish of doing something hand made, with a small team and building upon the material as we advanced on the project. I focused on the objective of telling the tale of an hour in the life of a character, real time. In order to achieve this feeling of 'real time' I reckoned the best idea was to shoot the longest shots possible. Thus I needed a camera that would give me absolute freedom of motion and unlimited autonomy. Panasonic AG-HVX200 turned out to be the best choice. A camera that shoots high definition ma-*

terial straight to a portable hard drive. This tool allowed us to shoot long sequence shots, going through narrow places (such as car windows, doors left ajar, and so on) so as to be able to follow the lead character all the time. (...) Another objective I sought to fulfill with The Mugger was the idea of working without a script. We only used a six page treatment. That's all the actors and technicians could read. Work with the actors was arranged in a few rehearsals and lots of improvisation on the set. With Cobi Migliora (the D.O.P.) we would make up the sets as we scouted for locations, or straight on our arrival at the location just before shooting each scene. As a general rule, the locations themselves suggested the whole shot.



ARGENTINA 2007 FEATURE, COLOUR, 35 MM, 71 MIN.
DIRECTOR: PABLO FENDRIK **PRODUCER:** JUAN PABLO GUGLIOTTA
SCREENPLAY: PABLO FENDRIK **CINEMATOGRAPHY:** COBI MIGLIORA
EDITOR: LEANDRO ASTE **CAST:** ARTURO GOETZ, BARBARA LOMBARDO **WORLD SALES:** LATINOFUSION **PRODUCTION:** MAGMA CINE
SWEDISH PREMIÈRE

ABOUT PABLO FENDRIK. Born in 1973 in Buenos Aires, Argentina. He graduated in 1995 from the CIC where he made his first shorts. In 1997 he started as assistant of Alejandro Agresti with whom he continued to work in the following films. After some years as a scriptwriter he made this film, his feature debut. He is now preparing his second film, *La Sangre Brota*.



FILMOGRAPHY 2007 THE MUGGER; 2004 MALA SANGRE, SHORT.

EL ORFANATO THE ORPHANAGE

SYNOPSIS Laura returns to the orphanage where she grew up, with her husband and Simon, their seven-year-old son. The new home and mysterious surroundings awaken the boy's imagination and he starts to spin a web of fantastic tales and not-so-innocent games. A troubling web that begins to draw Laura into the child's strange universe which resonates with echoes of long-forgotten, deeply troubling memories. Slowly she becomes convinced that something terrible is hiding in the old house, waiting to inflict appalling damage on her family. And then Simon disappears.

DIRECTOR'S COMMENT *It was the range of possibilities that the screenplay for The Orphanage offered that made me want to direct the film. The project has to attract me over and above the genre it belongs to. Though it is true that horror serves as a great school. You're allowed to manipulate time and space any way you like, to use certain camera moves to obtain an immediate effect. That gives you a certain sense of security. But what makes the film come alive are the things that go beyond the constraints of genre: what lies beneath, the truth of the performances, the degree of your involvement with what you are narrating... (...) Horror movies are all about transgression. The horror movie must take us to places we're afraid to go, must show us things about ourselves that we find disturbing. Deformity, handicap and illness threaten our stability. You have to rupture that stability, to reverse it. That's real horror.*



MEXICO/SPAIN 2007
FEATURE, COLOUR, 35 MM, 100 MIN.
DIRECTOR: JUAN ANTONIO BAYONA **PRODUCER:** GUILLERMO DEL TORO
SCREENPLAY: SERGIO G. SÁNCHEZ **CINEMATOGRAPHY:** OSCAR SAURA
EDITOR: ELENA RUIZ **MUSIC:** FERNANDO VELÁZQUEZ
CAST: BELÉN RUEDA, FERNANDO CAYO, ROGER PRÍNCIP **WORLD SALES:** WILD BUNCH **PRODUCTION:** RODAR Y RODAR, TELECINCO CINEMA, WARNER BROS (SPAIN), TELEVISIO DE CATALUNYA **SWEDISH DISTRIBUTION:** SONET FILM/PAN VISION **SWEDISH PREMIÈRE**

ABOUT JUAN ANTONIO BAYONA. Born in 1975 in Barcelona, Spain. He has directed several music videos and TV ads, along with two shorts. This is his feature debut.



FILMOGRAPHY 2007 THE ORPHANAGE; 2002 EL HOMBRE ESPONJA, SHORT; 1999 MIS VACACIONES, SHORT.

KLOPKA THE TRAP

SYNOPSIS Amidst clashes of wealth and corruption in post-Milosevic Belgrade, Mladen struggles to pay for his son's life-saving heart operation. How can he and his wife Marija raise the necessary 26,000 euros for their son Nemanja's operation abroad? Just as they are ready to give up hope, Mladen meets a man who promises to give him the entire amount – but in return, Mladen must kill the man's business rival.

DIRECTOR'S COMMENT *The Trap is a film about an ordinary man forced to make a life-or-death decision about his own child. It is the story of the protagonist's moral dilemma: whether to save the life of his son by agreeing to kill someone else. It is about the moment that brings salvation to his own family, and suffering to another. It is about freedom of choice, which doesn't really exist. The Trap is a very personal film, and in a way, the contemporary Balkan version of 'Crime and Punishment'. It is about the crime that saves the life of the protagonist's child, and the punishment that comes from within. It is about a man faced with two solutions – each leading to pain, guilt and misfortune. It is about a man in a moral and existential trap.*



SERBIA/GERMANY/HUNGARY 2006

FEATURE, COLOUR, 35 MM, 106 MIN.

DIRECTOR: SRDAN GOLUBOVIC **PRODUCER:** JELENA MITROVIC
SCREENPLAY: MELINA POTA-KOLJEVIC, SRDAN KOLJEVIC **CINEMATOGGRAPHY:** ALEKSANDAR ILIC **EDITOR:** MARKO GLUSAC, DEJAN UROSEVIC **MUSIC:** MARIO SCHNEIDER **CAST:** NEBOSJA GLOGOVAC, NATASA NINKOVIC, ANICA DOBRA, PREDRAG MIKI MANOJLOVIC
WORLD SALES: BAVARIA FILM INTERNATIONAL **PRODUCTION:** BAS CELLIK FILMS & PRODUCTION HOUSE **SWEDISH PREMIÈRE**

ABOUT SRDAN GOLUBOVIC. Born in 1972 in Belgrade, Serbia. He studied at the drama school of the University of Arts in Belgrade. His filmography includes *Threesome*, a short for the omnibus film *Paket Aranzman* and his feature debut, *Absolute Hundred*. Together with other young filmmakers he founded the Bas Celik production company. This is his second feature.



FILMOGRAPHY 2006 THE TRAP; 2001 ABSOLUTE HUNDRED; 1994 THREESOME, SHORT; 1995 PAKET ARANZMAN: HERC MINUTA; 1993 ON THE OTHER SIDE OF UNREST, SHORT.

WEST 32ND WEST 32ND

SYNOPSIS When John Kim, an ambitious young lawyer, takes on a pro bono case to exonerate a fourteen-year-old boy from a first degree murder charge, he finds a world he never knew existed in the underbelly of Manhattan – the Korean underworld. Infiltrating the knotty and complex realm of Korean organized crime to search for clues, he meets his match, Mike Juhn, a rising soldier in the syndicate. Recognizing John's determination and daring, Mike brings John into his confidence, furtively drawing him into his scheme to re-shuffle the Korean underworld. Though they become fast friends, they just as quickly end up trying to outfox each other as they discover they'll both do anything to win.

DIRECTOR'S COMMENT *Ever since moving to New York City in 1989, I have been interested in the Korean American community and my relationship to it. I grew up in the suburbs of New England and my exposure to the Korean community was mainly through the church and through the scattered amount of Korean friends of my parents. When I moved to New York, I found a rich Korean community that both attracted me and alienated me. West 32nd came from wanting to explore this relationship. (...) I have always loved crime dramas. The challenge for me was tackling this form while maintaining what I find key in all good stories e.g. a deeper exploration of characters. First and foremost the film is a crime story, but the heart of the drama comes from maneuvering through this genre from a unique and personal perspective.*



USA 2007 FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: MICHAEL KANG **PRODUCER:** TEDDY ZEE **SCREENPLAY:** EDMUND LEE, MICHAEL KANG **CINEMATOGGRAPHY:** SIMON COULL
EDITOR: DAVID LEONARD **MUSIC:** ROBIN URDANG **CAST:** JOHN CHO, JUN KIM, JANE KIM, GRACE PARK, JUN HO JEONG **WORLD SALES:** CJ ENTERTAINMENT **PRODUCTION:** CJ ENTERTAINMENT **NORDIC PREMIÈRE**

ABOUT MICHAEL KANG. Born in 1970 in Providence, Rhode Island, USA. A Korean American filmmaker. He studied Dramatic Writing Program at New York University Tisch School of the Arts. His feature debut was *The Motel* in 2005. Most recently, Michael was awarded a fellowship with the ABC/DGA New Talent Television Directing Program.



FILMOGRAPHY 2007 WEST 32ND; 2005 THE MOTEL; 2000 JAPANESE COWBOY, SHORT; 1998 A WAITER TOMORROW, SHORT.

FESTIVAL FAVOURITES

FESTIVAL FAVOURITES

A selection of the best loved and most awarded films that have been screened at film festivals around the world in the past year.

Opening film: *Lars and the Real Girl* by Craig Gillespie.

BUFOR BEAUFORT

SYNOPSIS In a small enclave, an isolated cage in the heart of enemy territory, in the back yard of a magnificent ancient Crusader fortress, stands the Beaufort outpost. Beaufort personified the most disputed of Israel's wars and was a symbol of Israeli control in Lebanon, but it was also a myth of heroism upon which generations were raised and for which many lost their lives. In May 2000 the outpost was demolished as the Israeli army withdrew and 18 years of occupation came to an end. The film tells the true story of Liraz Liberti, the 22 year-old outpost commander, and his troops in the months before Israel pulled out of Lebanon. This is not a story of war, but of retreat. This is a story with no enemy, only an amorphous entity that drops bombs from the skies while terrified young soldiers must find a way to carry out their mission until their very last minutes on that mountaintop. The film is an accurate account of the events on the Beaufort in the months before the

withdrawal, and at the same time the story of any battle in any war. And it's about fear: contagious, intoxicating, palpable fear, a word Liraz never allowed himself to utter.

DIRECTOR'S COMMENT *What intrigued me most in the story of Beaufort is that it deals with how wars end. There is an abrupt, definitive moment in every war when the mission, or purpose, for which soldiers gave their lives until that moment, ceases to exist. With Beaufort this moment comes with a great horrific explosion, destroying one of the bloodiest mountains in the Middle East – an unforgettable, adrenaline-saturated moment, but also an image that crystallizes the inconceivable waste of human life. As a filmmaker, and as a former infantry soldier, I feel extremely grateful to have had the opportunity to put this image on screen.*



ISRAEL 2007 FEATURE, COLOUR, 35 MM, 125 MIN.
DIRECTOR: JOSEPH CEDAR **PRODUCER:** DAVID SILBER **SCREENPLAY:** JOSEPH CEDAR, RON LESHEM **CINEMATOGRAPHY:** OFER INOV **EDITOR:** SOHAR M. SELA **MUSIC:** ISHAI ADAR **CAST:** OSHRI COHEN, ITAY TIRAN, ELI ELTONYO, OHAD KNOLLER, ITAY TURGEMAN, ARTHUR FARADJEV, ITAI SZOR **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** METRO COMMUNICATIONS **SWEDISH PREMIÈRE**

ABOUT JOSEPH CEDAR. Born in 1968 in New York, USA. Director and screenwriter. He immigrated to Israel with his family at the age of six. Studied philosophy and theatre history at the Hebrew University in Jerusalem and is an NYU Film School graduate. His first two features were *Time of Favor* (2001) and *Campfire* (2004). This is his third film. He currently lives in Tel-Aviv with his wife and two children.



FILMOGRAPHY 2007 BEAUFORT; 2004 CAMPFIRE; 2001 TIME OF FAVOR.

BEN X BEN X

SYNOPSIS Ben is different. His life is a universe to itself, where he plays his favourite online computer game Archlord avidly, trying hard to train himself for the real world he lives in. The harsh world of a technical school is for him a daily kind of hell. As the horror of being a daily subject to bullying grows, Ben devises a plan. Then Scarlite comes into his life, the girl he has met in his online game. That wasn't part of the plan.

DIRECTOR'S COMMENT *One sunny afternoon in Brussels I was asked whether I would like to write a book. 'For youngsters who do not read', they said. 'How convenient', I said. 'Because I am a writer who does not write'. Around the same time a boy of 17 leaped to his death from the Gravensteen castle in Ghent. It turned out that the boy had a mild form of autism. And that the boy had virtually been harassed and tormented to death. (...) But it had to be a book that*

was read. A page turner. Something that was full of suspense, with an element of surprise, a kind of thriller. Something like a movie, I thought. (...) Some time later I met Roel Vanderstukken. He suggested turning this story into a solo performance. Our budget was basically nothing as well. But thanks to the input of a great many good souls and fantastic actors it became a mixture of theatre, television, video games and even a short film. (...) And, as if this was not enough for one daydream, I was then given the opportunity to make my first film. (...) At the age of 23 I interviewed one of my greatest cinema heroes, Jim Jarmusch, and he gave me a piece of worldly wisdom that has more or less become the motto of my life: 'If you don't know where you're going, it's a lot harder to get lost.'



BELGIUM 2007 FEATURE, COLOUR, 35 MM, 93 MIN.
DIRECTOR: NIC BALTHAZAR **PRODUCER:** PETER FLAMMAN **SCREENPLAY:** NIC BALTHAZAR **CINEMATOGRAPHY:** PRAGA KHAN **EDITOR:** PETER FLAMMAN, WART WAMSTEKER **MUSIC:** PRAGA KHAN **CAST:** GREG TIMMERMANS, MARIJKE PINOY, LAURA VERLINDEN, POL GOOSSEN, TITUS DE VOOGDT, MAARTEN CLAEYSSENS, JAKOB BEKS, GILLES DE SCHRYVER **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** MMG FILM & TELEVISION PRODUCTION **SWEDISH DISTRIBUTION:** FUTURE FILM **NORDIC PREMIÈRE**

ABOUT NIC BALTHAZAR. Born in 1964, Gent, Belgium. He made his first steps at a very young age, acting in a children musicals which even hit Broadway. Before graduating from university he became a theatre- and later a film critic. He worked for VRT, Belgian national television, as a cultural journalist, director, presenter. His literary debut "Nothing was all he said" was adapted to the stage as a multimedia-play, "Nothing", written, produced and directed by by himself. He was also asked to write the screenplay and direct the film on the same story, which is his feature debut.



FILMOGRAPHY 2007 BEN X.

EZRA EZRA

SYNOPSIS In the year 2000, it was alleged that some 300 000 children were serving as soldiers in armed conflicts in more than 30 countries around the world. Nearly 120 000 of these were allegedly engaged in various conflicts on the African continent. This is a fictional tale inspired by the Sierra Leonean conflict. It is centred on one event: a drug fuelled atrocious attack on a village by rebel soldiers. The jigsaw puzzle of what occurred that night is reconstructed through the testimonies of three witnesses: Ezra, an excombatant, his sister Onitcha, a mute, and Cynthia, Ezra's fellow ex-soldier. What is supposed to be reconciliation soon becomes a trial, as Onitcha chooses this as the arena to reveal a secret she has kept from her brother.

DIRECTOR'S COMMENT *I was approached by Arte France. (...) They wanted me to write and direct a film about 'Child Soldiers'. Two years of research, and writing commenced with my cowri-*

ter Alain Michel-Blanc. (...) I was fifteen months old on May 30th 1967, when the eastern part of my country, Nigeria, seceded and declared itself the Republic Of Biafra and subsequently, months later a war broke out. This happened after a genocidal attack on Easterners in the north of the country I remember my parents packing and running from the encroaching war with all they could fit in my father's Fiat 124. I remember the terrifying sound of mortar fire. The screaming cries of a rockets flying through the air and louder ones of people after the rocket hit. I remember instability. It is the strongest sense I still carry. (...) Through Ezra, I want to share inner experiences of war with an audience. Ezra, is a film inspired by events in the Sierra Leonean conflict but not solely about them. I wanted to free myself from the time-place specific constraints of the documentarian. I wanted to talk about war, not about 'a' war.



NIGERIA 2007 FEATURE, COLOUR, DIGIBETA, 102 MIN.
DIRECTOR: NEWTON ADUAKA **PRODUCER:** MICHEL LORO **SCREENPLAY:** NEWTON ADUAKA, ALAIN-MICHEL BLANC **CINEMATOGRAPHY:** CARLOS ARANGI DE MONTIS **EDITOR:** SÉBASTIEN TOUTA **MUSIC:** NICOLAS BABY **CAST:** MAMOUDU TURAY KAMARA, MARIAME N'DIAYE, MAMUSU KALLON, RICHARD GANT, MERCY OJELADE **WORLD SALES:** WIDE MANAGEMENT **SWEDISH PREMIÈRE**

ABOUT NEWTON ADUAKA. Born in 1966 in eastern Nigeria. After the Biafran War, his family moved to Lagos in 1970. In 1990, he graduated from the London International Film School and later established Granite Film Works.



FILMOGRAPHY 2007 EZRA; 2005 PARIS LA MÉTISSE; 1999 RAGE; 1997 ON THE EDGE, SHORT.

HAFEZ HAFEZ

SYNOPSIS Shams-Al-Din Mohammad is called "Hafez" because he can memorize the Koran and passes the exams by answering all the religious questions right. He begins to teach the Koran to Nabat who is the great Mufti's daughter. It is forbidden for him to see her, so they are in separate rooms. However, Hafez falls in love with Nabat's voice. One day Nabat reads a poem to Hafez that she made the night before. This time, Hafez gets to see Nabat and, at first sight, a deep love starts to build up between them. But the old housemaid spies on them, and Hafez is thrown out, chased through the streets, and his house is burned to the ground. Will Hafez and Nabat be able to love each other again?

DIRECTOR'S COMMENT *Shams Al-Din Mohammad 'Hafez', the great Persian poet and mystic born 700 years ago, says: 'There is no melody more beautiful and eternal than the melody of love.' (...) Very little credible information is known about Hafez's life and the only document remaining is an anthology. Many semi-miraculous mythical tales were woven around Hafez. All the stories on or about Hafez have been made by the imagination of the people and the earnest fans of him all around the world. And with my own knowledge, I made a story out of what I have heard about him which is also based on my own understanding of his poems. A story that goes through today's life style but still is constructed on love. An Eternal Love.*



IRAN/JAPAN 2007 FEATURE, COLOUR, 35 MM, 98 MIN.
DIRECTOR: ABOLFAZL JALILI **PRODUCER:** YUJI SADAI **SCREENPLAY:** ABOLFAZL JALILI **CINEMATOGRAPHY:** ABOLFAZL JALILI **EDITOR:** ABOLFAZL JALILI **MUSIC:** YUNGCHEN LHAMO, ABOLFAZL JALILI **CAST:** MEHIDI MORADI, KUMIKO ASO, MEHIDI NEGAHBAN **WORLD SALES:** BITTERS END, INC. **PRODUCTION:** FIRST FILM MILAD CO. + BITTERS END, INC. **NORDIC PREMIÈRE**

ABOUT ABOLFAZL JALILI. Born in 1957 in Saveh, central Iran. He started making films indepenendly in the mid-70s. In 1979, he entered the Iranian TV (IRIB) to make some short films and documentaries. In 1983, he directed his first feature film *Milad* and he established his own unique style with his third feature *Scabies* in 1987. His films have been shown at many international festivals.



FILMOGRAPHY 2007 HAFEZ; 2005 FULL OR EMPTY; 2003 THE FIRST LETTER (GIFF 2004); 2001 DELBARAN (GIFF 2002); 1998 DON (GIFF 1999); 1998 DANCE OF DUST; 1996 A TRUE STORY; 1994 DET MEANS GIRL; 1987 SCABIES; 1985 BAHAR; 1984 MILAD.

LARS AND THE REAL GIRL

SYNOPSIS When Lars Lindstrom introduces his brother Gus and sister-in-law Karin to his new friend Bianca, who he met on the internet, their immediate response is shock and disbelief. Has Lars, the sweet, socially challenged introvert gone completely mad? They meet Bianca and see a doll, but Lars sees a friend. Bianca isn't a real woman at all but a Real Doll, how will they explain this to the residents of the sleepy Midwestern town they've grown up in and currently reside? Karin and Gus consult the town's family physician, Dr. Dagmar Berman, who advises them to go along with it. Lars is experiencing a delusion and in order to help him through this crisis, they and the townsfolk need to get onboard. After some persuasion and appeal to their love and concern for Lars, Gus and Karin enlist their cooperation. Soon Bianca is attending church, modeling at the local dress shop, volunteering at the hospital and accompanying Lars to his first ever social events. Sur-

prisingly to those around her, Bianca weaves her way into the hearts of everyone she meets, filling voids they didn't know they had.

DIRECTOR'S COMMENT *It (the script) scared a lot of people, because it's such a tightrope to walk. We had a lot of trouble trying to set it up with studios because everybody knew that it was such a fine line to pull this off. I always felt I had a really strong handle on the tone and the delicacy of it, but we had it for three years before it got off the ground. I think people just didn't want to take the risk. But we had lots of meetings because everyone loved the script so much. (...) We postponed the film until wintertime, because I really wanted to have those open, empty skies to reinforce the loneliness. And the snow was a big factor, too: the coldness of it, as a subtext. And I love that soft light. There is this fable quality to the film; it's a bit of a fairy tale.*



USA 2007 FEATURE, COLOUR, 35 MM, 106 MIN.

DIRECTOR: CRAIG GILLESPIE **PRODUCER:** SIDNEY KIMMEL **SCREENPLAY:** NANY OLIVER **CINEMATOGRAPHY:** ADAM KIMMEL **EDITOR:** TATIANA S. RIEGEL, A.C.E. **MUSIC:** DAVID TORN **CAST:** RYAN GOSLING, EMILY MORTIMER, PAUL SCHNEIDER, KELLI GARNER, PATRICIA CLARKSON **WORLD SALES:** KIMMEL INTERNATIONAL **PRODUCTION:** SIDNEY KIMMEL ENTERTAINMENT **SWEDISH PREMIÈRE**

ABOUT CRAIG GILLESPIE. An Australian native, he moved to the USA at the age of 19 to study illustration, graphic design and advertising at the School of Visual Arts in New York City. He has also directed TV commercials. His feature debut was *Mr. Woodcock* in 2007. This is his second feature.



FILMOGRAPHY 2007 LARS AND THE REAL GIRL; 2007 MR WOODCOCK.

PLAC ZBAWICIELA SAVIOR'S SQUARE

SYNOPSIS A true story showing the crisis of the contemporary family life. The loss of a chance for a new flat, lack of understanding between husband and wife and enormous efforts made to fulfill their desires lead to breakdown of the family. The film tells about the necessity of empathy, the need for discerning and respecting the needs of other people as well as love, which is capable of overcoming most difficulties, seemingly hopeless situations.

DIRECTOR'S COMMENT *Joanna Kos-Krauze:* *There are many elements that make up Beata's, Bartek's and Teresa's drama: the maliciousness of fate, coincidence, fruitless intentions. After all, it does not take much for the tragedy to happen. First, there is a bad thought, then comes a bad word, which can turn the thought into action, and in the end, we can only face the consequences. A person wakes up in the morning and cannot believe that this is their life, their terrible life.*

All of them: Bartek, Beata and Teresa had good intentions, but what is 'good' for me, does not always mean 'good' for another person; usually it is just the opposite.

Krzysztof Krauze: *Is there any way out of the dire straits? Forgiveness. Thanks to forgiveness, the trio are finally able to rise up. It's worth starting each day asking yourself: 'Who am I?' Answering this question throughout our lives, step by step we are approaching the very essence of our being. If I am able to understand who I am, I will be able to reject everything that is trivial.*



POLAND 2006 FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: JOANNA KOS-KRAUZE, KRZYSZTOF KRAUZE **PRODUCER:** JULIUSZ MACHULSKI **SCREENPLAY:** JOANNA KOS-KRAUZE, KRZYSZTOF KRAUZE **CINEMATOGRAPHY:** WOJCIECH STARON **EDITOR:** KRZYSZTOF SZPETMAŃSKI **MUSIC:** PAWEŁ SZYMAŃSKI **CAST:** JOWITA BUDNIK, ARKADIUSZ JANICZEK, EWA WENCEL, DAWID GUDEJKO, NATAN GUDEJKO, BEATA FUDALEJ **WORLD SALES:** TVP SA **PRODUCTION:** ZEBRA FILM STUDIO / TVP SA - FILM AGENCY **SWEDISH PREMIÈRE**

ABOUT JOANNA KOS-KRAUZE. Born in 1972 in Olsztyń, Poland. Director, screenwriter. She studied Polish and Hebraic literature and culture. Has worked as a screenwriter and director of TV programmes and as author of documentaries and advertising films; worked with Krzysztof Krauze on *My Nikifor*. KRZYSZTOF KRAUZE. Born in 1953. Director, screenwriter. Graduated from the faculty of cinematography at Łódź Film Academy. He has directed shorts, TV plays, video clips and a TV series. His most recent feature was *My Nikifor* (2004).



FILMOGRAPHY KRZYSZTOF KRAUZE: 2006 SAVIOR'S SQUARE; 2004 VINCI; 2003 SUPERPRODUCTION; 2000 MONEY IS NOT EVERYTHING; 1999 THE KILER DUO; 1998 MOTHERS, WIVES AND MISTRESSES, TV-SERIES; 1997 KILER; 1996 MOTHERS, WIVES AND MISTRESSES, TV-SERIES; 1995 GIRL GUIDE; 1993 SQUADRON; 1991 VIP; 1990 DEJA VU; 1987 KING SIZE; 1984 RIPOSTE; 1983 SEX MISSION; 1980 VA BANQUE; 1979 THE DIRECT CONNECTION, TV. JOANNA KOS-KRAUZE: 2006 SAVIOR'S SQUARE.

PROSTIE VECHI SIMPLE THINGS

SYNOPSIS Sergei Maslov, an anesthesiologist in a St. Petersburg hospital, has never taken anything too seriously. But now life takes a serious turn on him, as he gets into problems with his girlfriend, his daughter runs away from home and his wife declares she is pregnant. To add to this, Zhuravlev, Sergei's private patient, who was once a famous actor but now forgotten, makes him an offer Sergei should better refuse. Or better not? Too many choices for a man for whom it's best not to think.

DIRECTOR'S COMMENT *The biggest challenge and ambition for us in all aspects of making Simple Things - casting, costumes and locations, camerawork and lighting, editing and sound mixing - was to help the viewers forget they are watching a film, so that they can simply coexist with the characters. To present life as it is - an aggregate of simple things.*



RUSSIA 2006 FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: ALEXEI POPOGREBSKY **PRODUCER:** ROMAN BORISEVICH **SCREENPLAY:** ALEXEI POPOGREBSKY **CINEMATOGRAPHY:** PAVEL KOSTOMAROV **EDITOR:** IVAN LEBEDEV **MUSIC:** DMITRI KATHANOV **CAST:** SERGEI PUSKEPALIS, LEONID BRONEVOI, SVETLANA KAMININA, DINARA KUTUEVA **WORLD SALES:** MONTE CRISTO ENTERTAINMENT INTERNATIONAL **PRODUCTION:** KOKTEBEL FILM COMPANY **SWEDISH PREMIÈRE**

ABOUT ALEXEI POPOGREBSKY. Born in 1972. Is a graduate from the Psychological Faculty at Moscow State University. Having previously worked with Boris Khlebnikov, *Simple Things* is his independent debut.



FILMOGRAPHY 2006 SIMPLE THINGS; 2003 ROADS TO KOKTEBEL (GIFF 2005); 2001 CUNNING FROG, SHORT; 1994 MIMOKHOD, SHORT DOC.

STRANDED STRANDED

SYNOPSIS When their plane crashed on a 4000 metre high glacier in the Andean Cordillera in October 1972, a group of young men beat the odds, surviving for 72 days in the mountains before their rescue. Thirty years later, the survivors tell their stories in this extraordinary testament to the human condition and the importance of solidarity in extreme conditions. The director, an old friend of the survivors, uses dramatised scenes to reconstruct the story. He also takes the survivors (of the original 45 passengers, sixteen men came home alive) and their children to the crash site. Sitting in this Valley of Tears, the men (not a single woman survived the accident) explain how they made it through the endless weeks on the secluded glacier with nothing more than cigarettes, a radio and the shelter of the wreckage.

DIRECTOR'S COMMENT *As a filmmaker and an old friend of several of the Survivors, I wanted to make an in-depth documentary with the whole group - something that had never before been attempted. I wanted to try to capture the real essence of this experience, something both intensely intimate and wholly collective, and as untransmittable as the practice of cannibalism, to which they resorted as the only way of staying alive. This challenge - the film - was only made possible by the length of time which had elapsed since the accident (35 years) and because of our friendship which allowed a pact of mutual trust to exist between us. As to the actual making of the film, I had a huge hand from Cesar Charlone, Director of Photography for films such as Cidade de Deus and The Constant Gardener. Thanks to his sensitivity and talent, I was able to evoke the closed universe described by the protagonists and to bring to life the indescribable.*



FRANCE 2007

DOCUMENTARY, B/W AND COLOUR, BETA SP, 130 MIN.

DIRECTOR: GONZALO ARIJON **PRODUCER:** HILARY SANDISON **SCREENPLAY:** GONZALO ARIJON **CINEMATOGRAPHY:** CÉSAR CHARLONE, PABLO HERNAN ZUBIZARRETA **EDITOR:** CLAUDIO HUGHES, SAMUEL LAJUS, ALICE LARRY **MUSIC:** FLORENCIA DI CONCILIO **WORLD SALES:** ARTE FRANCE **SWEDISH PREMIÈRE**

ABOUT GONZALO ARIJON. Born in Montevideo, Uruguay. He has made a number of documentaries, among them: *Lula: Managing a Dream* (2005); *The Dark Side of Milosevic* (2002), *Massai: The Secret of the Volcano God* (1999) and *For This Eyes* (1998).



FILMOGRAPHY 2007 STRANDED, DOC; 2005 LULA: MANAGING A DREAM, DOC; 2002 THE DARK SIDE OF MILOSEVIC, DOC; 1999 MASSAI: THE SECRET OF THE VOLCANO GOD, DOC; 1998 FOR THIS EYES, DOC; 1997 POR ESOS OJOS, DOC.

LA GRAINE ET LE MULET THE SECRET OF THE GRAIN

SYNOPSIS The city of Sète, on the harbor. Mister Beiji, a weary 60-years old, is still grinding it out at the shipyard, in a job that has become more painful as the years have worn on. A divorced head of family, he desperately tries to remain close to his loved-ones, a task made the more difficult because of family break-ups and seething tensions which seem to be about to erupt, and which financial difficulties only exacerbate. In this delicate part of his life, it seems like everything contributes to his feeling of uselessness. He has carried the weight of what he sees as his failure for a long time and his only thought is to overcome it by founding his own business, a restaurant. But it isn't going to be easy. That doesn't keep him from dreaming about it, talking about it, mostly to his family. That family is, little by little, drawn together around the plan, which has for one and all taken on the symbolic value of a quest for a better life.

DIRECTOR'S COMMENT *I began with a popular fantasy, the kind of story they like to tell about in the projects, the myth of those who 'made it' or in other words, those who escaped the modern slavery of a nowhere career path by starting their own businesses. And I wanted to treat it with a certain irony, unbridled the story in the way you can with a narrative tale. So this is an adventure story, one where the narration is closer to that of a tale, with all the digressions, suspensions, etc. that implies, rather than an action film per se. He is old, poor and Arab and he wants to create something big in order to regain his dignity and help his loved ones get a leg up. (...) This marriage between a novelistic dimension and the accurate portrayal of the characters and their environment is crucial to me, in part because I belong to the milieu described and so I am emotionally invested in it.*



FRANCE 2007 FEATURE, COLOUR, 35 MM, 151 MIN.
DIRECTOR: ABDELLATIF KECHICHE **PRODUCER:** CLAUDE BERRI
SCREENPLAY: ABDELLATIF KECHICHE **CINEMATOGRAPHY:** LUBO-MIR BAKCHEV **EDITOR:** GHALYA LACROIX, CAMILLE TOUBKIS **MUSIC:** CAST: HABIB BOUFARES, HAFSIA HERZ, FARIDAH BENKHETACHE, ABDELHAMID AKTOUCHE, BOURAOÛIA MARZOUK, ALICE HOURI **WORLD SALES:** PATHE INTERNATIONAL **PRODUCTION:** HIRSCH AND PATHE RENN PRODUCTION **NORDIC PREMIÈRE**

ABOUT ABDELLATIF KECHICHE. Born in 1960 in Tunis, Tunisia. He grew up in Nice. French-Tunisian actor and director. He started out as his career as a film and stage actor. He made his stage debut in 1978 and in 1984, he made his film-acting debut in *Le Thé à la menthe* by Abdelkrim Bahloul. In 2000, he directed his feature debut, *Blame it on Voltaire*.



FILMOGRAPHY 2006 THE SECRET OF THE GRAIN; 2003 GAMES OF LOVE AND CHANCE; 2001 BLAME IT ON VOLTAIRE.

EL BANO DEL PAPA THE POPE'S TOILET

SYNOPSIS It is 1988, and Melo, a Uruguayan town on the Brazilian border, awaits the visit of Pope John Paul II. Numbers begin circulating: hundreds of people will come. No, thousands, say the media. The well-informed speak of 50,000. The poor townspeople know what this means: 50,000 pilgrims in need of food and drink, paper flags, souvenirs, commemorative medals. Brimming with enthusiasm, the villagers not only hope for divine blessing, but above all for a small share of material happiness. And petty smuggler Beto is certain that he's found the best business idea of all: 'The Pope's Toilet', where the thousands of pilgrims can find relief. But before he can build the WC, Beto rushes headlong into trouble. He sorely tries the patience of his stoical but optimistic wife Carmen and disappoints his adolescent daughter Silvia, who dreams of a career in the media. He has to increase his risky and arduous journeys across the border. He even loses his most precious

possession - his bicycle. But he is determined to make it back in time for the divine event.

DIRECTOR'S COMMENT *E. Fernandez: At the time, I was about 10. Beto was the kind of neighbour who came by every morning, just to say hello. (...) For 36 years, my father - who died in 1964 - had been writing lyrics for a Carnival band. That's how I became familiar with all these characters. They have been part of my childhood as they are today in the film. I know their joys and sorrows. I still see them when I go back to my village. I know them very well and love them. C. Charlone: When I received the script, I found there was not only a beautiful story with moving characters, but the opportunity to realize an old dream: working on a Uruguayan story in my homeland. To me, Melo has a special flavor: a Uruguayan town with a great Brazilian influence.*



URUGUAY/BRAZIL/France 2007
 FEATURE, COLOUR, 35 MM, 97 MIN.
DIRECTOR: ENRIQUE FERNÁNDEZ, CÉSAR CHARLONE **PRODUCER:** ELENA ROUX **SCREENPLAY:** ENRIQUE FERNÁNDEZ, CÉSAR CHARLONE **CINEMATOGRAPHY:** CESAR CHARLONE **EDITOR:** GUSTAVO GIANI **MUSIC:** LUCIANO SUPERVIELLE, GABRIEL CASACUBERTA **CAST:** CÉSAR TRONCOSO, VIRGINIA MENDEZ **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** LAROUX CINE **SWEDISH PREMIÈRE**

ABOUT CÉSAR CHARLONE. Born in Uruguay. Worked primarily in Brazil after studies at the School of Cinema in Sao Paulo. He began working in 1975 as DOP. In 1997 he relocated to Brazil and has since alternated as a director and cinematographer. ENRIQUE FERNÁNDEZ. Born in Melo, Uruguay. He has made several shorts and documentaries in Uruguay and Germany as a scriptwriter, assistant director and cameraman. Teaches scriptwriting at the Uruguayan School of Cinema.

FILMOGRAPHY ENRIQUE FERNÁNDEZ: 2007 THE POPE'S TOILET. CÉSAR CHARLONE: 2007 THE POPE'S TOILET; 2002 CITY OF MEN: A COROA DO IMPERADOR, TV.



BAJO LAS ESTRELLAS UNDER THE STARS

SYNOPSIS Benito Lacunza, a less-than-stellar trumpet player returns to his hometown to bury his father. Once there, he discovers that his good-guy brother Lalo – nicknamed "Iron Man" because of his scrap-metal sculptures – is about to marry. His bride-to-be is a woman named Nines, a single mom who Benito remembers all too well from his oat-sowing adolescent days. Benito decides to save his brother Lalo from such a fate. Unexpectedly, however, he comes up against Ainara, Nines' daughter, a rebellious and introverted rascal who Benito forges a one-of-a-kind friendship with.

DIRECTOR'S COMMENT *In 1999 I had the great pleasure of presenting my first short film Dreamers in the Berlinale, where I received a Mention of Honor from the Jury. Thanks to Variety's John Hopewell, I was able to meet Fernando Trueba and Cristina Huete, who were there presenting The Girl of Your Dreams. The reason I am*

telling this is because actually Fernando Trueba and Cristina Huete are the producers of Under the Stars, my first feature-length film. Fernando Trueba gave me the novel 'El Trompetista de Utopía' by Fernando Aramburu. He said it had a unique tone, sometimes full of humor, other times heart-wrenching, but always full of tenderness and strange poetry. He thought it could be a good story for a first-time director, and offered to produce it. Of course, the moment I began reading the novel I fell in love with the great characters who accompany Benito Lacunza, a disastrous and politically incorrect slacker, who in the end lets his big heart shine. I suppose it is not necessary to add that producing a new director nowadays is an act of true bravery.



SPAIN 2006 FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: FÉLIX VISCARRET **PRODUCER:** CRISTINA HUETE
SCREENPLAY: FÉLIX VISCARRET **CINEMATOGRAPHY:** ÁLVARO GU-
 TIÉRREZ **EDITOR:** ÁNGEL HERNÁNDEZ ZOIDO **MUSIC:** MIKEL SALAS
CAST: ALBERTO SAN JUAN, EMMA SUÁREZ AND JULIÁN VILLAGRÁN
WORLD SALES: NOTRO FILMS **PRODUCTION:** FERNANDO TRUEBA
PC SWEDISH PREMIÈRE

ABOUT FÉLIX VISCARRET. Born in 1975 in Pamplona, Spain. One of the well known Spanish directors of shorts. After studying film direction at William Patterson University, he directed the short *Dreamers* in 1991. This is his feature debut.



FILMOGRAPHY 2007 UNDER THE STARS, FEATURE; 2005 THE WHITE ALBUM, SHORT; 2005 RESTLESS, SHORT; 2004 WINTER SONGS, SHORT; 1998 SHAPES, SHORT; 1998 THE DAY I SAW KARIN, SHORT; 1998 DREAMERS, SHORT.

XXY XXY

SYNOPSIS Alex is a 15-year-old teenager with a dark secret. Soon after her birth, her parents decide to leave Buenos Aires to settle in an isolated wooden house tucked away in the dunes of the Uruguayan shoreline. Then, a couple of friends from Buenos Aires come for a visit with their 16-year-old son Álvaro. Álvaro's father is a plastic surgeon who accepted the invitation because of his medical concern for Alex. The inevitable attraction between both teenagers forces them all to face their worst fears. Rumours are spreading around town. Alex gets stared at as if she were a freak. People's fascination with her can become dangerous.

DIRECTOR'S COMMENT *Most people are unaware that some babies are born with a condition known as genital ambiguity. 'Nothing is worst than being afraid of one's body', a boy who underwent 'normalization' once told me. He grew up with the scars of surgery on his body. In the process of being castrated, the fear of genital ambiguity became the metaphor for all the amputations spawned by fear of being different.*



ARGENTINA 2007 FEATURE, COLOUR, 35 MM, 91 MIN.

DIRECTOR: LUCÍA PUENZO **PRODUCER:** LUIS PUENZO **SCREEN-
 PLAY:** LUCÍA PUENZO **CINEMATOGRAPHY:** NATASHA BRAIER **EDI-
 TOR:** ALEX ZITO & HUGO PRIMERO **MUSIC:** ANDRES GOLDSTEIN & DA-
 NIEL TARRAB **CAST:** RICARDO DARIN, VALERIA BERTUCCOLI, GERMAN
 PALACIOS, CAROLINA PELERITTI, MARTIN PIROYANSKY, INES EFRON
WORLD SALES: PYRAMIDE INTERNATIONAL **PRODUCTION:** SWE-
DISH PREMIÈRE

ABOUT LUCÍA PUENZO. Born in 1976, in Buenos Aires, Argentina. After studying literature, cinema and theatre, she published three novels (2004-07). This is her feature debut. She has also directed shorts, documentaries and TV miniseries.



FILMOGRAPHY 2007 XXY; 2004 LOS INVISIBLES, SHORT.

IMAGES ON IMAGES

IMAGES ON IMAGES

Films about art, media, photography and film. Rewarding encounters with people who have influenced the world of images, like Andy Warhol and Annie Leibovitz.

Opening film: *My Kid Could Paint That* by Amir Bar-Lev.

A WALK INTO THE SEA: DANNY WILLIAMS AND THE WARHOL FACTORY

SYNOPSIS In 1966 Danny Williams disappeared. 24 years later, his niece, director Esther Robinson, discovered over 20 never-before-seen films he made at the Warhol Factory. Subjects included Andy Warhol, Edie Sedgwick, and what may be the earliest known footage of the Velvet Underground, all shot in a lush, poetically radical style that stands in stark contrast to other cinematic records of the Factory scene. This is her search to uncover what happened to the uncle she never knew.

DIRECTOR'S COMMENT *My grandmother never spoke about my uncle Danny but she kept a separate shelf of books about the Warhol factory. If I cracked her copy of 'The Andy Warhol Diaries', or 'Edie: an American Girl', it would fall open to a small picture of Danny, or the odd underlined sentence that included his name. As a child I was obsessed with these books, the short descriptions of Danny and this silence. Why weren't*

we allowed to ask certain things? Why would the name Andy Warhol make my Grandmother turn away? As I grew older, I began to recognize the figures in the photos next to my uncle. How did some people become famous and others forgotten? Why were some stories told and not others? Who was this young man in the black and white photos? (...) I began interviewing my grandmother, poking at the edges of Danny's disappearance, asking the questions no-one would ask. It was scary and I felt oddly ambivalent. (...) But these interests were nothing compared to the feeling that descended once we got the films back. Suddenly the urgency was tangible. (...) Step by step, image by image, I would find out what happened to this young filmmaker, my uncle, Danny Williams.



USA 2007 DOCUMENTARY, COLOUR, DIGIBETA, 78 MIN.
DIRECTOR: ESTHER ROBINSON **PRODUCER:** ESTHER ROBINSON **CINEMATOGRAPHY:** ADAM COHEN **EDITOR:** SHANNON KENNEDY **MUSIC:** T GRIFFIN **CAST:** CALLIE ANGELL, BRIGID BERLIN, JOHN CALE, NAT FINKELSTEIN, GERARD MALANGA, ALBERT MAYSLES, PAUL MORRISSEY, RON NAMETH, CHUCK WEIN, DAVID WILLIAMS **WORLD SALES:** ARTHOUSE FILMS **PRODUCTION:** THATGRL **SWEDISH PREMIÈRE**

ABOUT ESTHER ROBINSON. Born in 1969 in Minneapolis, Minnesota, USA. She has just begun her career as a director. Before she worked on behalf of America's artists for over 14 years in many capacities, including foundation program officer, TV- and film producer, and technology entrepreneur. She has a film and television degree from NYU's Tisch School of the Arts.



FILMOGRAPHY 2007 A WALK INTO THE SEA: DANNY WILLIAMS AND THE WARHOL FACTORY, DOC.

ANNIE LEIBOVITZ: LIFE THROUGH A LENS ANNIE LEIBOVITZ: LIFE THROUGH A LENS

SYNOPSIS Annie Leibovitz has produced some of the most iconic images of the last 30 years and is, literally, our most influential woman photographer. She has shot the rich and famous, the profound and powerful, the exceptional and notorious. Her camera has documented the horrors of war – most recently in Sarajevo and Rwanda. Masterful at exposing her photographic subjects, Annie's own life has been private and protected. In this film, she made the decision to bare her artistic process, her personal journey and her delicate balancing of fame and family to the camera – a camera that is being vigilantly pointed by a filmmaker who is her younger sister. From her hectic studio to her idyllic farm, we will experience Annie's current work and the creation of her latest retrospective book; we will face her losses as well as her successes.

DIRECTOR'S COMMENT *As her sister, I feel a serious responsibility not only to tell her story – but to tell it honestly. It was a challenge, but I learned more about my sister than I ever imagined.*



USA 2006
DOCUMENTARY, COLOUR + B/W, DIGIBETA PAL, 90 MIN.
DIRECTOR: BARBARA LEIBOVITZ **PRODUCER:** BARBARA LEIBOVITZ
CINEMATOGRAPHY: EDDIE MARRITZ, JAMIE HELLMAN, BARBARA LEIBOVITZ **MUSIC:** GAILI SCHOEN **CAST:** HILLARY RODHAM CLINTON, WHOOP! GOLDBERG, MICK JAGGER, DEMI MOORE, YOKO ONO, KEITH RICHARDS, ARNOLD SCHWARZENEGGER, PATTI SMITH, ANNA WINTOUR **WORLD SALES:** FORTISSIMO FILM SALES **PRODUCTION:** RANOAH PRODUCTIONS **SWEDISH PREMIÈRE**

ABOUT BARBARA LEIBOVITZ. She began her career in 1987 at the CBS News program *48 Hours*. She then worked at the Nine Network in Sydney, Australia. Upon her return to the US, she began producing as a freelance. *Salvaged Lives* (1995) was her feature-length documentary debut. In close collaboration with partner Jaime Hellman, she has written, directed and produced documentaries for PBS and other networks.



FILMOGRAPHY 2006 ANNIE LEIBOVITZ: LIFE THROUGH A LENS, DOC; 2005 EXTREME AERIALISTS: THE WORLD'S BEST TIGHTROPE WALKERS, TV DOC; 2005 CAPTIVE: P.O.W. STORIES, TV DOC; 2003 THE FBI, TV DOC; 1998 L.A. LIFE GUARDS, TV DOC; 1995 SALVAGED LIVES, DOC.

MIKE FIGGIS – THE SEDUCTION OF THE EYE

SYNOPSIS 'I'll tell you everything I know. Then it's up to you. Because in fact knowledge is just a tool. It gives you the ability to do something. It doesn't actually create anything. It just facilitates it. That's all. So, I always give away everything.' Says Mike Figgis in his most extensive interview ever. Figgis – musician, actor, photographer, screenwriter, theatre director and filmmaker – is the creative mastermind behind numerous projects. Undoubtedly, his most popular film is *Leaving Las Vegas*, which earned him two Academy Award nominations and won Nicolas Cage the Oscar for the best male lead. Nonetheless, Figgis never allowed himself to get lost in the commercial world of Hollywood but rather chose to stay true to his experimental way of telling stories. What makes Mike Figgis intriguing, is his exceptional spiritual, inner freedom. This film sets out to uncover the secret behind this mastermind of filmmaking.

DIRECTOR'S COMMENT *At filmschool, I witnessed more than enough master-class seminars where filmmakers came to tell nothing more than simple anecdotes. When Figgis talks about filmmaking, he precisely names his world view and thought processes. I set out to listen and get a glimpse of what goes on inside his mind. That is what makes filmmakers of such magnitude interesting to their peers: the ability to sit down, listen and learn for one's own work in film.*



GERMANY 2007

DOCUMENTARY, COLOUR, DIGIBETA PAL, 75 MIN.

DIRECTOR: INA BORRMANN **PRODUCER:** INA BORRMANN **CINEMATOGRAPHY:** NIKOLAUS SUMMERER, INA BORRMANN **EDITOR:** GEORG SÖRING **CAST:** MIKE FIGGIS **WORLD SALES:** INA BORRMANN FILMPRODUCTION **PRODUCTION:** INA BORRMANN FILMPRODUCTION **INTERNATIONAL PREMIÈRE**

ABOUT INA BORRMANN. Born in Freiberg, Germany. Studied Theatre, German Literature and Communication Theory at the Ludwig-Maximilian-University in Munich, 1991-94. Studied film at the HFF, Munich, Department of Film and Television. Works as freelance author, director and cinematographer. Has also worked as assistant director in theatre, production assistant at photoshoots and film productions.



FILMOGRAPHY 2007 MIKE FIGGIS – THE SEDUCTION OF THE EYE, DOC; 2007 DAS VERSCHWINDEN DER ZEIT, DOC; 2002 TEXAS, DOC; 2000 VERSUCHTE NÄHE, SHORT; 1999 HÄNDE HOCH!, SHORT; 1999 HIMMEL UND ERDE, SHORT; 1998 KULTURBRAS, DOC; 1997 TAKE THAT ROMANTIC LOOK OFF YOUR FACE, SHORT (GIFF 1999).

MY KID COULD PAINT THAT MY KID COULD PAINT THAT

SYNOPSIS In the span of only a few months, 4-year-old Marla Olmstead rocketed from total obscurity into international renown – and sold over 300 000 dollars worth of paintings. She was compared to Kandinsky and Pollock, and called 'a budding Picasso'. Many accused the couple of exploiting their daughter for financial gain. Others felt her work was comparable to the great Abstract Expressionists – but saw this as emblematic of the meaninglessness of Modern Art. And then, five months into Marla's new life as a celebrity and just short of her fifth birthday, a bombshell dropped. CBS' *60 Minutes* suggested strongly that the paintings were painted by her father. As quickly as Marla was built up, she was torn down. The Olmsteads turned to Amir Bar-Lev to clear their name.

Marla painting. Laura laid down a rule: 'no strangers in the house.' Myself and my cameraman were exempt, because Marla felt comfortable with us. But one year later, this comfort level became a liability – every time we tried to film Marla painting, she was distracted, preferring to play with us or goof off. Laura and I agreed that I would replace my cameraman with someone new, who would not be introduced to the kids, and who would not interact with them nor be warm or playful. I would stay in the car so that the kids wouldn't know I was in town. In one year, the situation had turned 180 degrees, from the Olmsteads not wanting anyone around their kids who wouldn't be warm, to keeping away anyone who would be warm – all in an attempt to gather the footage of Marla being a genius that would exonerate them.



USA 2007 DOCUMENTARY, COLOUR, 35 MM, 82 MIN.

DIRECTOR: AMIR BAR-LEV **PRODUCER:** AMIR BAR-LEV, STEPHEN DUNN **CINEMATOGRAPHY:** MATT BOYD, NELSON HUME, BILL TURNLEY **EDITOR:** JOHN WALTER, MICHAEL LEVINE **MUSIC:** RONDO BROTHERS **CAST:** MARIA OLMSTEAD, MARK OLMSTEAD, LAURA OLMSTEAD **WORLD SALES:** SONY PICTURES CLASSICS **PRODUCTION:** AXIS FILMS **SWEDISH DISTRIBUTION:** SONY PICTURES **SWEDISH PREMIÈRE**

DIRECTOR'S COMMENT *When I first began shooting, there was a steady parade of news crews and cameramen wanting to come in and shoot*

ABOUT AMIR BAR-LEV. Before directing, he was an AVID editor. As a teenager growing up in Berkeley, California, his first work in media was a liquid light show artist, where he worked on light shows for Bill Graham Presents and The Grateful Dead. He graduated with majors in Film and Religious Studies from Brown University in 1994. This is his second feature. He has also directed several shorts.



FILMOGRAPHY 2007 MY KID COULD PAINT THAT, DOC; 2002 KID PROTOCOL, SHORT DOC; 2001 FIGHTER, DOC.

NATURAL BORN STAR NATURAL BORN STAR

SYNOPSIS The story of Fred Robsahm's journey through life. From life among the stars to the social security office. A film about sailing, shipwreck, and dreams about the future. In 1967, the young Robsahm ventured out into the wide world in order to earn money for a sailboat. On his journey he visited Italy, where his sister lived. On the film set of *Barbarella* Fred's film adventures took off. His brother-in-law had one of the roles, and Fred, who was passing through, wanted to say hello. Fred stayed on in Italy. During the next 15 years he acted in a lot of Western films and historical dramas. He met the woman of his life, and settled down. For a while. His purpose had always been to get enough money together for a sailboat. He had the money, but he also had a girlfriend and a tiny palace of a home. Even so, he preferred to spend more and more time out at sea. In one naive moment he made a wrong move. One night, the police turned up and fetched him.

In that moment, Fred lost his freedom, his girlfriend, his health and his future. In 1992, 17 year old Even Benestad gets hold of a VHS copy of the Italian cult classic *Black Killer*. The film is banned in Norway, and has consequently become a gem among die-hard film buffs. Meanwhile, 15 kilometers further south down the main road, the actor in the same film sits in his 15 square meters pad; the HIV positive, former drug addict Fred Robsahm. In spite of the short distance between them, they never meet. Not until Even himself becomes a director and gets to hear the story of Fred.



NORWAY 2007

DOCUMENTARY, COLOUR AND B/W, 35 MM, 75 MIN.

DIRECTOR: EVEN BENESTAD **PRODUCER:** FREDRIK PRYSER
SCREENPLAY: EVEN BENESTAD, AUGUST B. HANSEN **CINEMATOGRAPHY:** NILS PETTER MIDTUN **EDITOR:** ERIK ANDERSSON, ØYVIND GARAU **MUSIC:** JOHN ERIK KAADA **CAST:** FRED ROBSAHM **WORLD SALES:** NORWEGIAN FILM INSTITUTE/ SHORT&DOC **PRODUCTION:** FREDRIK FICTION AS **SWEDISH PREMIÈRE**

ABOUT EVEN BENESTAD. Born in 1974 in Grimstad, Norway. Studied cinematography at Oslo Film and Television Academy. His first feature-length documentary was *All About My Father* (2002).



FILMOGRAPHY 2007 NATURAL BORN STAR, DOC; 2002 ALL ABOUT MY FATHER, DOC (GIFF 2002).

NEVER APOLOGIZE: A PERSONAL VISIT WITH LINDSAY ANDERSON

SYNOPSIS The documentary of Malcolm McDowell's celebration of Lindsay Anderson, their times and their colleagues. Anderson, the award-winning director, critic, essayist and anarchist, cast McDowell in his first starring role as the rebellious Mick Travis, in his film, *If ...*, winner of the Palm D'Or in Cannes in 1968. Their working relationship continued through five additional film and theatre productions spanning several decades, including *O Lucky Man!* (1972) and *Britannia Hospital* (1982). The film is directed by Mike Kaplan, whose friendship with McDowell began on Stanley Kubrick's *A Clockwork Orange* and who produced Anderson's last feature, *The Whales of August* in 1987. The film combines McDowell's personal reminiscences with his readings of pieces written by and about his friend and mentor. These are brought to life by the actor's often hilarious and moving impressions of not only the provocative Anderson, but also the notables in their

circle, including Alan Bates, Bette Davis, John Ford, John Gielgud, Lillian Gish, Richard Harris, Laurence Olivier and Rachel Roberts. *Never Apologize* had its first incarnation as a theatrical evening to help commemorate the 10th anniversary of Anderson's passing at the Edinburgh Festival in 2004 and was subsequently performed at the National Theatre, London.

DIRECTOR'S COMMENT *It was apparent from the beginning that this could be a tour-de-force and an absorbing entertainment. Malcolm conveys a wide range of emotions from his first diplomatic teasing with Lindsay at the auditions for If... through the heart wrenching scenes at John Ford's bedside and at the site of Lindsay's passing in France. There was a genuine dramatic arc amid the laughs and cries. Plus his uncanny impressions are embodied with gusto and relish. The audience expects a one-man show; it's often an inside look at an all-star extravaganza.*



UNITED KINGDOM 2007

DOCUMENTARY, COLOUR AND B/W, DIGIBETA, 111 MIN.

DIRECTOR: MIKE KAPLAN **PRODUCER:** MIKE KAPLAN, PETER CRANE
CINEMATOGRAPHY: MATT WALLA, JESSE HAGY, JOHN PAUL MEYER, CHRISTOPH FAUBERT **EDITOR:** ERIC FOSTER, KATE JOHNSON **CAST:** MALCOLM MCDOWELL **WORLD SALES:** CIRCLE ASSOCIATES **SWEDISH PREMIÈRE**

ABOUT MIKE KAPLAN. Born in 1943 in Providence, Rhode Island, USA. Producer, actor and director. He first worked with Anderson on the release of *O Lucky Man!*. He has a wide-ranging experience in the creative areas of production, marketing and distribution, and has worked closely with directors like Robert Altman, Hal Ashby, Mike Hodges, Alan Rudolph, Abraham Polonsky and Barbet Schroeder.

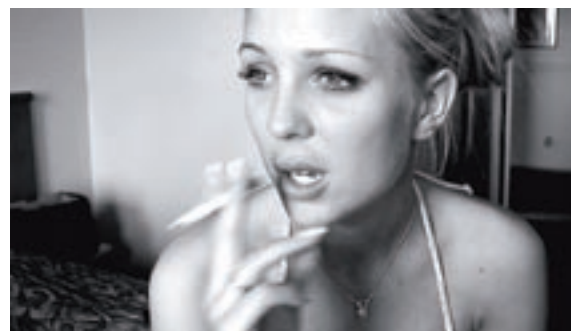


FILMOGRAPHY 2007 NEVER APOLOGIZE: A PERSONAL VISIT WITH LINDSAY ANDERSON, DOC; 1999 ANN SOTHERN: THE SHARPEST GIRL IN TOWN, DOC; 1994 LUCK, TRUST & KETCHUP: ROBERT ALTMAN IN CARVER COUNTRY, DOC.

PORN STAR? PORN STAR?

SYNOPSIS Thomas "Rocco" Hansen (22) is Norway's biggest self made porn star. He's renowned for only "working" with high school seniors, and every year he's there at the school gates waiting for this year's "porn flick" to rebel against her parents and be this year's big debutant. But, will it be different this year, now that Rocco has fallen in love with "Vanessa" (19)? Can a pornographer ever settle down and become a family oriented man? Or will Team Rocco lose its edge and no longer want to do what it takes to be the best? The filmmaker has followed this unusual gang of adolescent sex fanatics and wannabe porn stars for nearly two years. Society seems to makes friends with them, young people embrace them as fellow teen rebels. And while the party settles down to hard core business, Rocco's girlfriend asks serious questions and this year's debutant asks which way is up?

DIRECTOR'S COMMENT *Porn Star?* follows a young exhibitionistic woman, Vanessa (19), in her search for love, attention and credibility. The story begins with her initiating a relationship with Norway's most high-profile male porn star, Thomas 'Rocco' Hansen. The film follows this enterprising duo around with their small entourage, crew and wannabee fans. It also records the baffling recruiting strategy Rocco and his cohorts use to get new 'actresses'; namely by stalking young (female) high school graduates during a month long, 24/7, drug crazed and beer drinking high school graduation party of parties – Norwegian-style. How long will he get away with it?



NORWAY 2007 DOCUMENTARY, COLOUR, 35 MM, 84 MIN.
DIRECTOR: JOHN SULLIVAN **PRODUCER:** JOHN SULLIVAN **SCREENPLAY:** JOHN SULLIVAN **CINEMATOGRAPHY:** JOHN SULLIVAN **EDITOR:** KETIL KARLSEN **MUSIC:** RAYMOND ENOKSEN, GEIRMUND SIMONSEN
CAST: THOMAS "ROCCO" HANSEN, **WORLD SALES:** NORWEGIAN FILM INSTITUTE/SHORT&DOC **PRODUCTION:** NAVILLUS FILM **SWEDISH PREMIÈRE**

ABOUT JOHN SULLIVAN. He studied film at the San Francisco Art Institute, the School of Visual Arts (New York) and in Rockport, Maine. As director and screenwriter he has made several documentaries, shorts and commercials, music videos and drama for TV. His feature debut was *Play* in 2003.



FILMOGRAPHY 2007 PORN STAR?, DOC; 2003 PLAY (GIFF 2004); 2003 HOME OF THE BRAVE – LAND OF THE FREE, DOC; 1999 AT FIRST SIGHT, SHORT (GIFF 2000).

THE RAPE OF EUROPA THE RAPE OF EUROPA

SYNOPSIS *The Rape of Europa* is a feature documentary film that takes the audience on an epic journey through seven countries and into the violent whirlwind of ideological fanaticism, greed, and warfare that threatened to wipe out the artistic heritage of Europe. For twelve long years, the Nazis looted and destroyed art on a scale unprecedented in history. Fighting back, heroic young museum officials and art historians from American and across Europe mounted a miraculous campaign to rescue and return the millions of art works displaced by the war. Today, more than 60 years later, the legacy of this tragic history continues to play out as families of looted collectors recover major works of art, conservators repair battle damage, and nations fight over the fate of ill-gotten spoils of war. Joan Allen narrates this breathtaking chronicle about the battle over the very survival of centuries of western culture.

DIRECTOR'S COMMENT *For over ten years, Actual Films has been producing critically acclaimed, award-winning documentaries for television broadcast and theatrical release. These films have been shot in dozens of countries around the world and range in subject matter from personal stories to historical examinations to international politics.*



USA 2007 DOCUMENTARY, COLOUR, BETA SP PAL, 117 MIN.
DIRECTOR: RICHARD BERGE, BONNI COHEN, NICOLE NEWNHAM
PRODUCER: ROBERT M. EDESEL **SCREENPLAY:** RICHARD BERGE, BONNI COHEN, AND NICOLE NEWNHAM **CINEMATOGRAPHY:** JON SHENK **EDITOR:** JOSH PETERSON **MUSIC:** MARCO D'AMBROSIO
CAST: NARRATED BY JOAN ALLEN **WORLD SALES:** AGON ARTS & ENTERTAINMENT, LLC **PRODUCTION:** AGON ARTS & ENTERTAINMENT, LLC **NORDIC PREMIÈRE**

ABOUT RICHARD BERGE. San Francisco-based filmmaker who has produced documentaries for different broadcasters. **BONNI COHEN.** Founder of Actual Films in San Francisco and filmmaker for PBS, BBC, and Arte. **NICOLE NEWNHAM.** Documentary filmmaker for PBS, National Geographic, Discovery, and BBC. All three have a Masters degree in Documentary Film from Stanford University.



FILMOGRAPHY RICHARD BERGE: 2007 THE RAPE OF EUROPA, DOC. BONNI COHEN: (SELECT) 2007 THE RAPE OF EUROPA, DOC; 2004 DEMOCRACY AFGHAN STYLE, DOC; 2001 THE NOBEL: VISIONS OF OUR CENTURY, DOC; 1998 EYE OF THE STORM, TV. NICOLE NEWNHAM: (SELECT) 2007 THE RAPE OF EUROPA, DOC; 2006 SENTENCED HOME, DOC; 1994 UNFORGETTABLE FACE, DOC.

ANOTHER VIEW

ANOTHER VIEW

Filmmakers who challenge our weary eyes, who tell a tale in a new way.
A selection of different stories, where form is as important as content.

Opening film: *Stone Time Touch* by Gariné Torossian.

AUTISTIC DISCO AUTISTIC DISCO

SYNOPSIS A local hunter takes seven teenage dropouts to an isolated mountain farm in the German alps where they are met by a social worker and her assistant. It is their job to help them fit back into society. But the wild environment makes them even more estranged and agitated. They take advantage of the weaknesses of the social workers and the program turns into an open fight for recognition, identity and love ...

DIRECTOR'S COMMENT *Last summer the University Mozarteum of Salzburg asked me if I could hold some lectures on movieacting for the third-degree students, who were eight then. I was not sure what to do with this offer. However, we met and suddenly – by looking into the faces of these five women and three men – I realized we had to cancel the lectures. We had to do a film, but the other way around. There were the actors and I had to find a story for them. With no money, no time and no one else. That is how Autistic Disco came to life. It was an act of freedom.*



GERMANY 2007 FEATURE, COLOUR, 35 MM, 77 MIN.
DIRECTOR: HANS STEINBICHLER **PRODUCER:** FLORIAN SCHMIDT-PRANGE **SCREENPLAY:** MELANIE RÖHDE **CINEMATOGRAPHY:** BELLA HALBEN **EDITOR:** NIKO BRINKMANN **MUSIC:** ANTONI LAZARKI-EWICZ **CAST:** ULRICH RECHENBACH, SAMIA MURIEL CHANCRIN, NINA MOHR, DITTE SCHUPP, MARKUS BÖKER **WORLD SALES:** D.I.E.FILM.GMBH **PRODUCTION:** AUTISTIC DISCO GBR / D.I.E.FILM.GMBH
INTERNATIONAL PREMIÈRE

ABOUT HANS STEINBICHLER. Born in Solothurn, Switzerland, in 1969. Studied law in Munich; wrote articles and photographed the mountain world. He began studying film at the Munich Academy for Television and Film (HFF) in 1996. Filmed several documentaries and shorts before directing his feature debut, Hierankl.



FILMOGRAPHY 2007 AUTISTIC DISCO; 2007 DER ZIERFISCH, TV; 2005 WINTERREISE; 2005 BELLA BLOCK – MORD UNTERM KREUZ, TV; 2003 HIERANKL; 2003 VON BAUERN UND BARONEN, DOC; 2003 INSELN IN CHIEMSEE, DOC; 2002 DER MORALIST – VITTORIO HÖSLE ENTDECKT AMERIKA, DOC; 1997 MONO, SHORT; 1996 ASBSTIEG, SHORT; 1996 VERSPIEGELTE ZEIT – ERINERUNGEN AN ANGELIKA SCHROBSDORF, DOC.

GLASS LIPS GLASS LIPS

SYNOPSIS A young poet, whose violent father's shadow looms over him, recalls traumatic episodes from his life while locked away in a hospital. His inner world projects memories, mostly deformed and mythologized that induce his fears and obsessions. After the death of his mother – although the possibility of 'after' is always, in *Glass Lips*, relative – the young poet finds himself shut away in a psychiatric ward. From his isolation he sees his mother, his violent father and his father's lovers. Through this process of remembering, the visions overlap and communicate with one another, continually asking the viewer to develop a new method of interpretation.

DIRECTOR'S COMMENT *'Blood of a Poet' – a unique cycle of interrelated video art features – opened last year's retrospective of my films and videos at the Museum of Modern Art in New York. Rejecting dialogue and chronology I searched for a new approach to the traditional film narration so that the simultaneous flow of images, events and visual associations would create a cross-section of a human mind. Based on this cycle, I assembled a full lengths feature, Glass Lips, telling the story of a young poet at odds with himself and with the world. The struggling, young mind is part of a motif that resurfaces from earlier of my works, such as Basquiat (I wrote the original story) and Wojacek, and that visually represents and questions the existence of creative consciousness and the psychological role-playing that occurs between 'childhood' and 'adulthood'.*



POLAND/USA 2007 FEATURE, COLOUR, 35 MM, 97 MIN.
DIRECTOR: LECH MAJEWSKI **PRODUCER:** LECH MAJEWSKI **SCREENPLAY:** LECH MAJEWSKI **CINEMATOGRAPHY:** LECH MAJEWSKI **EDITOR:** ELIOT EMS, NORBERT RUDZIK **MUSIC:** LECH MAJEWSKI, JOZEF SKRZEK **CAST:** PARTYK CZAJKA, JOANNA LITWIN, GRZEGORZ PRZYBYL, DOROTA LIS **WORLD SALES:** ANGELUS SILESIIUS **PRODUCTION:** ANGELUS SILESIIUS **NORDIC PREMIÈRE**

ABOUT LECH MAJEWSKI. Born in 1953 in Katowice, Poland. A poet, painter, writer and director. He studied at Academy of Fine Arts and graduated from the National Film School in Lodz. He made his feature debut in 1978 with *An Annunciation*. He has lived in USA since 1981. His credits include such films as: *The Knight*, *Gospel According to Harry*, *Basquiat*, *Wojacek*, and *The Garden of the Earthly Delights*. He is a member of Directors Guild of America and The European Film Academy.



FILMOGRAPHY (SELECT) 2007 GLASS LIPS; 2006 BLOOD OF A POET, EXP; 2004 GARDEN OF EARTHLY DELIGHTS; 2001 ANGELUS; 1999 WOJACEK; 1997 THE ROE'S ROOM, TV; 1992 GOSPEL ACCORDING TO HARRY; 1988 PRISONER OF RIO; 1985 FLIGHT OF THE SPRUCE GOOSE; 1980 THE KNIGHT.

HEREMIAS (UNANG AKLAT: ANG ALAMAT NG PRINSESANG BAYAWAK)

HEREMIAS (BOOK ONE: THE LEGEND OF THE LIZARD PRINCESS)

SYNOPSIS The story of a gentle human being whose quiet and simple life is changed by circumstances that plunge him into disillusionment, shattering his view of the world and faith in man, and, ultimately, lead him to question the justice, and the existence of God. This film is the odyssey of one man's journey from his village to the city and back. It's his journey from a state of absolute innocence to knowledge, disillusionment and guilt.

DIRECTOR'S COMMENT *Heremias' character is representative of the Filipino persona, a metaphor for a being searching for truth, groping for answers, surviving amid injustice. Creating the character of Heremias is also representative of my aesthetic stand, and my philosophy of*

cinema as a Filipino filmmaker. There is a need to tell the Filipino story, truthfully, if only to be able to understand his psyche, his being and his persona. It must be put into a proper perspective, imperatively with the goal of struggling to define and redeem him. And Philippine cinema, must be put to task on tackling the Filipino issue on this level: to help define and redeem the Filipino. One of the higher functions of great cinema, an inherent role of the arts, is to help redeem humanity.



PHILIPPINES 2006 FEATURE, B/W, BETA SP, 540 MIN.
DIRECTOR: LAV DIAZ **PRODUCER:** LAV DIAZ **SCREENPLAY:** LAV DIAZ
CINEMATOGRAPHY: TAMARA BENITEZ, LAV DIAZ **EDITOR:** LIA MARTINEZ, LAV DIAZ **MUSIC:** TENGAL, LAV DIAZ **CAST:** RONNIE LAZARO, DANTE BALOIS, ROEDER CAMANAG, PERRY DIZON, SIMON IBARRA
WORLD SALES: SINE OLIVIA PILIPINAS **PRODUCTION:** SINE OLIVIA PILIPINAS **SUPPORTED BY:** GÖTEBORG INTERNATIONAL FILM FESTIVAL FUND **NORDIC PREMIÈRE**

ABOUT LAV DIAZ. Born in 1958 in Datu Paglas, Maguindanao, The Philippines. He studied cinematography at the Mowelfund Film Institute (Philippines), after studying economics. Often recognised as the ideological father of the New Philippine Film Movement. His main work is the trilogy *West Side Kid* (2002), *Evolution of a Filipino Family* (2005), and this present film. He lives in The Philippines and New York City.



FILMOGRAPHY 2006 HEREMIAS (BOOK ONE: THE LEGEND OF THE LIZARD PRINCESS); 2005 EVOLUTION OF A FILIPINO FAMILY (GIFF 2005); 2001 BATANG WEST SIDE; 2001 HESUS, THE REVOLUTIONARY; 1999 NAKED UNDER THE MOON; 1999 BURGER BOYS; 1998 THE CRIMINAL OF BARRIO CONCEPCION.

LA FRANCE LA FRANCE

SYNOPSIS Autumn 1917. Far off, war is raging. Miles from the fighting, Camille, a young woman, leads a life marked out by the news that her husband sends from the front. But one day she receives a note ending their relationship. Distraught and determined to stop at nothing, she decides to disguise herself as a man to go and find him. She heads for the front, cutting across fields to avoid the gendarmes. In a forest, she comes across a small group of soldiers who do not suspect her true identity. She follows them, embarking on a new life and, as the days and nights pass, discovers what she could never have imagined, what her husband had never told her and what her new companions will avoid revealing to her: France.

DIRECTOR'S COMMENT *The idea arose from the desire to blend a war film and a love story. But not the kind of war film where we're on the front from start to finish, since this is the 14-18 War.*

No, more like a war film in the style of Walsh or Fuller where we follow mobile units on their way to a certain destination. Those films in which the war isn't a precondition but forms a horizon, the horizon of a journey through the natural world. Not a set décor but a destination and a memory because these soldiers aren't greenhorns awaiting their baptism of fire, but soldiers who are going back to the fighting. We pass through various settings, so it is more like an adventure movie since the enemy isn't in a spot known in advance that we are supposed to attack and from which it is supposed to attack us, it appears in a haphazard and therefore surprising manner. A blend of the itinerant war movie with a romantic plot, that was the idea. (...) I had the impression that the songs would indeed allow us to stress a certain kind of emotion and to show the unity of the group in a more emotive way.



FRANCE 2007 FEATURE, COLOUR, 35 MM, 102 MIN.
DIRECTOR: SERGE BOZON **PRODUCER:** DAVID THION **SCREENPLAY:** AXELLE ROPERT **CINEMATOGRAPHY:** CÉLINE BOZON **EDITOR:** FRANCOIS QUIQUERÉ **MUSIC:** BENJAMIN ESDRAFFO **CAST:** SYLVIE TESTUD, PASCAL GREGGORY **WORLD SALES:** PYRAMIDE INTERNATIONAL **SWEDISH PREMIÈRE**

ABOUT SERGE BOZON. Born in 1972. He has directed films (including *Mods*, a medium-length film released in 2003), written about the cinema in *La Lettre du Cinéma*, *Trafic*, *Vertigo*, etcetera, and acted in films (by Jean-Claude Guiguet, Jean-Paul Civeyrac, Sandrine Rinaldi, Pierre Léon, Axelle Ropert, Jean-Charles Fitoussi, Judith Cahen).



FILMOGRAPHY 2007 LA FRANCE; 2006 L'ETOILE VIOLETTE; 2002 MODS; 1998 L'AMITIÉ.

STONE TIME TOUCH STONE TIME TOUCH

SYNOPSIS *Stone Time Touch* starring and narrated by Arsinée Khanjian, is a documentary essay which builds a layered and elusive image of Armenian identity. It is an extended meditation on the traces of Armenia as they are lived out in the homeland of imagination, in the real Armenia of today, in the Diaspora, beyond Genocide.

DIRECTOR'S COMMENT *Stone Time Touch* is my first feature length film. It is an experimental documentary essay exploring the journey to the imagined homeland-Armenia. My earlier work was based purely on still images and collage. That was more about the inner voice. And yet throughout the 18 shorts I've made, there has been a progression towards the external world. With this film I make a move into the physical environment. I meet the people and let them speak. Mostly shot in Armenia, this film literally steps into the physical place. I had no desire to

give my impression but rather accept the reality for what it is. The film is composed of two journeys and two points of view. One is the tourist who drifts through and takes pictures. The other has been there many times; this is the analytical journey. Stone Time Touch is a transition for me and a convergence of two styles, the fictional and the documentary. The theme of identity and imagination has concerned me from the beginning of my work. I always knew that this search for identity, which was swimming in the imagination, would surface in the homeland. Armenia was always the destination.



CANADA/ARMENIA 2007

DOCUMENTARY, COLOUR, BETA SP PAL, 72 MIN.

DIRECTOR: GARINÉ TOROSSIAN **PRODUCER:** GARINÉ TOROSSIAN **CINEMATOGRAPHY:** FRED KELEMEN, RUBEN KHATCHATRYAN, GARINE TOROSSIAN **EDITOR:** GARINE TOROSSIAN, LEWIS COHEN, HEATHER FRISE **MUSIC:** ZULAL **CAST:** ARSINEE KHANJIAN, KAMEE ABRAHAMIAN, AREVIK AREVSHATIAN, NORA BADALIAN, HAYR BABKEN SABLIAN
NORDIC PREMIÈRE

ABOUT GARINÉ TOROSSIAN. Born in 1970 in Beirut, Lebanon. Of Armenian descent. She moved to Canada in 1979. She is a filmmaker and visual artist living and working in Toronto. 19 of her films have shown internationally at festivals, universities and galleries. In 2007 she received a DAAD fellowship in Berlin.



FILMOGRAPHY (SELECT) 2007 STONE TIME TOUCH, DOC; 2005 HYPNOTIZE/MEZMERIZE - SYSTEM OF A DOWN, SHORT; 2004 SANDIAS EUSTASY, SHORT; 2003 GARDEN IN KHORKHOM, SHORT; 2002 SHADOWY ENCOUNTERS, SHORT; 2001 BABIES ON THE SUN, SHORT; 2000 HOKEES, SHORT; 2000 DEATH TO EVERYONE, SHORT; 2000 DUST, SHORT; 1999 SPARKLEHORSE, SHORT; 1999 RED BRICK, SHORT; 1998 FIND YOUR HOLY SELF, SHORT; 1998 POMEGRANATE TREE, SHORT; 1997 PASSION CRUCIFIED, SHORT.

DER PROSPEKTOR THE PROSPECTOR

SYNOPSIS Max Teller states that he has made many wrong decisions in life. Yet, he also calls himself a storyteller and possibly even a liar. With his adventurous life he can afford omitting, changing or simply inventing some thing or the other. In the end, nobody can check up on it, because he spends most of his time in Ghana, Kuwait or Libya researching treasures of the soil as an expert in natural resources. Teller is in his mid-fifties and from one day to the next he is gone – disappeared. Nobody can reach him. A former classmate is searching for him. He finds images and sounds, fragments of a life. Some of them are banal, some dangerous, some absurd, mostly they are anything but expected. Max Teller remains lost. But his friend will find out a lot about the world of the past 50 years and finally about himself.

DIRECTOR'S COMMENT *'It is deucedly difficult to tell a lie when you don't know the truth'; has author Péter Esterházy stated. That's all about this film, from which we even don't know, whether it's fiction or documentary.*



GERMANY 2006 DOCUMENTARY, COLOUR, 35 MM, 82 MIN.

DIRECTOR: HEINER STADLER **PRODUCER:** HEINER STADLER **SCREENPLAY:** HEINER STADLER **CINEMATOGRAPHY:** MAX PLETTAU, VOLKER TITTEL, HELGE WEINDLER **EDITOR:** MICKI JOANNI **MUSIC:** ROMAN BUNKA **CAST:** WALTER WEBER, WERNER PENZEL, LUCIA JARAMILLO, PAUL MALDONADO **WORLD SALES:** HEINER STADLER FILM-PRODUKTION **PRODUCTION:** HSF **INTERNATIONAL PREMIÈRE**

ABOUT HEINER STADLER. Born in 1948. After his schooling, he worked as a photoreporter. He broke off Theatre and Art History studies to attend the film school in Munich, which he graduated from in 1975. Before he started making his own films, he worked as a cameraman on numerous documentaries and features.



FILMOGRAPHY 2006 THE PROSPECTOR, DOC; 2002 EAT, SLEEP, NO WOMEN, DOC; 2001 THE ART DETECTIVE, TV DOC; 1998 THE DESERT ORACLE, TV DOC; 1997 FIGHT FOR OIL, TV DOC; 1997 HE GOLD ADVENTURE, TV DOC; 1996 WARSHOTS (GIFF 1997); 1993 HANNIBAL, TV DOC; 1992 THE END OF A JOURNEY, DOC; 1988 GOLD!; 1986 MONA, TV DOC; 1984 KING KONG'S FIST.

VALZER WALTZ

SYNOPSIS In this film, shot in one long sequence shot, the lives of two people are drastically changed within one and a half hours. In the lower floors of a big hotel, a young waitress meets a man in a situation which threatens their identities and certainties. It is the story of Assunta, Lucia and her father: a man who is expecting to meet his daughter after twenty years but finds a stranger who has taken on her identity. Meanwhile, on the upper floors, soccer entrepreneurs are represented in the cynicism and avidity of their gestures, as they try to understand and defend themselves from the turmoil of a scandal that has hit them. The sequence shot brings together the main and underlying stories in one seemingly light waltz becoming the form of bewilderment.

DIRECTOR'S COMMENT *The walls that slide by when the camera moves become a tale of anxiety, the perspectives that change continually, the*

rooms that become lifts, the lifts that become hallways, the hallways that become rooms, or swimming pools, or kitchens, restaurants, a basement with no openings or a courtyard full of plants, one space inside the other, a place like a protean snake caught in an insane whirlpool: this became the hotel where the whole film takes place in the sequence plan. (...) There are no true or false images, images with or without a meaning, because every image slides over the other, everything is fluid in a world where image is nebulous technology that denies symbols and thwarts concepts. It's the loss of the optimistic relationship with what is real, that I tried to represent by making do without the basic element of cinema language, i.e. editing, the pillar of simulation and illusion of continuity, the load-bearing structure of classic cinema, the regulator of time and rhythm.



ITALY 2007 FEATURE, COLOUR, 35 MM, 87 MIN.

DIRECTOR: SALVATORE MAIRA **PRODUCER:** MARCO QUINTILI
SCREENPLAY: SALVATORE MAIRA **CINEMATOGRAPHY:** MAURIZIO CALVESI **MUSIC:** NICOLA CAMPOGRANDE **CAST:** VALERIA SOLARINO, MAURIZIO MICHELI, MARINA ROCCO, GRAZIANO PIAZZA, EUGENIO ALLEGRI **WORLD SALES:** SCALPEL **PRODUCTION:** HOME PRODUCTION SRL **NORDIC PREMIÈRE**

ABOUT SALVATORE MAIRA. Born in 1947 in Italy. Has been a lecturer in Italian literature at the La Sapienza University in Rome for nearly 20 years. He has published numerous essays on Pirandello and Svevo, on relationships between cinema and literature, and on baroque theatre. He has written and directed several films, educational TV-programmes and TV-series.



FILMOGRAPHY (SELECT) 2007 WALTZ; 2004 LE DONNE DI SAN GIULIANO, DOC; 2001 ANOTHER WORLD IS POSSIBLE, DOC; 1999 LOVE IN THE MIRROR; 1993 DONNE IN UN GIORNO DI FESTA; 1990 REFLECTIONS IN A DARK SKY; 1982 FAVORITI E VINCENTI.

FIRST CUT

FIRST CUT

Meet tomorrow's great film hope here!

Opening film: *Soul Carriage* by Conrad Clark.

A CASA DE ALICE ALICE'S HOUSE

SYNOPSIS Alice is about 40 years old and lives in a neighbourhood on the outskirts of Sao Paulo. She shares a house with her mother, Dona Jacira, her husband, taxi-driver Lindomar, and their three children, Lucas, Edinho, and Junior. She works as a manicurist in a beauty salon. At home, Dona Jacira takes care of all the chores, while listening to her favourite radio program. The program presenter, alleviates the loneliness of the old woman, who is gradually going blind. Lucas is a conservative boy who starts a career in the army and can't wait to become lieutenant and imitate the authoritarian behaviour of his superiors. In his free time, he gets extra money from the old men with whom he spends time together. Edinho is Dona Jacira's most affectionated grandson, but not even she is spared when he needs money for a new pair of sneakers or a walkman. The youngest, Junior, is the most fragile and closest to his mother and has his older brother. He is tormented by affection

and sexuality issues. After 20 years of marriage neither Lindomar nor Alice expect much in the way of deep emotion. Lindomar saves his sexual impulses for the affairs that he maintains, with a preference for teenage girls. Enter Nilson, an old boyfriend from adolescence. Alice sees in him the possibility to realize her romantic dreams, changing the course of her love life and finances.

DIRECTOR'S COMMENT *I've always wanted to tell a story that was simple, without death, without heros, nothing, except ordinary people, like you and I. The film is basically about a woman's everyday life in which she illudes herself and makes the same mistakes repeatedly. (...) I would also like to talk about the pettiness in relationships, about very fragile famliy ties, which deteriorate and break up at any moment.*



BRAZIL 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: CHICO TEIXEIRA **PRODUCER:** PATRICK LEBLANC
SCREENPLAY: CHICO TEIXEIRA **CINEMATOGRAPHY:** MAURO PINHEIRO JR. **EDITOR:** VÂNIA DEBS **CAST:** CARLA RIBAS, VINICIUS ZINN, RICARDO VILAÇA, BERTA ZEMEL, ZÉCARLOS MACHADO **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** SUPERFILMES **SWEDISH PREMIÈRE**

ABOUT CHICO TEIXEIRA. Born in 1958 in Rio de Janeiro, Brazil. He has been working as a director in the social documentary field since the late 1980s. His feature length documentary debut was *Shanty Towns* in 1989. This is his feature debut.



FILMOGRAPHY 2007 ALICE'S HOUSE; 2000 THE INNER ME; 1995 CREATURES BORN IN SECRET; 1991 OLD AGE; 1989 SHANTY TOWNS.

BRICK LANE BRICK LANE

SYNOPSIS Set against the changing backdrop of multicultural Britain, this is a contemporary story of love, cultural difference and – ultimately – the strength of the human spirit. Adapted from the international bestselling novel by Monica Ali.

DIRECTOR'S COMMENT *A lot of the internal world of Nazneen is richly captured in prose form in the novel, so the challenge was bringing that to the screen. We used various methods to capture this: one was to create a visual language for Bangladesh haunting Nazneen's waking dreams, to show her sense of loss for the country she's left behind. In a way, our approach to each scene was that the camera and sound design and the music was very much reflecting her emotional state, so through the love scenes there's a heightened sense of her view of the world, and the opening images of Bangladesh are very idealised as a memory. (...) It's obvi-*

ously set against this social and political backdrop, and that gives a very important texture to the story. And what I thought was interesting is that here, for once, we were seeing that world through the eyes of a woman. One thing that's political about this story is that we're giving a marginalised section of the community a voice.



UNITED KINGDOM 2007
FEATURE, COLOUR, 35 MM, 101 MIN.
DIRECTOR: SARAH GAVRON **PRODUCER:** ALISON OWEN **SCREENPLAY:** MONICA ALI, LAURA JONES, ABI MORGAN **CINEMATOGRAPHY:** ROBBIE RYAN **EDITOR:** MELANIE OLIVER **MUSIC:** JOSELYN POOK **CAST:** TANNISHTHA CHATTERJEE, SATISH KAUSHIK, CHRISTOPHER SIMPSON **WORLD SALES:** THE WORKS INTERNATIONAL **PRODUCTION:** FILM4, RUBY FILMS, SEVEN SEAS PRODUCTIONS **SWEDISH DISTRIBUTION:** CCV AS **SWEDISH PREMIÈRE**

ABOUT SARAH GAVRON. Born in London, United Kingdom. She attended the University of York, where she studied English literature. She went on to receive an M.A. in film and television from the Edinburgh College of Art, and then attended the National Film and Television School near London. She has directed several documentaries and shorts, and made her feature-length debut with *This Little Life* in 2003. This is her feature debut.



FILMOGRAPHY 2007 BRICK LANE; 2003 THIS LITTLE LIFE, TV; 2000 THE GIRL IN THE LAY-BY, SHORT; 2000 LOSING TOUCH, SHORT.

BROKEN ENGLISH BROKEN ENGLISH

SYNOPSIS Nora Wilder, a 30-something Manhattanite, is cynical about love and relationships. Nora plugs away at her job in a posh downtown hotel and can't help but wonder what it is she has to do to find a relationship as ideal as her friend Audrey's "perfect marriage". It doesn't help that her overbearing mother takes every opportunity to remind Nora that she's still unattached. After a series of disastrous first dates, she meets Julien, a seemingly devil-may-care Frenchman with a passion for living. Expecting another disastrous ending, Nora tries to avoid making the same mistakes. She finds herself in Paris looking to break old patterns. Inevitably, Nora has to look inward before she can find a new outlook on life and most importantly, love.

DIRECTOR'S COMMENT *Broken English is a simple story, reflecting on the insecurities and fears all of us have when it comes to love. And how the pressures of society (friends, family, movies, books, magazines, etc.) twist our perception of what falling in love actually is, and that negative experiences with intimacy can damage confidence and trust in the future. It's about remembering to pay attention to who you are and trusting in yourself. I believe a lot of women share many experiences in life, and some of them are never mentioned or pushed to the side because they seem embarrassing to admit. I want to bring out the real truths of the way people act and feel, instead of glossing over them. Real life is so interesting and funny, and people need to see more of a reality in this over exaggerated world.*



USA 2007 FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: ZOE CASSAVETES **PRODUCER:** MARK CUBAN **SCREENPLAY:** ZOE CASSAVETES **CINEMATOGRAPHY:** JOHN PIROZZI **EDITOR:** ANDREW WEISBLUM **MUSIC:** SCRATCH MASSIVE **CAST:** PARKER POSEY, DREA DE MATTEO, GENA ROWLANDS, PETER BOGDANOVICH, JUSTIN THEROUX **WORLD SALES:** HDNET FILMS INTERNATIONAL **PRODUCTION:** HDNET FILMS **SWEDISH PREMIÈRE**

ABOUT ZOE CASSAVETES. Born in 1970 in Los Angeles County, California, USA. The daughter of John Cassavetes and Gena Rowlands. She began her career by creating and hosting the experimental digital video show "High Octane" with longtime friend Sofia Coppola. Following this she then hosted episodes of MTV's "House of Style" and was assistant director for two independent films. In 1997, she moved from Los Angeles to New York where she made her first shorts. She also holds an extensive commercial directing experience. This is her feature debut.



FILMOGRAPHY 2007 BROKEN ENGLISH; 2000 MEN MAKE WOMEN CRAZY THEORY.

BUDA AZ SHARM FORU RIKHT BUDDHA COLLAPSED OUT OF SHAME

SYNOPSIS Under the Buddha's statue that the Taliban destroyed still thousands of families are living. Baktay, a six year old Afghan girl is provoked to go to school by their neighbour's son who reads the alphabets in front of their cave. On her way to school she is harassed by boys who are playing games of what they have seen in their violent society. The boys want to stone Baktay or destroy her like the Buddha or shoot her like the Americans do in the labyrinth of caves. Will Baktay be able to pass these obstacles in order to learn the alphabets of her mother tongue?

DIRECTOR'S COMMENT *Afghanistan is a strange country. In a period of 25 years it has experienced many rulers; the communist Russians, Al-Qaeda and the Islamic extremists Taliban and western or laic Christians. Each of these rulers in order to save Afghanistan from the hegemony of the other have initially attacked and destroyed this country. The present day destructions in Afghanistan are not limited to cities and homes. Now the children of this land in their games, fire at each other with wooden arms and play the stoning game with little girls and place mines under each other's feet in humor. How will these children who mock the game of war in childhood like adults play with each other and the future of humanity?*



IRAN 2007 FEATURE, COLOUR, 35 MM, 81 MIN.

DIRECTOR: HANA MAKHMALBAF **SCREENPLAY:** MARZIYEH MESHKINI **CINEMATOGRAPHY:** OSTDAD ALI **EDITOR:** MASTANEH MOHAJER **MUSIC:** TOLIB SHAKHIDI **CAST:** NIKBAKHT NORUZ, ABDOLALI HOSEINALI, ABBAS ALIJOME **WORLD SALES:** WILD BUNCH **PRODUCTION:** MAKHMALBAF FILM HOUSE, WILD BUNCH **SWEDISH PREMIÈRE**

ABOUT HANA MAKHMALBAF. Born in 1988 in Tehran, Iran. She started Makhmalbaf film school after she finished second grade and studied cinema for eight years. She has worked as script supervisor and photographer. Her first short *The Day My Aunt Was Ill* received international attention in 1997 when she was only 9 years old. At age 14 she made a behind the scene documentary about her sister Samira's *At 5 in the Afternoon*, called *Joy of Madness*. She published her first book of poetry "Visa for One Moment" in 2003.



FILMOGRAPHY 2007 BUDDHA COLLAPSED OUT OF SHAME; 2003 JOY OF MADNESS, DOC (GIFF 2004); 1997 THE DAY MY AUNT WAS ILL, SHORT.

CASUAL DAY CASUAL DAY

SYNOPSIS "Casual Day" is a practice among companies in the United States. Every Friday the employees are invited to replace their suits for informal clothes. Some companies practice the Casual Day in a different way: they go to the country for a day or two to do different activities, promote personal relationship, reduce stress and improve the business activity. Rodrigo has always made what he wanted. He is a smart boy, but now he is in a commitment. Jose Antonio, the father of his fiancée, has given him an important position in his company: become his successor. In his middle twenties, and without taking any decision he is trapped. He would like to say no to this work, to Jose Antonio, to Inés, her girlfriend and to this Casual Day story. But to say no is not easy. What in theory was going to be a mere proceeding, a weekend in the country, will finish deciding the rest of his life.

DIRECTOR'S COMMENT Nowadays labour and business market evolves very quickly, creating everyday and simultaneously from social point of view, intense conditions and relationships sometimes difficult to handle. (...) The necessity for a filmmaker to take a point of view on the reality he films does not have to be understood like an obligation to express a judgment, but a right and rigorous choice of the place from which to film that reality. Faced up to his argument, the film director must choose, first of all, the place from where he is going to film. This is what happens in Casual Day, a film from where the audience can see his place in the world, although that world is far from them. A film very stuck to the characters, whose idea revolve around being satisfied or not with the life that they have been called on to take. Casual Day is a choral film that practically runs in real time, along just one day, on a few natural sets.



SPAIN 2007 FEATURE, COLOUR, 35 MM, 93 MIN.
DIRECTOR: MAX LEMCKE **PRODUCER:** IKER MONFORT **SCREENPLAY:** PABLO REMÓN, DANIEL REMÓN **CINEMATOGRAPHY:** JAVIER PALACIOS **EDITOR:** PITE PIÑAS AND LAURENT DUFRECHE **MUSIC:** PIERRE OMER **CAST:** JUAN DIEGO, LUIS TOSAR, JAVIER RIOS, ARTURO VALLS, ESTIBALIZ GABILONDO **WORLD SALES:** LATIDO FILMS **PRODUCTION:** MONFORT PRODUCCIONES **INTERNATIONAL PREMIÈRE**

ABOUT MAX LEMCKE. He's a graduate in Audiovisual Communication from the Complutense University in Madrid. In the 1990s he made several shorts, *Pepe Le Mouro* (1993), *La Vida Imposible* (1995) and *Todos os llamáis Mohamed* (1997). He made his feature debut in 2004 with *Mundo fantástico*. For TV he has also made the documentary *Japón&Olé*. This is his second feature.



FILMOGRAPHY 2007 CASUAL DAY; 2003 MUNDO FANTASTICO, DOC.

ELLI MAKRA – 42277 WUPPERTAL ELLI MAKRA – 42277 WUPPERTAL

SYNOPSIS Elli is Greek. She has been living in Germany since childhood. Neither does she want to live in a Greek illusory world like her sisters nor does she want her violent ex-husband back. She has had it. When she loses her poorly paid job, she decides to go back to Greece. Her decision is challenged by various encounters during the last days prior to her departure. Elli does not want to compromise anymore. The film is shot on location with amateur-actors, in the industrial city of Wuppertal, Germany.

DIRECTOR'S COMMENT With Elli Makra – 42277 Wuppertal I tried to draw a realistic portrait of a second generation Greek immigrant. Concentrating on the small, trivial and private aspects, the close observation of her daily routine conveys a detailed description of her life. It is here, in an apparently safe surrounding, that we find important indicators that point to the core of a persons identity. Small gestures become cinematic expressions for personal memories, desires, injuries and open wounds. I made this 'Elli Makra' with Greeks living in Wuppertal, who themselves might have experienced in their lives what Elli goes through in this film.



GERMANY 2007 FEATURE, COLOUR, 35 MM, 82 MIN.
DIRECTOR: ATHANASIOS KARANIKOLAS **PRODUCER:** TITUS KREYENBERG **SCREENPLAY:** ATHANASIOS KARANIKOLAS **CINEMATOGRAPHY:** SUSANNE SCHÜLE **EDITOR:** MONIKA WEBER **CAST:** ANNA LALASIDOU, NIKI PAPADOPOULOS, KIRIAKOULA BLOUKOU, ANASTASIA AVENIDOU-BARTRAM **WORLD SALES:** STILL SEARCHING FOR A SALES AGENT/UNAFILM **PRODUCTION:** UNAFILM **NORDIC PREMIÈRE**

ABOUT ATHANASIOS KARANIKOLAS. Born in 1967 in Thessaoniki, Greece. BA in Photography at the Visual Arts School in New York, 1988. Studied Video and Media Art at the Kunstakademie Düsseldorf in 1995. 2000-2006 he studied directing at the College for Film and TV – "Konrad Wolf", Potsdam-Babelsberg. Finished his studies with this his feature debut.



FILMOGRAPHY 2007 ELLI MAKRA – 42277 WUPPERTAL; 2005 TOULA, SHORT; 2005 BEST WORST MISTAKE, DOC; 2003 LAKE, SHORT; 2003 ICE-CREAM CONE, DOC; 2002 MY SAVIOUR, SHORT; 2001 S (LOS ANGELES UNDERGROUND STARS), DOC; 2000 THE FOREST, DOC; 2000 NOTHING REMAINS, BUT THE MEMORY OF TENDERNESS, SHORT.

FALAFEL FALAFEL

SYNOPSIS A summer evening in Beirut. The life of Toufic, a young Lebanese man, and his nightly strolls. Between his family, friends and love affairs, he tries to seize every day of his life. For him, every second is the most important. Soon he discovers that having a normal life, in this country, is a luxury out of his reach. 15 years after the war had ended, a volcano is lying dormant on every street corner, like a ticking bomb that is ready to explode. This night will be crucial in the life of the young man.

DIRECTOR'S COMMENT *Until now, most of the lebanese features produced after the war, have had for theme or for background, the war. It's true that the 15 years of conflict have certainly marked the society, the education, the culture, the habits... However, the armed war is not the only aspect of our history. In our country, a war is being fought every day, but it's a war against worn ideas, exclusions, ghettos. In other words,*

it's a war for life. And Falafel is a film about life. (...) To transmit a 'true' image of Lebanon, what could be better than telling a story about real people? Falafel reflects through the nocturnal adventures of a young adolescent the portrait of the lebanese youth and attempts to sketch the multiple aspects of the society with all its contradictions and complexity. (...) Why Falafel? For me, it's synonym of truth. A local and popular meal that can assemble the whole population with all its diversity and its divergence. It's the popular Lebanon but at the same time, it's the entire country. (...) Beirut is above all the core of Falafel. The post-war Beirut is the place of all contradictions. Modern and archaic, open and hermetic, generous and without mercy. Oppositions run along naturally.



LEBANON/FRANCE 2006

FEATURE, COLOUR, 35 MM, 83 MIN.

DIRECTOR: MICHEL KAMMOUN **PRODUCER:** KAMMOUN MICHEL
SCREENPLAY: MICHEL KAMMOUN **CINEMATOGRAPHY:** MICHEL KAMMOUN **EDITOR:** GLADYS JOUJOU **MUSIC:** TOUFIC FARROUKH
CAST: ELIE MITRI, ISSAM BOUKHALED, MICHEL HOURANI, GABRIELLE BOU RACHED **WORLD SALES:** CINE-SUD PROMOTION **PRODUCTION:** ROY FILM (LIBAN) / CINE SUD PROMOTION (FRANCE) **NORDIC PREMIÈRE**

ABOUT MICHEL KAMMOUN. Born in 1969. After maths studies in Lebanon, he joined the film school ESESC, in Paris. He has written and directed many shorts. He has also directed commercials and held screenwriting workshops in Lebanon. He lives in Beirut and Paris. This is his feature debut.



FILMOGRAPHY 2006 FALAFEL; 2003 CLOWNING AROUND, SHORT; 2003 THE VANISHING RABBITS, SHORT; 1999 THE SHOWER, SHORT; 1995 SHADOWS, SHORT; 1993 CATHODIQUE, SHORT.

FARO – LA REINE DES EAUX FARO – GODDESS OF THE WATER

SYNOPSIS Zanga, a child born out of wedlock, is driven out of his village. After many years, he returns to find out who his father is. At the moment of his arrival, something happens that the villagers interpret as the river spirit Faro's angry reaction to Zanga's returning. The film uses this fateful moment in the history of a village to bring us closer to the changing rural regions of Africa: suddenly, oppressed people are making demands and the local authorities are under pressure. Tradition has to find compromises with modernity so that life can go on.

DIRECTOR'S COMMENT *All the peoples of this earth should get along and accept the cultural differences between them. They should enrich each other, thereby contributing to a better world. Africa should not be excluded from the process of globalization nor be cut off from participating in highly developed technologies. It must remain an open continent, united in its diversity, where*

give and take are still values and an obligation. The story of Faro takes place in a village located on a river. Here people of various ethnic groups live together as fishermen, farmers, livestock breeders, and craftsmen. The film shows the charm of everyday village life with its traditions, rivalries, friendships, and enmities. But it also shows how much power is held by the men who hide behind old customs and dispute women's and children's right to express their opinion. With the film Faro – Goddess of the Waters, I plead for the rights of women and children in the traditional African society: they are at the mercy of men's whims without the slightest chance of prevailing with their standpoint. (...) The moment has come when women and children should be granted more influence. I think their strength can effect a change.



FRANCE/CANADA/MALI/GERMANY 2007

FEATURE, COLOUR, DIGIBETA PAL, 96 MIN.

DIRECTOR: SALIF TRAORÉ **PRODUCER:** PHILIPPE QUINSA **SCREENPLAY:** SALIF TRAORÉ, OLIVIER LORELLE **CINEMATOGRAPHY:** JEAN-PIERRE GAUTHIER **EDITOR:** LAURE BUDIN **MUSIC:** BASSÉKOU KOUYATÉ **CAST:** SOTIGUI KOUYATE, FILI TRAORE, MICHEL MPAMBARA, HABIB DEMBELE, HELENE M. DIARRA **WORLD SALES:** WIDE MANAGEMENT **SWEDISH PREMIÈRE**

ABOUT SALIF TRAORÉ. Born in 1954 in San, Mali. He studied film and theatre art at the Institut Africain du Cinéma of the University of Ougadougou. He has made several shorts and one TV film. This is his feature debut.



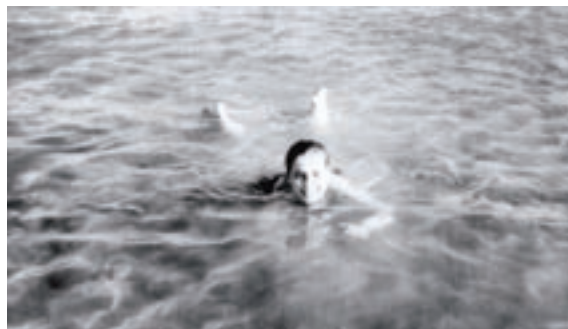
FILMOGRAPHY 2007 FARO - GODDESS OF THE WATER; 2000 SIDA LAKARI, TV-SERIES; 1995 KOKADJE, DOC; 1994 SIGIDA, SHORT; 1992 ALPHA AVEC VOUS, DOC; 1991 DENGANA, DOC.

ELLE S'APPELLE SABINE HER NAME IS SABINE

SYNOPSIS A sensitive portrait of Sabine Bonnaire, a 38-year-old autistic woman, filmed by her closest sister – actress Sandrine Bonnaire. The film tells her story through personal footage filmed by Sandrine over a period of 25 years, and her life today in a suitable facility. This documentary shows us an endearing personality, whose growth and many talents were crushed by an inadequate care structure. After a tragic five-year stay in a psychiatric hospital, Sabine found a new lease on life in a home in the Charente region. The film exposes the penury of specialized institutions and the dramatic consequences they can lead to.

DIRECTOR'S COMMENT *This film chronicles the life of my little sister Sabine who is autistic. She was only diagnosed in 2001. (...) As a little girl, she lived at home with our family and went to a special school for mentally handicapped children. She was a happy and vivacious child with*

lots of abilities. In particular, she could read and write. Around the age of 12, my parents decided, along with the special school, to enroll her in the same junior high as my brothers and sisters and myself. But Sabine wasn't like the other kids. (...) It didn't take long before the students started making fun of her and nicknamed her "Crazy Sabine". (...) She became impossible to handle. Sabine was expelled and never went back to school again (...) In 1987, I took her on her first trip to the West Indies (...) It was an unforgettable trip for us both. We started taking other trips together, always with the camera in tow. (...) In 1996, her world turned upside down. Our oldest brother passed away. My mother decided to move to the country and took Sabine with her. (...) It took five years before Sabine would end up in a place adapted to her needs. The desire to make this film came to me when I realized that my sister had greatly declined.



FRANCE 2007 DOCUMENTARY, COLOUR, 35 MM, 85 MIN.
DIRECTOR: SANDRINE BONNAIRE **PRODUCER:** THOMAS SCHMITT
SCREENPLAY: SANDRINE BONNAIRE **CINEMATOGRAPHY:** SANDRINE BONNAIRE, CATHERINE CABROL **EDITOR:** SVETLANA VAYNBLAT
MUSIC: NICOLA PIOVANNI, JEFFERSON LEMBEYE, WALTER N'GUYEN
WORLD SALES: WIDE MANAGEMENT **PRODUCTION:** MOSAÏQUE FILMS **SWEDISH PREMIÈRE**

ABOUT SANDRINE BONNAIRE. Born in 1967 in Gannat, France. She started as actress and garnered acclaim for her very first screen performance, in Maurice Pialat's *A Nos Amours* in 1983. She has starred in films by for example Agnès Varda, Patrice Leconte and Claude Chabrol. This is her first film as a director.



FILMOGRAPHY 2007 HER NAME IS SABINE, DOC.

KAROY KAROY

SYNOPSIS During the entire film our hero Azat is walking from one village to another and destroying people's lives. Looking at him we understand what an offensive person Azat is. There is nothing good about him. This liar, sometimes pretending, crying, or keeping a knife in his hands, rapes, robs et cetera. Naïve and vulnerable people: women, aged and children suffer from Azat. He does evil things even if it does not benefit him. Living this way he, being uninvited on a wedding, finally comes anyway. The bridegroom knows that Azat is a great troublemaker and asks him to leave immediately. Walking away Azat warns the bridegroom that the fiancée has lost virginity before the wedding and he has been fooled. The scene ends up with the bridegroom punching a young girl until death. Azat faces many "challenges". Whatever he is doing, all people curse him. Until one day he comes back home to visit his mother. Suddenly we realise that he is the best son, brother and uncle ever.

DIRECTOR'S COMMENT *I am pretty sure that no absolute evil or absolute good exists. Even a complete rogue is able to perform a feat and an excellent person can take a false step, I suppose. I am not trying to justify evil and no attempts have been made to blacken good. I just want to be fair. Karoy's main hero Azat has double standards and this is his biggest problem. He got lost in between. Unfortunately, I do not know answers to all the questions. For instance, I do not know whether euthanasia is correct or not. I do not know if it is a crime to steal because of starvation. I want the audience to decide and I will be happy if this film makes them think about it.*



KAZAKHSTAN 2007 FEATURE, COLOUR, 35 MM, 95 MIN.
DIRECTOR: ZHANNA ISSABAYEVA **PRODUCER:** ZHANNA ISSABAYEVA **SCREENPLAY:** ZHANNA ISSABAYEVA **CINEMATOGRAPHY:** RENAT KOSSAY **EDITOR:** ANDREY SATIROV **CAST:** YERZHAN TUSUPOV **WORLD SALES:** ZHANNA ISSABAYEVA **PRODUCTION:** SUN PRODUCTION&WORK STATION **NORDIC PREMIÈRE**

ABOUT ZHANNA ISSABAYEVA. Born in 1968 in Almaty, Kazakhstan. In 1991 she graduated from the journalistic faculty in Kazakh State University. Since 1993 she works in advertising as a director and producer. Has worked as executive producer on several features. She is currently the head of Sun Production, the biggest production house in Kazakhstan. This is her feature debut as director and scriptwriter – an independent project she has budgeted herself. Recently she started directing and producing a new film – *My dear children ...*



FILMOGRAPHY 2007 KAROY.

MUTUM MUTUM

SYNOPSIS Mutum means mute. Mutum is a black bird that sings at night. It's also the name of a remote place in the Brazilian hinterland, where Thiago lives with his family. 10-year-old Thiago is different from the other kids. We only see the hazy world of adulthood through his eyes – a world of betrayal, violence and silence. With his brother and only friend Felipe, Thiago has to face up to a world he will eventually leave.

DIRECTOR'S COMMENT *The first question that came to mind was: could this story which was written in the 1950s take place today? If so, how and where would it take place? With what kind of characters? For a year and a half, I travelled through the 'sertão' of Minas Gerais to visit small country schools where children come on horseback or after long hours of walking. The schoolteachers allowed me to work with groups I formed on lo-*

cation. All in all, I met about 1,000 kids, and then chose 25 of them who came from many different places. Later on I gathered them all in a village and we worked together in small workshops for two weeks, which helped me make a final decision. Their backgrounds, their personalities and their comments helped to build the world in which the film would later be set. In the following months, the workshops grew larger with the arrival of ranch hands, men and women from the area who all worked alongside a few actors.



BRAZIL 2007 FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: SANDRA KOGUT **PRODUCER:** LAURENT LAVOLÉ, ISABELLE PRAGIER, FLAVIO R. TAMBELLINI **SCREENPLAY:** ANA LUIZA MARTINS COSTA, SANDRA KOGUT **CINEMATOGRAPHY:** MAURO PINHEIRO JR. **EDITOR:** SÉRGIO MEKLER **CAST:** THIAGO DA SILVA MARIZ, WALLISON, LEAL BARROSO, JOÃO MIGUEL, IZADORA FERNANDES, RÔMULO BRAGA, PAULA REGINA SAMPAIO DA SILVA, MARIA DAS GRAÇAS LEAL DE MACEDO, EDUARDO DA LUZ MOREIRA **WORLD SALES:** TF1 INTERNATIONAL **SWEDISH PREMIÈRE**

ABOUT SANDRA KOGUT. Born in Rio de Janeiro, Brazil. She has lived and worked in France and the USA. She started her career as an artist creating performance pieces and installations. In the early 1990s she directed the "Parabolic People" project in six major cities (Rio, Tokyo, Dakar, New York, Paris and Moscow). Her work hovers at the border between documentary and fiction. This is her feature debut.



FILMOGRAPHY 2007 MUTUM; 2001 UN PASSEPORT HONGROIS, DOC; 1999 LECY E HUMBERTO NOS CAMPOS NEUTRAIS – CHUÍ – CHUY, SHORT; 1998 ADIEU MONDE OU L'HISTOIRE DE PIERRE ET CLAIRE, SHORT DOC; 1995 LA E CA, SHORT; 1993 EN FRANÇAIS, SHORT; 1988 PARALAMAS DO SUCESSO, DOC.

PUDOR PUDOR

SYNOPSIS (latin. Pudor, -oris) m. Honesty, modesty, prudery. (latin. Putor, -oris) m. Stench, fetor. A man about to die, a woman who receives anonymous erotic messages, an old man who finds his last chance to fall in love, a teenage girl attracted to her best girlfriend and a child who sees ghosts. They live together, but they are all alone. This is a story about our most private thoughts, desires and fears; the feelings we do not dare confess even to those closest to us. A story about the secrets we keep to protect ourselves from being hurt.

DIRECTOR'S COMMENT *Two days after reading Santiago Roncagliolo's book, we were already negotiating the rights to the story with him. We had found the type of story we were looking for and we firmly believed in our ability to put our thoughts on film, so Tristán started writing the screenplay immediately. The novel is about restrained feelings, about untold family secrets.*

It's about a lack of communication derived from the fright of being rejected if we were to allow others into our most intimate thoughts. (...) The inhibition (or 'pudor') that the characters feel is the real key to the story and it's presence allowed constraint to arise naturally while filming. We felt absurdly self-restrained, as if we had to excuse ourselves every time we put the camera in place, every time the music sounded or whenever one of the actors spoke too loud. (...) Since the two of us have been involved in all aspects of the shooting of Pudor, we have been able to divide the work between us, each concentrating in one area without losing sight of what the other one was doing. Technical tasks were mostly assumed by David, who works as a TV director, while Tristán being an actor and having had some experience in directing actors, concentrated more on working with the cast.



SPAIN 2007 FEATURE, COLOUR, 35 MM, 117 MIN.

DIRECTOR: DAVID ULLOA, TRISTÁN ULLOA **PRODUCER:** JOSÉ ANTONIO FÉLEZ **SCREENPLAY:** TRISTÁN ULLOA **CINEMATOGRAPHY:** DAVID OMEDES **EDITOR:** NACHO RUIZ CAPILLAS **MUSIC:** DAVID CRESPO **CAST:** NANCY NOVO, ELVIRA MÍNGUEZ, NATALIA RODRÍGUEZ, MARCOS RUIZ, JOAQUÍN CLIMENT, NURIA GONZÁLEZ **WORLD SALES:** SOGEPAC S **PRODUCTION:** TESELA PRODUCCIONES CINEMATOGRÁFICAS **SWEDISH PREMIÈRE**

ABOUT DAVID ULLOA. David Ulloa. Born in 1976 in Madrid, Spain. He obtained a B.A. in Audiovisual Communications from the Universidad Complutense of Madrid and has extensive experience as a TV director. TRISTÁN ULLOA. Born in 1970 in Orléans, France. Graduated from the Spanish Royal School of Dramatic Arts, and continued his studies at Juan Carlos Corazza's Drama School. He has worked as an actor; for example in films by Salvador García and Julio Medem. This is their feature debut.

FILMOGRAPHY 2007 PUDOR; 2002 CICLO.



SMALL GODS SMALL GODS

SYNOPSIS After her son gets killed in a car crash, Elena loses all lust for life. Recovering from the crash in a hospital, a stranger – David – kidnaps her and takes her on a mysterious journey in an old camper. During this trip they meet the mute orphan Sara. These three strangers travel through deserted wastelands fighting their own demons. The trip will only come to an end when they have accomplished the ultimate act that will set them free from the past.

DIRECTOR'S COMMENT *Small Gods reflects an important aspect of my vision on life. I believe strongly that there is more than meets the eye. Things are different than they appear to us and there is a greater truth behind every fact.*



BELGIUM/GREECE 2007

FEATURE, COLOUR, BETA SP, 86 MIN.

DIRECTOR: DIMITRI KARAKATSANIS **PRODUCER:** PETER DE MAEGD
SCREENPLAY: DIMITRI KARAKATSANIS **CINEMATOGRAPHY:** NICOLAS KARAKATSANIS **EDITOR:** DIETER DIEPENDAELE **MUSIC:** ALDO STRUYF, MARK LENAGAN **CAST:** STEFFI PEETERS, TITUS DE VOOGDT, LOUIZA VANDE WOESTYNE, DIRK VAN DIJCK **WORLD SALES:** INSOMNIA WORLDSALES **PRODUCTION:** POTEKINO **SWEDISH PREMIÈRE**

ABOUT DIMITRI KARAKATSANIS. In 2001 he graduated from St Lucas in Brussels with his short *The Guide*. He has also directed numerous commercials for clients such as SN Brussels Airlines, Belgacom and Renault. This is his feature debut.



FILMOGRAPHY 2007 SMALL GODS; 2001 THE GUIDE, SHORT.

SOMEONE ELSE SOMEONE ELSE

SYNOPSIS The photographer David is going out with Lisa. Though they have been together for a number of years, they maintain separate apartments and he is unwilling to take their relationship that one crucial step further – to ask “a particular question”. David’s inattention might be explained by the fact that he has just started seeing another, younger woman – Nina – and has begun to suspect that she, and not his current girlfriend, might be the true love of his life. For a while he wavers. He seeks the advice of friends, but doesn’t really listen. Finally he leaves Lisa – only to discover, almost immediately, that Nina has found someone else ...

DIRECTOR'S COMMENT *The initial idea for this film was to show all the little moments in a guy's life that lead to the biggest moment of his life – the day when he proposes marriage. I was also obsessed with making a comedy that dispensed with any clichés of romantic comedy and showed dating life as it really is. The film was written for Stephen Mangan (with whom I'd made a short called New Year's Eve a couple of years' before) who is mainly known for his great improvisational comedy skills but who in my opinion is also a great tragedian.*



UK 2006 FEATURE, COLOUR, 35 MM, 78 MIN.

DIRECTOR: COL SPECTOR **PRODUCER:** RADHA CHAKRABORTY
SCREENPLAY: COL SPECTOR, RADHA CHAKRABORTY **CINEMATOGRAPHY:** TREVOR FORREST **EDITOR:** MATTHEW MCKINNON **CAST:** STEPHEN MANGAN, SUSAN LYNCH, LARA BELMONT, CHRISTOPHER COGHILL, SHAUN DINGWALL, JOHN HENSHAW **WORLD SALES:** SODA PICTURES **PRODUCTION:** SOMEONE ELSE FILMS **SWEDISH PREMIÈRE**

ABOUT COL SPECTOR. Born in London in 1968. After graduating with a degree in Film from the London College of Printing, he joined the BBC as a researcher in BBC Music and Arts before directing various critically acclaimed arts documentaries and short comedy dramas there. For a while he also wrote stories and programmes for BBC Schools radio. He then wrote and directed the short *New Year's Eve* which ended up becoming the pilot for *Someone Else*. He currently lives in London and has just completed his follow-up called *The Big Man*. This is his feature debut.



FILMOGRAPHY 2006 SOMEONE ELSE; 2002 NEW YEAR'S EVE, SHORT; 1999 THE REAL ALAN CLARKE, DOC; 1999 PUCCINI CAPPUCCINI, DOC; 1998 TROUBLE AT THE HOUSE, DOC; 1998 THE LOST SUPPER, DOC; 1997 JUST ENOUGH DISTANCE, DOC.

LING CHE SOUL CARRIAGE

SYNOPSIS A young building company employee has no money even to celebrate his birthday with a few beers. Asking his boss for a loan, the only thing he gets is the corpse of another employee dead on the job that the company wants done away with on the quiet. Carrying the body in his van, the youngster tries to return the dead man to his family.

DIRECTOR'S COMMENT *This is a journey of one worker from the city to the countryside – opposite the current trend of all the immigrant workers moving towards the city in China today. It is also a journey from a red bricked industrial landscape to a green natural essential one. However such polarities are never what they seem, and it is in fact the red bricks of the new developments in the Chinese countryside which stand out and pierce the natural landscapes, and thus create the obstacles to our hero as he travels through them.*



CHINA 2007 FEATURE, COLOUR, HD-CAM, 88 MIN.

DIRECTOR: CONRAD CLARK **PRODUCER:** WENDY KUAN **SCREENPLAY:** CONRAD CLARK **CINEMATOGRAPHY:** WU QIAO **EDITOR:** RUDI FIELDGRASS **MUSIC:** ZHANG YANG, SHENG ZI **CAST:** YANG FENG JUN, JIA HONG, CHEN JIAO YING **WORLD SALES:** FILM SHARKS **PRODUCTION:** PRACTICE PRODUCTIONS **NORDIC PREMIÈRE**

ABOUT CONRAD CLARK. Born in 1979 in Taunton, United Kingdom. Master of Arts in anthropology from the school of African and Oriental Studies where he focused on Chinese culture and language. He currently lives in Beijing, China.



FILMOGRAPHY 2007 SOUL CARRIAGE; 2007 HENNA'S DREAM.

THE BIRD CAN'T FLY THE BIRD CAN'T FLY

SYNOPSIS Melody returns home to Fairlands for the funeral of her estranged daughter June. But the town has almost disappeared under the encroaching desert. She also has to confront the fact that she has a ten year old grandson, River, whose existence she knew nothing about. Melody decides to take River away with her but he is resistant. He has worked out an ambitious plan to survive, by breeding the ostriches he and his mother used to feed. His father, Scoop, an idle musician and the town's postman, wants her to leave because he has a secret to hide. A series of confrontations ensues until Melody discovers the truth.

DIRECTOR'S COMMENT *Extreme places all around the world that keep me under their spell are the underlying basis for all my work. The Bird Can't Fly is inspired by southern Africa, an extreme part of the world where people have the ability to express hate and hope in the same sentence.*

This ambiguous magic hit me for the first time when, during the nineties, I made three theatre shows with casts made up of international and local artists. In 1998 I started The Bird Can't Fly from a research angle by interviewing 55 completely different people in their own unique dwellings. I asked all of them exactly the same questions – about life, death, hopes and fears. Then I began to write. The Bird Can't Fly isn't based on any truth. My writing is like cooking. I use all the different impressions and events, and mix them like the ingredients of a recipe to create a new and universal story. Like in all my work the story is on the edge of reality and fantasy, both believable and unbelievable. My work is never based on dialogue; the images, actions and metaphors have to speak.



THE NETHERLANDS 2007

FEATURE, COLOUR, 35 MM, 89 MIN.

DIRECTOR: THREES ANNA **PRODUCER:** ANTON SCHOLTEN **SCREENPLAY:** THREES ANNA **CINEMATOGRAPHY:** GUIDO VAN GENNEP **EDITOR:** WOUTER JANSEN **MUSIC:** PAUL HEPKER, MARK KILIAN **CAST:** BARBARA HERSHEY, YUSUF DAVIDS, TONY KGOROGE, JOHN KANI **WORLD SALES:** EASTWEST FILMDISTRIBUTION **PRODUCTION:** BORDERLINE PRODUCTIONS **SWEDISH PREMIÈRE**

ABOUT THREES ANNA. A writer and director from the Netherlands who works in three fields – literature, film and theatre. 1989-99 as the Company Artistic Director of Dogtroep, she wrote and directed over 50 site-specific theatrical spectacles around the globe. From one of her shows, "No-ordwesterwals", she made a short. During the 90's she also made several documentaries on visual artists and their work. She has published several novels. She started to develop this script, her feature debut, in 1998.



FILMOGRAPHY 2007 THE BIRD CAN'T FLY.

DAS HERZ IST EIN DUNKLER WALD THE HEART IS A DARK FOREST

SYNOPSIS Marie accidentally discovers that her husband and the father of her two children is leading a double life. He has two of everything: two wives, two homes and two families. As soon as night falls, Marie leaves her home and secretly follows her husband to a masked ball. She is looking for consolation, for explanations. After daybreak, she will know whether she can face this new reality and return to her children.



GERMANY 2007 FEATURE, COLOUR, 35 MM, 86 MIN.
DIRECTOR: NICOLETTE KREBITZ **PRODUCER:** TOM TYKWER **SCREENPLAY:** NICOLETTE KREBITZ **CINEMATOGRAPHY:** BELLA HALBEN
EDITOR: SARA SCHILDE **MUSIC:** FETISCH, THE WHITEST BOY ALIVE
CAST: NINA HOSS, DEVID STRIESOW, MARC HOSEMANN, FRANZISKA PETRI **WORLD SALES:** THE MATCH FACTORY **PRODUCTION:** NORD-DEUTSCHER RUNDFUNK, SEVEN PICTURES, X FILM CREATIVE POOL
SWEDISH PREMIÈRE

ABOUT NICOLETTE KREBITZ. Born in 1972 in Berlin, Germany. She started her acting career at the age of eleven. She studied acting at the Fritz Kirchhoff drama school. From the 1990s she acted in films like *Ausgerechnet Zoé*, *Long Hello and Short Goodbye* and *All the Queen's Men*. In 2001, she made her feature debut with *Jeans*. She's also made a soundtrack to the film *Bandit* and has sung with the band Terranova. Since directing her first film, she's only sporadically appeared as actress on the screen. This is her second feature.



FILMOGRAPHY 2007 THE HEART IS A DARK FOREST; 2002 JEANS (GIFF 2003); 2001 MON CHÉRIE, SHORT.

ZIVI I MRTVI THE LIVING AND THE DEAD

SYNOPSIS The story consists of two parallel narrative threads united by place and wartime situations, but separated by half a century. The first takes place during the war in Bosnia and Herzegovina in 1993, while the second story is set during World War II. Both supplement each other and after numerous harrowing incidents, they merge at a mysterious timeless graveyard. Whispered to be haunted, the graveyard finally releases a mighty force in the dark hours before dawn: the force of fire, intermittently observed by both parties in both storylines, and the force of the Dead – the dead from all the wars. More than a war/horror combination of genres. *The Living and the Dead* confronts the viewer with the ridiculousness and the inevitability of wars, pointing out the legacy of blood and fire through a string of sharp character portrayals, and taking them to a metaphorical level through a juxtaposition of genres in the very place of their ultimate origin.

DIRECTOR'S COMMENT *There are two essential motives of this film. The first one is crucial and is readable from the film's motto: 'We are all dead, just buried in order.' The other is only vaguely stated, and is comprised in one character's line: 'Who was in one war, he was in them all.' In its essence this is truly an anti-war story. The two, previously mentioned motives, perfectly fit into this purpose: they are both used to demonstrate that every war is the same, and each leaves the living dead at the end. Or just dead.*



CROATIA/BOSNIA & HERZEGOVINA 2007
FEATURE, COLOUR, 35 MM, 87 MIN.
DIRECTOR: KRISTIJAN MILIC **PRODUCER:** IGOR ALEKSANDER NOLA
SCREENPLAY: JOSIP MLAKIC **CINEMATOGRAPHY:** DRAGAN MARKOVIC
EDITOR: GORAN GUBEROVIC **MUSIC:** ANDRIJA MILIC **CAST:** FILIP SOVAGOVIC, VELIBOR TOPIC, MARINKO PRGA, SLAVEN KNEZOVIC, MIRO BARNJAK, BORKO PERIC **WORLD SALES:** MAINFRAME PRODUCTION
PRODUCTION: MAINFRAME PRODUCTION, UMA, PORTA, OLIMP
NORDIC PREMIÈRE

ABOUT KRISTIJAN MILIC. Born in 1969 in Zagreb, Croatia. He graduated directing in 2001 from the Zagreb Academy of Drama Arts. During his studies he directed three shorts. The short *Safe House* was combined with the short film *To the Bottom* by Goran Kulenovic for the distribution purposes and became part of the omnibus *24 Hours* in 2002. This is his feature debut.

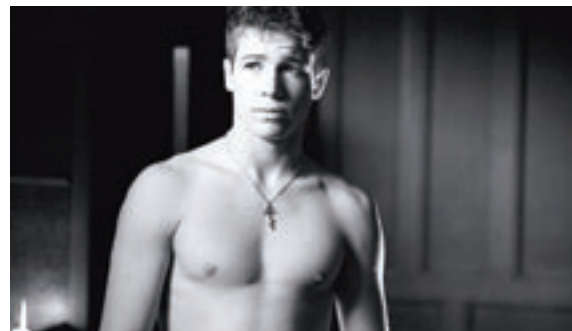


FILMOGRAPHY 2007 THE LIVING AND THE DEAD; 2002 SIGURNA KUĆA, SHORT.

LADRONES THIEVES

SYNOPSIS Alex, shortly after getting out of the orphanage, tries to find his place in society. But in a matter of days the youngster gives in to the temptation of robbery, which knowledge he had taken from his mother shortly after she vanished for good. Sara is a random petty thief, a happy college girl. On the day they meet, the burglar makes her a delirious proposition: robbing together and split the dough. The professional pact hides a mutual attraction, stronger than the differences that aside their two worlds.

DIRECTOR'S COMMENT *Thieves is a love story. And like every love story, it tells of sacrifice, of the eternal conflict between our happiness and that of the person we love. We have tried to reduce this collision to its simplest elements. Although our thieves move in the crowded commercial streets of any large urban center, their relationship is limited to their tiny intimate world. (...) In a world where cinema has been reduced to telling stories that are 'exciting' – rather than moving, and it doesn't matter how suitable or unsuitable these are for their narrative possibilities – Thieves tries to capture a series of moments that only cinema can portray vividly. We believe that the strength of our proposal lies in this form of adaptation – a novel would be clumsy at developing the visual richness of our thieves' world – and in the simplicity and focus of the narrative.*



SPAIN 2007 FEATURE, COLOUR, 35 MM, 101 MIN.
DIRECTOR: JAIME MARQUES **PRODUCER:** JOSÉ IBANES **SCREENPLAY:** JAIME MARQUES, JUAN IBANES **CINEMATOGRAPHY:** DAVID AZCONA **EDITOR:** IVÁN ALEDO **MUSIC:** FEDERICO JUSID **CAST:** JUAN JOSÉ BALLESTA, MARÍA VALVERDE, PATRICK BACHAU, MARÍA BALLES-TEROS, CARLOS KANIOWSKY **WORLD SALES:** SOGEPAQ S.A. **PRODUCTION:** ESTUDIOS PICASSO, MAESTRANZA FILMS, PENTAGRAMA FILMS **SWEDISH PREMIÈRE**

ABOUT JAIME MARQUES. As a script writer he worked with the scripts of *Adiós Tiburón*, directed by Carlos Suárez, *Noche de reyes*, by Miguel Bardem, and *La Caverna*, directed by Eduard Cortés. He has also directed the shorts *Abierto*, *El paraíso perdido* and *La Carta*.



FILMOGRAPHY 2007 THIEVES; 1999 PARADISE LOST; 1997 ABIERTO (EL ECO DEL TIEMPO).

RAHZE ZOLYKHA ZOLYKHA'S SECRET

SYNOPSIS A rural Afghan family, living at the base of a mountain, struggle to live their lives during the last year of the Taliban. Living under oppressive conditions, the family finds comfort in one another, and in trying to rebuild their mountainous home. The youngest daughter, Zolykha, is especially receptive, searching and clairvoyant. She can sense and see the spirits of strange men from the distant past that roam the hills and mountains behind her home. As Zolykha and her older siblings Amena and Zalmai are forced to find meaning in life's tragedies, they discover new convictions to carrying on.

DIRECTOR'S COMMENT *Zolykha's Secret is one of the few, recent, cinematic films made in Afghanistan. The cast and crew that collaborated with me, did so under difficult conditions. We made the film for the love of telling a story from Afghanistan that may challenge the viewer and hopefully foster dialogue and understanding. Afghan culture has been woven into all aspects of the film, its structure, dialogue, imagery, music and rhythm. The film is very Afghan aesthetically, but I do hope that it also speaks to audiences elsewhere. I hope Zolykha reminds its audience that they were all once children, and that the lives of the poor, the voiceless and the desperate are just as precious and sweet as their own.*



AFGHANISTAN 2007 FEATURE, COLOUR, DV CAM, 135 MIN.
DIRECTOR: HORACE SHANSAB **PRODUCER:** HORACE SHANSAB **SCREENPLAY:** HORACE AHMAD SHANSAB **CINEMATOGRAPHY:** S.A. WAQEF HUSSAINI **EDITOR:** HORACE SHANSAB **MUSIC:** GHOLAM HUSSEIN, SHEREEN AGHA, LENNY WILLIAMS **CAST:** HAMIDA REFAH, ZUBAIDA SAHAR, GHOLAM FAROUQ BARAKI, ZABIULLAH FURUTAN, **WORLD SALES:** CINEMAPOLITAN FILMS & SHANSAB FILMS **PRODUCTION:** SHANSAB FILMS, CINEMAPOLITAN FILMS **NORDIC PREMIÈRE**

ABOUT HORACE SHANSAB. Born in Kabul, Afghanistan. An independent filmmaker and former National Geographic staff member. He worked in the documentary arena before returning from USA to his native country of Afghanistan after September 11. In Afghanistan, he taught Afghan women visual storytelling, trained filmmakers and recruited talent for projects including this his feature debut. He'll continue training and plans to make three further films set in Afghanistan.

FILMOGRAPHY 2007 ZOLYKHA'S SECRET.



GEGENÜBER COUNTERPARTS

SYNOPSIS Policeman Georg is very popular amongst his colleagues for always being calm and cool-headed. His partner Michael also admires him for his apparently harmonic marriage with Anne, an attractive primary school teacher. When a promotion is announced to Georg, he begins to lose control over the carefully maintained façade of his 'intact' family. The conflicts, that have been dominating the couple's life for years, start to surface: Anne's struggle for recognition, while the traces of domestic violence can no longer be hidden. Under the Christmas tree tragedy unfolds – 'It aint no drama, Anne!' Well, yes, it is.

DIRECTOR'S COMMENT *The story tells of the critical stage in an ordinary conflict for a couple. From there, the arguing gets violent. We all recognize and have experienced the original pattern in such a conflict on a smaller scale: How problems that can show up in a normal bourgeois relationship get an independent life of their own. That all starts with small negligences in everyday life. In a relationship you get used to everything, and that is at first a terrifying strength.*



GERMANY 2007 FEATURE, COLOUR, DIGIBETA, 96 MIN.
DIRECTOR: JAN BONNY **PRODUCER:** BETTINA BROKEMPER
SCREENPLAY: JAN BONNY & CHRISTINA EBELT **CINEMATOGRAPHY:** BERNHARD KELLER **EDITOR:** STEFAN STABENOW **CAST:** MATTHIAS BRANDT, VICTORIA TRAUTTMAN **WORLD SALES:** WIDE MANAGEMENT
PRODUCTION: HEIMATFILM, WESTDEUTSCHER RUNDFUNK (WDR)
SWEDISH PREMIÈRE

ABOUT JAN BONNY. Born in 1979 in Düsseldorf, Germany. He has been living and working in the US, the Netherlands and Germany. He received a degree from the Academy of Media Arts, Cologne. His works as a director include numerous commercials and Heimatfilm-produced short *2nd and A*. This is his feature debut.



FILMOGRAPHY 2007 COUNTERPARTS; 2004 2ND AND A, SHORT.

INTERNATIONAL FILMS

NORDIC LIGHT

NORDIC LIGHT

The best of the latest from our four Nordic neighbours.

Opening film: *White Night* by Jannik Johansen.

MANN KVINNE KAFFE MAN WOMAN COFFEE

SYNOPSIS Fellini and football, Gradisca and Volpina, mamma's boys, stray dogs, macho men and strong women. Milan, Rome, Venice. Amarcord, "mi ricordo" – I remember. A Norwegian man travels through Italy, the kingdom of his childhood, searching for his own place in life. Michela in Rimini wants to have children, but who knows what the future will hold? Construction workers in Rome hope for the big win in the lottery. A single mom in Naples is cooking pasta, wondering about the dilemma of being men and women. Small expectations, great longings. And always – yet another cup of coffee at the bar – the wonderful smell of freshly ground beans. What makes you happy? For what are you afraid? How could life have turned out? A poetic road movie – and a cheerful love declaration to La Bella Italia.

DIRECTOR'S COMMENT *I love to wake up in a new city, find a new bar in the morning and taste the coffee there. Walk around without maps. Just look at people and imagine their lives. Fall asleep on old trains going south. Nobody knowing where you are. Man Woman Coffee is my declaration of love to Italy and its people.*



NORWAY 2007 DOCUMENTARY, COLOUR, 35 MM, 75 MIN.
DIRECTOR: CARL E JOHANNESSEN **PRODUCER:** ELIN SANDER
SCREENPLAY: CARL E JOHANNESSEN **CINEMATOGRAPHY:** ERLEND HAARR ERIKSSON, CARL E JOHANNESSEN **EDITOR:** KAJE JOHANNESSEN **WORLD SALES:** NORWEGIAN FILM INSTITUTE
SWEDISH PREMIÈRE

ABOUT CARL E. JOHANNESSEN. Born in 1963. He works as director, editor and scriptwriter in the newly established Filmkollektivet in Bergen. He studied film editing at the Norwegian Film School in Lillehammer, and has previously directed the shorts *Closer to Hong Kong* (1998) and *Wild Salmon* (2003). This is his feature length debut.



FILMOGRAPHY 2007 MAN WOMAN COFFEE; 2003 WILD SALMON, SHORT; 1998 CLOSER TO HONG KONG, SHORT.

COLORADO AVENUE COLORADO AVENUE

SYNOPSIS Colorado Avenue tells the story of Dollar-Hanna, dealing with humiliation, shame and respect. When Hanna is little, she and her mother are forced to leave their home island in the Bothnia archipelago after Hanna's father drowns at sea. Hanna becomes a hired girl at the Smeds's house. She starts to save money to go to America. In 1893, at the age of 18, she travels to the United States and Colorado, determined to make money in the Great West. Ten years later in 1905, Hanna returns to her home village Siklax with her son Otto and daughter Ida, but without a husband. With her American dollars she buys a parcel of rocky land and opens a country store. The store becomes the village centre and the local people begin to respect the industrious Hanna – or Dollar-Hanna as they choose to call her. When prohibition takes effect in 1919, Otto starts his career as a smuggler. Soon he becomes the King of Containers, with detective Hoxell fervently trying to

catch him. Dollar-Hanna feels ashamed again. She cannot forgive Otto for choosing the criminal path. Otto is also accused of killing his helper Dähli-Johan.

DIRECTOR'S COMMENT *Humiliation and shame, shame and bitterness, approval and forgiveness. Those are the central themes of this film. (...) I wanted to make a visually modern, epic film with strong characters and a strong theme. The narrative of the story makes it modern. All the way through the film I want it to be close to the characters and that it generously offers the excitement and poetry that they create when they try to find their path through all the hardships of life.*



FINLAND 2007 FEATURE, COLOUR, 35 MM, 120 MIN.
DIRECTOR: CLAES OLSSON **PRODUCER:** CLAES OLSSON **SCREENPLAY:** ERIK NORBERG **CINEMATOGRAPHY:** PERTTI MUTANEN **EDITOR:** OSKAR FRANZÉN **CAST:** BIRTHE WINGREN, NICKE LIGNELL, ANDRÉ WIKSTRÖM, YLVA EKBLAD, PETER KANERVA, JOANNA WINGREN, IRINA BJÖRKLUND, ANDREAS WILSON **PRODUCTION:** KINOPRODUCTION OY **SWEDISH PREMIÈRE**

ABOUT CLAES OLSSON. Born in 1948. Studied philosophy, sociology and communication at Helsinki University. Acted as Professor of Arts in 1996-2001. Has directed short films, documentaries, childrens films and cinema features since 1968.



FILMOGRAPHY (SELECT) 2007 COLORADO AVENUE; 2004 SHADES OF HAPPINESS (GIFF 2005); 1998 AMAZING WOMEN BY THE SEA (GIFF 1999); 1997 M A NUMMINEN MEETS SCHUBERT, SHORT (GIFF 1999); 1993 SAARA'S LOVE (GIFF 1994); 1993 M A NUMMINEN SINGS WITTGENSTEIN, SHORT (GIFF 1999); 1988 STILLER, GARBO AND ME, SHORT (GIFF 1999); 1985 HANG YOURSELF!, SHORT (GIFF 1999); 1982 YLIOPPILAS JA PIRU, SHORT (GIFF 1990).

EKKO ECHO

SYNOPSIS Simon is a police officer who recently lost custody of his six-year old son in a divorce. In desperation, he abducts his son and takes him to the countryside where they hide out in a vacated summerhouse. Simon wants to spend one last holiday alone with his son, but their week together brings back a nightmare from his own childhood, reviving bad memories, and soon the ghosts from his past threaten to drive Simon mad.

DIRECTOR'S COMMENT *I love to look at people who are normal – the way most people are – the ones we ourselves do not know, because we are so special. Normal people go through life in their normal way. They do not experience things that are particularly extraordinary or special. These are the people society's backbone is made of. They hold it together. They are stability. And when they crack up, the rest of us are on the spot, ready to make films about them. And I love watching these films even more than I love watching the normal people.*



DENMARK 2007 FEATURE, COLOUR, 35 MM, 80 MIN.
DIRECTOR: ANDERS MORGENTHALER **PRODUCER:** SARITA CHRISTENSEN **SCREENPLAY:** METTE HEENO, ANDERS MORGENTHALER **CINEMATOGRAPHY:** KASPER TUXEN **EDITOR:** THEIS SCHMIDT **MUSIC:** CAST: KIM BODNIA, VILLADS MILTHERS FRITSCHÉ, STINE FISCHER CHRISTENSEN, PETER STORMARE **WORLD SALES:** TRUST FILM SALES **PRODUCTION:** ZENTROPA ENTERTAINMENTS **SWEDISH PREMIÈRE**

ABOUT ANDERS MORGENTHALER. Born 1972. Graduated from Designskolen Kolding, 1998, and from the National Film School of Denmark, 2002. In 2006, together with the producer Sarita Christensen, Morgenthaler founded the production company Copenhagen-Bombay.



FILMOGRAPHY 2007 ECHO; 2006 PRINCESS; 2002 ARAKI – THE KILLING OF A JAPANESE PHOTOGRAPHER, SHORT.

SLOBODAN MILOSEVIC – PRÆSIDENT UNDER ANKLAGE MILOSEVIC ON TRIAL

SYNOPSIS Nicknamed "The Butcher of the Balkans", Slobodan Milosevic died of a heart attack on March 11 2006. With exclusive access the director follows the key players in the specially-created UN tribunal. The key players are the principal trial attorney, the English barrister Geoffrey Nice, on one side, and on the other side Milosevic's advisors. The crew has been behind the scenes from the beginning of the trial, in 2002. By following the players as the trial unfolds and recording history as it happens, the film gives a unique insight to the strategies and obstacles of the people involved, marking their conflicts and victories. The trial, of four years, against Slobodan Milosevic was the longest war crimes trial before an international court, and the most important since Nuremberg.

DIRECTOR'S COMMENT *Our model for the film was American courtroom drama where the courtroom is the visible arena in which the battles take place and the planning and reactions happen in the dark corridors behind the court. But I felt the film should also be true to the factual development of the trial; it should be a historic document of the longest and biggest trial in modern history, a trial that never reached a conclusion. This version of the film is 70 minutes and it is self-evident that a distillation this massive makes the film an interpretation. But hopefully it also will be a statement that passes on historical development for further discussion – after the film.*



DENMARK 2007
DOCUMENTARY, COLOUR, DIGIBETA, 69 MIN.
DIRECTOR: MICHAEL CHRISTOFFERSEN **PRODUCER:** METTE HEIDI
CINEMATOGRAPHY: MAARTEN KRAMER, NIELS OSTENFELD, ANDERS REFN, SCOTT STEVENSON **EDITOR:** HENRIK FLEISCHER, NIELS OSTENFELD, ANDERS REFN, SCOTT STEVENSON **MUSIC:** SIMON RAVN **WORLD SALES:** TV 2 **PRODUCTION:** TEAM PRODUCTIONS APS **SWEDISH PREMIÈRE**

ABOUT MICHAEL CHRISTOFFERSEN. Born in 1954, Denmark. Has been working as a documentary director since the 80s. Has directed and produced several international documentaries.



FILMOGRAPHY 2007 MILOSEVIC ON TRIAL, DOC; 2007 SADDAM ON TRIAL, DOC; 1999 GENOCIDE: THE JUDGEMENT, DOC.

BLODSBÅND MIRUSH

SYNOPSIS How is an abandoned son shaped by his father's absence? How can a person you have never met become an obsession that controls your life and defines your personality? What does it take to break destructive patterns and move on? This is the story of a 15-year-old boy who lives with his brother and mother under difficult conditions in Kosovo. Mirush sets out on a journey to Norway in search of his father, whom he has idolized, but can barely remember. Mirush gets a job in his father's restaurant, but chooses to keep his identity hidden, for in that way learn to know his father and win his attention.

DIRECTOR'S COMMENT *Mirush is the story of a boy on the run. It is a story of a boy who longs for a father he cannot remember, but of whom he has created clear images. It is also a story of turning your back on what you desire the most, in order to become yourself. The 'father and son' theme has always interested me. Not only the relationship itself, but in particular how an abandoned son is shaped by the absence of his father, and how he is driven by the desire to be loved and the fear of being rejected by a person he does not even know. This is one of the essential themes in the story of Mirush. As is a father's attempt to open up his heart to a boy he has tried so hard to forget.*



NORWAY 2007 FEATURE, COLOUR, 35 MM, 100 MIN.
DIRECTOR: MARIUS HOLST **PRODUCER:** GUDNY HUMMELVOLL
SCREENPLAY: HARALD ROSENLOW EEG, LARS GUDMESTAD **CINEMATOGRAPHY:** JOHN ANDREAS ANDERSEN **EDITOR:** GUIDO NOTARI
MUSIC: FRANCO PERSANTI **CAST:** ENRICO LO VERSO, NAZIF MUAREMI, GLENN ANDRE KAADA, RAMADAN HUSEINI **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** SPILLEFILMSEL-SKAPET 4 1/2 **SWEDISH DISTRIBUTION:** NORDISK FILM
SWEDISH PREMIÈRE

ABOUT MARIUS HOLST. Born in 1965 in Oslo, Norway. Trained at the London International Film School, graduated in 1990. He had his international breakthrough with his feature *Cross My Heart and Hope to Die*, in the mid 1990s. Since then he has made numerous commercials. In 2001 he returned to feature production with Pål Sletaune within their joint company 4 1/2 with the film *Dragonflies*.



FILMOGRAPHY 2007 MIRUSH; 2006 KJØTER, TV; 2003 TITO ÅR DÖD; 2002 DRAGONFLIES (GIFF 2002); 1997 1996: PUST PÅ MEG!; 1996 SCENT OF MAN, SHORT (GIFF 1997); 1994 CROSS MY HEART AND HOPE TO DIE (GIFF 1995); 1991 THE VISITING HOURS, SHORT (GIFF 1992).

PYHÄN KIRJAN VARJO SHADOW OF THE HOLY BOOK

SYNOPSIS Why are some of the world's biggest international companies translating an absurd foreign propaganda book into their own languages? Why are they trying to evade any serious discussion about their motives, and about the grim human rights problems and free speech violations in the Central Asian country of Turkmenistan? This film investigates the morality of international companies and the dictatorship of oil-and-gas-rich Turkmenistan. These companies help give the dictatorship the propaganda support that it needs to survive. Turkmenistan's dictator, Saparmurat Niyazov, has written a ludicrous book, "Ruhnama, the Book of Soul", a key tool in the government's subjugation of human rights and free speech. Yet many international companies give their clandestine support to the Ruhnama and help suppress the country's voices of opposition and dissidence – in return for multimillion-dollar business deals.

DIRECTOR'S COMMENT *When I heard about Turkmenistan and the actions of international companies there, I felt that a subject I had wanted to talk about for a long time was now within my reach. The ruthless self-interest of the companies, as well as the Turkmen state's propaganda ambitions, could be dramatized and explained through the translation process of the dictator's Ruhnama book. The absurd twists and turns of the book provided a superb platform for the story, enabling it to reach from small vivid details to a vast international canvas. Our questionable actions increase in the grey area, and the purity that resides in each of us turns darker if we don't recognize, control, and question the consequences of our thoughts and deeds.*



FINLAND 2007 DOCUMENTARY, COLOUR, 35 MM, 90 MIN.
DIRECTOR: ARTO HALONEN **PRODUCER:** ARTO HALONEN **SCREENPLAY:** ARTO HALONEN, KEVIN FRAZIER **CINEMATOGRAPHY:** HANNU VITIKAINEN, ARTO HALONEN **EDITOR:** SAMU HEIKKILÄ **MUSIC:** TIMO PELTOLA **WORLD SALES:** FILMS TRANSIT INTERNATIONAL INC **PRODUCTION:** ART FILMS PRODUCTION AFP LTD **SWEDISH PREMIÈRE**

ABOUT ARTO HALONEN. Born in 1964. He has directed films since 1983, his numerous films includes documentaries like *Pavlov's Dogs*, *Conquistadors of Cuba*, *The Tank Man* and *The Star's Caravan*. he also works as producer in his own company Art Film Production Ltd. Further he is the founder and the first festival director of DocPoint – Helsinki Documentary Film Festival.



FILMOGRAPHY 2007 SHADOW OF THE HOLY BOOK, DOC; 2007 CONFORTATIONS IN CUBA, SHORT; 2005 PAVLOV'S DOGS, DOC (GIFF 2005); 2005 THE LEGEND, SHORT DOC; 2005 CONQUISTADORS OF CUBA, DOC; 2004 THE TANK MAN, SHORT DOC; 2000 STAR'S CARAVAN, DOC (GIFF 2001); 1998 KARMAPA – TWO WAYS OF DIVINITY, DOC; 1998 KARMAPA – A VOYAGE ON THE ROOF OF THE WORLD, DOC; 1998 A DREAMER AND THE DREAMTRIBE, DOC.

KUNSTEN Å TENKE NEGATIVT THE ART OF NEGATIVE THINKING

SYNOPSIS A burlesque drama about 33-year-old Geirr, who has become severely handicapped in a traffic accident. In an attempt to show everyone how terrible he feels, he has hit a dead end. Given his isolation, weapons fixation, self-medication and limitless bitterness, his girlfriend Ingvild doesn't know how to handle him any longer. She therefore invites a municipal positivity group to their home. Faced with the threat of a possible break-up with Ingvild, Geirr agrees to join the meeting. Consequently, the stage is set for 24 intense hours at Geirr and Ingvild's place. Geirr is the only one who refuses to see anything in a positive light. Gradually, he is joined by all the positivity group members. Geirr forces everyone through a tunnel of desperation, anguish and hopelessness, before the day dawns and they once again catch sight of light, if only as a faint glimpse of hope. At this point, even Geirr realizes the banal truth: One has to try to think positive, however lousy one feels.

DIRECTOR'S COMMENT *I was at a film festival in Denmark when the idea hit me watching a Brazilian band perform. I then told my friend about it and then just developed from there. Then we had come up with a idea for a low budget film. They wanted to make a more controversial film. I have been a little fed up with the Norwegian cinema, in a way that it always is polite, so I wanted to kick all the doors open.*



NORWAY 2006 FEATURE, COLOUR, 35 MM, 79 MIN.

DIRECTOR: BÅRD BREIEN **PRODUCER:** DAG ALVEBERG **SCREENPLAY:** BÅRD BREIEN **CINEMATOGRAPHY:** GAUTE GUNNARI **EDITOR:** ZAKLINA STOJCEVSKA **CAST:** MARIAN SAASTAD OTTESEN, FRIDJOV SÅHEIM, KIRSTI ELINE TORHAUG, PER SCHAANING, HENRIK MESTAD, KARI SIMONSEN, KJERSTI HOLMEN **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** MAIPO FILM & TV PRODUKSJON AS **SWEDISH DISTRIBUTION:** NORDISK FILM **SWEDISH PREMIÈRE**

ABOUT BÅRD BREIEN. He studied History of Ideas and Literature at the University of Oslo, before his three year film education in Copenhagen. He has written several educational films and shorts, among them *Que sera, sera*. He made his debut as a director with *Franks prolaps* in 2003. This is his feature debut, both as script writer and director.



FILMOGRAPHY 2006 THE ART OF NEGATIVE THINKING; 2003 FRANKS PROLAPS, SHORT.

HVID NAT WHITE NIGHT

SYNOPSIS Estate agent Ulrik gets into a fight and accidentally kills the drunkard Allan. Despite Ulrik's acquittal, his whole world breaks down. He seeks consolation from his wife Camilla, who turns away from him, and his father Jacob refuses to acknowledge Ulrik. When Ulrik discovers that Allan left behind a widow, Karina, and two children, he gets obsessed with the idea of helping them. Ulrik presents Karina with a new house and a bank account; but the guilt doesn't seem to disappear. On the contrary Ulrik's personal collapse accelerates and he now needs to face his past in order to redeem himself.

DIRECTOR'S COMMENT *Primarily White Night is a story about personal guilt, and about that condition of hidden self-punishment people can afflict on themselves. And about the lack of personal self-trust, that can make oneself develop an oppressed and destructive self-hate, that may lead to consequences – not only for oneself, but for the people around you. On another level White Night is a mini portrait of a society, which is in a state of self confident neglect. A society that experiments with the outcome of a massive upheaval in itself, and which is in danger to destroy itself because of egoism and lack of care for one another.*



DENMARK 2007 FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: JANNIK JOHANSEN **PRODUCER:** MORTEN KAUFMANN **SCREENPLAY:** ANDERS THOMAS JENSEN, JANNIK JOHANSEN **CINEMATOGRAPHY:** JENS MAASBØL **EDITOR:** PER K. KIRGEGAARD **CAST:** LARS BRYGMANN, ANNE SOFIE BYDER, MORTEN GRUNWALD, NICOLAS BRO, RIKKE LOUISE ANDERSSON, SARAH BOBERG **WORLD SALES:** NORDISK FILM INTERNATIONAL SALES **PRODUCTION:** NIMBUS FILM PRODUCTIONS APS **SWEDISH PREMIÈRE**

ABOUT JANNIK JOHANSEN. Born 1965 in Denmark. He is an autodidact who has worked in the film industry since the late 1980s. Took apprenticeship in filmmaking at Per Holst Film and thereafter directed and edited TV productions and short fiction. During the 1990s he wrote and directed a number of feature shorts. Made his feature debut in 2003 with *Stealing Rembrandt*. This is his third feature.



FILMOGRAPHY 2007 WHITE NIGHT; 2005 MØRKE (GIFF 2006); 2003 REMBRANDT.

BRETTKONTROLL
BOARD CONTROL



NORWAY 2007 SHORT, COLOUR, DIGIBETA PAL, 28 MIN.
DIRECTOR: EMIL TRIER **PRODUCER:** EMIL TRIER **CINEMATOGRAPHY:** MARIANNE BAKKE, PER SVEINUNG LARSEN, FRED ARNE WERGELAND A.O. **EDITOR:** CHRISTIAN BERG-NIELSEN **CAST:** JASON DANCOLA, ANDERS WITTUSEN, TONY ALVA, JOACHIM TRIER, ØYSTEIN GRENI, TERJE HÅKONSEN, TORGNY AMDAM **WORLD SALES:** NORWEGIAN FILM INSTITUTE **SWEDISH PREMIÈRE**

SYNOPSIS From 1978 to 1989 skateboarding was illegal in Norway, as the only country in the world it was not legal to sell, buy or use skateboard in this period. The film follows two generations of skaters – from the underground culture in the late 70s to the commercial explosion when skating was legalized in 1989.

ABOUT EMIL TRIER Born in 1981. He attended The European Film College. Currently he is finishing his Bachelor in Media Aesthetics. This is his first documentary.

OCCUPATIONS
OCCUPATIONS



DENMARK 2007 SHORT, COLOUR, 35 MM, 3 MIN.
DIRECTOR: LARS VON TRIER **PRODUCER:** META EIDNES ANDERSEN **SCREENPLAY:** LARS VON TRIER **CINEMATOGRAPHY:** ANTHONY DOD MANTLE **EDITOR:** BODIL KJÆRHauge **CAST:** JACQUES FRANTZ, LARS VON TRIER **WORLD SALES:** TRUST FILM SALES **PRODUCTION:** ZENTROPA PRODUCTIONS APS **SWEDISH PREMIÈRE**

SYNOPSIS A French film critic and businessman can not keep his mouth shut during a screening at the Cannes Film Festival.

ABOUT LARS VON TRIER Born in 1956 in Denmark. Graduated from the National Film School of Denmark in 1983. Co-founder and partner of Danish production company Zentropa, and co-founder of the concept Dogme95.

KEIDAS
KEIDAS



FINLAND 2007 SHORT, BLACK & WHITE, 35 MM, 20 MIN.
DIRECTOR: PV LEHTINEN **SCREENPLAY:** PV LEHTINEN **CINEMATOGRAPHY:** HANNU-PEKKA VITIKAINEN **EDITOR:** PV LEHTINEN **MUSIC:** BIOSPHERE **WORLD SALES:** CINE-PARADISO **PRODUCTION:** SEE WORLD SALES **SWEDISH PREMIÈRE**

SYNOPSIS A meditative journey to an oasis that a bunch of people consider their second home, where they return each summer. These share the powerful experience of the swimming stadium as a source of vitality.

ABOUT PV LEHTINEN Born in Helsinki, Finland. He graduated as a director from the School of Motion Picture, Television and Production Design at the University of Art and Design, Helsinki. His previous water-themed films include *The Diver* (2000) and *The Crawl* (2004). He lives in Helsinki.

FOCUS: NEW MEXICO

FOCUS: NEW MEXICO

At the 2007 Academy Awards, Mexico took center stage, represented by Guillermo del Toro (*Pan's Labyrinth*) Alejandro Gonzalez Iñárritu (*Babel*) and Alfonso Cuarón (*Children of Men*), who have all made brilliant international careers for themselves. But their home turf is bubbling with new exciting directors willing to cut their own path. We present six feature film debuts, including that of talented actor Gael García Bernal, two documentaries, three gems from Mexican film history and a short film.

Opening film: *Deficit* by Gael García Bernal.

THE MEXICAN NEW WAVE

During the golden age of Mexican cinema, while the market dynamics were not so savage and when the eyes of the United States were turned at World War II, a very solid – in a creative and economical sense – national cinematographic culture was built in Mexico. Emilio “El Indio” Fernández, Roberto Gavaldón, Ismael Rodríguez, Fernando de Fuentes and Julio Bracho were the principal names that gave Mexican cinema its deserved recognition. Working with them were a number of actors (María Félix, Pedro Infante, Dolores del Río, Ignacio López Tarso), writers (Mauricio Magdaleno, José Revueltas) and one cinematographer, Gabriel Figueroa, who all were a decisive contribution to the principles of the poetry this cinema had. Through the fusion of these talents emerged this golden cinema, solid and somehow homogenic, and it kept on consolidating throughout the years ahead.

Today the panorama has changed. Mexico has become the number five consumer of cinema in the world. 89 out of 100 bought DVD:s are pirate ones. There are 3 940 screening rooms in the Mexican republic and 170 million people rush to the screening rooms each year in order to see the last opus by Stephen Spielberg, Michael Bay or Lindsay Lohan. Perhaps they go and see a film by Francois Ozon or Kim Ki Duk (them being the most demanding auteur cinema that gets a theatrical release in Mexico) or perhaps, sometimes, they go and see Mexican films.

This is due to the fact that the major film companies have organized the structure of all the exhibition companies in the benefit of North American product. Through the MPAA (Motion Picture Association of America) they put a lot of political and economical pressure to maintain this structure and avoid legislations that would benefit more the production, distribution and exhibition of Mexican cinema. Besides this the majors have started producing films based on Hollywood models and many Mexican production companies have followed their path: from romantic comedies (*Cansada de besar sapos*, Jorge Colon, 2006), action comedies (*Sultanes del Sur*, Alejandro Lozano, 2007) and teen comedies (*Niñas mal*, Fernando Sariñana, 2007) to animations (*Una película de huevos*, Gabriel Riva Palacio Alatríste and Rodolfo Riva Palacio Alatríste, 2006) and horror films (*Kilometro 31*, Rigoberto Castañeda, 2006). Through these films and others, Mexican audiences have found a reason to go and see national cinema. Some more difficult films such as *En el hoyo* by Juan Carlos Rulfo and *El violín* by Francisco Vargas have found their way into the box office as well. Nevertheless, in the larger scale, the Mexican imagery and its possibilities have been put aside by the comfortable system of easy digestion, microwave diner films.

Far away from this not so bright panorama there is a new community and feeling emerging in Mexican cinema. It consists of a large and growing number of Mexican filmmakers (directors, actors, screen writers, production designers, cinematographers) who persist at different levels of film production in Mexico, Hollywood

or Europe by trying to be authentic and personal through the films they chose to make.

On top are directors Alfonso Cuarón, Guillermo del Toro and Alejandro González Iñárritu. The status they have acquired in Hollywood makes them quite unique since they are able to manage big budget films and maintain a remarkable level of creative control over their films. With their respective last films they have been hailed and rewarded in the most respectable institutions such as the film festivals in Cannes and Venice and the Oscars itself. Like in the golden age of Mexican cinema they are very well surrounded by a large number of Mexican talent, who have made an important name for themselves, and have highly contributed and in this given importance to Mexican cinema: Gael García Bernal, Diego Luna, Salma Hayek, Emmanuel Lubezki, Rodrigo Prieto, Xavier Pérez Grobet, Gabriel Beristain, Guillermo Navarro, Brigitte Broch, Eugenio Caballero, Guillermo Arriaga and others.

Within the production of Mexican cinema the scheme is very difficult and for a long time the production has depended on the state funded IMCINE. For more than one year the law 226 has been active. It allows private enterprises to deduce taxes through the investment in film production. So far it is still being tested and polished but nevertheless more than 70 films were produced in the year 2007 compared to 34 films in 2006.

On one side we have the generation of established filmmakers who through the 70's and 80's struggled to produce independent cinema during much worse contexts than today. Most of them remain very active and vital for Mexican cinematography today: Arturo Ripstein, Paul Leduc, Nicolás Echevarría, María Novaro, Jorge Fons, Felipe Cazals, Maryse Sistach, Luis Estrada, Carlos Carrera and Ignacio Ortiz. On the other side we have the newest, new, new, new generation of Mexican filmmakers, who after many mutations and misadventures have been formed into the following group: the multi awarded Carlos Reygadas, Juan Carlos Rulfo, Rubén Imaz, Amat Escalante, Israel Cárdenas, Gerardo Naranjo, Fernando Eimbcke, Eugenio Polgovski, Francisco Vargas, Ernesto Contreras, Gael García Bernal, Simón Bross and Enrique Begné. There are more names to put on this list, which will undoubtedly grow longer throughout the years to come. The cinema of these emerging talents is far from being homogeneous, it is the result of many very subjective perceptions of cinema with little in common but the nationality of the directors. The general perception is quite positive and deserved. As long as these independent filmmakers continue making the films that they truly want to be making, that the system permits it and perhaps promotes it, then the future may be bright. It sounds like the greatest possible plan but, hey, like chairman Mao would perhaps say today: Cinema is the opium of the people and the MPAA knows it.

Michel Lipkes
Programme Director, Festival Internacional de Cine
Contemporáneo de la Ciudad de México

MALOS HÁBITOS **BAD HABITS**

SYNOPSIS The story of a family with diverse eating disorders. Their faith, love and vanity are all put to the test at the dining room table. Matilde is a nun convinced that faith moves mountains. Secretly she begins a mystic fasting to end what she considers to be the second great flood. Elena is a thin and fashion-conscious woman ashamed of her daughter's chubbiness. She's willing to do the impossible to make her daughter Linda thin so Linda will look like a little princess on the day she receives her first communion. At the same time Elena's husband Gustavo – a professor of architecture – cannot cope any more with his wife's bones sticking into him in more intimate moments. He discovers love thanks to a cuddly female student fascinated with good food.

DIRECTOR'S COMMENT *If, when finished seeing this movie, any single person goes out of the cinema and decides to go for medical help, I consider Bad Habits an absolute success.*



MEXICO 2007 FEATURE, COLOUR, 35 MM, 98 MIN.
DIRECTOR: SIMÓN BROSS **PRODUCER:** JUAN E GARCIA **SCREENPLAY:** ERNESTO ANAYA, SIMÓN BROSS **CINEMATOGRAPHY:** EDUARDO MARTÍNEZ SOLARES **EDITOR:** ADOLFO IBARROLA, RAÚL MARTÍNEZ **MUSIC:** DANIELE LUPPI **CAST:** JIMENA AYALA, ELENA DE HARO, MARCO TREVIÑO, ELISA VICEDO, AURORA CANO, MILAGROS VIDAL, EMILIO ECHEVARRÍA, PATRICIA REYES SPÍNDOLA
WORLD SALES: FORTISSIMO FILMS **PRODUCTION:** GB & ASSOCIATES, ALTAVISTA FILMS **SWEDISH PREMIÈRE**

ABOUT SIMÓN BROSS. Born in 1960 in Mexico City, Mexico. With his own company, Garcia Bross & Associates, he is one of the most renowned directors in Mexico's and Latin America's advertising arena. He has co-produced two features, *Who the Hell is Juliette?* and *Second Century* and produced more than twenty shorts. In the 1980s he directed a TV series. This is his feature debut.



FILMOGRAPHY 2007 **BAD HABITS.**

PÁRPADOS AZULES **BLUE EYELIDS**

SYNOPSIS When winning a trip for two to a paradisaical place called Playa Salamandra, Marina discovers she has no one to share her prize with. She decides to invite Victor, a complete stranger, to travel with her. Together, they will find that in order to fall in love, the idyllic scenarios and perfect situations are not important. If the necessary compability to love doesn't exist, there will be no way of looking into the other's eyes with love.

DIRECTOR'S COMMENT *When I began searching for ideas for my first feature-length film, the only certainty was the need to tell a simple story that would dwell on human emotions in a sensitive yet pitilessly way. Blue Eyelids emerges from an anecdote of brother Carlos, the day he saw a TV commercial of a contest where the prize was a trip for two to the beach. This made him question the situation he was living at the time, where in case he won, who would he go with? This*

question slowly turned into a bitter comedy that moves between naiveness, tenderness and the pathetic. It shaped into the portrayal of two anti-heroes confronted to the same problem – their loneliness and what they are willing to do to elude it. (...) After a rigorous and long casting process, I found my leading actors: Cecilia Suárez, a very popular actress in Mexico, who had never played a part with Marina's characteristics, and Enrique Arreola, an actor with a solid career in theatre. Once the equation was laid out, we worked thoroughly in order to reach the construction of the characters that the screenplay demanded as well as the restrained, reserved, and strange tone that I had in mind. (...) Another of my concerns was the aesthetic concept. Like in my previous works (7 short films), I wanted to create a very specific universe, with Mexico City as the scenery but that could very well exist anywhere, at any given time.



MEXICO 2007 FEATURE, COLOUR, 35 MM, 98 MIN.
DIRECTOR: ERNESTO CONTRERAS **PRODUCER:** LUIS ALBORES **SCREENPLAY:** CARLOS CONTRERAS **CINEMATOGRAPHY:** TONATIUH MARTÍNEZ **EDITOR:** ERNESTO CONTRERAS, JOSÉ MANUEL CRAVIOTO **MUSIC:** IÑAKI **CAST:** CECILIA SUÁREZ, ENRIQUE ARREOLA, ANA OFELIA MURGUÍA, TIARÉ SCANDA, LUISA HUERTAS **WORLD SALES:** FUNNY BALLOONS **PRODUCTION:** AGENCIA SHA **NORDIC PREMIÈRE**

ABOUT ERNESTO CONTRERAS. Born in 1969 in Mexico. He's a graduate from the University Center for Cinematographic Studies of the National Autonomous University of Mexico. He's made seven shorts which have been screened in festivals around Latin America, United States and Europe. This is his feature debut.



FILMOGRAPHY (SELECT) 2007 **BLUE EYELIDS.**

NACIDO SIN BORN WITHOUT

SYNOPSIS Can a man reach for the stars – without arms? This is a love story between actor and musician Jose Flores, a man born with no arms, and the woman that bore him six children through caesarian births and is expecting another. Jose is often labeled a 'beggar' as he travels throughout Mexico playing the harmonica to support his family. He also appears in feature films. The film includes clips from Jose's acting career and interviews with the filmmakers and actors who worked with him, but still more powerful are the stories told by Jose's sisters and older relatives who were with him as he grew up.

DIRECTOR'S COMMENT *This is a film with multiple layers. It is about sharing, daring and being grateful for what we have. It is also an exploration of social values, some of them controversial. Many of Jose's choices have been strongly criticized by his family and people around him. As a result,*

this is also a film about self discovery (...) Does the fact that Jose was born without certain limbs excuse his behavior? (...) I first met Jose Flores in the mid-seventies when he was 18 years old. He was playing his harmonica outside a supermarket in Mexico City. I threw a few coins in his basket, then returned later to speak to him. (...) Thanks to this chance encounter, I began my own journey of self-discovery. (...) It wasn't until 1997 that I rediscovered Jose. Our first contact came when he appeared in a documentary about my life (...) Having been the subject of two documentary films myself, I decided to return to my original wish: to make films instead of being portrayed in them.



MEXICO 2007 DOCUMENTARY, COLOUR, 35 MM, 82 MIN.
DIRECTOR: EVA NORVIND **PRODUCER:** EVA NORVIND **SCREENPLAY:** EVA NORVIND **CINEMATOGRAPHY:** MICHAEL VETTER **EDITOR:** CARLOS ARMELLA **MUSIC:** (SUPERVISOR) ANNETTE FRADERA **CAST:** JOSE FLORES, GRACIELA FLORES, ALEJANDRO JODOROWSKY, NICOLAS ECHEVARRIA, DANIEL JIMENEZ-CACHO, LUIS FELIPE TOVAR AND NAILEA NORVIND **WORLD SALES:** NONE YET **PRODUCTION:** ASOLA FILMS **SWEDISH PREMIERE**

ABOUT EVA NORVIND. Born in 1944 in Trondheim, Norway. Died in 2006. In the 1960s she was a film actress in Mexico; in the '70s, she became a photographer and journalist. After a BA from NYU Film School in 1982, she made several shorts. From 1987 she worked mainly as a sexologist, and later as a lecturer all over the world. Two documentaries have been made about her. *Didn't Do it for Love* and *Whipped*. This, was her first documentary feature as producer and director, but sadly also became her last. The film was completed by her daughter Nailea Norvind.



FILMOGRAPHY 2007 BORN WITHOUT.

COCHOCHI COCHOCHI

SYNOPSIS Evaristo and Tony, indigenous brothers from the northwest of Mexico, have just graduated from elementary school when they receive an assignment from their grandfather: to deliver some medicine at the far side of the Sierra Tarahumara. Tony and Evaristo, dreading the long road ahead, decide to take their grandfather's horse without permission and set off on a journey that becomes longer than they expected.

DIRECTOR'S COMMENT *The idea of the film was born in the summer of 2005 when we met Evaristo and Tony in the valley of Okochochi, in the Tarahumara Sierra. From our encounter with them grew some ideas, still not very defined, to do some kind of project with them; a documentary or a drama. What was for sure is we had to do something with Evaristo and Tony, in the Sierra and that we needed to find a simple story. From the beginning we had in mind the*

search of their lost horse and the consequences this would imply. (...) Little by little, while rehearsing, we found out that Evaristo and Tony, apart from good friends, were becoming good actors. That year Evaristo and Tony were about to finish elementary school; a step at which most students desert from school. We saw reflected in them a common reality: to work or to study. This decision means – more or less – to lead a bicultural life or to remain in their traditional culture. To us, this situation made Evaristo and Tony strong characters, representative of the Tarahumara reality and perhaps the indigenous reality of Mexico. This motivated a transformation within the story we wanted to tell. Without looking for it, Evaristo and Tony were giving us all the elements to start writing a script, always keeping the initial narrative of the search of the lost horse.



MEXICO 2007 FEATURE, COLOUR, 35 MM, 87 MIN.
DIRECTOR: LAURA A GUZMÁN, ISRAEL CÁRDENAS **PRODUCER:** PABLO CRUZ **SCREENPLAY:** ISRAEL CÁRDENAS, LAURA AMELIA GUZMÁN **CINEMATOGRAPHY:** ISRAEL CÁRDENAS, LAURA AMELIA GUZMÁN **EDITOR:** ISRAEL CÁRDENAS, YIBRÁN ASUAD **MUSIC:** ISRAEL CÁRDENAS **CAST:** ANTONIO LERMA BATISTA, EVARISTO LERMA BATISTA **WORLD SALES:** ONDAMAX FILMS **PRODUCTION:** CANANA, BUENA ONDA, CANADA WORLD CINEMA PROJECT **NORDIC PREMIERE**

ABOUT ISRAEL GUZMAN. Born in 1980 in Monterrey, Mexico. Studied communications. He founded Blueberry Films in 2001, and has since produced music videos, commercials and shorts. This is his feature debut. LAURA AMELIA GUZMÁN. Born in 1980 in Santo Domingo, Dominican Republic. Attended the International Film and Television School in Cuba. During that period she directed and photographed several shorts and documentaries. This is her feature debut. They are married and live in Mexico since 2004.

FILMOGRAPHY 2007 COCHOCHI.



DÉFICIT DEFICIT

SYNOPSIS One day in the life Cristobal, a twenty-something year old snob high-class guy, a hip-hop fan who studies economics. He is the son of a corrupt high rank Mexican politician. Through his character the film explores a certain strata of Mexican society and its relationship with other social classes. Under the surface of a party hides a story that touches upon the loss of innocence – the acceptance that a political status quo is gradually coming to an end in Mexico. Everything begins when Cristobal arrives, together with his driver Faustino, to his mansion in Tepoztlan, a small town near Mexico City, full of weekend houses for a gathering with his friends. Throughout the day we will closely follow Cristobal's behaviour, his interaction with his life-long friends and his sister Elisa a 17-year-old high-class hippie party girl. Cristobal's experience also involves his relationship with the house keepers: a couple that lives in the house, as well as Adán, the

gardener who knows Cristobal since they were both young kids. Between them there exists a peculiar tension.

DIRECTOR'S COMMENT (...) *A tragedy binds all American people, (...) segregation, marginalisation and class struggle (racial, cultural and economic) are an endemic part of our growth. For this reason Deficit was born both as a title and a story. It's a word we grew up with just like 'crisis', 'devaluation' and 'instability', amongst others. It is a story which reflects the commonness of this tragedy which with time, and some amnesia, has acquired an almost folkloric connotation as a means of survival. Perhaps, in the film we confess to being participants ourselves in the story; as sons and great grandsons of those who colonised this continent and as grandsons and brothers of those who suffered the conquest.*



MEXICO 2007 FEATURE, COLOUR, 35 MM, 79 MIN.
DIRECTOR: GAELE GARCÍA BERNAL **PRODUCER:** PABLO CRUZ
SCREENPLAY: KYZZA TERRAZAS **CINEMATOGRAPHY:** EUGENIO POLGOVSKY **EDITOR:** ALEX RODRIGUEZ **CAST:** CÉSAR BRAGA, FERNANDA CASTILLO, LUZ CIPRIOTA, DAGOBERTO GAMA, GAELE GARCÍA BERNAL, TENOCH HUERTA MEJIA **WORLD SALES:** SOGEPAQ INTERNACIONAL **PRODUCTION:** CANANA FILMS **SWEDISH PREMIÈRE**

ABOUT GAELE GARCÍA BERNAL. Born in 1978 in Guadalajara, Mexico. Originally trained as an actor, he began his career as a child, working with his parents in a variety of plays. Aged 14, he starred in a soap opera called *El Abuelo y yo*. He appeared in film school exercises and shorts, including *De tripas, corazón* (1996), directed by Antonio Urrutia. He studied acting at Central School of Speech and Drama in London. As an actor, *Amores perros* (2000) was his first major feature. This is his feature debut.



FILMOGRAPHY 2008 DEFICIT.

DOS ABRAZOS TWO EMBRACES

SYNOPSIS A teenage boy named Paco has developed a crush on a supermarket checkout girl named Silvina. At home, Paco's younger brother is suffering from cancer, and his mother wants him to take on adult responsibilities, while at school his art teacher hates him, and his principal is considering a suspension. Abandoned as a child by her mother, Silvina's life is equally complicated: she hikes up her skirt for backroom sex with her boss, smokes endless cigarettes and fantasizes about killing people. When these two lost souls come together in a desperate embrace, a taxi driver named Joaquin glimpses the moment, and begins his own tale of communion. A tale of lonely people who find a glimmer of hope in each other in today's Mexico City.

DIRECTOR'S COMMENT *Two Embraces is a film about affection and its important place in life. This is as long as you can escape from the anguish which captures into yourself and can be able to take a look out side and with a little bit of luck find someone who love even it is just for a moment. Someone to hold and who helps you to figure out the reason of living.*



MEXICO 2007 FEATURE, COLOUR, 35 MM, 96 MIN.
DIRECTOR: ENRIQUE BEGNE **PRODUCER:** ENRIQUE BEGNE
SCREENPLAY: PAULA MARCOVITCH **CINEMATOGRAPHY:** FEDERICO BARBOSA **EDITOR:** SAMUEL LARSON **MUSIC:** ANTONIO FERNÁNDEZ ROSS **CAST:** MAYA ZAPATA, GIOVANNI FLORIDO, JORGE ZARATE, XIMENA SARIÑANA **WORLD SALES:** ALTAVISTA FILMS **PRODUCTION:** VIETNAM FILMS **SWEDISH PREMIÈRE**

ABOUT ENRIQUE BEGNE. Born in 1967 in Mexico City, Mexico. He studied the General Cinematographic Studies at the Centro de Capacitación Cinematográfica (CCC) in 1992. In 1991 he shot the short documentary *Pero se sigue viviendo*. He began his career as editor in different production companies and as director of music videos. In 1992 he co-founded Cuatro y Medio S.A. This is his feature debut.



FILMOGRAPHY 2007 TWO EMBRACES.

LA INFLUENCIA THE INFLUENCE

SYNOPSIS Life goes on and things evolve. Sometimes the changes are slow, imperceptible, sometimes abrupt and visible. But everything transforms, inexorably. A fragile, lost woman is crushed by the problems of her daily existence. Her belongings being confiscated, and her boutique shut down, the future of her two children becomes uncertain. Their vitality contrasts sharply with their mother's apathy. Gradually, she sinks into deep depression. The children realize their mother lacks the necessary maturity and strength to confront all these problems. They will have to act.

DIRECTOR'S COMMENT *I've always been interested in the idea of change. Death is a palpable change that man is subjected to, just like birth. It is a question of looking at the disintegration of things not as something necessarily negative, but as something natural. Life is a journey of multiple transformations, a transitory moment between two spiritual states. This image came to me and I wanted to transpose it into a concrete metaphor, a family context.*



MEXICO/SPAIN 2007

FEATURE, COLOUR, 35 MM, 83 MIN.

DIRECTOR: PEDRO AGUILERA **PRODUCER:** JAIME ROMANDIA
SCREENPLAY: PEDRO AGUILERA **CINEMATOGRAPHY:** ARNAU VALLS
COLOMER **EDITOR:** PEDRO AGUILERA, JAVIER GARCIA DE LEON **MUSIC:** THOMAS TALLIS **CAST:** PALOMA MORALES, ROMEO MANZANEDO, JIMENA JIMÉNEZ **WORLD SALES:** BAC FILMS INTERNATIONAL **PRODUCTION:** MANTARRAYA, MALDOROR, NODREAM CINEMA, ALOKATU
SWEDISH PREMIÈRE

ABOUT PEDRO AGUILERA. Born in 1977 in San Sebastián, Guipúzcoa, Spain. After graduating with an Art degree, he worked as a storyboard artist for advertising agencies. He began his film career as assistant director in Spain. He studied documentary filmmaking and screenwriting at the San Antonio de los Baños School in Cuba. He has written, produced and directed several shorts. He has also worked as assistant director for Carlos Reygadas and Amat Escalante. This his feature debut.

FILMOGRAPHY 2007 THE INFLUENCE; 2003 THE DEAL, SHORT; 2002 NARCISO Y GOLDMUNDO, SHORT.



TRAZANDO ALEIDA TRACING ALEIDA

SYNOPSIS Aleida never knew her parents. They disappeared during the Mexican 'dirty war' in the seventies, an era of political violence against dissidents that has been ignored during decades. Now, almost 30 years later, Aleida has found several relatives thanks to a magazine article and comes to know that she also has a missing brother. The film follows Aleida during her search for information about what had happened to her parents and her brother. Her quest leads her through several routes and places in Mexico and abroad. Finally, the impossible occurs: Aleida finds her brother living in Washington D.C. It is the first known case of children in Mexico who meet after so many years of separation and not knowing of each others existence.

DIRECTOR'S COMMENT *Tracing Aleida is about memory and reconstruction. It's about looking for the lost brother but also for the lost images, the hidden files, the little we know about the so called 'dirty war' in the seventies in Mexico. The documentary brings the story back to life and becomes the document itself. But also it's a film about belonging. I think that besides the struggle for justice and truth, the deeper meaning of Aleida's reconstruction is also her need to belong. Belonging to a society that has been ignoring her story, to a history that has not been told before, and to a family – and brother – she has not known before. It's about tracing all the pieces together and to write her own story.*



MEXICO 2007 DOCUMENTARY, COLOUR, HDCAM, 88 MIN.

DIRECTOR: CHRISTIANE BURKHARD **PRODUCER:** CHRISTIANE BURKHARD **CINEMATOGRAPHY:** CHRISTIANE BURKHARD **EDITOR:** LUCRECIA GUTIÉRREZ MAUPOMÉ **MUSIC:** GUILLERMO GONZÁLEZ PHILLIPS **WORLD SALES:** INSTITUTO MEXICANO DE CINEMATOGRAFIA IMCINE **PRODUCTION:** PRYSMA COMUNICACION CON CAUSA
NORDIC PREMIÈRE

ABOUT CHRISTIANE BURKHARD. Born in 1967 in Germany. She holds a PHD in political sciences. She moved from Berlin to Mexico in the early 1990s and studied film at the Mexican Film Academy. Since then she lives and works in Mexico City as an independent documentary filmmaker and producer. She also teaches at the Mexican filmschool Centro de Capacitación Cinematográfica. In 2001 she founded her own production company 'prysma comunicacion con causa'.

FILMOGRAPHY 2007 TRACING ALEIDA, DOC; 2006 DIE KAISERIN VON MEXIKO: MARIANNE FRENK WESTHEIM, DOC; 2004 EL FUTURO MÁS ACÁ, DOC; 2001 ENGELCHEN FLIEG, DOC; 2000 TECHNOGEIST 2000, DOC; 1998 SIMULTÁNEA, SHORT.



DÍAS DE OTOÑO AUTUMN DAYS



MEXICO 1963 FEATURE, B/W, 35 MM, 95 MIN.

DIRECTOR: ROBERTO GAVALDÓN, FELIPE SUBERVIELLE, ENRIQUE L. MORFIN **PRODUCER:** FELIPE SUBERVIELLE **SCREENPLAY:** JULIO ALEJANDRO, EMILIO CARBALLIDO **CINEMATOGGRAPHY:** GABRIEL FIGUEROA **EDITOR:** GLORIA SCHOEMANN **MUSIC:** **CAST:** PINA PELLICER, IGNACIO LÓPEZ TARSO, EVANGELINA ELIZONDO, ADRIANA ROEL, LUIS LOMELÍ

SYNOPSIS Subtle melodrama: a naïve country girl finds work in the big city. When her new life brings heartache, she fabricates a better one to prevent gossip.

ABOUT ROBERTO GAVALDÓN (1909-1986) He was an assistant to many of the directors of the first Mexican sound films. *The Shed* was his feature debut in 1944. During his long subsequent career, he is credited with more than 50 feature films.

LOS OLVIDADOS THE FORGOTTEN ONES



MEXICO 1950 FEATURE, B/W, 35 MM, 85 MIN.

DIRECTOR: LUIS BUÑUEL **PRODUCER:** ÓSCAR DANCIGERS **SCREENPLAY:** LUIS AL-CORIZA, MAX AUB, LUIS BUÑUEL, JUAN LARREA, PEDRO DE URDIMALAS **CINEMATOGGRAPHY:** GABRIEL FIGUEROA **EDITOR:** CARLOS SAVAGE **MUSIC:** RODOLFO HALFFTER, GUSTAVO PITTALUGA **CAST:** ESTELA INDA, MIGUEL INCLÁN, ALFONSO MEJÍA, ROBERTO COBO, ALMA DELIA FUENTES, FRANCISCO JAMBRINA, JESÚS NAVARRO **WORLD RIGHTS:** FUNDACIÓN TELEVISIA

SYNOPSIS A group of juvenile delinquents live a violent and crime-filled life in the festering slums of Mexico City, and the morals of young Pedro are gradually corrupted and destroyed by the others.

ABOUT LUIS BUÑUEL Born in 1900 in Calanda, Teruel, Aragón, Spain. Died in 1983 in Mexico. The father of cinematic Surrealism. He was given a strict Jesuit education. After moving to Paris, he made his first film, *Un chien andalou* in 1929. The following year he made his feature debut with *L'Âge d'or*. After the Spanish Civil War he emigrated to the US and in the late 1940s, he moved to Mexico. and teamed up with producer Óscar Dancigers.

MACARIO MACARIO



MEXICO 1960 FEATURE, B/W, 35 MM, 91 MIN.

DIRECTOR: ROBERTO GAVALDÓN **PRODUCER:** ARMANDO ORIVE ALBA **SCREENPLAY:** EMILIO CARBALLIDO, ROBERTO GAVALDON; B. TRAVEN, BASED ON THE STORY BY LOS HERMANOS GRIMM **CINEMATOGGRAPHY:** GABRIEL FIGUEROA **EDITOR:** GLORIA SCHOEMANN **MUSIC:** RAUL LAVISTA

SYNOPSIS During the feast of All Souls Day, Macario, a Mexican peasant, revolts against his lifetime of poverty by vowing never to eat again until he has a whole turkey for himself. His wife steals one for him and cooks it. Macario goes into the woods to enjoy his feast. There he is confronted by Death.

ABOUT ROBERTO GAVALDÓN (1909-1986) He was an assistant to many of the directors of the first Mexican sound films. *The Shed* was his feature debut in 1944. During his long subsequent career, he is credited with more than 50 feature films.

EL NIÑO SIN PIERNAS NO PUEDE BAILAR THE LEGLESS BOY CANNOT DANCE



MEXICO 2007 SHORT, COLOUR, 35 MM, 23 MIN.

DIRECTOR: MICHEL LIPKES **SCREENPLAY:** MICHEL LIPKES AND MAXIMILIANO CRUZ **CINEMATOGGRAPHY:** GERARDO BARROSO **EDITOR:** LEON FELIPE GONZALEZ **MUSIC:** GALO DURAN **CAST:** SEBASTIAN ALVARADO DOMINGO DIAZ ORDAZ **SWEDISH PREMIÈRE**

SYNOPSIS A boy lives with an old man in a small house, he takes good care of him and watches sadistic cartoons on TV. One day the old man dies, the kid is left alone. He wanders in the prairie where he finds an abandoned piglet. He befriends the piglet and tries to communicate obsessively with him. One day the piglet disappears and the boy is again left alone.

ABOUT MICHEL LIPKES Born in 1978 in Mexico City. Studied filmmaking at the Centro de Capacitacion Cinematografica in Mexico City, where he directed several shorts. This is his thesis film. At the moment he works as the Head Programmer of the International Contemporary Film Festival in Mexico City.

GALA

GALA

Big films, great directors, red carpet and première atmosphere!

Opening film: *Lust, Caution* by Ang Lee.

CAPITAINE ACHAB CAPTAIN AHAB

SYNOPSIS 1840. Who could imagine this young boy reading the Bible in a hunting hut, lost in the middle of the wood, would become, one day, captain of a whaling ship? Nobody. Nevertheless, Ahab grows and seizes the oceans. He becomes a frightening captain, and meets a dazzling white whale – Moby Dick.

DIRECTOR'S COMMENT *One day, I let Ahab seat in front of me, I took out my brushes and painted a face on the canvas. On this face was pictured a life.*



FRANCE/SWEDEN 2007

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: PHILIPPE RAMOS **PRODUCER:** FLORENCE BORELLY
SCREENPLAY: PHILIPPE RAMOS **CINEMATOGRAPHY:** LAURENT DESMET
EDITOR: PHILIPPE RAMOS **MUSIC:** PIERRE-STEPHANE MEUGE,
 OLIVIER BOMBARDA, TONIO MATIAS **CAST:** DENIS LAVANT, DOMINIQUE
 BLANC, PHILIPPE KATERINE, JACQUES BONNAFFÉ, VIRGIL LECLAIRE
WORLD SALES: WIDE MANAGEMENT **PRODUCTION:** SESAME FILMS,
 FILM I VÄST, SVERIGES TELEVISION **NORDIC PREMIÈRE**

ABOUT PHILIPPE RAMOS. Born in 1966 in Drôme, France. He is a self-taught director who discovered film by making Super 8 movies. In 1993 he moved to Paris and started making short and medium-length films. His feature debut was *Farewell Homeland* in 2002. This is his second feature – partly shot in Sweden.



FILMOGRAPHY 2007 CAPTAIN AHAB; 2004 CAPTAIN AHAB, SHORT; 2003 GO WEST! (GIFF 2003); 2000 NOAH'S ARK, SHORT; 1996 ICI-BAS, SHORT; 1995 VERS LE SILENCE; SHORT.

FUNNY GAMES FUNNY GAMES

SYNOPSIS This is Michael Haneke's own English-language remake of his original Austrian feature with the same title from 1997. Georg and Anna, with their son Georgie, are traveling to their lakeside summer home. Upon arrival, Georg and Georgie head off to the lake for sailing while Anna prepares dinner in the kitchen. The serenity is shattered by a young man named Peter, who knocks at the door asking to borrow some eggs. The unwanted visitor is joined by Paul, a brash, arrogant young man. It soon becomes clear the pair have no intention of leaving. When Georg returns and tries to throw them out, physical violence erupts, and the family is held captive. What ensues are highly disturbing and violent, 'games', initiated by Paul and Peter with Georg, Anna and Georgie as the unwilling participants.

DIRECTOR'S COMMENT *I'm trying to find ways to show violence as it really is: it is not something that you can swallow. I want to show the reality of violence, the pain, the wounding of another human being. Recently a friend and critic who recently watched Funny Games said to me 'now the film is where it belongs.' He is right. When I first envisioned Funny Games in the middle of the 90s, it was my intention to have an American audience watch the movie. It is a reaction to a certain American Cinema, its violence, its naïveté, the way American Cinema toys with human beings. In many American films violence is made consumable. However, because it was a foreign language film and because the actors were not familiar to an American audience, it did not reach its audience. In 2005, British producer Chris Coen approached me with the idea to do a remake in English. I agreed under the condition that Naomi Watts star in the movie.*



USA/France/Germany/Italy 2007

FEATURE, COLOUR, 35 MM, 111 MIN.

DIRECTOR: MICHAEL HANEKE **PRODUCER:** CHRISTIAN BAUTE, CHRIS COEN, HAMISH MCALPINE, ANDRO STEINBORN **SCREENPLAY:** MICHAEL HANEKE **CINEMATOGRAPHY:** DARIUS KHONDJI **EDITOR:** MONIKA WILLI **CAST:** NAOMI WATTS, TIM ROTH, MICHAEL PITT, BRADY CORBET **WORLD SALES:** CELLULOID DREAMS **PRODUCTION:** CELLULOID DREAMS, HALCYON PICTURES, DREAMACHINE, TARTAN FILMS, X-FILME **SWEDISH DISTRIBUTION:** NORDISK FILM **SWEDISH PREMIÈRE**

ABOUT MICHAEL HANEKE. Born in 1942 in Munich, Germany. An Austrian filmmaker and writer. Studied philosophy, psychology and theatre in Vienna. 1967-70 he worked as a playwright for Südwestfunk (ARD) in Germany. Since 1970 he has worked as a freelance. He did a lot of productions for TV before his feature debut, *The Seventh Continent* in 1989.



FILMOGRAPHY (SELECT) 2007 FUNNY GAMES; 2005 HIDDEN; 2003 THE TIME OF THE WOLF; 2001 THE PIANO TEACHER; 2000 CODE UNKNOWN; 1997 THE CASTLE; 1997 FUNNY GAMES (GIFF 1998); 1994 71 FRAGMENTS OF A CHRONOLOGY OF CHANCE (GIFF 1995); 1992 BENNY'S VIDEO (GIFF 1993); 1989 THE SEVENTH CONTINENT (GIFF 1990); 1976 THREE PATHS TO THE LAKE.

I'M NOT THERE I'M NOT THERE

SYNOPSIS An unconventional journey into the life and times of Bob Dylan. Six actors portray Dylan as a series of shifting personae – from the public to the private to the fantastical-weaving together a rich and colorful portrait of this ever-elusive American icon. Poet, prophet, outlaw, fake, star of electricity, rock and roll martyr, born-again Christian-seven identities braided together, seven organs pumping through one life story, as dense and vibrant as the era it inspired.

DIRECTOR'S COMMENT *Basically, I hope to explode any preconceived notion about Dylan into a thousand shimmering pieces – to see him both from the inside out and from the outside in, as both a creative person at a specific time and place and a true embodiment of the American multitude: its conflicts, rebellions and traditions. Hardcore Dylan fans are a serious bunch. I suspect the film will send them into a state of frenzied debate, evoking both euphoria and outrage.*



USA 2007 FEATURE, COLOUR, 35 MM, 135 MIN.

DIRECTOR: TODD HAYNES **PRODUCER:** CHRISTINE VACHON **SCREENPLAY:** TODD HAYNES, OREN MOVERMAN **CINEMATOGRAPHY:** EDWARD LACHMAN **EDITOR:** JAY RABINOWITZ **CAST:** CHRISTIAN BALE, CATE BLANCHETT, MARCUS CARL FRANKLIN, RICHARD GERE, HEATH LEDGER, BEN WHISHAW, CHARLOTTE GAINSBURG, DAVID CROSS, BRUCE GREENWOOD, JULIANNE MOORE, MICHELLE WILLIAMS **WORLD SALES:** DREAMACHINE **PRODUCTION:** KILLER FILMS **SWEDISH DISTRIBUTION:** SCANBOX **SWEDISH PREMIÈRE**

ABOUT TODD HAYNES. Born in 1961 in Los Angeles, California, USA. He attended Brown University in Providence and majored in Art and Semiotics. After he graduated he moved to New York City and made the controversial short film *Superstar*. The movie uses dolls instead of actors to tell the story of the late pop vocalist Karen Carpenter. His feature debut was *Poison* in 1991. This is his fifth feature.



FILMOGRAPHY 2007 I'M NOT THERE; 2002 FAR FROM HEAVEN (GIFF 2003); 1998 VELVET GOLDMINE; 1995 SAFE; 1993 DOTTIE GETS SPANKED, SHORT (GIFF 1994); 1990 POISON (GIFF 1991); 1987 SUPERSTAR: THE KAREN CARPENTER STORY; 1985 ASSASSINS: A FILM CONCERNING RIMBAUD.

SIE, JE LUST, CAUTION

SYNOPSIS Shanghai, 1942. The World War II Japanese occupation of the Chinese city continues in force. Mrs. Mak, a woman of sophistication and means, walks into a café, places a phone call, and then sits and waits. She remembers, how her story began several years earlier, in 1938 China. She is not in fact Mrs. Mak, but shy Wong Chia Chi. With WWII underway, Wong has been left behind by her father, who has escaped to England. At university, she meets fellow student Kuang Yu Min. Kuang has started a drama society to shore up patriotism. As the theater troupe's new leading lady, Wong realizes that she has found her calling, able to move and inspire audiences – and Kuang. He convenes a core group of students to carry out a radical and ambitious plan to assassinate a top Japanese collaborator, Mr. Yee. Each student has a part to play. Wong transforms herself utterly inside and out, and the scenario proceeds as scripted – until an unexpectedly fatal twist

spurs her to flee. Shanghai, 1941. With no end in sight for the occupation, Wong – having emigrated from Hong Kong – goes through the motions of her existence. Much to her surprise, Kuang re-enters her life. Now part of the organized resistance, he enlists her to again become Mrs. Mak in a revival of the plot to kill Yee.

DIRECTOR'S COMMENT *To me, no story of Chan Ailing's (Eileen Chang) is as beautiful or as cruel as 'Lust, Caution'. She revised the story for years and years – for decades – returning to it as a criminal might return to the scene of a crime, or as a victim might re-enact a trauma, reaching for pleasure only by varying and re-imagining the pain. Making Lust, Caution, we didn't really 'adapt' Chan's work, we re-enacted it, just as her characters act and re-enact their parts.*



USA/TAIWAN/CHINA 2007

FEATURE, COLOUR, 35 MM, 156 MIN.

DIRECTOR: ANG LEE **PRODUCER:** ANG LEE, WILLIAM KONG, JAMES SCHAMUS **SCREENPLAY:** WANG HUI LING, JAMES SCHAMUS **CINEMATOGRAPHY:** RODRIGO PRIETO **EDITOR:** TIM SQUYRES **MUSIC:** ALEXANDRE DESPLAT **CAST:** TONY LEUNG, TANG WEI, JOAN CHEN, WANG LEEHOM **WORLD SALES:** FOCUS FEATURES INTERNATIONAL **PRODUCTION:** FOCUS FEATURES, MR. YEE PRODUCTIONS **SWEDISH DISTRIBUTION:** SANDREW METRONOME **SWEDISH PREMIÈRE**

ABOUT ANG LEE. Born in 1954 in Pingtung, Taiwan. He graduated from the National Taiwan College of Arts in 1975. He moved to USA in 1978 where he studied theatre at the University of Illinois and film production at New York University. His feature debut was *Pushing Hands* in 1982. Among his most well-known films are *The Ice Storm*, *Crouching Tiger, Hidden Dragon* and *Brokeback Mountain*.



FILMOGRAPHY 2007 LUST, CAUTION; 2005 BROKEBACK MOUNTAIN; 2003 THE HULK; 2000 CROUCHING TIGER, HIDDEN DRAGON; 1999 RIDE WITH THE DEVIL; 1996 THE ICE STORM; 1995 SENSE AND SENSIBILITY; 1994 EAT DRINK MAN WOMAN; 1993 THE WEDDING BANQUET; 1992 PUSHING HANDS.

THE SAVAGES THE SAVAGES

SYNOPSIS An irreverent look at family, love and mortality as seen through the lens of modern life's most bewildering and challenging experiences: when adult siblings find themselves plucked from their everyday, self-centered lives to care for an estranged elderly parent. The last thing the two Savage siblings wanted to do was look back at their difficult family history. Having wriggled their way out from beneath their father's domineering thumb, they are now firmly cocooned in their own complicated lives. Wendy is a struggling East Village playwright. She spends her days applying for grants, stealing office supplies and dating her very married neighbour. Jon is a neurotic college professor writing books on obscure subjects in Buffalo. Then comes the call that informs them that the father they have long feared and avoided, Lenny Savage, is slowly being consumed by dementia and they are the only ones that can help. Now, as they put their already arrested lives on hold,

Wendy and Jon are forced to live together under one roof for the first time since childhood, rediscovering the eccentricities that drove each other crazy.

DIRECTOR'S COMMENT *I always make this distinction between the film being personal and autobiographical. If I said it was a memoir I'd be like that guy James Fry. If it were a memoir it would suggest that it was true, an actual depiction of the way events occurred and this is not a memoir of my experiences. That said, I have had experience with two relatives who were in nursing homes and had dementia. I've spent a lot of time in that world. But this movie is very fictionalized even if emotionally it is still something I am very connected to and know about.*



USA 2007 FEATURE, COLOUR, 35 MM, 113 MIN.

DIRECTOR: TAMARA JENKINS **PRODUCER:** TED HOPE **SCREENPLAY:** TAMARA JENKINS **CINEMATOGRAPHY:** MOTT HUPFEL **EDITOR:** BRIAN A. KATES **MUSIC:** STEPHEN TRASK **CAST:** LAURA LINNEY, PHILIP SEYMOUR HOFFMAN, PHILIP BOSCO **PRODUCTION:** FOX SEARCHLIGHT PICTURES **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**

ABOUT TAMARA JENKINS. Born in 1962 in Philadelphia, Pennsylvania, USA. She studied at the NYU Graduate Film Program, which she completed in 1993. She started her film career making several shorts. Her feature debut was *Slums of Beverly Hills* in 1998. She has also directed stage plays and several education films. This is her second feature.



FILMOGRAPHY 2007 THE SAVAGES; 2004 CHOICES: THE GOOD, THE BAD, THE UGLY, SHORT; 1998 SLUMS OF BEVERLY HILLS; 1993 FAMILY REMAINS, SHORT (GIFF 2004); 1991 FUGITIVE LOVE, SHORT.

THINGS WE LOST IN THE FIRE THINGS WE LOST IN THE FIRE

SYNOPSIS After an unspeakable tragedy, two people get a second chance at life in this story. When Audrey Burke loses her husband in an act of random violence, she forges an unlikely relationship with Jerry Sunborne, her husband's best friend from childhood. Jerry is a heroin user whose addiction has destroyed everything that was once important to him. As Audrey discovers that Jerry is the only person who can help her survive her loss, Jerry finds the strength to overcome his own problems.

DIRECTOR'S COMMENT *I'm always interested in what happens to people in extreme situations. I felt this story was familiar, but at the same time it made me curious ... because it was about something that really could happen. And I also loved the idea of working with Sam Mendes, which I thought would be stimulating and a lot of fun. This is not a message movie. I hate message movies. But I do like stories with content, and I do like stories which, though they appear to be deceptively simple, stay with you after you've seen them and spark discussion.*



USA/UNITED KINGDOM 2007 FEATURE, COLOUR, 35 MM, 119 MIN.

DIRECTOR: SUSANNE BIER **PRODUCER:** SAM MENDES **SCREENPLAY:** ALLAN LOEB **CINEMATOGRAPHY:** TOM STERN **EDITOR:** PER-NILLE BECH CHRISTENSEN, BRUCE CANNON **MUSIC:** JOHAN SÖDERQVIST **CAST:** HALLE BERRY, BENICIO DEL TORO, DAVID DUCHOVNY, ALEXIS LLEWELLYN, MICAH BERRY, ALISON LOHMAN **WORLD SALES:** PARAMOUNT PICTURES **PRODUCTION:** DREAMWORKS SKG **SWEDISH DISTRIBUTION:** UIP **SWEDISH PREMIÈRE**

ABOUT SUSANNE BIER. Born 1960 in Copenhagen, Denmark. She studied at the Bezalet Academy of Arts & Design in Jerusalem and Architecture in London, before graduating from a Film Direction Degree at the National Film School in Copenhagen in 1987. Since then she has directed a number of features, for example the Dogma *Open Hearts* in 2002 and *Brothers* in 2004. She also makes shorts, music videos and commercials.



FILMOGRAPHY (SELECT) 2007 THINGS WE LOST IN THE FIRE; 2006 AFTER THE WEDDING; 2004 BROTHERS (GIFF 2005); 2000 ONCE IN A LIFETIME (GIFF 2000); 1995 LIKE IT NEVER WAS BEFORE (GIFF 1996); 1991 FREUD LEAVING HOME (GIFF 1992); 1987-1990 VAMPIRE'S KISS (GIFF 1991).

MASTERS

MASTERS

New films from directors whose cinematic art is always an event in itself. Bernard Émond, Werner Herzog, Hou Hsiao-hsien, Dorota Kedzierzawska, Jirí Menzel, Takashi Miike, Jacques Nolot, Manoel de Oliveira, Ermanno Olmi, Rosa von Praunheim, Svetlana Proskurina, Pen-ek Ratanaruang and Wayne Wang.

Opening film: *Encounters at the End of the World* by Werner Herzog.

AVANT QUE J'OUBLIE BEFORE I FORGET

SYNOPSIS Pierre 58, a former convict, is having more and more trouble with his loneliness, the time, the world on the outside, and shuts himself up at home, the place where he feels least bad, to wait for inspiration, but cannot write anymore, has a lunch appointment with an old friend, a relation already 30 years old, a friend who used to be a mum, a dad, a bank – a friend that doesn't show up. Pierre gets in to conflict with the police, his family, meets accidentally a bar friend at his lawyer's. They speak about their youth and with some help from a psychiatrist he finds inspiration again. Together with a gigolo he decides to confront his illusions once and for all.

DIRECTOR'S COMMENT *I see Before I Forget like the third window shutter in a trilogy (...) like a painting which depicts a whole period. After the debates around L'Arrière pays everybody asked me – what kind of life does the character lead in Paris? I made La Chatte à deux têtes as an answer. After that film some people said: He is going too far! In the next film suicide is the only possible result. (...) It is Pierre in this film, Jacky in L'Arrière pays, Pierrot in La Chatte à deux têtes. My writing is a little bit schizophrenic. You tell me a story, I take it, make it my own and then I don't know anymore who is who, who is me, what is true and what is not.*



FRANCE 2007 FEATURE, COLOUR, 35 MM, 108 MIN.
DIRECTOR: JACQUES NOLOT **PRODUCER:** PAULINE DUHAULT
SCREENPLAY: JACQUES NOLOT **CINEMATOGRAPHY:** JOSÉE DESHAIES **EDITOR:** SOPHIE REINE **MUSIC:** GUSTAVE MALHER **CAST:** JACQUES NOLOT **WORLD SALES:** COLIFILMS DIFFUSION **PRODUCTION:** ELIA FILMS **SWEDISH PREMIÈRE**

ABOUT JACQUES NOLOT. Born in 1943 in Marciac, France. He is a stage and character actor. His feature debut was *L'Arrière pays* in 1998. His next feature was *La Chatte à deux têtes* in 2002. He previously shot the short *Manège* (1986) and also wrote several screenplays including *J'embrasse pas* (1991) and *La Matiouette ou l'arrière-pays*, (1983), both directed by André Téchiné.



FILMOGRAPHY 2007 BEFORE I FORGET; 2002 GLOWING EYES; 1998 L'ARRIÈRE PAYS; 1986 MANÈGE, SHORT.

CRISTOVAO COLOMBO CHRISTOPHER COLOMBUS: THE ENIGMA

SYNOPSIS From the 1940s to today, Manuel Luciano has tried to discover the true identity of Christopher Columbus. In his multiple trips between Portugal and the USA, always joined by his ever loving wife, he has witnessed the changes in time and places and is now very close to unveiling the mysteries of the world famous explorer. He just needs to make a final trip to Christophers Colombus' birth house...

DIRECTOR'S COMMENT *This film is neither scientific nor historical, nor truly biographical in nature, but a form of romanticised fiction which evokes the grandiose feat that was the Maritime Discoveries. In it, the news is presented that Christopher Columbus was in fact of Portuguese origin, born in the small Alentejo town of Cuba, and had, therefore, named the biggest island he discovered in the Antilles sea after his birthplace, Cuba.*



PORTUGAL 2007 FEATURE, COLOUR, HD-CAM, 75 MIN.
DIRECTOR: MANOEL DE OLIVEIRA **PRODUCER:** FRANCOIS D'ARTEMARE **SCREENPLAY:** MANOEL DE OLIVEIRA **CINEMATOGRAPHY:** SABINE LANCELIN **EDITOR:** VALERIE LOISELEUX **MUSIC:** CAST: MANOEL DE OLIVEIRA, RICARDO TREPA, LEONOR BALDAQUE, MARIA ISABEL DE OLIVEIRA **WORLD SALES:** REZO FILMS **PRODUCTION:** FILMES DO TEJO **SWEDISH PREMIÈRE**

ABOUT MANOEL DE OLIVEIRA. Born in 1908 in Porto, Portugal. In his twenties, he studied at the Actor's School of Cinema in Porto. In 1929 he started making his first movie, *Labour on the Douro River*, with a rudimentary 35-mm camera. The film premiered in 1931. Over the years, he has directed many films to critical acclaim, and has received many awards. Since 2001, he is the oldest filmmaker still active.



FILMOGRAPHY (SELECT) 2007 CHRISTOPHER COLUMBUS: THE ENIGMA; 2006 BELLE TOUJOURS; 1997 JOURNEY TO THE BEGINNING OF THE WORLD (GIFF 1998); 1993 ABRAHAM'S VALLEY (GIFF 1993); 1964 THE HUNT, SHORT; 1963 THE RITE OF SPRING, DOC; 1942 ANIKI BÓBÓ; 1931 LABOR ON THE DOURO RIVER, DOC.

ENCOUNTERS AT THE END OF THE WORLD ENCOUNTERS AT THE END OF THE WORLD

SYNOPSIS There is a hidden society at the end of the world. One thousand men and women live together under unbelievably close quarters in Antarctica, risking their lives and sanity in search of cutting-edge science. Now, for the first time, an outsider has been admitted. In his first documentary since *Grizzly Man*, Werner Herzog, accompanied only by his cameraman, traveled to Antarctica, with rare access to the raw beauty and raw humanity of the ultimate Down Under. *Encounters at the End of the World*, Herzog's latest meditation on nature, explores this land of Fire, Ice and corrosive Solitude.

DIRECTOR'S COMMENT *It's a perpetuated sort of image (that Antarctica is a harsh place) since the days of 1903 or 1910 or 1911, when Scott and Amundsen and Shackleton were out here. Now you have got a cafeteria, you have got the barber shop and the TV station. You've got the*

ATM machine, so what else can you ask for? (...) Good transportation, a warm bed, a shower. It is easy and nobody should try to perpetuate the aspect that this is a wild, furiously anti-human sort of continent. (...) Somehow, casually, he (producer Henry Kaiser) asked me, "Wouldn't you like to go to Antarctica?" And I said yes, but I'm not useful here: I'm not a pilot, I'm not a scientist, I'm not a cook, I'm not a mechanic. I'm not needed, not wanted and kind of useless. (...) And my feeling is very much about the people who end up here, who do science, who service the community, who do logistics, who do the dishwashing. You do not find good men and good women like that easily anywhere.



USA 2007 DOCUMENTARY, COLOUR, HD-CAM, 99 MIN.
DIRECTOR: WERNER HERZOG **PRODUCER:** HENRY KAISER **CINEMATOGRAPHY:** PETER ZEITLINGER **EDITOR:** JOE BINI **MUSIC:** HENRY KAISER, DAVID LINDLEY **WORLD SALES:** DISCOVERY FILMS **PRODUCTION:** DISCOVERY FILMS **SWEDISH PREMIÈRE**

ABOUT 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. 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.



FILMOGRAPHY (SELECT) 2007 ENCOUNTERS AT THE END OF THE WORLD, DOC; 2005 THE WILD BLUE YONDER, DOC (GIFF 2006); 2003 WHEEL OF TIME, DOC (GIFF 2004); 1999 WINGS OF HOPE, DOC (GIFF 2000); 1999 MY BEST FIEND – KLAUS KINSKI, DOC (GIFF 2000); 1998 LITTLE DIETER NEEDS TO FLY (GIFF 1999); 1990 ECHOES FROM A SAD NATION (GIFF 1991); 1978 NOSFERATU (GIFF 1999).

LE VOYAGE DU BALLON ROUGE, LE FLIGHT OF THE RED BALLOON

SYNOPSIS A mysterious red balloon affectionately follows seven-year-old Simon around Paris. His mother Suzanne is a puppeteer who uses her vocal talents to bring life to the shows she writes. Completely absorbed in her new show, single mother Suzanne becomes overwhelmed by the complications of modern daily life. She decides to hire Song Fang, a Taiwanese film student, to help her care for Simon.

DIRECTOR'S COMMENT *When I was young, puppet shows were often staged in front of temples and I saw them many times, and so puppet theatre always looms large in my own memories. I even tried to make my own puppet shows when I was a kid. In this film, I was thinking about the persistence of Suzanne's character that led me back to puppet theatre. The story of Zhang Yu is a staple of the puppet theatre, and so I wanted to use that in some way. But this is a French movie, and so I had to find a way to integrate a Chinese puppet-theatre story into a French narrative. That's how I came up with the idea that Suzanne would be a creator and voice performer of puppet shows in Paris.*



FRANCE 2007 FEATURE, COLOUR, 35 MM, 113 MIN.
DIRECTOR: HOU HSIAO-HSIEN **PRODUCER:** FRANCOIS MARGOLIN
SCREENPLAY: HOU HSIAO-HSIEN **CINEMATOGRAPHY:** PIN BING LEE **EDITOR:** LIAO CHING SUNG **CAST:** JULIETTE BINOCHE, SIMON ITEANU, SONG FANG, HIPPOLYTE GIRARDOT **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** MARGO FILMS / LES FILMS DU LENDEMAIN **SWEDISH PREMIÈRE**

ABOUT HOU HSIAO-HSIEN. Born in 1947 in Guangdong Province, China. Moved with his family to Taiwan the following year. In 1972, after graduating from the Film and Performing Arts Department of National Taiwan Arts Academy he entered the world of cinema. His feature debut was *Cute Girl* in 1980.



FILMOGRAPHY 2007 FLIGHT OF THE RED BALLOON; 2005 THREE TIMES (GIFF 2006); 2004 CAFÉ LUMIÈRE; 2001 MILLENNIUM MAMBO; 1998 FLOWERS OF SHANNAI; 1996 GOODBYE SOUTH, GOODBYE; 1995 GOOD MEN, GOOD WOMEN; 1993 THE PUPPETMASTER; 1989 A CITY OF SADNESS; 1988 DAUGHTER OF THE NILE; 1986 DUST IN THE WIND; 1985 A TIME TO LIVE, A TIME TO DIE; 1984 A SUMMER AT GRANDPA'S; 1983 THE BOYS FROM FENGUEI; 1983 THE SANDWICH MAN; 1983 THE GREEN, GREEN GRASS OF HOME; 1981 CHEERFUL WIND; 1980 CUTE GIRL.

OBSLUHOVAL JSEM ANGLICKÉHO KRÁLE I SERVED THE KING OF ENGLAND

SYNOPSIS The screenplay focuses on two parallel stories. The first follows the youthful exploits and gradual maturing of an ambitious little man before the War and during the German occupation when, in love and guided by stupidity rather than opportunism, he finds himself on the side of the occupying power. The second story, interlinked with the first, concerns only a short period in his later life when, after years in prison, he seeks peace and solitude in an abandoned German village whose inhabitants were expelled after the war. His peace is only briefly disturbed by the arrival of a young working-class woman. Her youth and vitality bring back memories of his amorous adventures as a young man.

DIRECTOR'S COMMENT *'I Served the King of England' is one of Bohumil Hrabal's finest books. It tells the story of a 'little' Czech waiter (he is in fact a short man) in 20th century Czechoslovakia,*

starting in the inter-war years and ending up in the 1960s. From the author himself we know the novel was written in a very short space of time as a spontaneous reaction to the constant pressure, emotional and social, under which the writer was forced to live in the period of 'normalization' (i.e. the post-1968 years) when he was not allowed to publish. Hrabal packs his long novel with a vast mass of situations, scenes, stories and anecdotes through which he guides his hero. In creating a screenplay from such an extensive narrative it was necessary to make a careful selection of the most interesting and essential elements, in such a way that the film would have a clear story-line and be accessible and intelligible, even to viewers unfamiliar with the book.



CZECH REPUBLIC/SLOVAKIA 2007

FEATURE, COLOUR, 35 MM, 118 MIN.

DIRECTOR: JIRÍ MENZEL **PRODUCER:** ROBERT SCHAFER **SCREENPLAY:** JIRÍ MENZEL **CINEMATOGRAPHY:** JAROMÍR SOFR **EDITOR:** JIRÍ BROZEK **MUSIC:** ALES BREZINA **CAST:** IVAN BARNEV, OLDŘICH KAISER, JULIA JENTSCH, MARTIN HUBA, MARIÁN LABUDA, MILAN LASICA, JOSEF ABRHÁM, JIRÍ LÁBUS, JAROMÍR DULAVA **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** AQS A.S. **SWEDISH DISTRIBUTION:** SCANBOX **SWEDISH PREMIÈRE**

ABOUT JIRÍ MENZEL. Born in 1938 in Prague, Czech Republic. One of the best-known Czech directors of all time, he fell in love with the films of Chaplin, Clair, Renoir and others while still in primary school. Yet it was theatre he first chose to study, and it was only after he failed to get into drama school that he was awarded a place at FAMU – Prague Film Academy, where he was a student from 1958-1962. He is generally regarded as the driving force behind the Czech New Wave. His feature debut was *Closely Watched Trains* in 1966, also based on a story by Bohumil Hrabal.



FILMOGRAPHY (SELECT) 2007 I SERVED THE KING OF ENGLAND; 2002 TEN MINUTES OLDER: THE CELLO; 1993 THE LIFE AND EXTRAORDINARY ADVENTURES OF PRIVATE IVAN CHONKIN; 1991 THE BEGGAR'S OPERA; 1989 THE END OF OLD TIMES; 1985 MY SWEET LITTLE VILLAGE; 1980 CUTTING IT SHORT (GIFF 1982); 1978 THOSE WONDERFUL MEN WITH A CRANK; 1974 WHO LOOKS FOR GOLD; 1969 (RELEASED 1990) LARKS ON A STRING; 1966 CLOSELY WATCHED TRAINS; 1963 MR FORESTER HAS DIED, SHORT (GIFF 1991).

CENTOCHIODI ONE HUNDRED NAILS

SYNOPSIS A young and eminent professor at the University of Bologna finds himself at the centre of a difficult investigation. He turns his back on everything and ends up on the peaceful banks of the River Po, where he finds an old building and takes possession of it. Stories of friendship, of daily life and of love between the professor and the local inhabitants are woven around his new home, in a kind of spontaneous harmony with the moment, in which all possible realities exist.

DIRECTOR'S COMMENT *I said it a long time ago: before starting principal photography on One Hundred Nails, I knew that this would be my last narrative film. I will continue to make documentaries as I did when I started my career more than 50 years ago. (...) Absolutely no sentiment involved. For me, today, it is a natural act: a consequence of my transformation over the passing years, which guides me towards other goals in*

this precious time of my life, known as 'advanced' age. (...) But what does it mean to know that you are doing something for the last time? Firstly, you are aware that this last act summarizes the meaning of your entire existence. And in this case the key question I asked myself was: what story am I telling? What am I talking about? Above all, whom am I talking about? Every story must have a leading character who becomes an ideal example for us: man or woman, in love's passion or caught up in hatred, for better or worse. (...) whom have I got to know, amongst the throng of historical Greats who have made their mark on my life? (...) Is it too predictable to say 'Christ'? Yes: Christ the Man, one of us, whom we may encounter on any day of our lives; anytime, anywhere. Christ of the streets, not the idol of altar and incense.



ITALY 2007 FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: ERMANNOLMI **PRODUCER:** LUIGI MUSINI **SCREENPLAY:** ERMANNOLMI **CINEMATOGRAPHY:** ERMANNOLMI **EDITOR:** PAOLO COTTIGNOLA **MUSIC:** FABIO VACCHI **CAST:** RAZ DEGAN, LUNA BENDANDI, AMINA SYED **WORLD SALES:** INTRAMOVIES SRL **PRODUCTION:** CINEMA11 UNDICI AND RAI CINEMA **SWEDISH PREMIÈRE**

ABOUT ERMANNOLMI. Born in 1931 in Bergamo, Italy. In 1933 his family moved to Milan. In the years following the end of war, he directed around 40 documentaries. In 1959 he directed his feature debut, *Time Stood Still*. In 1976 he moved to Asiago Highlands with his family. In 1982, together with friends and colleagues, he launched a training course for young filmmakers based on practical learning – Ipotesi Cinema. Besides numerous features and documentaries he has also directed for stage and TV.



FILMOGRAPHY (SELECT) 2007 ONE HUNDRED NAILS; 2004 TICKETS; 2001 THE PROFESSION OF THE ARMS; 1993 THE CREATION AND THE FLOOD; 1988 THE LEGEND OF THE HOLY DRINKER (GIFF 1989); 1987 LONG LIVE THE LADY! (GIFF 1988); 1984 MILANO 83, DOC (GIFF 1985); 1978 THE TREE WITH GOLDEN CLOGS; 1974 THE CIRCUMSTANCE; 1963 THE FIANCES; 1961 THE JOB; 1959 TIME STOOD STILL.

PLOY PLOY

SYNOPSIS Every relationship has an expiration date. Every relationship needs its fantasies... some more real than others. A violent death of a relative brings Wit and his wife, Dang, back to Bangkok from America for the first time in 7 years. In Bangkok they own a Thai restaurant. As soon as they arrive in Bangkok they check into a five-star hotel downtown. Wit finds out that he is out of cigarettes and goes down to the lobby bar. There he decides to order a cup of coffee. An unknown girl approach him and sits down and the two strike up a conversation. The girl's name is Ploy. This is how a tale of love and jealousy begins. A highly detailed psychological drama with three strangers locked inside one hotel room. It starts with subtle suspicions and builds up to hilarious jealousy. Finally the couple is faced with the choice of going separate ways or turn around and embrace each other for a new beginning.

DIRECTOR'S COMMENT *(from a statement written before production) What gives rise to jealousy? Ploy will try to explore this theme using only three main characters and one main setting. The theme is serious, but we will tackle it rather playfully. I can only compare the strains in the marriage of our central couple with watching the Titanic (the ship, not the movie) come apart after it hits the iceberg. It starts with the screws on the side of the ship popping, slowly, one by one, under pressure from the seawater outside. At first it doesn't seem that alarming. But the water starts gushing in through the cracks as they open, and soon the walls can no longer hold. Eventually the water pressure breaks the ship in two, and many of those aboard are sucked down into the deep. Fortunately, unlike the Titanic, this marriage could still be saved.*



THAILAND 2007 FEATURE, COLOUR, 35 MM, 107 MIN.
DIRECTOR: PEN-EK RATANARUANG **PRODUCER:** REWAT VORARAT
SCREENPLAY: PEN-EK RATANARUANG **CINEMATOGRAPHY:** CHAN-KIT CHAMNIVIKAIKONG **EDITOR:** PATAMANADDA YUKOL **MUSIC:** HU-ALAMPONG RIDDIM, KOICHI SHIMIZU **CAST:** LALITA PANYOPAS, PORN-WUT SARASIN, ANANDA EVERINGHAM, APINYA SAKULJAROENSUK, PHORNTIP PAPANAI, THAKSAKORN PRADABPONGSA **WORLD SALES:** FORTISSIMO FILM SALES **PRODUCTION:** FIVE STAR PRODUCTION CO. LTD **SWEDISH PREMIÈRE**

ABOUT PEN-EK RATANARUANG. Born in 1962 in Bangkok, Thailand. He lived in New York City 1977-85, where he studied at Pratt Institute, majoring in Art History. Later he worked as a freelance illustrator and a graphic designer. Upon returning to Thailand, he was appointed Head of Art at the Leo Burnett agency. He spent five years as an art director before he started directing TV commercials. He made his feature debut, *Fun Bar Karaoke* in 1997. This is his sixth feature.



FILMOGRAPHY 2007 PLOY; 2006 TOTAL BANGKOK, SHORT; 2006 TWELVE TWENTY, SHORT; 2006 INVISIBLE WAVES; 2003 LAST LIFE IN THE UNIVERSE (GIFF 2004); 2001 MON-RAK TRANSISTOR; 1999 6IXTYNIN; 1997 FUN BAR KARAOKE (GIFF 1998).

SUKIYAKI WESTERN DJANGO SUKIYAKI WESTERN DJANGO

SYNOPSIS The white clad Genji, led by Yoshitsune and the red clad Heike led by Kiyomori, face off once again in a poor mountain town. Both sides searching for a legendary treasure that may be buried there. A lone gunman, burdened with emotional scars but blessed with incredible shooting skills, drifts into town. Expectations reach boiling point as everyone wonders which gang the gunman will finally decide to join. Dirty tricks, betrayal, desire and love collide as the situation erupts into a final, explosive showdown. An homage to the spaghetti western, or 'macaroni western' as they are known in Japan, the director has invented a stylish Japanese action western which he has named the 'Sukiyaki Western'. Set during the Genpei clan wars of the 12th century, and shot entirely in the English language

DIRECTOR'S COMMENT *There weren't many macaroni westerns in the theaters when I was growing up but they used to broadcast two to three of them every week on television. I can't tell you how many times they aired One Silver Dollar. My mother used to tell me to go to bed, but I usually stayed up and watched them with my parents. My father loved macaroni westerns and he used to buy me toy guns and pistols. My grandfather was a hunter and used to shoot birds with rifles. So the macaroni western was certainly very familiar to me. But having worked in the movie industry for a long time, I never thought that I would be making something like this as a Japanese film.*



JAPAN 2007 FEATURE, COLOUR, 35 MM, 121 MIN.
DIRECTOR: TAKASHI MIIKE **PRODUCER:** HIROTSUGU YOSHIDA
SCREENPLAY: MASARU NAKAMURA, TAKASHI MIIKE **CINEMATOGRAPHY:** TOYOMICHI KURITA **EDITOR:** TAJI SHIMAMURA **MUSIC:** KOJI ENDO **CAST:** HIDEAKI ITO, KOICHI SATO, YUSUKE ISEYA, MASANOBU ANDO, TAKAAKI ISHIBASHI, YOSHINO KIMURA, TERUYUKI KAGAWA, MASATO SAKAI, SHUN OGURI, QUENTIN TARANTINO, KAORI MOMOI **WORLD SALES:** CELLULOID DREAMS **SWEDISH DISTRIBUTION:** NORDISK FILM **SWEDISH PREMIÈRE**

ABOUT TAKASHI MIIKE. Born in 1960 in Osaka, Japan. He graduated from Yokohama Housou Eiga Senmon Gakuin (now called the Japan Academy of Moving Images). In his early career he worked under such directors as Shohei Imamura and Hideo Onchi. In 1991, he directed his first direct-to-video film *Eyecatch Junction*. Made his feature debut in 1995 with *Shinjuku Triad Society*. In addition to directing, he has starred in numerous films.



FILMOGRAPHY (SELECT) 2007 SUKIYAKI WESTERN DJANGO; 2006 IMPRINT, TV; 2004 IZO; 2004 ONE MISSED CALL; 2001 ICHI THE KILLER; 2001 VISITOR Q; 2000 DEAD OR ALIVE 2; 2000 AUDITION; 1999 DEAD OR ALIVE; 1999 LEY LINES; 1998 THE BIRD PEOPLE IN CHINA; 1997 FULL METAL YAKUZA; 1997 RAINY DOG; 1996 FUDOH: THE NEW GENERATION; 1995 SHINJUKU TRIAD SOCIETY.

CONTRE TOUTE ESPÉRANCE SUMMIT CIRCLE

SYNOPSIS A blood-stained woman is arrested in front of a palatial home in a wealthy part of Montreal. She has just fired a hunting rifle at the house. Suffering from shock, she retreats into obstinate muteness. That night, the police discover her husband's body in her house. An investigator reconstructs the sequence of events. A switchboard operator for 20 years, Réjeanne loses her job when the multinational she works for announces massive layoffs. That year, the company president received a salary of 13 million dollars. Soon after, Réjeanne's husband suffers a stroke that leaves him an invalid suffering from aphasia. Gilles and Réjeanne can no longer make ends meet and are forced to sell their comfortable suburban home. They move back to the city, taking a small apartment in a run-down area. To support her husband, Réjeanne takes low-paid dead-end jobs. Despite Réjeanne's love and devotion, Gilles retreats into himself and

falls ever further into depression. Then one day, everything changes.

DIRECTOR'S COMMENT *Summit Circle is the second film of a trilogy about the three great virtues: faith, hope and charity. The first film, The Novena, was released in the fall of 2005. The script for the final installment, 'Les Fins dernières', is in progress.*



CANADA 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: BERNARD ÉMOND **PRODUCER:** BERNADETTE PAYEUR
SCREENPLAY: BERNARD ÉMOND **CINEMATOGRAPHY:** JEAN-CLAUDE LABRECQUE **EDITOR:** LOUISE CÔTÉ **MUSIC:** ROBERT MARCEL LEPAGE **CAST:** GUYLAINE TREMBLAY, GUY JODOIN, GILDOR ROY
WORLD SALES: SEVILLE PICTURES **PRODUCTION:** ACPAV **NORDIC PREMIÈRE**

ABOUT BERNARD ÉMOND. Born in 1951 in Montreal, Canada. An anthropologist by training, he spent several years in Canada's far north, where he worked for Inuit television. He started his filmmaking career with documentaries. He made his feature debut with *The Woman Who Drinks* in 2001. With this film he presents the second part of a trilogy begun in 2005 with *The Novena*.



FILMOGRAPHY 2007 SUMMIT CIRCLE; 2005 THE NOVENA (GIFF 2006); 2003 8:17 P.M. DARLING STREET; 2001 THE WOMAN WHO DRINKS (GIFF 2002).

LUCHSHEYE VREMYA GODA THE BEST OF TIMES

SYNOPSIS "So there was the earth, and it was all water. And then, all of a sudden, it so happened that islands and continents came to existence, with trees, flowers, grass..! And then animals, people appeared. And all of them just lived and didn't think of anything like that, and suddenly, one beautiful day, love happened to them. None of them wanted it, it just so happened, and that is all... And a war started. Because of love, people began to kill each other, put out eyes, invent bombs, capture cities, exterminate children, get interested in politics, watch football, drinking and all the rest started. And everything started only because of love. Love does not stand indifference. If there is indifference, it is not love any more". (I. Vyrypayev, extract from the script). Tiled swimming-pool and Southern sea, opera parts and amateur accordion music, feverish whispers and desperate letters. Inexplicable metaphysics of love. A boy and two girls, a man and two women. With him and without him.

DIRECTOR'S COMMENT *This story is not about a banal love triangle, it is about an indomitable thirst to live through one's plot until the end, no matter what it'll be like.*



RUSSIA 2007 FEATURE, COLOUR, 35 MM, 93 MIN.
DIRECTOR: SVETLANA PROSKURINA **PRODUCER:** STANISLAV YERSHOV **SCREENPLAY:** IVAN VYRIPAEV **CINEMATOGRAPHY:** OLEG LUKICHEV **EDITOR:** SERGEY IVANOV **MUSIC:** ANDREY SYGLE **CAST:** MICHAEL EVLANOV, DANA AGISCHEVA **WORLD SALES:** GORKY FILM STUDIO **PRODUCTION:** GORKY FILM STUDIO **WORLD PREMIÈRE**

ABOUT SVETLANA PROSKURINA. Born in 1945 in Krivets, Russia. In 1976 she graduated from the theatre science faculty of LGITMIK. Then she has worked as the deputy director at LenFilm Studio. In 1981 she got the director's diploma at VKSR. She directed her first short in 1981, *Parents' Day*, and made her feature debut, *Kids Playground*, in 1987. In the 1990s she devoted herself to the documentaries for TV. In 2002 she returned to features as as script writer for *Russian Ark*.



FILMOGRAPHY 2007 THE BEST OF TIMES; 2004 REMOTE ACCESS; 1997 MICHAEL SHIMYAKIN, DOC; 1997 ANKNOWN ERNST, DOC; 1992 REFLECTION IN THE MIRROR (GIFF 1993); 1989 A CASUAL WALTZ (GIFF 1991); 1987 KIDS' PLAYGROUND; 1981 PARENTS' DAY.

THE PRINCESS OF NEBRASKA THE PRINCESS OF NEBRASKA

SYNOPSIS Twenty-four hours in the life of Sasha, a young Chinese woman who is four months pregnant as a result of a fling back in Beijing. Interrupting her first year of college in Omaha, Nebraska, she travels to San Francisco to abort the child and confront her lover's male friend. Sasha is pregnant as the result of a one-night stand with Yang, a male actor who plays female roles in the Beijing Opera. Yang also had a liaison in Beijing with Boshen, a white American who was deported back to the States by the Chinese government, presumably for helping a Western journalist on a story about AIDS. As a result of this scandal, Yang has been thrown out of the opera troupe and onto the streets of Beijing, where Boshen has heard he now makes a living by hustling. Yang has cut off all communications with both former lovers. Sasha travels to San Francisco ostensibly to get an abortion, but starts to consider the myriad of options available to her in America. Boshen has motives

of his own, and wants to convince Sasha to keep the baby and start a three-member family in hopes of baiting Yang to America. Struggling to comprehend the growing life inside her, Sasha's conviction starts to deteriorate, and she embraces an American concept she has just picked up, 'moving on'.

DIRECTOR'S COMMENT *Upon finishing A Thousand Years of Good Prayers, I decided, as I often have with my independent features, to bookend it with an edgier low budget companion. (...) Although both born in Beijing, the 15 years that separate the two protagonists in A Thousand Years of Good Prayers and The Princess of Nebraska couldn't make them more different. Yilan in A Thousand Years of Good Prayers is burdened by the constraints of her family and cultural history. Sasha, on the other hand, is totally unencumbered; no history, no moral guideposts and no spirituality or religion.*



USA 2007 FEATURE, COLOUR, 35 MM, 77 MIN.

DIRECTOR: WAYNE WANG **PRODUCER:** YUKIE KITO **SCREENPLAY:** MICHAEL RAY **CINEMATOGRAPHY:** RICHARD WONG **EDITOR:** DEIRDRE SLEVIN **MUSIC:** KENT SPARLING **CAST:** LING LI, BRIAN DANKFORTH, PAMELYN CHEE, PATRICE BINAISA **WORLD SALES:** THE MATCH FACTORY **PRODUCTION:** CENTER FOR ASIAN AMERICAN MEDIA, ENTERTAINMENT FARM **SWEDISH PREMIÈRE**

ABOUT WAYNE WANG. Born in 1949 in Hong Kong. Holds degrees in painting and film and television from California College of Arts. He made his first films in the middle of the 1970s. He has alternated between major Hollywood studio films such as *The Joy Luck Club* and smaller, independent work like *Smoke*.



FILMOGRAPHY (SELECT) 2007 THE PRINCESS OF NEBRASKA; 2007 A THOUSAND YEARS OF GOOD PRAYERS; 2007 LAST HOLIDAY; 2005 BECAUSE OF WINN-DIXIE; 2002 MAID IN MANHATTAN; 2001 THE CENTER OF THE WORLD; 1999 ANYWHERE BUT HERE; 1997 CHINESE BOX; 1995 BLUE IN THE FACE; 1995 SMOKE; 1993 THE JOY LUCK CLUB (GIFF 1994); 1991 STRANGERS; 1989 LIFE IS CHEAP... BUT TOILET PAPER IS EXPENSIVE; 1989 EAT A BOWL OF TEA; 1988 DIM SUM TAKE OUT; 1985 DIM SUM: A LITTLE BIT OF HEART; 1982 CHAN IS MISSING.

PORA UMIERAC TIME TO DIE

SYNOPSIS The script was written especially for the actress Danuta Szaflarska, who was 91 years old at the time of filming. It is the story of elderly Aniela, the owner of a once beautiful, now run-down wooden villa. After many, many years, she is finally, before our very eyes, seeing her dreams come true – she is finally 'freed' of the last tenant, forced upon her by the Communist government after World War II. At last she is once again the master of her own house. But this beautiful, long-awaited moment is far from what she had hoped. Her only son does not want to move back into his mother's house with his family, nor is he willing to take up its much-needed renovation. Shut off from the world, enclosed in her enormous house, Aniela has constant conversations with her only house mate, companion and guardian – her dog. In the twilight of her days, she must not only face the present, but also the past. Is her life a win or a loss? She

never asks herself this question out right. But perhaps we will?

DIRECTOR'S COMMENT *Danuta Szaflarska had her stage debut at age 14. In 1946 she starred in Forbidden Songs, Poland's first feature film production after World War II. Her stage and screen career continues to this day. Her extraordinary sense of humour, youthful spirit and passion for work never cease to amaze everyone around her. Such people are not easy to find. We had the great fortune of not only meeting her, but being given the opportunity to work with her as well.*



POLAND 2007 FEATURE, BLACK & WHITE, 35 MM, 104 MIN.

DIRECTOR: DOROTA KEDZIERAWSKA **PRODUCER:** PIOTR MIKLASZEWSKI **SCREENPLAY:** DOROTA KEDZIERAWSKA **CINEMATOGRAPHY:** ARTHUR REINHART **EDITOR:** DOROTA KEDZIERAWSKA, ARTHUR REINHART **MUSIC:** WŁODEK PAWLIK **CAST:** DANUTA SZAFLARSKA, KRZYSZTOF GLOBISZ, PATRYCJA SZEWCZYK, KAMIL BITAU **WORLD SALES:** KID FILM SP. Z O.O. **PRODUCTION:** TANDEM TAREN-TO, KID FILM **NORDIC PREMIÈRE**

ABOUT DOROTA KEDZIERAWSKA. Born in 1957 in Lodz, Poland. She studied Cultural Studies at the University of Lodz, Feature Film Directing at the Moscow WGIIK and Film and Theater in Lodz. She started making shorts and documentaries during studies. Her feature debut was *End of the World* in 1988.



FILMOGRAPHY 2007 TIME TO DIE; 2005 I AM (GIFF 2006); 1998 NOTHING; 1994 CROWS, SHORT (GIFF 1995); 1991 DEVILS, DEVILS; 1988 END OF THE WORLD, SHORT; 1985 GUCIA, SHORT; 1983 BEGINNING, SHORT DOC; 1982 THE EGG, SHORT; 1980 AGNIESZKA, SHORT DOC.

MEINE MÜTTER – SPURENSUCHE IN RIGA TWO MOTHERS

SYNOPSIS I was born in 1942 in Riga, Lettland as Holger Mischwitzky and grew up in West Germany. In 2000, my then 94-year-old mother told me I was not her son and that she had found me in a children's home in Riga during the German occupation. That was all she was prepared to say. She died in 2003. Initially I didn't want to start searching, she had been a loving mother to me. Two years later I did become curious, but not knowing my real family name, I thought searching would be futile. With the help of a Latvian journalist I met Agnese who discovered intriguing things in the national archive. Amazingly enough, I eventually found my real birth certificate in Berlin which stated that I had been born in Riga in the central prison in 1942. I start searching for my mother. Will I find her or her family? Will I be able to find out something about my father?

DIRECTOR'S COMMENT *I decided to travel to Riga for the first time in 63 years and search for the traces of my two mothers. This search is at the same time an exciting piece of German and Latvian time document. Two Mothers is released in time for my 65th birthday and is my 70th film.*



GERMANY 2007
DOCUMENTARY, COLOUR, BETA SP, 87 MIN.
DIRECTOR: ROSA VON PRAUNHEIM **PRODUCER:** ROSA VON PRAUNHEIM **SCREENPLAY:** ROSA VON PRAUNHEIM **CINEMATOGRAPHY:** ELFI MIKESCH, THOMAS LADENBURGER, MARKUS TIARKS **EDITOR:** MIKE SHEPHARD **MUSIC:** ANDREAS WOLTER **CAST:** **WORLD SALES:** ROSA VON PRAUNHEIM FILM **PRODUCTION:** ROSA VON PRAUNHEIM FILM **SWEDISH PREMIÈRE**

ABOUT ROSA VON PRAUNHEIM. Born in 1942 in Riga, Latvia as Holger Mischwitzky. He chose his artist name Rosa to remind people of the pink triangle (rosa Winkel) that homosexuals were forced to wear in the Nazi concentration camps. Shifting between USA and Germany he has made 70 films – many of which deal with his favorite subjects: homosexuality, older women, New York City. In 2000, he became a professor and since then teaches directing at the Film and Television Academy at Babelsberg in Potsdam.



FILMOGRAPHY (SELECT) 2007 TWO MOTHERS; 2005 YOUR HEART IN MY BRAIN (GIFF 2006); 1999 WUNDERBARES WRODOW, DOC; 1999 THE EINSTEIN OF SEX (GIFF 2000); 1995 NEUROSIA – 50 YEARS OF PERVERSITY (GIFF 1996); 1990 AFFENGEIL, DOC (GIFF 1991); 1989 ÜBERLEBEN IN NEW YORK, DOC (GIFF 1990); 1979 DEATH MAGAZINE OR HOW TO BECOME A FLOWERPOT, DOC (GIFF 1980); 1978 ARMY OF LOVERS OR REVOLT OF THE PERVERTS, DOC (GIFF 1980); 1978 TALLY BROWN, NEW YORK, DOC.

ANIMANIA/KOJI YAMAMURA

ANIMANIA/KOJI YAMAMURA

Animation to the max featuring the best animated films of the year.
This year's animator in focus is Koji Yamamura.

Opening film: *Year of the Fish* by David Kaplan.

KOJI YAMAMURA: DIFFERENT ANIME

During the last twenty years or so, terms such as "manga" (cartoons) and "anime" (animated films) have enriched every Western language. We say "manga" and "anime" because the words do not signify ordinary cartoons. Instead, these two loan words are associated with certain codes, narrative and graphic characteristics, that together form a recognizable style.

The films of this year's animator in focus, Koji Yamamura, are marked by all of the characteristics of Japanese animated films. But still, his work stands out as strongly individual, both in imagery and narration. In practically every one of his films he creates distinct worlds of images and concepts that are firmly rooted in Japanese culture, but still rely on the cultural heritage of the entire world.

What separates Yamamura from most other masters of anime is that he mainly focuses on short films. Another quality is the incredibly divergent division of his films into different genres and techniques. Anime movies are usually made as ordinary animated films, but

Yamamura makes use of collages, dolls, clay and digital images along with conventional drawing. Also on the thematic level, Yamamura stands out as completely independent from contemporary styles and trends. While for example the main characters of anime usually are teenagers, he has developed – especially in his latest films – an interest in stories about older people.

Yamamura's collected works can be divided into children's films and films intended for adults. His films for children are often based on educational picture books – like the ones with the birds Karo and Piyobupt – and they usually convey messages celebrating cooperation and friendship. However, he became internationally known mostly because of the films aimed at an adult audience.

Mt. Head (2002), made with classical animation and exuberant drawing where Yamamura has approached more of a typical anime expression, is his biggest success when it comes to prizes; some of which include Prix Cristal in Annecy 2003 and an Academy Award

nomination. It is based on a traditional Rakugo tale, "Atama-Yama", about a grumpy, arrogant and miserly old man who even eats the grape seeds because of greediness. However, a cherry tree starts growing on his head; and soon an entire community settles there.

The Old Crocodile (2005) is a strong metaphor about human nature that Yamamura found in a story by Léopold Chaveau, published in 1923. Instead of the detailed drawing-style from the previous film, Yamamura has used images reduced to simple graphic symbols.

In his latest film *Franz Kafka's Country Doctor* (2007), Yamamura was inspired by the literary godfather of the absurd. Snow-covered landscapes at a godforsaken dump, details of human faces in extreme close-ups and transitions from one scene to another by shifting angles of view and perspective are the means of expression that Yamamura has used to – in Japanese style – visualize the Kafkaean feelings of unease and distress.

Midhat "Ajan" Ajanovic

THE BEST OF KOJI YAMAMURA THE BEST OF KOJI YAMAMURA

AME NO HI IMAGINATION, 1993, 5 MIN

Karo was hurrying to his house on a rainy day. Then he met a fish swimming in the air. He talked about the fish with Piyobupt but Piyobupt laughed at him. So they started to imagine things. And outside the window, flying fishes were enjoying the rain.

KODOMO NO SHIRO KID'S CASTLE, 1995, 5 MIN

Take a journey into the imaginative world of *Kid's Castle* where a young boy's dreams make playing with toys a reality. As his room takes on exciting changes, you too will enjoy the many different whimsical sounds and voices.

ATAMA-YAMA MT. HEAD, 2002, 10 MIN

After a stingy man eats some cherry seeds, a cherry tree starts growing on his head and he gets into a lot of trouble. This animated film is a modern interpretation of the traditional Japanese Rakugo story "Atama-yama" set in contemporary Tokyo.

TOSHI WO TOTTA WANI THE OLD CROCODILE, 2005, 13 MIN

An old crocodile suffers from rheumatism, and can't catch any food. Desperate, he eats his great grand son, and is driven from the shores of the Nile. After a while, he meets an octopus whom he befriends, but soon he starts eating her too – leg by leg.

FIG FIG, 2006, 5 MIN

A short story set during a dark night in Tokyo. From the animation anthology *Tokyo Loop*, made to celebrate a 100 years of animation.

KODOMO NO KEIJUOGAKU A CHILD'S METAPHYSICS, 2007, 5 MIN

A child whose head is numerals, a child who winds up his own face and has it under his arm. What is left is only his identity. A child whose eyes are provided by fishes, a child who lies down on the floor and head-butts his identity. A child who cannot say anything because of a zipper across his mouth. He undoes the zipper but beneath it is another zipper ...

KAFKA INAKA ISHA FRANZ KAFKA'S A COUNTRY DOCTOR, 2007, 21 MIN

A country doctor describes a night-time summons to attend to a young patient. Events soon take on a surreal aspect as "unearthly horses" instantly transport him to the bedside. However, the doctor fails to find what is soon revealed to be a vile, fatal wound. He is humiliated by the villagers who are "always expecting the impossible from the doctor," and doomed to an endless return trip, losing everything.



JAPAN 1993-2007

DIRECTOR'S COMMENT This is my first retrospective screening in Sweden. I am very much glad to show my films and I wish to express my gratitude for the invitation to Göteborg International Film Festival. This time, you will see my new works produced after 2002 excluding one work. I've made films aimed mainly for children in the 90's, but recently I have made more allegorical works for adults. I am so much interested in how the audience in Sweden catches my work. Please tell me anything that you felt after the show.

ABOUT KOJI YAMAMURA. Born in Japan in 1964. Made his first animated film at 13. Studied painting at Tokyo Zokei University. Founded Yamamura Animation with his wife Sanae in 1993. Yamamura has created many short animation films using a variety of techniques. He is also an illustrator and has published several books. He is a member of the board of directors of the Japan Animation Association (JAA) and of the Japanese branch of International Animated Film Association (ASIFA). He has been a visiting professor of Tokyo Zokei University since 2004.

FILMOGRAPHY (SELECT) 2007 A CHILD'S METAPHYSICS, SHORT ANIM; 2007 FRANZ KAFKA'S A COUNTRY DOCTOR, SHORT ANIM; 2006 FIG, SHORT ANIM; 2005 THE OLD CROCODILE, SHORT ANIM; 2002 MT. HEAD, SHORT ANIM; 1996 BAVEL'S BOOK, SHORT ANIM; 1995 KIPLING JR, SHORT ANIM; 1995 KID'S CASTLE, SHORT ANIM; 1993 A HOUSE, SHORT ANIM; 1993 THE SANDWICHES, SHORT ANIM; 1993 IMAGINATION, SHORT ANIM; 1991 THE ELEVATOR, SHORT ANIM; 1990 PERSPEKTIVENBOX, SHORT ANIM; 1989 JAPANESE-ENGLISH PICTONARY; 1987 AQUATIC, SHORT ANIM



MAXIMERAT ANIMERAT MAXIMATED ANIMATION



JEU **JEU, CANADA 2006, 4 MIN**

In *Jeu*, the filmmaker sets the viewer down in a landscape whose scenery constantly morphs and mutates. This helter-skelter world evokes the chaos of modern life. A film without words.

GEORGES SCHWIZGEBEL. Born in 1944 in Renconville. Studied at the École des Beaux-Arts et des Arts Décoratifs de Genève. Founded Studio GDS in 1970. Has produced and directed animation films as well as working in graphic design.

DJI VOU VEU VOLT **LIGHT OPERA, BELGIUM 2007, 12 MIN**

A fairy tale between a kind of Romeo and his niece Juliet ... And the crazy subtitle!

BENOÎT FEROMONT. Born in 1969 in Aye, Belgium. Classical studies. Graduated in 1990 from the Institute of Fine Arts at Saint Luc in Liège, Belgium.

ISABELLE AU BOIS DORMANT **SLEEPING BETTY, CANADA 2007, 10 MIN**

In a sumptuous palace in the basement of a house in a Montreal working-class neighbourhood, Princess Betty sleeps in a narcoleptic stupor. *Sleeping Betty* is the Perrault classic done with Claude Cloutier's sharp pen.

CLAUDE CLOUTIER. Born in Montreal, Canada, in 1957. In 1979 he got his certificate in printing arts from the Université du Québec à Montréal.

DER BETTNÄSSER **THE BED-WETTER, GERMANY 2007, 5 MIN**

A day in the life of Bernd, a guy with a moustache and a pocket full of adventures.

INGO SCHILLER. Born 1980 in Berlin, since 2003 Student for Visual Communication at the Bauhaus-University in Weimar.

STEPHAN MÜLLER. Born 1981 in Berlin, since 2004 Student for Visual Communication at the HfBK in Hamburg.

PREMIER VOYAGE **THEIR FIRST JOURNEY, FRANCE 2007, 10 MIN**

Chloé and her father share their first real conversation during a train trip. Chloé is 10 months with an excess of energy.

GRÉGOIRE SIVAN. After a degree in film in Montreal and a Masters in Paris, Grégoire Sivan went to Femis to study film editing. On leaving school, he alternated between working as an animation film director and assistant editor. After a few fictional works he turned to stop motion animation.

MARATON **MARATHON, ESTONIA 2007, 14 MIN**

A small town is gripped with excitement in anticipation of the annual marathon. Instead of the starting shot, a bomb explodes. A chain of events is set in motion and nobody can guess how it will end.

KASPAR JANCIS. Born in Tallinn, Estonia, in 1975. He has been interested since childhood in drawing comic strips and writing stories for which he made illustrations himself. He enrolled at the Tallinn Pedagogical University in 1996, where he completed his first films.

COPENHAGEN CYCLES **COPENHAGEN CYCLES, USA 2007, 7 MIN**

A bicyclist travels through a fantastical, collaged reconstruction of Denmark's capital city.

ERIC DYER. An experimental animator, artist, and professor. He is a Baltimore native and received his BA from the University of Maryland, Baltimore County, and his MFA from the Mount Royal School of Art, Maryland Institute College of Art.

JEGYZÖKÖNYV – MANSFELD PÉTER EMLÉKÉRE

COURT RECORD – IN MEMORIAM PÉTER MANSFELD, HUNGARY 2006, 7 MIN

In retaliation to the counterattacks that followed the suppression of the 1956 revolution and war of independence in Hungary, Peter Mansfeld, who had just turned 18, was executed on March 21st 1959 in a solemnly premeditated political manoeuvre.

ZOLTÁN SZILÁGYI VARGA. Born 1951 in Kíkes, Transylvania, Romania. Studied graphic design at Ion Andreescu University in Kolozsvár, Romania. He has exhibited his graphics many times, both in his native country and abroad.

MOYA LYUBOV **MY LOVE, RUSSIA 2006, 27 MIN**

The scene of action is turn-of-the-century Moscow. The protagonist Anton is a sixteen-year-old high-school student. Dreams and lofty feelings carry him away to another reality, but the daily life returns him to the here and now. Nevertheless, he longs to bring brightness and purity into this life.

ALEXANDRE PETROV. Born in 1957 in the ancient Russian city of Yaroslavl. Studied painting and design from 1972 to 1976 at the Yaroslavl Art school. In 1982 he completed his studies at the art faculty of the Moscow institute of cinematography and started to work in animation as artist-director.

YEAR OF THE FISH YEAR OF THE FISH

SYNOPSIS Year of the Fish is a modern adaptation of an old Chinese version of the Cinderella tale – recorded some 800 years before the better-known European version of the story. The story is a mix of fantasy, romance, and suspense. A young hopeful girl named Ye Xian travels alone to New York City to try to make some money for her ailing father back home in China. She falls into the clutches of Mrs. Su, who runs a massage parlor in the heart of Chinatown. But Ye Xian refuses to do the requisite sex work for the clients, so she is made into a menial servant who must do all the laundry, cleaning, shopping and cooking – a Cinderella. However, she finds solace in a magical fish given to her by the strange hunchback Auntie Yaga and in her fleeting, tender encounters with Johnny, a local jazz musician. Year of the Fish spins the conventions of the traditional fairy tale in ways that are consistently surprising and engaging.

DIRECTOR'S COMMENT *I have had a long-term interest in film adaptations of folklore and fairy tales. (...) I have always found these stories to be incredibly rich in terms of content and emotion: they tap deep into the human experience and also seem to be especially ripe for translation into the visual media. In my research of the Cinderella fairy tale type, I came across what is considered to be the oldest known variant of the tale. (...) Since at that time I was looking for a project to make locally in New York City, it occurred to me to take this ancient tale and transport it to modern-day Chinatown.*



USA 2007 FEATURE, COLOUR, DIGIBETA, 98 MIN.
DIRECTOR: DAVID KAPLAN **PRODUCER:** ROCCO CARUSO **SCREEN-PLAY:** DAVID KAPLAN **CINEMATOGRAPHY:** ADAM SILVER **EDITOR:** FRANK KERAUDREN **MUSIC:** PAUL CANTELON **CAST:** TSAI CHIN, RANDALL DUK KIM, KEN LEUNG, AN NYGUEN, LEE WONG, HETTIE PARK, CORRINE WU **WORLD SALES:** GIGANTIC PICTURES **PRODUCTION:** FUNNY CRY HAPPY LLC/ GIGANTIC PICTURES **SWEDISH PREMIÈRE**

ABOUT DAVID KAPLAN. David Kaplan, a native New Yorker, has made several award-winning short films, like Little red Riding Hood, starring Christina Ricci and Quentin Crisp. His other films include Little Suck-a-thumb (1992), The Frog King (1994), the documentary What is the City (2002) and the computer-animated Lovedeath (2003). He has a BA in English from Carleton College and an MFA from NYUs Graduate Film School. Year of the Fish is his first feature film.



FILMOGRAPHY 2007 YEAR OF THE FISH, ANIM; 2003 LOVEDEATH, ANIM SHORT; 2002 WHAT IS THE CITY, DOC; 1997 LITTLE RED RIDING HOOD, SHORT; 1994 THE FROG KING, SHORT; 1992 LITTLE SUCK-A-THUMB, SHORT.

SILENT INSPIRATION

SILENT INSPIRATION

The silent film era still inspires us. Three black and white and silent, or at least not very talkative, gems!

Opening film: *The Aerial* by Esteban Sapir.

BRAND UPON THE BRAIN! BRAND UPON THE BRAIN!

SYNOPSIS Guy Maddin lazes away his under-stimulated youth with his teenage sister on the mysterious island that one day, he stands to inherit. They share this island with a horde of orphans all living together in the lighthouse which doubles as the orphanage. Their every move is vigilantly watched over by Guy's overbearing and tyrannical mother while his father, a scientist and inventor, secretly works away in the basement morning, noon and night. When the new parents of recently adopted children discover mysterious head wounds on their young, teen detectives Wendy and Chance Hale's brother and sister sleuths known as the Lightbulb Kids visit Guy's island to launch into an investigation. Guy is weak at the knees as he falls hard into his first hormone driven crush for Wendy, while Sis, is rosy cheeked and flushed with love for Chance, a love that must be kept hidden from Mother at all costs. As the investigation progresses, it leads the kids into

the darkest regions of revelation and repression and spins dangerously out of control as the terrible secrets of Guy's family are laid bare.

DIRECTOR'S COMMENT *The very centre of my childhood – its mystical, imperious and explosive core – was a long-running battle between my mother and my older sister over her freshly blooming adolescence. The two never put this issue into specific words, but that's what all the trouble was about – you could tell. They might have been arguing about hairdos or hemlines, but it was really the presence in the house of a new, young adult with a will of her own, that really placed these two females in violently opposing positions. I knew any childhood remembrances would have to be built around this war.*



USA/CANADA 2006 FEATURE, COLOUR, 35 MM, 96 MIN.
DIRECTOR: GUY MADDIN **PRODUCER:** GREGG LACHOW **SCREENPLAY:** GUY MADDIN/GEORGE TOLES **CINEMATOGRAPHY:** GUY MADDIN/BENJAMIN KASULKI **EDITOR:** JOHN GURDEBEKE **MUSIC:** JASON STACZEK **CAST:** SULLIVAN BROWN, ERIK STEFFEN MAHS, GRETCHEN KRICH, MAYA LAWSON, KATHERINE E. SCHARHORN **WORLD SALES:** THE FILM COMPANY **PRODUCTION:** THE FILM COMPANY
NORDIC PREMIÈRE

ABOUT GUY MADDIN. Born in 1956 in Winnipeg, Canada. Has directed nine features and numerous shorts, including *My Dad is 100 Years Old* - Isabella Rossellini's tribute to her late father Roberto. He is also an author, a freelance film journalist and a teacher of film studies at the University of Manitoba. He has a BA in economics from the University of Winnipeg.



FILMOGRAPHY (SELECT) 2006 BRAND UPON THE BRAIN!; 2006 NUDE CABOOSE, SHORT; 2005 MY DAD IS 100 YEARS OLD, SHORT; 2003 THE SADDEST MUSIC IN THE WORLD; 2003 2003 COWARDS BEND THE KNEE; 2002 DRACULA - PAGES FROM A VIRGIN'S DIARY (GIFF 2003); 2000 THE HEART OF THE WORLD, SHORT (GIFF 2001); 1997 1997 TWILIGHT OF THE ICE NYMPHS; 1995 ODILON REDON, SHORT; 1992 CAREFUL (GIFF 1993, 2007); 1990 ARCHANGEL; 1988 TALES FROM THE GIMLI HOSPITAL; 1986 THE DEAD FATHER, SHORT..

DR. PLONK DR. PLONK

SYNOPSIS It is the great year 1907 and Dr Plonk, famous scientist and inventor, calculates that the world will end in 101 years unless immediate action is taken. Proof is required and the only acceptable proof lies in the very future that's ending. Being the lateral thinker that he is, Plonk invents a time machine. In quick succession Tiberius the dog, Plonk and Paulus all visit the future, 100 years hence; even Prime Minister Stalk and Mrs Plonk make the trip. Not everyone returns, but all find the year 2007 a somewhat different place than they expected.

DIRECTOR'S COMMENT *In the fridge was 20,000 feet of old, old, old film stock that I'd never had the heart to throw away. It reminded me of silent film, and I thought, 'Ha! that's what I'm going to do next'. The only reason this film was ever made was for us to have fun when we view it.*



AUSTRALIA 2007
FEATURE, BLACK & WHITE, 35 MM, 85 MIN.
DIRECTOR: ROLF DE HEER **PRODUCER:** ROLF DE HEER **SCREENPLAY:** ROLF DE HEER **CINEMATOGRAPHY:** JUDD OVERTON **EDITOR:** TANIA NEHME **MUSIC:** GRAHAM TARDIF **CAST:** NIGEL LUNGHI, PAUL BLACKWELL, MAGDA SZUBANSKI **WORLD SALES:** WILD BUNCH **PRODUCTION:** VERTIGO PRODUCTIONS **SWEDISH PREMIÈRE**

ABOUT ROLF DE HEER. Born in 1951 in Heemskerk, The Netherlands. He moved to Australia with his family in 1959. From 18, he spent seven years working at the Australian Broadcasting Corporation. In 1977, he was accepted by the Australian Film Radio & TV School where he graduated with a Diploma in Directing and Producing. His feature debut was *Tail of a Tiger* in 1984. This is his 12th feature.



FILMOGRAPHY 2007 DR. PLONK; 2006 THE BALANDA AND THE BARK CANOES, TV; 2006 TEN CANOES; 2003 ALEXANDRA'S PROJECT; 2002 THE TRACKER; 2001 THE OLD MAN WHO READ LOVE STORIES; 1998 DANCE ME TO MY SONG; 1996 THE QUIET ROOM (GIFF 1997); 1995 EPSILON (GIFF 1996); 1993 BAD BOY BUBBY; 1991 DINGO (GIFF 1992); 1988 ENCOUNTER AT RAVEN'S GATE; 1984 TALE OF A TIGER.

LA ANTENA THE AERIAL

SYNOPSIS In a wintry metropolis in the year xx, the merciless Mr.TV rules. The whole city is without a voice and he has monopolised word and image. People watch TV and eat the TV meals produced by Mr. TV. Mr. TV is working on a sinister plan with a dangerous hypnotic machine that operates through the TV to ensure that all life will be subjected to him forever. To achieve this, he kidnaps the only one who still has The Voice - a stunningly beautiful singer. The director uses the language of silent film for this fairytale about the power of the human voice.

DIRECTOR'S COMMENT *As a photographer I have always been interested in communicating through images, so what better way than through a silent film that speaks of communication? Since, in my opinion, silent films tend to better exploit the true potential of the moving image. It is for this reason that I began to become interested in the filmmaking that took part in a larger,*

concrete artistic concept, such as the expressionist films of Murnau and Fritz Lang and the Soviets Vartov and Eisentstein. These filmmakers developed a true 'formal text' in their films through rigorous efforts in areas like the mise en scene, lighting, editing and point of view. From this interest, along with my interests in comics and graphic design, The Aerial came about as a reinterpretation of that cinema in which the value and poetic quality of the image were considered essential. (...) The film uses a language that is a bit awkward and innocent (like some of the silent films to which it refers). It is a formal text that attempts to build in real time its own personal world.



ARGENTINA 2007 FEATURE, BLACK & WHITE, 35 MM, 90 MIN.
DIRECTOR: ESTEBAN SAPIR **PRODUCER:** JOSÉ ARNAL **SCREENPLAY:** ESTEBAN SAPIR **CINEMATOGRAPHY:** CHRISTIAN COTTET
EDITOR: PABLO BUJÁN **MUSIC:** LEO SUJATOVICH **CAST:** ALEJANDRO URDAPILLETA, VALERIA BERTUCCELLI, JULIETA CARDINALI, RAFAEL FERRO, RAÚL HOCHMAN, RICARDO MERKIN, GUSTAVO PASTORINI, CARLOS PIÑEIRO, FLORENCIA RAGGI **WORLD SALES:** MDC INTERNATIONAL GMBH **PRODUCTION:** LADOBLEA **NORDIC PREMIÈRE**

ABOUT ESTEBAN SAPIR. Born in 1967 in Buenos Aires, Argentina. He studied at the Argentine National Film Institute. He has worked for many years as cinematographer. His feature debut was *Fine Powder* in 1994. In 1999 he co-founded ladobleA Producers, which has produced over 250 commercials, music videos and shorts for advertising companies from Argentina and abroad. This is his second feature.



FILMOGRAPHY 2007 THE AERIAL; 1996 FINE POWDER.

POST 9/11

POST 9/11

Last year brought a wave of films dealing with how the terrorist attacks on 9/11 still affect our world. You'll find three of the most powerful ones in this section.

Opening film: *Battle for Haditha* by Nick Broomfield.

BATTLE FOR HADITHA BATTLE FOR HADITHA

SYNOPSIS November 19th 2005, Haditha, Iraq. Iraqi insurgents bomb a convoy of US Marines, resulting in the death of their most popular officer. Enraged by this loss, his young Marine buddies carry out a brutal retaliation. Their violent house-searches lead to the massacre of 24 people, many of whom are women and children – tragic casualties of a war they cannot control. The Marines too are victims, attacked, wounded, and forced to respond in the way they have been trained. But when events occur at great speed and under extreme stress, can Marines in the line of fire be accused of murder?

DIRECTOR'S COMMENT *I think there have been lots of Hadithas, and there are lots of Hadithas every year. The difference with this event is that the aftermath just happened to be filmed and now there's an inquiry. It's much more convenient for the US government and the marine corps to make scapegoats of these guys than actually deal with its policy and rules of engagement in Iraq. I'm sure it happens on a lesser scale every single day.'*



UNITED KINGDOM 2007

FEATURE, COLOUR, 35 MM, 93 MIN.

DIRECTOR: NICK BROOMFIELD **PRODUCER:** NICK BROOMFIELD
SCREENPLAY: NICK BROOMFIELD, MARC HOEFERLIN, ANNA TELFORD
CINEMATOGRAPHY: MARK WOLF **EDITOR:** ASH JENKINS, STUART GAZZARD
MUSIC: NICK LAIRD-CLOWES **CAST:** ELLIOT RUIZ, FALAH ABRAHEEM FLAYEH, YASMINE HANANI, DURAI A. GHAIEB
WORLD SALES: HANWAY FILMS **PRODUCTION:** CHANNEL FOUR FILMS **SWEDISH DISTRIBUTION:** ATLANTIC **SWEDISH PREMIÈRE**

ABOUT NICK BROOMFIELD. Born in 1948 in London, United Kingdom. His first film was *Who Cares?* in 1971. At the same time he studied politics and law at Essex University. He then joined the National Film School at Beaconsfield. In 1976, he made the first of several films with American filmmaker Joan Churchill. After they broke up in the mid 1980s, he developed a more up-front style, which can first be seen in *Driving Me Crazy* (1988). In 1989 he made his first, and so far only, feature, *Diamond Skulls*.



FILMOGRAPHY (SELECT) 2007 BATTLE FOR HADITHA 2006 HIS BIG WHITE SELF, DOC; 2002 BIGGIE & TUPAC, DOC; 1998 KURT AND COURTNEY, DOC; 1996 FETISHES (GIFF 1997); 1995 HEIDI FLEISS: HOLLYWOOD MADAM, DOC (GIFF 1996); 1994 TRACKING DOWN MAGGIE, DOC (GIFF 1995); 1989 DIAMOND SKULLS (GIFF 1990); 1988 DRIVING ME CRAZY, DOC (GIFF 1990); 1986 LILY TOMLIN, DOC; 1982 TATOOED TEARS, DOC; 1981 SOLDIER GIRLS, DOC; 1979 BEHIND THE RENT STRIKE, DOC; 1973 PROUD TO BE BRITISH, DOC.

NO END IN SIGHT NO END IN SIGHT

SYNOPSIS The first film of its kind to chronicle the reasons behind Iraq's descent into guerilla war, warlord rule, criminality and anarchy, *No End in Sight* is a jaw-dropping, insider's tale of wholesale incompetence, recklessness and venality. Based on over 200 hours of footage, the film provides a candid retelling of the events following the fall of Baghdad in 2003.

DIRECTOR'S COMMENT *I have always loved film and have long wanted to make films. But I also felt that it was imperative to make a rigorously accurate, comprehensive film about Iraq. As a political scientist with many friends in the foreign policy community, I have been quite disturbed at the quality of media coverage of the Iraq war and occupation. I felt that it should be possible to make a film that explained how and why Iraq has disintegrated in a way that was accurate yet accessible to a broad audience. I hope that I have succeeded.*



USA 2007 DOCUMENTARY, COLOUR, 35 MM, 108 MIN.

DIRECTOR: CHARLES FERGUSON **PRODUCER:** AUDREY MARRS
SCREENPLAY: CHARLES FERGUSON **CINEMATOGRAPHY:** ANTONIO ROSSI **EDITOR:** CHAD BECK & CINDY LEE **MUSIC:** PETER NASHIEL
CAST: CAMPBELL SCOTT (NARRATOR) **WORLD SALES:** ROCO FILMS
PRODUCTION: REPRESENTATIONAL PICTURES **SWEDISH PREMIÈRE**

ABOUT CHARLES FERGUSON. A Berkeley, California, resident. He received his Ph.D. in political science from MIT. He is a member of the Council on Foreign Relations, a director of the French-American Foundation, and CEO of Representational Pictures. He has written three books on information technology. This is his first film.



FILMOGRAPHY 2007 NO END IN SIGHT, DOC.

RENDITION **RENDITION**

SYNOPSIS Isabella El-Ibrahimi is the American wife of Egyptian-born chemical engineer Anwar El-Ibrahimi who disappears on a flight from South Africa to Washington. Isabella desperately tries to track her husband down, while a CIA-analyst at a secret detention facility outside the U.S. is forced to question his assignment as he becomes party to the man's unorthodox interrogation. "Extraordinary rendition" is the US practice of abducting foreign nationals deemed a threat to national security (terrorists) for detention and interrogation in secret overseas prisons, in countries where the laws are different from the US and where practices such as torture is more commonplace.

DIRECTOR'S COMMENT *When I was a young law student (in South Africa), we looked at the American Constitution as a document that we felt our country desperately needed. And to see chipped away that great document – and the principles of the Geneva Convention, which America was largely behind writing after the horrors of the Second World War – was quite a shock. (...) Now that I have American kids, albeit very recently, I feel even more strongly about the subject matter. I believe in the founding principals of this nation and I felt that this film would perhaps contribute to a discussion that I feel is important. Principals should not be abandoned without serious discussion, and patriotic Americans should stand up for what America stands for.*



USA 2007 FEATURE, COLOUR, 35 MM, 120 MIN.

DIRECTOR: GAVIN HOOD **PRODUCER:** STEVE GOLIN **SCREENPLAY:** KELLEY SANE **CINEMATOGRAPHY:** DION BEEBE **EDITOR:** MEGAN GILL **MUSIC:** PAUL HEPKER, MARK KILIAN **CAST:** JAKE GYLLENHAAL, REESE WITHERSPOON, ALAN ARKIN, PETER SARSGAARD, OMAR METWALLY, IGOR NAOR, AND MERYL STREEP **WORLD SALES:** NEW LINE INTERNATIONAL **PRODUCTION:** ANONYMOUS CONTENT, LEVEL 1 ENTERTAINMENT **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIÈRE**

ABOUT GAVIN HOOD. Born in 1963 in Johannesburg, South Africa. He studied at Johannesburg's University of Witwatersrand and at the University of California, Los Angeles. He directed his first short, *The Storekeeper*, in 1998. His feature debut was *A Reasonable Man* in 1999. This is his fourth feature.



FILMOGRAPHY 2007 *RENDITION*; 2005 *TSOTSI* (GIFF 2006); 2002 *IN DESERT AND WILDERNESS*, TV-SERIES; 2001 *IN DESERT AND WILDERNESS*; 1999 *A REASONABLE MAN* (GIFF 2000); 1998 *THE STOREKEEPER*, SHORT.

EPIC FILMS

EPIC FILMS

We're talking big productions, mass scenes, battles and costumes!

Opening film: *The Sovereign's Servant* by Oleg Riaskov.

JI JIE HAO ASSEMBLY

SYNOPSIS War feasts upon death. Its greedy appetite carries away many life on the battlefield, and soldiers must be ready to die at any time. Yet all these sacrifices can be given meaning and reason with honor. 1948 witnessed the launching of the Huaihai Campaign during the Chinese Civil War. In one of Chinese history's deadliest battles, thousands from the People's Liberation Army and the KMT Army fell in the battle that took place between Xuzhou and Bengdu. It was amid this bloody fight that Captain Guzidi led the Ninth Company infantry unit on a sniper mission. His orders were to fight the KMT Army until the retreat assembly call was sounded. Yet, after many long hours of painstaking resistance, Guzidi watched powerless as the ammunition ran out and the scant ranks of the Ninth Company were falling one by one. Not until later did Guzidi realize that all the neighboring troops had already left the field, and that his entire company had maybe

died in vain because of his stubborn obedience. Blinded by anger and guilt, Guzidi marched straight into the enemy's trench. But his life was spared. A few days later, he woke up in a hospital. He had lost his identity, and quickly learnt that without a survivor to vouch for them, the 46 men who had bravely sacrificed their lives under him had simply gone missing.

DIRECTOR'S COMMENT *We wanted this film to have the quality of a Hollywood blockbuster, but we only had 10% of the production budget. There are so many things that require money. Fortunately the Korean crew was very skilled. They genuinely loved the story and were more than happy to work with me on this project. They demonstrated their efficiency and ability very well, and together we managed to work out every problem. It was great teamwork and every effort really paid off.*



CHINA 2007 FEATURE, COLOUR, 35 MM, 122 MIN.
DIRECTOR: XIAOGANG FENG **PRODUCER:** ZHONGJUN WANG
SCREENPLAY: LIU HENG **CINEMATOGRAPHY:** LU YUE **EDITOR:** LIU MIAOMIAO **MUSIC:** WANG LIGUANG **CAST:** ZHANG HANYU, DENG CHAO, YUAN WENKANG, TANG YAN; **WORLD SALES:** HUAYI BROTHERS PICTURES **PRODUCTION:** HUAYI BROTHERS PICTURES
NORDIC PREMIÈRE

ABOUT XIAOGANG FENG. Born in 1958 in Beijing, China. He entered the Beijing Cultural Military Group and designed its dance performance. Starting in 1985, he taught art design at the Beijing Television Art Center, and worked as production designer on films. He then worked as scriptwriter and producer for TV. He made his feature debut, *The Dream Factory* in 1997. Works both as scriptwriter and director.



FILMOGRAPHY 2007 ASSEMBLY; 2006 THE BANQUET; 2005 A WORLD WITHOUT THIEVES (GIFF 2006); 2003 CELL PHONE; 2001 BIG SHOT'S FUNERAL; 2000 SIGN; 1999 SORRY BABY; 1998 BE THERE OR BE SQUARE; 1997 THE DREAM FACTORY.

BELLE EPOQUE BELLE EPOQUE

SYNOPSIS This is a story about the last days of the period known in Europe as 'La Belle Epoque', the period of tumultuous events on the Balkans and preparation for the assassination in Sarajevo, between the years 1910 and 1914. This is seen from the point of view of the first Bosnian motion picture cameraman Anton Walitz, who made several significant film stories and an authentic documentary about the Sarajevo assassination. The chief historical facts are primarily used as a pretext for the shaping of a 'dramatic comedy' about the epoch at the beginning of the last century, which is - in its variety of aspects - an inverted picture of our epoch at the end of the century. The cabaret numbers offer a range of information about the setting to the uninformed spectator, utilizing first class entertainment, an erotic atmosphere and sarcastic humour. The film was made 17 years ago, but were never finished because of the war in former Yugoslavia. Until 2007 it has been stuck in the post-production phase.

DIRECTOR'S COMMENT *I started 17 years ago, and finished only now. I tried to show what was happening in Sarajevo in those (pre-World War I) times. I lived in Sarajevo for 32 years, and wanted to dedicate my film to the city and pioneers of cinema there. The assassination was not the main theme. The history of cinema there was. (...) I'm not interested in history or politics, but the morals of society in those times and a comparison with today. (...) I think the 'Belle Epoque' was a metaphor. For us in the former Yugoslavia, the 1945-1990 period was the Belle Epoque, with the work of people like Tito and Nehru. Ex-Yugoslavia was one of the most beautiful places in Europe. (...) I had some anticipation that something bad would come by 1990. And that really came. By 1991, Bosnia was in war.*



SERBIA/BOSNIA & HERZEGOVINA 2007
 FEATURE, BLACK & WHITE, 35 MM, 135 MIN.
DIRECTOR: NIKOLA STOJANOVIC **PRODUCER:** MIHAILO TODOROVIC
SCREENPLAY: NIKOLA STOJANOVIC **CINEMATOGRAPHY:** RADOSLAV VLADIC **EDITOR:** PETAR PUTNIKOVIC **MUSIC:** ARSEN DEDIC **CAST:** DAVOR JANJIC, RADMILA ZIVKOVIC, VITA MAVRIC, PETAR BOZOVIC, BORO STJEPANOVIC, NEBOJSA KUNDACINA, ALAIN NOURY, TATJANA PUJIN
PRODUCTION: MAJA FILM **NORDIC PREMIÈRE**

ABOUT NIKOLA STOJANOVIC. Born in 1942. Film director and screenwriter, historian and theorist of cinema, founder and editor of the film periodical "Si-neast". He has wrote and directed seven features and many shorts.



FILMOGRAPHY (SELECT) 2007 BELLE EPOQUE; 1995 THE END OF MILLENNIUM, SHORT DOC; 1986 APPLE FROM GOLD; 1984 GREAT TALENT, TV; 1980 THE ACT, SHORT; 1978 GLIMPSE INTO THE NIGHT; 1977 AUTOGRAPH, TV; 1974 POLLEN DUST; 1970 DEAR IRENA.

SLUGA GOSUDAREV THE SOVEREIGN'S SERVANT

SYNOPSIS 1709. Europe is torn by wars. France is still ruled by an aging Louis XIV and the musketeer's feats are not forgotten yet. In Versailles two of the gentries break the anti-duel decree over an argument and a card game. They both find themselves between the jail and execution. The king decides to grant them pardon and to substitute the execution for an exile. According to a secret decree the first of the duelists, Chevalier de Brese, must travel to the court of the the Russian Tsar Peter the Great and gather information for the french court. The second duelist Count de la Bush is sent to the court of the Swedish king Karl XII with the same orders. Russia and Sweden are at war at this moment and our heroes must arrive at their destinations right before the grand battle of Poltava.

DIRECTOR'S COMMENT *The starting point of the production was the discovery of the memoirs written by some French gentry de Brese; that were translated to Russian by our great poet A. S. Pushkin. Pushkin was so intrigued by this story that he was planning to write a novel about de Brese. Unfortunately his well-known duel with Dantes cut short his life and only a few pages of the translation are left behind. They are the memoirs of the Frenchman who was exiled for a duel. I, personally, was grabbed by the opportunity to show the way the foreigner looks at the different country and thus appeared an idea to write a script. (...) This movie was in pre-production for almost two and a half years. Over 10.000 square metres of the set were built in interior pavillions and 'au plain air'. Versailles, a Holland town's block, a Polish village, a Russian hamlet.*



RUSSIA 2006 FEATURE, COLOUR, 35 MM, 125 MIN.

DIRECTOR: OLEG RIASKOV **PRODUCER:** EVGENIY KOGAN **SCREENPLAY:** OLEG RIASKOV **CINEMATOGRAPHY:** DMITRIY YASHONKOV **MUSIC:** SEWRGEI CHEKRYZHOV, ANDREI PISKLOV **CAST:** DMITRIY MILLER, ALEXANDER BUKHAROV, KSENIYA KNYAZEVA, NIKOLAI CHINDYAIKIN, DARIYA SEMENOVA, OLGA ARNGOLTZ, ALEXEI CHADOV **WORLD SALES:** CENTRAL PARTNERSHIP **PRODUCTION:** BFT ENTERTAINMENT **SWEDISH PREMIÈRE**

ABOUT OLEG RIASKOV. Born in 1961 in Moscow, Russia.



FILMOGRAPHY 2006 THE SOVEREIGN'S SERVANT; 2002-2003, MYSTERIES OF THE CENTURY, DOC TV; 2002 PROFESSOR CHAINIKOV, TV; 1998 SAVIOR ON BLOOD; 1997-1998 12 AND A HALF ARMCHAIRS, TV; 1997 ARMY ROMANCE, TV.

IT'S ALL TRUE

IT'S ALL TRUE

There are a thousand ways of depicting "reality". We show you some 30 of these, all guaranteed nonfiction. But the truth is always in the eye of the beholder.

Opening film: *Dust* by Hartmut Bitomsky.

POUSTEVNA, DAS IST PARADIES! A TOWN CALLED HERMITAGE

SYNOPSIS This documentary focuses on the community of Dolní Poustevna (Upper Hermitage), a small town on the Czech side of the Czech-German border. After World War II almost all of the local inhabitants, Sudeten Germans, were expelled. In the intervening six decades new people have settled there; they have come from various corners of the world. The Vietnamese teenager Denisa spends most of her time working at her family's stall and dreams of returning to the country of her birth. The Sudeten German pensioner Mrs Vánová is the last of Hermitage's pre-war inhabitants. The young Dutchman Daan has escaped with his family from the urban clamour of Western Europe in order to live closer to nature. Volker, a 50-year-old German engineer; for him the bars, markets and brothels of Hermitage have become a second home. The film's characters reflect Hermitage's unexpectedly diverse community. They do not live together

but alongside one another, in some respects rather like hermits.

DIRECTOR'S COMMENT *The best thing on documentary film making (and the worst at the same time) is that you never know, who you're going to meet and what exactly you're going to shoot. At the beginning, when we found ourselves in the small north Bohemian city of Dolní Poustevna, we didn't know who we were going to end up with for the next two years. (...) We loved them and hated them sometimes with all our hearts. Thanks to them we escaped from the intellectual atmosphere of Prague cafés and discovered a lot about people who didn't choose where they were going to live. Our film is about destiny and about history of a place that is deeply imprinted in people's lives. We hope it is ironic and emotional at the same time. Come with us to Poustevna for a unique life experience!*



CZECH REPUBLIC 2007

DOCUMENTARY, COLOUR, DIGIBETA, 74 MIN.

DIRECTOR: MARTIN DUSEK, ONDREJ PROVAZNIK **PRODUCER:** ALEK-SANDAR FURTULA **SCREENPLAY:** MATRIN DUSEK, ONDREJ PROVAZNIK **CINEMATOGRAPHY:** TOMAS NOVACEK, MAREK JANDA **EDITOR:** ONDREJ PROVAZNIK, MATOUS OUTRATRA **MUSIC:** ZORAN MARELJA **WORLD SALES:** NEWS & COMMUNICATIONS CO. **PRODUCTION:** NEWS & COMMUNICATIONS CO. **WORLD PREMIERE**

ABOUT MARTIN DUSEK. Born in 1978 in Ceska Lipa, Czech Republic. A graduate of journalism at Prague's Charles University, currently living in Prague and working as a free lance director for Czech TV. ONDREJ PROVAZNIK. Born in 1978 in Prague, Czech Republic. A graduate of journalism at Prague's Charles University and still studies screen writing and dramaturgy at the city's FAMU film school. Works as a freelance director and screenwriter for the Czech TV.



FILMOGRAPHY MARTIN DUSEK: 2007 A TOWN CALLED HERMITAGE, DOC; 2005 DOKUMENTÁLOVÉ, SHORT; 2001 GREAT BEAR: CHINATOWN, TV-SERIES; ONDREJ PROVAZNIK: 2007 A TOWN CALLED HERMITAGE, DOC; 2006 NOT TODAY, SHORT.

RAZBOI PE CALEA UNDELOR COLD WAVES

SYNOPSIS This is a love and hate story built around something no one can see or touch: radio waves. During the 80's, Radio Free Europe was the secret relief and confidant of its Romanian listeners. The Radio was Ceausescu's most important enemy; he even hired Carlos the Jackal to close it down. All the protagonists of this story confront themselves once more in in this documentary: speakers of the radio, along with terrorists, listeners as well as party and Securitate officials, Romanians, Germans, Americans and French altogether. The world has changed; there are different wars now. But if you listen to the voices, you may get a better picture.

DIRECTOR'S COMMENT *I grew up with these voices, without seeing their faces. I heard them but I was not interested. Politics was disgusting. There was nothing we could do, anyway. But my father listened every night to Radio Free Europe. If he turned ours off, you could hear the neighbour's radio.*



ROMANIA 2007 DOCUMENTARY, COLOUR, 35 MM, 108 MIN.

DIRECTOR: ALEXANDRU SOLOMON **PRODUCER:** ADA SOLOMON **SCREENPLAY:** ALEXANDRU SOLOMON **CINEMATOGRAPHY:** ANDREI BUTICA **EDITOR:** CATALIN CRISTUTIU **MUSIC:** SORIN ROMANESCU **WORLD SALES:** PAUL THILTGES DISTRIBUTIONS **PRODUCTION:** HI FILM PRODUCTIONS / GEPPERT PRODUCTIONS **NORDIC PREMIERE**

ABOUT ALEXANDRU SOLOMON. After graduating from the Camera Department of the Film School in Bucharest, he started making documentaries in 1993 – until now he has directed more than a dozen. In 2004 he made *Great Communist Bank Robbery*. He has also worked as director of photography for fiction films. Since 2004, he has developed projects with his wife, Ada Solomon, through her company Hi Film Productions.



FILMOGRAPHY (SELECT) 2007 COLD WAVES, DOC; 2006 CLARA B, DOC; 2004 GREAT COMMUNIST BANK ROBBERY, DOC; 2002 THE SWEET BREAD OF EXILE, DOC; 2001 THE MAN WITH THOUSAND EYES, DOC; 1999 A DOG'S LIFE, DOC; 1997 FORTRESS GUARD, DOC; 1996 ZURICH CHRONICLE, DOC; 1995 VIA REGIS, DOC; 1994 DUO FOR PAOLONCELLO AND PETRONOME, DOC; 1993 SHRIEK INTO THE EAR-DRUM, DOC.

DONKEY IN LAHORE DONKEY IN LAHORE

SYNOPSIS The real life tale of Brian, an Australian Goth whose skills as a puppeteer takes him on a journey that transcends borders, religion and love. While visiting Lahore in Pakistan to perform at a puppet festival, Brian meets Amber, 17. Ten years Brian's junior, Amber doesn't seem a likely match for this tear-away Goth. She's a devout Muslim and still lives at home with her tight-knit family. Yet in a whirlwind two-week romance during which the pair are never alone together, they fall in love. Over the next two years, Brian and Amber continue their relationship by correspondence. Brian converts to Islam in order to be accepted by Amber's family and so that he can marry her. Brian's struggle to marry Amber is fraught as he battles the Australian immigration system, costly trips between the two countries, his own religious conversion, lifestyle changes and last but not least the stern disapproval of Amber's parents!

DIRECTOR'S COMMENT *I had known Brian for a few years before filming began on Donkey In Lahore. Shortly after he returned from his first trip to Pakistan 2000, he began telling me how amazing he had found the Pakistani culture and society. Through our conversations, I also found out that had met a young Muslim woman, and that he had fallen in love with her. When he told me he was planning to convert to Islam in order to marry this girl, I became very curious about what would happen when this Goth goes back to Lahore to try and convince a traditional Pakistani family that they should allow him to marry their daughter. Thus began my journey to make Donkey In Lahore. I hope this film leads viewers to question what the most important things are when establishing a relationship with another human being and what role cultural values, customs and tradition should be allowed to play in this delicate process.*



AUSTRALIA/PAKISTAN 2007

DOCUMENTARY, COLOUR, DIGIBETA, 117 MIN.

DIRECTOR: FARAMARZ K-RAHBER **PRODUCER:** FARAMARZ K-RAHBER **SCREENPLAY:** N/A **CINEMATOGRAPHY:** FARAMARZ K-RAHBER **EDITOR:** AXEL GRIGOR **MUSIC:** COLIN WEBBER **WORLD SALES:** FARAWAY PRODUCTIONS PTY LTD **PRODUCTION:** FARAWAY PRODUCTIONS PTY LTD **NORDIC PREMIÈRE**

ABOUT FARAMARZ K-RAHBER. Born in Tehran, Iran. An Australian-Iranian filmmaker. A graduate from Griffith University Queensland College of Art, he has worked across many roles in the documentary industry in the last 10 years. He also works as a lecturer in documentary and film production at Griffith Film School. This is his second feature-length Australian documentary, the first was *Fahimeh's Story* in 2004.



FILMOGRAPHY 2007 DONKEY IN LAHORE, DOC; 2006 FAIR DINKUM MANJIT, TV DOC; 2004 FAHIMEH'S STORY, DOC.

STAUB DUST

SYNOPSIS Dust. It is everywhere and ever present. A conglomeration of the finest particles set in motion as soon as things are starting to settle. It is fought and cleared away and yet returns again even as it is being removed. A Sisyphean whoever tries to defeat it. Dust nestles in carpets and in attics. It invades laboratories and settles on artworks. It is blown into the air from factory smokestacks and resides in every raindrop. Dust causes illness, dust makes up the cosmos.

DIRECTOR'S COMMENT *A speck of dust is just about perceptible to the naked eye. It's the smallest visible subject a film can be about – it's a medium of disappearance and a criteria of perception. Wherever we go, it has already beaten us; wherever we turn, it follows us. It is our past, our present and our future. It is universal and has a name in every language. It keeps housewives busy, as well as scientists, inventors, artists and entire industrial branches. It is blamed for feeding vermin and causing illness. It takes ownership of our possessions, it penetrates laboratories, it creates planets and galaxies. We're surrounded by it, it gets inside us, we shed it... It nestles right into the despair of its own existence.*



GERMANY/SWITZERLAND 2007

DOCUMENTARY, COLOUR, 35 MM, 89 MIN.

DIRECTOR: HARTMUT BITOMSKY **PRODUCER:** HEINO DECKERT **SCREENPLAY:** HARTMUT BITOMSKY **CINEMATOGRAPHY:** KOLJA RASCHKE **EDITOR:** THEO BROMIN **WORLD SALES:** DECKERT DISTRIBUTION GMBH **PRODUCTION:** MAJADE. FILMPRODUKTIONS GMBH **SWEDISH PREMIÈRE**

ABOUT HARTMUT BITOMSKY. Born in 1942. He is a writer and essayist, film director and producer. 1962-68 he studied German Philology and Theatre in Berlin. He made his first films in the late 1960s. For more than 10 years from 1973 he was co-publisher and co-editor of the German magazine "Filmkritik" and has written several books and articles on film theory and film history. Up to now he has directed and produced more than 40 (mostly documentary) films. Since 2006, he is heading Deutsche Film- und Fernsehakademie Berlin.



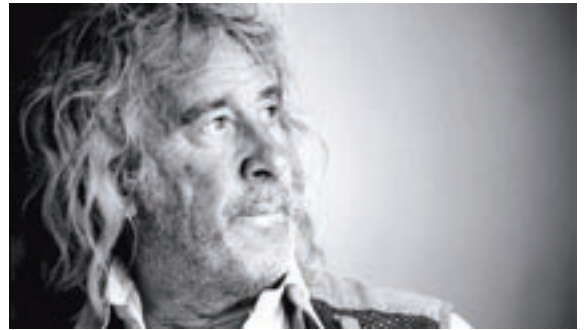
FILMOGRAPHY (SELECT) 2007 DUST, DOC; 2001 B-52, DOC; 1995 IMAGINÄRE ARCHITEKTUR - DER BAUMEISTER HANS SCHAROUN, DOC; 1992 DIE UFA, DOC; 1991 DAS KINO UND DER WIND UND DIE PHOTOGRAPHIE, DOC; 1990 DER VW-KOMPLEX, DOC; 1986 REICHAUTOBAHN, DOC; 1984 DEUTSCHLANDBILDER, DOC; 1976 BY HOOK OR BY CROOK; 1971 EINE SACHE, DIE SICH VERSTEHT, DOC; 1969 FELDZUG; 1967 3000 HÄUSER, SHORT.

GARBAGE WARRIOR GARBAGE WARRIOR

SYNOPSIS Shot in the USA, India and Mexico, this documentary tells the epic story of maverick architect Michael Reynolds, his crew of renegade house builders from New Mexico, and their fight to introduce radically different ways of living by using truly sustainable and affordable ways of constructing houses for people to live. The film is a snapshot of contemporary geo-politics and an inspirational tale over bureaucracy. It provides also a glamorous example of how private people can help, when Mike Reynolds and his crew fly over to Tsunami area and provide the catastrophe hit people with new houses and fresh water. Above all the film is an intimate portrait of an individual and his dream of changing the world.

DIRECTOR'S COMMENT *Over the last few years I have stayed in many Earthship houses in New Mexico. At 9.000 ft above sea level the temperatures can drop as low as 20 degrees below zero*

at night, yet in some of the more modern houses it was 70 degrees in the room where I slept. One morning, as I flicked on the wall-mounted flat screen TV, while cooking my breakfast in the luxurious stone floored adobe kitchen diner, the epic dimensions of this story became apparent: I'm not connected to any utilities here, this is 'off grid' and it works! I'm living in harmony with nature, in fact it is beautiful and luxurious. Yet the guys who built it all were shut down for nearly seven years – serious battles have had to be fought for this potentially life-saving solution. (...) What maverick eco-architect Mike Reynolds started 35 years ago was way ahead of its time, yet like so many other visionaries he was beaten down, rapped for his mistakes rather than his acknowledged for his findings. He was embroiled in a battle to save the planet from what we now know is its almost certain fate – environmental meltdown.



UNITED KINGDOM/USA 2007

DOCUMENTARY, COLOUR, DIGIBETA, 85 MIN.

DIRECTOR: OLIVER HODGE **PRODUCER:** RACHEL WEXLER **CINEMATOGRAPHY:** OLIVER HODGE **EDITOR:** PHIL REYNOLDS **MUSIC:** PATRICK WILSON **CAST:** MICHAEL REYNOLDS **WORLD SALES:** THE WORKS INT'L **PRODUCTION:** OPEN EYE MEDIA UK **SWEDISH PREMIÈRE**

ABOUT OLIVER HODGE. He studied Industrial design at Central St Martins School of Art in London and from there moved into design for the film industry. He has worked on 20 major features – with directors like George Lucas, Tim Burton, Danny Boyle and Simon West – heading props departments and supervising special effects projects. He has also shot documentaries and other commercial projects working both with production crews and entirely alone.

FILMOGRAPHY 2007 GARBAGE WARRIOR, DOC.



MAFROUZA – OH LA NUIT! MAFROUZA – OH NIGHT!

SYNOPSIS Harsh poverty makes daily life tough in Mafrouza. May it be built within the remains of a greco-roman necropolis, a shantytown in Alexandria is not much to laugh about. But the point is people do laugh. Or whisper softly when love is around, protest when stairs are not well fixed, groan when the underwater floods houses. But, as a Brazilian song says: "I take life singing, not to cry". And it seems to work. For what the people of Mafrouza show is an incredible vitality and a crazy capacity for happiness, that defies the conditions of their existence. The Mafrouza film project will include 5 installments, shot along two years in the area. *Mafrouza – Oh Night!* is the first episode, that shows our first entering in the neighbourhood. An archeological visit leads us to meet a few people and to take the time to really be with them, each encounter revealing a new novel. This first discovery of the Mafrouza universe is an opportunity to undermine the clichés frequently

stated upon this region of the world. But the discovery also leads us to question the way we ourselves live here in Europe (or elsewhere).

DIRECTOR'S COMMENT *Meeting the people of Mafrouza has been a profound experience. I have rarely seen people with such freedom in thought and speech, people who appear to fight off so much both fear and sadness. I made this film to know them, for them to be known, for us to share their incredible strength of life. But discovery being mutual, I decided to include the camera as a character in the film. Because the dialogue and exchanges we shared while filming in Mafrouza lead us to question the way we can all look one at the other.*



FRANCE 2007 DOCUMENTARY, COLOUR, DV CAM, 141 MIN.

DIRECTOR: EMMANUELLE DÉMORIS **PRODUCER:** JEAN GRUAULT **CINEMATOGRAPHY:** EMMANUELLE DÉMORIS **EDITOR:** CLAIRE ATHERTON **WORLD SALES:** LES FILMS DE LA VILLA **PRODUCTION:** LES FILMS DE LA VILLA **SWEDISH PREMIÈRE**

ABOUT EMMANUELLE DÉMORIS. Born in 1965 in London, United Kingdom. Lives in Paris, where she studied at the cinema school, the FEMIS. She first worked in theatre, as a director and an actor. In 1998, she directed her first documentary *Stone Memories*. She started the *Mafrouza* film project in 2001. She has also worked as a scriptwriter.



FILMOGRAPHY 2007 MAFROUZA – OH LA NUIT!, DOC; 1998 MÉMOIRES DE PIERRE, DOC.

NANKING NANKING

SYNOPSIS A powerful, emotional and relevant reminder of the heartbreaking toll war takes on the innocent, *Nanking* tells the story of the Japanese invasion of Nanking, China, in the early days of World War II. As part of a campaign to conquer all of China, the Japanese subjected Nanking – which was then China's capital – to months of aerial bombardment, and when the city fell, the Japanese army unleashed murder and rape on a horrifying scale. In the midst of the rampage, a small group of Westerners banded together to establish a Safety Zone where over 200,000 Chinese found refuge. Unarmed, these missionaries, university professors, doctors and businessmen – including a Nazi named John Rabe – bore witness to the events, while risking their own lives to protect civilians from slaughter. The story is told through deeply moving interviews with Chinese survivors, chilling archival footage and photos of the events, and testimonies of former Japanese soldiers. At the

heart of Nanking is a filmed stage reading of the Westerners' letters and diaries, featuring Woody Harrelson, Mariel Hemingway and Jurgen Prochnow. Through its interweave of archival images, testimonies of survivors, and readings of first hand accounts, the film puts the viewer on the streets of Nanking and brings the forgotten past to startling life.

DIRECTORS' COMMENT *Bill Guttentag: When I first began to explore the possibility of making a film on the Rape of Nanking, I learned that it was referred to as the 'Forgotten Holocaust'. I felt that the words "holocaust" and "forgotten" should never be in the same sentence - and my hope is in the future they will not be. (...) My hope is the victims of Nanking will be remembered, and the Chinese, European, and Americans who did so much good in the worst of times will always be remembered for extraordinary heroism.*



USA 2007 DOCUMENTARY, COLOUR, DIGIBETA, 89 MIN.
DIRECTOR: BILL GUTTENTAG, DAN STURMAN **PRODUCER:** TED LEONISIS **SCREENPLAY:** ELISABETH BENTLEY & BILL GUTTENTAG & DAN STURMAN **CINEMATOGRAPHY:** BUDDY SQUIRES **EDITOR:** HIBAH FRISINA, A.C.E., CHARLTON MCMILLAN, MICHAEL SCHWEITZER **MUSIC:** PHILIP MARSHALL **CAST:** HUGO ARMSTRONG, ROSALIND CHAO, STEPHEN DORFF, JOHN GETZ, WOODY HARRELSON **WORLD SALES:** FORTISSIMO FILM SALES **PRODUCTION:** HBO DOCUMENTARY FILMS, PURPLE MOUNTAIN PRODUCTIONS **SWEDISH PREMIÈRE**

ABOUT BILL GUTTENTAG. He is a graduate of the University of Pennsylvania and the American Film Institute. He has made numerous documentaries for HBO, ABC, CBS and others, and created and executive produced the TV series *Crime & Punishment*. In 2007 he wrote and directed the feature *Live!* DAN STURMAN. He is a magna cum laude graduate of Harvard University. Previously he has produced both documentaries and TV series, directed by Guttentag. He has also has reported and produced for ABC News, CBS News, and BBC. This is his directorial debut.



FILMOGRAPHY BILL GUTTENTAG: (SELECT) 2007 NANKING, DOC; 2007 LIVE!; 1994 BLUES HIGHWAY; 1991 DEATH ON THE JOB, DOC; 1989 CRACK USA: COUNTY UNDER SIEGE, DOC. DAN STURMAN: 2007 NANKING, DOC.

PUNCHES N PONYTAILS PUNCHES N PONYTAILS

SYNOPSIS The film is a journey into the sweet science of boxing being practiced by two Indian women. The film unfolds with them as they wrestle with their day to day existence of being a boxer and the conflicts that surround them. With rising tension within and outside the ring, the film unfolds the complexities that hold them together. While one of the boxers, is comprehending and dealing with her own sexuality, the other struggles with the limitations of her own body and need to prove that she too can box like her brother. What does the ring mean to women boxers? Using cinema verité style and shot over a period of two and half years, the film articulates the boxers concerns and share experiences and ideas about their future.

I wondered why people were not talking about her or why there have been no films made on women boxing in India. I set out looking for answers... From Dec 2004 to May 2007, I shot with two women boxers as they tried to understand their bodies, their undying love for the sport and their constant struggle to realize their dreams. It was not important for me whether the two boxers won or lost, what was important was their negotiations with people and forces around them. The question for women boxers determined to stay in the game was not 'why?' but instead, as I came to ask myself in this film, 'why not?'



DIRECTOR'S COMMENT *I read a very small article on the sports page of a mainstream newspaper mentioning that a woman boxer from India had become the world champion. I was taken aback.*

ABOUT PANKAJ RISHI KUMAR. He graduated from FTII in 1992 where he specialised in Film Editing. He began his film career in 1993 as an assistant editor on Shekhar Kapur's *Bandit Queen*. He edited documentaries, and TV series before turning to making films himself. He lives in Mumbai and Kolkata.



INDIA 2008 DOCUMENTARY, COLOUR, DIGIBETA, 82 MIN.
DIRECTOR: PANKAJ RISHI KUMAR **PRODUCER:** PANKAJ RISHI KUMAR **CINEMATOGRAPHY:** PANKAJ RISHI KUMAR **EDITOR:** PANKAJ RISHI KUMAR **MUSIC:** CHIRADIP DAS GUPTA, SOURAV ROY **WORLD SALES:** KUMAR TALKIES **PRODUCTION:** KUMAR TALKIES **SUPPORTED BY:** GÖTEBORG INTERNATIONAL FILM FESTIVAL FUND **WORLD PREMIÈRE**

FILMOGRAPHY 2008 PUNCHES N PONYTAILS, DOC; 2006 3 MEN AND A BULB, DOC; 2005 GHARAT, DOC; 2003 THE VOTE, DOC; 2001 THE PLAY IS ON..., DOC; 1999 KUMAR TALKIES, DOC.

RUBLJOVKA – STRASSE ZUR GLÜCKSELIGKEIT RUBLYOVKA – ROAD TO BLISS

SYNOPSIS Rublyovka Road is connecting Moscow with the Russian outback. At all times, the region bordering on Rublyovka has had a magnetic attraction for the ruling elite classes. In Putin's Russia, Rublyovka has become synonymous with wealth, social ascent and decadent lifestyles. Tell-tale signs of the past and gross excesses of Russian cut-throat capitalism have created a bizarre microcosm that does not have a parallel elsewhere in this giant empire. The film draws a social portrait of present-day Russia, in which Putin's "steered democracy" increasingly assumes dictatorial features.

DIRECTOR'S COMMENT *In August 2004 I came across a report published in the Russian newspaper 'Argumenty i fakty' on an area located around the Rubljovo-Uspenskoje Boulevard (known colloquially as Rubljovka) where millionaires abound and the competition for glamour, multi-million properties and luxury vehicles has been taken to a bizarre extreme. In my recollection dating back to the 80s, Rubljovka was an idyllic country road on which the ever-caring Father State allocated dachas to the Soviet upper crust. This whirlwind social change of a 30 km stretch of rural area sparked of the idea for a cinematic research into this phenomenon.*



GERMANY 2007 DOCUMENTARY, COLOUR, 35 MM, 94 MIN.
DIRECTOR: IRENE LANGEMANN **PRODUCER:** WOLFGANG BERGMANN **SCREENPLAY:** IRENE LANGEMANN **CINEMATOGRAPHY:** MAXIM TARASJUGIN **EDITOR:** KAWA VAKIL **MUSIC:** MICHAEL LANGEMANN **WORLD SALES:** ART PR INTERNATIONAL **PRODUCTION:** LICHT-FILM **NORDIC PREMIÈRE**

ABOUT IRENE LANGEMANN. Born in Issilkul, near Omsk, Russia. She majored in acting and German language and literature at Moscow's Tcepkina Drama School in 1980. For the next ten years she worked as an actress, director and playwright in Moscow. In 1983 she became a presenter for Russian television. 1990 she emigrated to West Germany. Until 1996 she was commissioning editor at Deutsche Welle-tv in Cologne. Now she works as a freelancing filmmaker.



FILMOGRAPHY (SELECT) 2007 RUBLYOVKA - ROAD TO BLISS, DOC; 2007 BLOOD AND HONEY, DOC; 2005 GOLDAP - ONE YEAR AFTER JOINING THE EU, DOC; 2004 ICE AND ORANGES, DOC; 2003 MARTIN'S PASSION, DOC; 2002 TOUCHING THE SOUL- THE PHOTOGRAPHER GERD LUDWIG, DOC; 2000 RUSSIA'S WONDER CHILDREN, DOC; 1999 HUMBOLDT'S NEXT GENERATION, DOC; 1996 EMPIRE OF DREAMS - THE BOLSHOI BALLET BETWEEN MYTH AND REALITY, DOC; 1994 THE GODS I ASK FOR A CHANGE, DOC; 1993 ROOTED NOWHERE, DOC.

CALLE SANTA FÉ RUE SANTA FÉ

SYNOPSIS October 5, 1974. Chile. Calle Santa Fe, in the Santiago suburbs. Carmen Castillo, six months pregnant, is badly injured and her partner Miguel Enriquez, head of the resistance against Pinochet's dictatorship, is killed in combat. So begins a journey into the memories of the defeated, a journey undertaken without self-indulgence or complacency; a narrative driven by the question: Were these acts of resistance worth their terrible cost? Did Miguel die in vain? Through the lives, faces and voices of his family, his neighbours, his comrades in arms, the director follows a path that leads from the underground into exile, from the glory days of Allende through the long, black years of dictatorship, accompanied by those who resisted and resist still. Between the chaos of the past and the undimmed emotions of today the story of a revolutionary generation and a broken country emerges.

DIRECTOR'S COMMENT *I think we've never understood how it can be possible to survive the loss of a great love, how to carry on in its absence. However, my memory of what happened has gone from horror and evil to good. For a long time, I considered Chile to be full of nothing but fascists. Even though I knew that there was still humanity to be found among the prisoners in the torture chambers and in the camps, I maintained this perception of evil and fear. Thanks to Manuel, I also remembered 'good deeds.' This was a turning point in my relationship with the country and it helped me discover the joy of reconnecting with the people. (...) Expelled from Chile and a political refugee, I finally settled in France. Those who resisted Nazism in Europe lived as we did, exactly as it is told by the militants in the film (...) But there was also solidarity, happiness, friendship.*



FRANCE/CHILE/BELGIUM 2007
DOCUMENTARY, COLOUR, 35 MM, 163 MIN.
DIRECTOR: CARMEN CASTILLO **PRODUCER:** SERGE LALOU **SCREENPLAY:** CARMEN CASTILLO **CINEMATOGRAPHY:** CARMEN CASTILLO **EDITOR:** EVA FEIGELES-AIMÉ **MUSIC:** JUAN CARLOS ZAGAL **WORLD SALES:** WILD BUNCH **PRODUCTION:** LES FILMS D'ICI **SWEDISH PREMIÈRE**

ABOUT CARMEN CASTILLO. Born in Santiago, Chile. Historian and filmmaker. In 1970 she worked alongside President Salvador Allende. After the military coup she went underground with Miguel Enriquez, and their 4-year-old daughters. In 1974 Miguel was killed in combat. She was imprisoned, then expelled from the country. As a refugee in France, she wrote, and directed documentaries for TV. Since 2002, she has divided her time between Paris and Santiago.



FILMOGRAPHY (SELECT) 2007 RUE SANTA FÉ, DOC; 2004 LE CHILI DE MON PERE, TV DOC; 2003 JOSE SARAMAGO, LE TEMPS D'UNE MÉMOIRE, TV DOC; 2002 L'ASTRONOME ET L'INDIEN, TV DOC; 2000 MARIA FELIX, L'INSAISSABLE, TV DOC; 1999 LE BOLERO, UNE ÉDUCATION AMOUREUSE, TV DOC; 1995 LA VÉRIDIQUE LÉGENDE DU SOUS-COMMANDANT MARCOS, TV DOC; 1984 ÉTAT DE GUERRE: NICARAGUA, TV DOC.

YOUNG YAKUZA YOUNG YAKUZA

SYNOPSIS Juvenile delinquency in Japan has increased dramatically over the past ten years. Naoki, 20 years old, is caught up in this way of life. His record is dismal, he has failed at school, at work and in his personal life. Not long ago, Naoki decided to try to make a living from crime much to his mother's despair. On the advice of a friend, she is handing over her son to the Japanese Mafia for one year. For the first time, a door is opened into the secret world of the Japanese Yakuza, challenging the preconceived ideas of this feared society and experiencing with Naoki the reality of his initiation through the four seasons. Naoki will have to choose between the darkness and the light.

DIRECTOR'S COMMENT *When I first met and made eye contact with him, I knew who he was. Right that second, I could tell he knew I knew. He confidently introduced himself as a Yakuza boss. We covered a lot of ground, and I*

remember him asking me a number of specific questions about the movie The Godfather! On his last day in Paris, he asked me if I'd be interested in filming a Yakuza gang from the inside. I said I thought it was unfilmable. I mentioned the names of two Japanese documentary filmmakers who got stabbed as they were conducting a similar investigation, as well as Juzo Itami who was slashed in the face by gangsters after the release of his feature film, which was highly critical of the underworld. He still wanted me to come to Japan to see what a Yakuza gang was like. Two months later, as I was a guest professor at a Tokyo film school, I paid Mr Kumagai a visit out of politeness. I spent a few days inside his gang, and was struck by the fact that he wanted to let a camera crew film the gang for the very first time.



FRANCE 2007 DOCUMENTARY, COLOUR, 35 MM, 98 MIN.
DIRECTOR: JEAN-PIERRE LIMOSIN **PRODUCER:** HENGAMEH PAHANI
SCREENPLAY: JEAN-PIERRE LIMOSIN **CINEMATOGRAPHY:** CÉLINE BOZON, JULIEN HIRSCH **EDITOR:** TINA BAZ **MUSIC:** RGM BAND
WORLD SALES: DREAMACHINE **PRODUCTION:** ARTE FRANCE, CELLULOID DREAMS, ITVS **SWEDISH PREMIÈRE**

ABOUT JEAN-PIERRE LIMOSIN. Born in 1949 in Chaumontel, France. Actor, director, and script writer. He made documentaries for TV at the start of his career. His feature debut was *Faux Fuyants* in 1983, co-directed with Alain Bergala. The two founded a video and photographic workshop in the late 1970s. In the late 80s his focus turned to making documentaries, but he has continued to direct features as well.

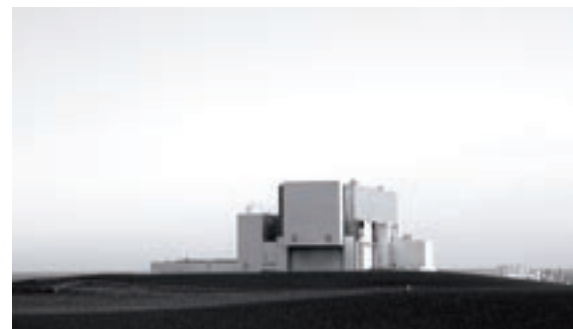


FILMOGRAPHY (SELECT) 2007 YOUNG YAKUZA, DOC; 2005 CARMEN; 2002 NOVO; 1999 TAKESHI KITANO L'IMPRÉVISIBLE, TV DOC; 1998 TOKYO EYES (GIFF 1999); 1995 ALAIN CAVALIER, TV DOC; 1993 ABBAS Kiarostami, VÉRITÉS ET SONGES, TV DOC; 1986 GUARDIAN OF THE NIGHT; 1988 THE OTHER NIGHT; 1983 SUBTERFUGE.

THE NUCLEAR COMEBACK THE NUCLEAR COMEBACK

SYNOPSIS In a world living in fear of climate change, the nuclear industry has put its hand up as a solution. It claims that nuclear power generation produces zero carbon emissions... and people are listening. Around the world, there are currently 27 nuclear power stations under construction, and projections for another 136 to be commenced within the next decade. The industry sees climate change as its saviour, as a way of making the nuclear industry look environmentally friendly – which, to be frank, it never has. This film goes on a worldwide tour of the nuclear industry in search of answers. It visits some of the planet's most famous nuclear facilities – including inside the Chernobyl control room; it investigates the state of 'the grand old lady' of commercial nuclear power – the UK's Calder Hall; and travels through a nuclear waste repository under the Baltic Sea.

DIRECTOR'S COMMENT *In New Zealand, where I come from, we haven't really talked much about nuclear power's virtues. After all, we were the first country in the world to pass anti-nuclear legislation. However, in the past couple of years, I've noticed that more than a few energy providers, policy makers, scientists and environmentalists have joined forces to suggest that the world needs to embrace nuclear power again. In fact they've gone as far as to say it's clean and green – impossible! So what is the real story? I gathered an artillery of arguments for and against nuclear power then set off around the globe for heated debates.*



NEW ZEALAND 2007
 DOCUMENTARY, COLOUR, DIGIBETA, 75 MIN.
DIRECTOR: JUSTIN PEMBERTON **PRODUCER:** JUSTIN PEMBERTON
SCREENPLAY: JUSTIN PEMBERTON **CINEMATOGRAPHY:** DJ STIPSEN **EDITOR:** BELLA ERIKSON **MUSIC:** ANIKA MOA AND JASON SMITH
WORLD SALES: FILMS TRANSIT **PRODUCTION:** THE TV SET
INTERNATIONAL PREMIÈRE

ABOUT JUSTIN PEMBERTON. Born in 1970 in New Zealand. He holds a degree in psychology and has a Post Graduate Diploma in Broadcast Communication from the University of Auckland. Co-director of the independent New Zealand based documentary production company The TV Set Ltd. He has been producing and directing documentaries both locally and internationally for more than 12 years. He has also worked as director of music videos. After a stint living in London in the 1990s he has returned to settle in Auckland.



FILMOGRAPHY 2007 THE NUCLEAR COMEBACK, DOC; 2006 DEATH ON THE BEACH, DOC; 2005 LOVE, SPEED & LOSS, DOC; 2005 AIRPORTS AND OVERTURES, DOC; 2004 A SLEEPY LIFE, DOC; 2003 3 CHORDS & THE TRUTH: THE ANIKA MOA STORY, DOC; 2002 ANIMAL IMITATORS, DOC; 2001 BACK FOR GOOD?, DOC; 2000 DAD'S WANTED, DOC.

DE L'AUTRE CÔTÉ DU PAYS THE OTHER SIDE OF THE COUNTRY

SYNOPSIS A meditative immersion into a Uganda ravaged by 20 years of war. Where expressive means serve as a denunciation. The population is the battleground in "one of the worst humanitarian crises in the world", where war continues between rebels and the Ugandan government. As rebels abduct and force children and adults into their ranks, thousands flood into towns searching for security. In response, the government forces 1.7 million people into camps in an attempt to cut off the rebel's supplies and recruits. Instead of protection, the camps offer disease and death. The film captures the realities of war in northern Uganda through the interconnected stories of five people, including: a mother turned activist after her daughter's abduction; a young girl traveling miles daily looking for a safe place to sleep; a 7 year old boy who moved onto the streets to survive, and an increasingly outspoken and courageous man whose job takes him to the heart of the war. Shot entirely

onsite and told exclusively through the images, voices and perspectives of Ugandans.

DIRECTOR'S COMMENT *I first set foot in northern Uganda in April 2004. To get there, you have to cross the Karuma Bridge over the Nile at a spot where the current is particularly strong. Once in the North, a strangely deserted region appears. There is not a village in sight and no livestock in the fields. Uganda and its people force us to rethink our definition of war, too often restricted to violent imagery. (...) It was for this reason I wanted to make a personal film, not one satisfied to show the conflict alone, but one that would bring it to life from the inside, as seen from the perspective of the people. By resisting, they manage to keep alive the humanity in all of us.*



CANADA 2007 DOCUMENTARY, COLOUR, BETA SP, 84 MIN.
DIRECTOR: CATHERINE HÉBERT **PRODUCER:** CATHERINE HÉBERT
CINEMATOGRAPHY: SÉBASTIEN GROS **EDITOR:** ANNIE JEAN **MUSIC:** CHOIR OF ST MARY'S ABOKE COLLEGE, UGANDA **WORLD SALES:** FILMS DU 3 MARS **PRODUCTION:** MANGO FILMS **NORDIC PREMIÈRE**

ABOUT CATHERINE HÉBERT. Born in Montreal, Canada. After earning a Bachelor's degree in Communication at the Universities of Quebec and Montreal, she studied journalism in Lille, France. She then did an apprenticeship at RTBF, the Belgian public broadcaster, and worked as a co-operant in Senegal. In 2002, she began directing news reports for Canadian TV. Her first documentary was *Tea at the Embassy* in 2003.



FILMOGRAPHY 2007 THE OTHER SIDE OF THE COUNTRY, DOC; 2005 HE'S THE MAN, DOC; 2005 THE FACE I ONCE HAD, DOC; 2004 MANGOS FOR CHARLOTTE, DOC; 2003 TEA AT THE EMBASSY, DOC.

THREE MILES NORTH OF MOLKOM THREE MILES NORTH OF MOLKOM

SYNOPSIS Three miles north of Molkom, hidden deep in the lakeside forests of Sweden, lies Ångsbacka; a 21st Century playground for adults. Once a year, their gates open to a thousand international participants, placed in 'Sharing Groups' at random. A Swedish celebrity, a Californian hippy, a Finnish grandmother and a back-packing Australian rugby coach, who stumbled on the wrong party, are amongst the group that take us on an unforgettably quirky, two-week emotional roller-coaster. Firewalking, Shamanism, Tantric Sex and myriad other physical, psychological and esoteric experiences, guide our unlikely heroes towards enlightenment, love, loathing and themselves. Will they ever be the same again?

DIRECTOR'S COMMENT *Our company's aim is to make emotive, cinematic and universally relevant documentaries that take the viewer on a journey, immersing them in narrative experience and character with an impact equal to that of dramatic forms.*



UK 2007 DOCUMENTARY, COLOUR, HDCAM, 112 MIN.
DIRECTOR: CORINNA VILLARI-MCFARLANE, ROBERT CANNAN **PRODUCER:** CORINNA VILLARI-MCFARLANE **CINEMATOGRAPHY:** JOSEPH RUSSELL **EDITOR:** ROBERT CANNAN, CORINNA VILLARI-MCFARLANE **MUSIC:** VARIOUS **WORLD SALES:** THIRD EYE FILM PRODUCTIONS **PRODUCTION:** THIRD EYE FILM PRODUCTIONS **NORDIC PREMIÈRE**

ABOUT CORINNA VILLARI-MCFARLANE. Born in 1981 in London, UK. She began directing and producing for theatre. Degree in Political Science. Worked in various media production roles. Became part of the producer team *The Great Ecstasy* of Robert Carmichael. **ROBERT CANNAN.** Born in 1978 in London, UK. Masters degree in Writing and Performance for Film, Theatre and TV at York University. Studied Film Directing at Brighton Film School. Began working as Assistant Director. Worked on indie features, shorts and music videos. They have set up Third Eye Film Productions.



FILMOGRAPHY 2007 THREE MILES NORTH OF MOLKOM, DOC.

WUYONG USELESS

SYNOPSIS Three portraits of clothing: people who make them and people who wear them. A hot and humid day in Canton. Amidst the thunderous noise of sewing machines, women work quietly under fluorescent lamps in a garment factory. the clothes they make will soon be shipped to unknown customers. Likewise, the future of each face along the assembly line is blurred. A dusty day in the mining area of Fenyang. A small tailor's shop is patronized by miner's who come for repairs, alterations and lively chats. A wintry day in Paris. Chinese designer Ma Ke prepares her newly established brand "Wu Yong" ("Useless") to be launched in a spectacular show. An anti-fashion designer, she abhors assembly lines. The trademark of her majestic line is based on first burying the clothes in dirt to allow nature and time to put the finishing touches on her work.

DIRECTOR'S COMMENT *Following the leads of clothes, we shot in three areas and discovered the real lives of people along different economic chains. The clothes can cover us, convey feelings and also carry the ultimate way of life. Clothes, a layer of substance in close contact with our skins, also have memories.*



CHINA 2007 DOCUMENTARY, COLOUR, HDCAM, 81 MIN.
DIRECTOR: JIA ZHANGKE **PRODUCER:** ZHAO TAO **SCREENPLAY:**
CINEMATOGRAPHY: YU LIK-WAI **EDITOR:** ZHANG JIA **CAST:** MA KE
WORLD SALES: MEMENTO FILMS INTERNATIONAL **PRODUCTION:**
 XSTREAM PICTURES **SWEDISH PREMIÈRE**

ABOUT JIA ZHANGKE. Born in 1970 in Fengyang, Shanxi Province of China. He is a graduate from the Beijing Film Academy and made his first feature film *Xiao Wu* in 1998. He has now settled in Beijing as an independent filmmaker.



FILMOGRAPHY 2007 USELESS, DOC; 2007 TEN YEARS; 2006 STILL LIFE; 2006 DONG, DOC; 2004 THE WORLD (GIFF 2005); 2002 UNKNOWN PLEASURE; 2002 IN PUBLIC, DOC; 2000 PLAT-FORM; 1998 XIAO WU (GIFF 1999).

MARCELA MARCELA

SYNOPSIS The life of Marcela, an ordinary Czech woman is explored throughout several decades of her life. The documentary observes several important societal issues. We are engaged to struggle and fight back with Marcela as her tragic life unfolds before our eyes especially dealing with her daughter's unexpected death which almost drives her to suicide. However, the responsibility she feels for her retarded son gives her the will to survive. The making of *Marcela* was initially part of a six-part series on Czech television about the fate of six married couples but the events that happened throughout Marcela's life arose a wave of solidarity from the Czech public who sent her money and personal support. This was the reason why the director decided to focus solely on a documentary about Marcela. The distressing destiny of Marcela's life and the act of human support from the Czech public was therefore, worthy to be expressed in this film. She is currently looking forward for a better future.

DIRECTOR'S COMMENT *Following my subject over time, that I researched in Marriage Stories where I charted the fates of six married couples from the time of their weddings in 1980 up to the present day. In one of the documentaries, entitled Marcela and Jiří, the couple's biggest ambition was to get their own flat. (...) As the couple became estranged, I began to focus more on Marcela and her daughter, returning to their lives on a continual basis. I observed them with the thoroughness of a sociologist but with the sensibility of a friend who pops up at difficult moments. After Marcela's daughter dies, I made another film by adding my subsequent meetings with Marcela to the original instalment of the Marriage Stories series.*



CZECH REPUBLIC 2006
 DOCUMENTARY, COLOUR, 35 MM, 82 MIN.
DIRECTOR: HELENA TRESTIKOVA **PRODUCER:** KATERINA CERNA
SCREENPLAY: HELENA TRESTIKOVA **CINEMATOGRAPHY:** JAN MALÍŘ,
 MIROSLAV SOUŠEK, VLASTIMIL HAMERNÍK **EDITOR:** ALOIS FIJÁREK,
 LENKA POLESNÁ, ZDENEK PATOČKA **MUSIC:** ZBYNĚK MIKULÍK, PETR
 PROVAZNÍK, JAN VALOUCH **WORLD SALES:** TASKOVSKI FILMS **PRO-**
DUCTION: NEGATIV, S.R.O. **NORDIC PREMIÈRE**

ABOUT HELENA TRESTIKOVA. Born in 1949 in Prague, Czech Republic. She graduated from the Department of Documentary Film at FAMU, Prague. Since 1974 she has worked as a professional documentary film maker, and has made around 50 documentaries of various lengths and formats, mostly on the themes of human relationships and various social issues.



FILMOGRAPHY (SELECT) 2006 MARCELA, DOC; 2001 WOMEN AT THE TURN OF THE CENTURY (TRAPPED), DOC; 2000 WOMEN AT THE TURN OF THE CENTURY: FORTE AND PIANOS, DOC; 1997 SLADKE STOLETI; 1996 TELL ME SOMETHING ABOUT YOURSELF: RIPENING OF EVIL - MILAN, DOC; 1995 LIDA BAAROVA'S BITTERSWEET MEMORIES, SHORT; 1994 TO BE OR TO HAVE; 1991 I CREATED YOU; 1989 LOOKING FOR WAYS, DOC; 1987 THOUSAND YEARS OF SOBERITY, DOC; 1981 JAPANESE SUNDAY; 1975 THE MIRACLE, DOC.

I ZHDUKURI THE DISAPPEARED

SYNOPSIS Din is considered as a missing man for more than five years, since the moment when he and his co-villagers were unaccounted for in the war. Din comes back home unexpectedly to his wife who have taken care of their children with a lot of strife. The family find it very hard to find peace again, as violent scenes from the war bother them every day. Their son Durim, takes courage to try and forget the atrocities he have seen Serbian paramilitaries commit in front of his eyes. He sets fire to the house where these atrocities happened (the raping of his father). He wants the family to find peace and unity again. A parallel story tells about Aunty Mala. She is an old lady who have been waiting for her missing son for 50 years.

DIRECTOR'S COMMENT *Although we are living in a modern world, the fate of many people suffering in primitive wars is not touched much. There are millions of missing people in horrible wars all over the world. A lot of people are unaccounted for even today in my country, too. A lot of women and children are waiting for their husbands and fathers, hoping they will come back one day. Even if they come back, what will they find? These cases troubled me and I took this step of expressing the worries of the world today in my film. In my modest way, I tried to show the consequences of the war in former Yugoslavia. I meet these fates every day in Kosovo.*



KOSOVO 2006 FEATURE, COLOUR, MINI-DV, 40 MIN.
DIRECTOR: JETON AHMETAJ **PRODUCER:** JETON AHMETAJ **SCREENPLAY:** VISAR FEJZULLAHU **CINEMATOGRAPHY:** FATOS KASTRATI
EDITOR: AKUF DURGUTI **MUSIC:** ARIAN RANDOBRAVA **CAST:** AFRIM KASAPOLLI, FATIME SEFAJ, GRANIT FEJZULLAHU, ERON SADIKU, MYSHKEREFE LLOZANA, ISMAJL RAMA **WORLD SALES:** FILMMISION **PRODUCTION:** FILMMISION **NORDIC PREMIÈRE**

ABOUT JETON AHMETAJ. Born in 1965 in Gjilan, Kosovo (former Yugoslavia). Holds a Master in Film Directing from Prishtina University, 2004. He has directed shorts, documentaries and TV films. He works as an Assistant Professor at the Arts Academy of Kosova University.



FILMOGRAPHY 2007 THE BIRD, SHORT; 2006 THE DISAPPEARED, SHORT; 2004 THE TRIAL, SHORT; 2004 ROUNABOUT, TV; 2004 LONELY HEART, TV; 2003 NIGHTMARE, SHORT; 2003 ESCAPE WITH THE DEATH, SHORT; 2002 PHOTOGRAPHY, SHORT; 2001 ABISS, SHORT.

VIEW FROM THE BRIDGE: STORIES FROM KOSOVO

SYNOPSIS Seven centuries of ethnic violence. 78 days of NATO bombs. One symbol of a perilous peace. This is the first documentary feature about post-war Kosovo. Confused with the earlier Balkan conflicts and overshadowed by Afghanistan and Iraq, Kosovo's story may hold the most compelling lessons of all. The bridge in the town of Mitrovica has become a flash-point in the continuing conflict between Muslims, Christians and Roma (Gypsies). Through first-person accounts the dreams and nightmare of Kosovars unfold. Muslims who love America, Christians who despise it. Roma dying of lead poisoning. Orphans of war, wives of the missing, parents of the murdered. Families who just want to go home. Their vivid stories reveal powerful insights into the religious and ethnic conflicts raging around the world today.

DIRECTOR'S COMMENT *As Americans, we were concerned by the increasing polarization of our*

country after the 2000 elections. (...) At the same time, as members of the American media, we were troubled by the trend toward superficial and personality-driven news, where the flash and spectacle of the reporting drown out the subtleties of the stories themselves. It was in that context that we first met Diane Brown, a former United Nations worker in Kosovo who was then running her own aid organization called Children's HOPE. Her tales of the societal stasis of Kosovo, of a place where all the might of NATO and UN still hadn't healed the profound wounds of the politics of hate, astonished us. Having been pushed off the front pages (and often out of the press altogether) by Iraq and Afghanistan, we conceived a documentary film to answer one question: What happens after the bombs stop falling? (...) We intend this film to be neither pro-Albanian nor pro-Serb, but rather pro-tolerance and understanding.



USA 2007 DOCUMENTARY, COLOUR, DIGIBETA, 103 MIN.
DIRECTOR: JOHN EALER, LAURA BIALIS **PRODUCER:** JOHN EALER
SCREENPLAY: JOHN EALER, LAURA BIALIS **CINEMATOGRAPHY:** SARAH LEVY **EDITOR:** WILLIAM HAUGSE **MUSIC:** MIRIAM CUTLER
WORLD SALES: OCULE FILMS **PRODUCTION:** SIRENA FILMS LLC **INTERNATIONAL PREMIÈRE**

ABOUT JOHN EALER. Born in New Jersey, USA. Began as a cinematographer after receiving his MFA in Film Production from the USC School of Cinema-Television in 1999. LA-based director and cinematographer for commercials, features and TV. LAURA BIALIS. Born in Los Angeles. Holds an M.F.A. in Production from the USC School of Cinema-Television. Founded Sirena Films in 1998. Has produced and directed several documentaries about human rights, poverty, and wartime memories, as well as commercial projects.



FILMOGRAPHY JOHN EALER: 2007 VIEW FROM THE BRIDGE: STORIES FROM KOSOVO, DOC. LAURA BIALIS: 2007 REFUSENIK, DOC; 2007 VIEW FROM THE BRIDGE: STORIES FROM KOSOVO, DOC; 1998 TAK FOR ALT - SURVIVAL OF THE HUMAN SPIRIT, DOC.

ESMA ESMA



BOSNIA & HERZEGOVINA 2007

DOCUMENTARY, COLOUR, BETA SP, 26 MIN.

DIRECTOR: ALEN DRLJEVIC **PRODUCER:** BORO KONTIC **SCREENPLAY:** SEKI RADONCIC **CINEMATOGRAPHY:** ALEN DRLJEVIC **EDITOR:** ALMIR KENOVIC **MUSIC:** ADNAN ZILIC **CAST:** ESMA PALIC **WORLD SALES:** MEDIACENTAR SARAJEVO **PRODUCTION:** MEDIACENTAR SARAJEVO **SWEDISH PREMIÈRE**

SYNOPSIS By the end of 1995, inside a UN camp in Zepa, in eastern Bosnia and Herzegovina, in course of official negotiations, the Bosnian Serb Army lead by General Mladic abducts the Bosnian Army negotiator, Colonel Avdo Palic. As of then begins the several years lasting search of his wife, Esma, for her missing husband.

ABOUT ALEN DRLJEVIC Born in Sarajevo, Bosnia and Herzegovina. In 1999 he enrolled at the Academy of Performing Arts in Sarajevo, the department of directing. His diploma work in 2005 was the short *Paycheck*.

TERETLI POS'O A BURDENSOME JOB



BOSNIA & HERZEGOVINA 2006

DOCUMENTARY, COLOUR, DV CAM, 21 MIN.

DIRECTOR: NEDZAD BEGOVIC **PRODUCER:** ISMET ARNAUTALIC **SCREENPLAY:** NEDZAD BEGOVIC **CINEMATOGRAPHY:** NEDZAD BEGOVIC **EDITOR:** ISMET ARNAUTALIC **MUSIC:** OMER POBRIC **CAST:** MEHMED GLUHIC, VLADO KARLOVIC **WORLD SALES:** SAGA PRODUCTION **PRODUCTION:** SAGA PRODUCTION **INTERNATIONAL PREMIÈRE**

SYNOPSIS A documentary about two colleagues – Mehmed and Vlado, who work at the undertakers' firm Burial in Sarajevo. One is the gravedigger and the other works in the dissecting room. Although their everyday life is linked to the dead, or – as they use to say – “the two of us, we are mourning every day, day in, day out”, they are both the persons whose spirit and whose (particular) optimism is preserved.

ABOUT NEDZAD BEGOVIC Born 1958 in Bijeljina, Bosnia and Herzegovina. Film director and scriptwriter. In 1992 he graduated from University of Law in Sarajevo. He works with all film genres: animation, documentary, shorts and TV serials. He lives and works in Sarajevo.

AMBASADORI UÈE JEZIKE AMBASSADORS LEARNING LANGUAGES



BOSNIA & HERZEGOVINA 2007

DOCUMENTARY, COLOUR, BETA SP, 30 MIN.

DIRECTOR: SEMSUDIN GEGIC **PRODUCER:** EMIR CENGIC **SCREENPLAY:** SEMSUDIN GEGIC, EMINA GEGIC **CINEMATOGRAPHY:** MUHAREM OSMANAGIC **EDITOR:** DZEVAĐ SKENDEROVIC **MUSIC:** SIMON SOTGIA **CAST:** MUNIBA BIBA HASECIC, JASENKO RONZIO HASECIC, AMELA MERCURIO **WORLD SALES:** MEDIACENTAR SARAJEVO **PRODUCTION:** FLASH PRODUCTION D.O.O. **NORDIC PREMIÈRE**

SYNOPSIS At the beginning of the war, the Children's Embassy Medjasi organized evacuation of 43 children from the Sarajevo Ljubica Ivezic-Bjelave Children's Home to Italy. These children were popularly called “ambassadors”. The majority of these children were sent to Italian families under decisions of the Milan Juvenile Court. Some of them, unfortunately, became subjects of political games and criminal actions.

ABOUT SEMSUDIN GEGIC Born in 1951 in Zavidovici, Bosnia and Herzegovina. He graduated from the Academy of Dramatic Art (theater, film, radio and television) in Belgrade in the former Yugoslavia. He received a year-long professional training in Direction in 1995 in Milan, Italy, supported by a fellowship provided by the Television of Bosnia and Herzegovina.

INFORMATIVNI RAZGOVORI INTERROGATION



BOSNIA & HERZEGOVINA 2007

DOCUMENTARY, COLOUR, DIGIBETA, 45 MIN.

DIRECTOR: NAMIK KABIL **PRODUCER:** AMRA BAKSIC CAMO **SCREENPLAY:** NAMIK KABIL **CINEMATOGRAPHY:** ALMIR DJIKOLI, BORIS JUGO **EDITOR:** TIMUR MAKAREVIC **MUSIC:** DINO SARAN **WORLD SALES:** MEDIACENTAR SARAJEVO **PRODUCTION:** SCCA/PRO.BA **NORDIC PREMIÈRE**

SYNOPSIS How well do we remember the war? Is it hard for us talk about it? Do we start remembering suddenly when talking about it? Interrogation investigates the trauma, but not aiming at human pain. On the contrary, this film attempts to open the abysses of the war denial, which have become a dominant, but silent dimension of everyday life in the post-war Bosnia and Herzegovina.

ABOUT NAMIK KABIL Born in in 1968 in Trebinje, Bosnia & Herzegovina. He completed his film studies at the Santa Monica College and Los Angeles City College in USA. He lives in Sarajevo and works as a writer, screen writer and director. He's written several TV-series and a feature. He's preparing to direct his first feature *The Nightguards*.

FUERA DE LIGA **DREAMING IN BLUE**

SYNOPSIS Industriales is the most loved and hated baseball team in Cuba. For the first time they tell their story ‘con todos y para el bien de todos.’



CUBA 2007 DOCUMENTARY, COLOUR, MINI-DV, 70 MIN.
DIRECTOR: IAN PADRON **PRODUCER:** IAN PADRON **SCREENPLAY:** IAN PADRON **CINEMATOGRAPHY:** ERNESTO GRANADO **EDITOR:** LUIS NAJMIAS **MUSIC:** BUENA FE **CAST:** LAZARO VARGAS, REY ANGLADA, ORLANDO EL DUQUE HERNANDEZ, GERMAN MESA AND JAVIER MENDEZ. **WORLD SALES:** ICAIC **PRODUCTION:** ICAIC **INTERNATIONAL PREMIÈRE**

ABOUT IAN PADRON. Born in 1976 in Havanna. In 1996 he started collaborating with ICAIC. This is his first feature-length documentary.



FILMOGRAPHY (SELECT) 2007 DREAMING IN BLUE, DOC; 2001 LUIS CARBONELL (DESPUÉS DE TANTO TIEMPO), SHORT DOC; 2000 MOTOS, SHORT; 1999 FAJA'O CON LOS LEONES, SHORT DOC; 1999 ESO HABRÍA QUE VERLO, COMPAY, SHORT DOC.

DE GENERACIÓN
DE GENERACIÓN



CUBA 2007 DOCUMENTARY, COLOUR, MINI-DV, 23 MIN.
DIRECTOR: ARAM VIDAL **PRODUCER:** ERICK COLL, ARAM VIDAL **SCREENPLAY:** ARAM VIDAL **CINEMATOGRAPHY:** ERICK COLL **EDITOR:** FRANK PADRÓN **MUSIC:** PEDRO ÁNGEL SÁNCHEZ **WORLD SALES:** ICAIC **PRODUCTION:** ICAIC **SWEDISH PREMIÈRE**

SYNOPSIS The film shows interviews with a group of young Cubans who grew up in the shadow of the economic crisis that has affected the country over the last 15 years, and the contradictions in the social and political project constructed by their elders.

ABOUT ARAM VIDAL Born in 1981 in Cuba. Graduated in Social Communication, Communication Faculty, University of Havana, Cuba in 2005.

HABANA SOLO
HABANA SOLO



CUBA 2000 DOCUMENTARY, B/W, DIGIBETA, 15 MIN.
DIRECTOR: JUAN CARLOS ALOM **SWEDISH PREMIÈRE**

SYNOPSIS A work of video art, with music by ten musical solos by ten Cuban musicians.

ABOUT JUAN CARLOS ALOM Born in 1964 in Cuba. Studied photography at the Semiotica del entorno Cubano, Institute of International Journalism, in Havana.

FIVE CONTINENTS

FIVE CONTINENTS

Travel around the world, safely seated in your movie theatre!
Our selection of the best film in the world!

Opening film: *Actresses* by Valeria Bruni-Tedeschi.

DAH BE ALAVEH CHAHAR ... 10 + 4

SYNOPSIS In this sequel to Abbas Kiarostami's *Ten*, Mania Akbari, the leading actress of the film, again drives a car and talks to her son, her sister and other people. Her situation in this sequel differs because Mania is suffering from cancer. As the disease progresses she's unable to drive. So she sits in the back of the car and the conversation continues. She becomes weaker through her illness and unlike *Ten*, the camera for *10 + 4* has to follow her wherever she goes. This is a totally new experience in which the director is being directed by her cancer in the process of making the film. The title of this film refers to the four years between the two films.

DIRECTOR'S COMMENT *This film is inner experience. If our unconsciousness doesn't reach consciousness and tactility, it can cause damages and violations; it can make us become victims and even cause the real death. The deep inner truths must be seen no matter how difficult and painful they are. This film depicts a part of these realities. What is difficult and can't be said or heard will be seen and it will lead to treatment. We have to allow the things that must die within to die; or what has to come to life again or stay alive to be, otherwise if we do not resist the inner deaths, the real death will appear with all its strength.*



IRAN 2007 FEATURE, COLOUR, BETA SP, 77 MIN.

DIRECTOR: MANIA AKBARI **PRODUCER:** MANIA AKBARI, SHAHRAM SHAHANDEH **SCREENPLAY:** MANIA AKBARI **CINEMATOGRAPHY:** TOORAJ ASLANI, KOHYAR KALARI, FARAZ HEYDARI, MANIA AKBARI **EDITOR:** MASTANEH MOHAJER **CAST:** MANIA AKBARI, AMIN MAHER, BEHNAZ JAFARI, ROYA AKBARI, MINA HAMIDI **WORLD SALES:** SHEHERAZAD MEDIA INTERNATIONAL (SMI) **NORDIC PREMIÈRE**

ABOUT MANIA AKBARI. Born in 1974 in Iran. She began her art career as a painter in 1991. She entered Iranian independent films as a director of photography and then as an assistant director in documentaries. In 2002, she played the main role in Abbas Kiarostami's *Ten*. In 2003, she co-directed the documentary *Crystal*. In 2005 she made her feature debut, *20 Fingers*, which she wrote and acted in herself.



FILMOGRAPHY (SELECT) 2007 *10 + 4*; 2004 *20 FINGERS*; 2003 *CRYSTAL*, DOC.

3 HARI UNTUK SELAMANYA 3 DAYS TO FOREVER

SYNOPSIS Yusuf, an uptight 21 year-old, is convinced by his 19 year-old wild cousin, Ambar, to escape a family gathering and go clubbing with her. Drunk and wasted, they wake up the next morning to find that they have missed their flight to attend a family wedding in another town. The two cousins decide to drive there in a family car, not knowing that the supposedly one day journey takes them three days instead! Along the way they get high and get lost, encounter interesting and bizarre characters, run into an argument about religion, marriage and sex, while trying to defeat the arising sexual tension between them.

DIRECTOR'S COMMENT *My country is stuck in transition. Trying to live in a democracy, to respect the difference between religions and celebrate out multicultural origins – all these values are clearly stated in our nation's basic principles. However, today, under this new era of reformation, I feel my country is facing a bigger challenge to uphold these principles, as the authorities, political parties and religious leaders increasingly try to shift the country's ideology and disrespect its diversity. It's very important for filmmakers to challenge the common morality and belief of its society, to kick the door open to question or look for the truth. Cinema is accessible and gives us the power to paint a bigger picture for the audience to experience. That is why I feel the urgency to tell this story.*



INDONESIA 2006 FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: RIRI RIZA **PRODUCER:** MIRA LESMANA **SCREENPLAY:** SINAR AYU MASSIE SINAR AYU MASSIE **CINEMATOGRAPHY:** YADI SUGANDIYADI SUGANDI **EDITOR:** SASTHA SUNU **MUSIC:** FLOAT **CAST:** NICHOLAS SAPUTRA, ADINIA WIRASTI **WORLD SALES:** MILES FILMS **PRODUCTION:** MILES FILMS **SUPPORTED BY:** GÖTEBORG INTERNATIONAL FILM FESTIVAL FUND **NORDIC PREMIÈRE**

ABOUT RIRI RIZA. Born in 1970. He graduated from the film department of the Jakarta Arts Institute. In 1998 he co-directed the feature *Kuldesak*. His feature debut was *Sherina's Adventure* in 2000. In 2002 he co-wrote and directed *Eliana, Eliana*. This is his fifth feature.



FILMOGRAPHY 2006 *3 DAYS TO FOREVER*; 2005 *DEAR RENA*; 2005 *GIE*; 2002 *ELIANA, ELIANA* (GIFF 2003); 2000 *SHERINA'S ADVENTURE*; 1998 *KULDESAK*.

FREI NACH PLAN **ACCORDING TO THE PLAN**

SYNOPSIS On the occasion of her mother's birthday party Anne returns to her home village. Her two sisters are still living there: the older sister Iris lives together with her mother in a kind of "hit me – kiss me" flat-sharing community and the youngest sister Marianne lives close to them with her own small family. Anne, the rebel and adventurer roughs up the party preparations. She falls in love with the husband of her youngest sister and leaves the whole responsibility of the upcoming party to her older sister Iris. Therefore, the party preparations are constantly interrupted because of smaller and bigger interpersonal catastrophes. Because of the absurd comedy as well as tragedy of life the birthday party passes by completely different from being planned – the events are overturning and the three sisters have to start all over again.

DIRECTOR'S COMMENT *I wanted to direct a tragic comedy about the smallest social unit we live in: family. I was interested in the huge and funny discrepancy between what one shows on the outside and what really happens inside. Though I was accompanied by a brilliant group of actors during this adventure, it became one of my most exciting and most beautiful experiences.*



GERMANY 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: FRANZISKA MELETZKY **PRODUCER:** SUSANN SCHIMK
SCREENPLAY: ELKE RÖSSLER **CINEMATOGRAPHY:** THE CHAU NGO
EDITOR: COOKY ZIESCHE, WOLFGANG VOIG **MUSIC:** EIKE HOSENFELD, MORITZ DENIS **CAST:** CORINNA HARFOUCH, DAGMAR MANZEL, KIRSTEN BLOCK, CHRISTINE SCHORN, ROBERT GALLINOWSKI, OTTO MELLIES **WORLD SALES:** MDC INTERNATIONAL GMBH **PRODUCTION:** CREDOFILM, RBB, MDR **SWEDISH PREMIÈRE**

ABOUT FRANZISKA MELETZKY. Born in 1973 in Leipzig, Germany. Studied German language and literature, communication and English at University of Leipzig, 1993-97. Studied at HFF "Konrad Wolf", Potsdam-Babelsberg, 1997-2004. In 1997 she produced Saxonian classics at the Theatre in Oberhausen.



FILMOGRAPHY 2006 ACCORDING TO THE PLAN; 2004 WANTED!; 2002 GLÜCKLICH IST ALLEIN, DOC; 2001 KNIFE & FORK ONLY, SHORT (GIFF 2002); 2000 39 1/2, SHORT; 1999 DUFT; 1998 FILMVERRÜCKT, DOC; 1996 BLIND DATE, SHORT.

ACTRICES **ACTRESSES**

SYNOPSIS A French actress arrives in Hiroshima to begin work on the remake of Alain Resnais' *Hiroshima Mon Amour*. Scenes are shot, discussed, re-shot. A writer friend of the director asks him why he is remaking the Resnais film. The director can answer only that it is because he has yet to make sense of his feelings. As the shoot progresses, the actress begins to question the motives behind the director's obsessive desire to film the city of his birth, and to confront the memories and complex emotions evoked by this mythic city in the psyche of his generation. Later, walking on a beach with the writer, the actress learns that the director is cancelling the shoot. Her time in Hiroshima is over.

DIRECTOR'S COMMENT *With this film, as with my two earlier works, there is no scenario. My last film, M/Other is based on a very short synopsis. The scenario was developed through numerous discussions with the actors before and during the shoot. Dialogue is always improvised; and the story changes continually during the shoot. The subject of the film only comes into place later. Even after the shoot, I find that images themselves have no sense. It is only during the editing process that I can discover the structure of the film. One might say that the scenario is never really written at all until the end of the process.*



FRANCE 2007 FEATURE, COLOUR, 35 MM, 107 MIN.
DIRECTOR: VALERIA BRUNI-TEDESCHI **PRODUCER:** OLIVIER DELBOSC **SCREENPLAY:** NOÉMIE LVOVSKY, VALERIA BRUNI-TEDESCHI **CINEMATOGRAPHY:** CAROLINE CHAMPETIER **EDITOR:** NOBUHIRO SUWA, YUJI SHIGE **MUSIC:** HARUYUKI SUZUKI **CAST:** BÉATRICE DALLE, KOU MACHIDA, HIROAKI UMANO, NOBUHIRO SUWA, CAROLINE CHAMPETIER, MICHIKO YOSHITAKE, MOTOKO SUHAMA **WORLD SALES:** WILD BUNCH **PRODUCTION:** FIDELITE FILMS **SWEDISH PREMIÈRE**

ABOUT VALERIA BRUNI-TEDESCHI. Born in 1964 in Turin, Italy. Since the mid 1980s she has acted in a number of films – among them films directed by Claude Chabrol and Francois Ozon. Made her feature debut in 2003 with *It's Easier for a Camel ...*



FILMOGRAPHY 2007 ACTRESSES; 2003 IT'S EASIER FOR A CAMEL

APRÈS LUI AFTER HIM

SYNOPSIS Camille's life is shattered when her son is killed in a car accident. Unable to come to terms with it, she becomes attached to Franck, her son's best friend, who was also responsible for the tragedy. Camille's friends and family do not understand her attitude. She finds herself alone. So what if people are shocked? Franck becomes the consenting object of her affections. Yet little by little, he realizes that Camille's obsession puts him in danger.



FRANCE 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: GAËL MOREL **PRODUCER:** LAURENT LAVOLÉ **SCREENPLAY:** CHRISTOPHE HONORÉ, GAËL MOREL **CINEMATOGRAPHY:** JEAN-MAX BERNARD **EDITOR:** CATHERINE SCHWARTZ **MUSIC:** LOUIS SCLAVIS **CAST:** CATHERINE DENEUVE, THOMAS DEMERCHEZ, GUY MARCHAND, ELODIE BOUCHEZ, ELLI MEDEIROS **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** GLORIA FILMS **SWEDISH PREMIÈRE**

ABOUT GAËL MOREL. Born in 1972 in Villefranche-sur-Saône, Rhône, France. He is an actor, director and screenwriter. Studied film in Lyon from the age of 15. He has acted in several films, including *Wild Reeds* and *Loin*, both by André Téchiné. Nowadays, he concentrates on directing.



FILMOGRAPHY 2007 AFTER HIM; 2004 THE CLAN; 2002 UNDER ANOTHER SKY; 1999 PREMIÈRES NEIGES, TV; 1996 FULL SPEED; 1994 LA VIE À REBOURS.

GRUZ 200 CARGO 200

SYNOPSIS "Cargo 200" is a military term used to describe the cargo of dead bodies being sent home after war. This film is about death of totalitarianism in one certain country – Soviet Union. It is set at the threshold of 1984, the eve of Perestroika when the darkness of life had thickened to its fullest. USSR. 1984. A provincial town. After going to a club the daughter of the secretary of the district committee for the Communist Party disappears. There are no witnesses. No suspects have been found. This same evening, in a house on the outskirts of town, a brutal murder is committed. The culprit is the owner of the house. Both investigations are turned over to the police Capitan Zhurov. The film is based on a true story.

DIRECTOR'S COMMENT *The idea to make this film came to me ten years ago in 1995 or 1996. But the script was written only one year ago. Its time came. I believe I have chosen the right time to make the film. Cargo 200 is just a film about 1984 as I remember it, as I imagine and see it. I wanted to make a hard-hitting film about the end of the Soviet Union and I made it ... Part of it is my own experience, another part is based on the stories people told me. This is how I remember that time.*



RUSSIA 2007 FEATURE, COLOUR, 35 MM, 90 MIN.
DIRECTOR: ALEXEY BALABANOV **PRODUCER:** SERGEY SEL'YANOV **SCREENPLAY:** ALEXEY BALABANOV **CINEMATOGRAPHY:** ALEXANDER SIMONOV **EDITOR:** TATYANA KUZMICHEVA **CAST:** ALEXEY SEREBRYAKOV, LEONID GROMOV, YURI STEPANOV, AGNIYA KUZNETSOVA **WORLD SALES:** INTERCINEMA **PRODUCTION:** CTB FILM COMPANY **NORDIC PREMIÈRE**

ABOUT ALEXEY BALABANOV. Born in 1959 in Sverdlovsk, Russia. He graduated from the Translation faculty of the Gorky Pedagogical University. 1983-87 he worked as assistant director at the Sverdlovsk film studio. In 1990 he graduated from the Advanced Course for Scriptwriters and Directors, where he took part in the experimental Auterist cinema course. In 1991 he made his feature debut *Happy Days* based on his own script. His most well-known film to date is *Brother* (1997). This his 11th film.



FILMOGRAPHY (SELECT) 2007 CARGO 200; 2006 IT DOESN'T HURT; 2005 DEAD MAN'S BLUFF; 2002 WAR; 2000 BROTHER 2 (GIFF 2001); 1998 OF FREAKS AND MEN (GIFF 1999); 1997 BROTHER; 1991 HAPPY DAYS; 1990 ON AERONAUTICS IN RUSSIA, DOC; 1989 NASTYA I EGOR, DOC.

IL VA PLEUVOIR SUR CONAKRY CLOUDS OVER CONAKRY

SYNOPSIS At the age of twenty-five, the artist-caricaturist BB finds himself faced with an impossible choice. Son of Karamo, the inflexible imam, who is also the guardian of his village's ancestral traditions, BB is chosen to be his father's worthy successor. But he refuses to accept his destiny, preferring to fight to exert his trade freely and to live his love for the beautiful young computer scientist, Kesso, to the full. At the risk of provoking his father's wrath.

DIRECTOR'S COMMENT *Clouds Over Conakry deals with both generational conflict and the dilemma Africa faces as it seeks its own identity between ancestral and religious tradition and modernity.*



GUINEA/FRANCE 2007

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: CHEICK FANTAMADY CAMARA **PRODUCER:** CHEICK FANTAMADY CAMARA **SCREENPLAY:** CHEICK FANTAMADY CAMARA **CINEMATOGRAPHY:** ROBERT MILLIÉ **EDITOR:** JOELLE DUFOUR **MUSIC:** ISMAEL SYSSAVANE **CAST:** ALEX OGOU, BAKARY KÉITA, TELLA PKO-MAHOU **WORLD SALES:** C.O.P. FILMS, LES FILMS DJOLIBA **SUPPORTED BY:** GÖTEBORG INTERNATIONAL FILM FESTIVAL FUND **SWEDISH PREMIÈRE**

ABOUT CHEICK FANTAMADY CAMARA. Born in 1960 in Conakry, Guinea. In the 1990s he worked as assistant director on films by Cheick Oumar Sissoko (Mali), Mohammed Camara (Guinea) and Zeka Laplaine (Congo). He directed his first short, *Konorofili*, in 2000. This is his feature debut.



FILMOGRAPHY 2007 CLOUDS OVER CONAKRY; 2004 BE KUNKO, SHORT; 2000 KONOROFILI (OU ANXIÉTÉ), SHORT.

DOL DOL – THE VALLEY OF TAMBOURINES

SYNOPSIS It is the year of 2005 in the small Turkish-Kurdish village Balliova at the border of Iran and Iraq. The area, shattered by boundary disputes, is controlled by the Turkish military. After frequent armed hostilities with Kurdish guerilla fighters, the Turkish military is now repressing the villagers. Despite the difficult circumstances in the village Azad and his Fiancée Nazenin want to marry. During the wedding ceremony a fight with the Turkish military takes place. Azad shoots at the Turkish commandant and escapes from the village, leaving his fiancée behind. Azad reaches the Autonomous Region of Iraqi-Kurdistan by hiding in the back of a truck. Here his path crosses other destinies from the different regions of the divided Kurdistan.

DIRECTOR'S COMMENT *On the film title, dol: To us Kurds music is like nourishment which is necessary both with birth and death. Dol means*

'drum/drums' in Kurdish, but has also another meaning. It can also mean "valley". On shooting the film in the north of Iraq: Kurdistan is not Iraq, meaning, that there you don't have the security problems as in the rest of Iraq. It is a peaceful country which tries to reconstruct itself. We have a government and an elected parliament. In this Kurdistan we have a total liberty to film, to write, to create. Thus, the autonomous government of Kurdistan also supported us financially and materially. One can say that I shot Dol not far away from the 'Bermuda triangle'; at the border to the Iranian, Iraqi and Turkish Kurdistan. On the film sparse dialogues: That is a characteristic of me. I like to let the pictures speak. (...) Except for in my first film, there are few dialogues in my films. I recently ended the shooting of a French film – in the whole film there are only 4 to 5 sentences to be heard.



KURDISTAN 2006 FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: HINER SALEEM **PRODUCER:** MEHMET AKTAS **SCREENPLAY:** HINER SALEEM **CINEMATOGRAPHY:** ANDREAS SINANOS **EDITOR:** DORA MANTZOROS, BONITA PAPASTATHI **MUSIC:** VEDAT YILDIRIM, ÖZGÜR AKGÜL, MEHMET ERDEM **CAST:** NAZMI KIRIK, BILCIM BILGIN, OMER CAW SIN, ROJIN ULKER, ABDULLAH KESKIN, SIPEL DOGU LE-SAR ERDOGAN **WORLD SALES:** MITOSFILM **PRODUCTION:** MITOSFILM **SWEDISH PREMIÈRE**

ABOUT HINER SALEEM. Born in 1964 in Iraqi Kurdistan. At the age of 17, he escaped via Syria to Italy. In Italy he continued his education and later studied political science in Milan. Today he works as filmmaker, painter and author in Paris. For his last two films *Kilometre Zero* and *DOL* he returned to his Kurdish homeland.



FILMOGRAPHY 2006 DOL – THE VALLEY OF TAMBOURINES; 2007 BENEATH THE ROOFTOPS OF PARIS; 2005 KILOMETRE ZERO; 2003 VODKA LEMON; 2001 ABSOLITUDE, TV; 1999 BEYOND OUR DREAMS; 1997 LONG LIVE THE BRIDE ... AND THE LIBERATION OF KURDISTAN.

FIVE CONTINENTS

DUSKA DUSKA

SYNOPSIS This is the imaginative story of Bob, who has the best part of his life behind him. He is addicted to film, has visited several festivals as a film critic and is now working on his own screenplay. His muse and inspiration is the attractive, young and unattainable cashier from the movie theatre across the street. But when Bob's desire for the girl finally becomes reality and she ends up at his house, a man named Duska suddenly appears at his door. The timing couldn't be worse. Bob had met this friendly loser once at a Russian film festival, and in a reckless mood had invited him to come and visit if he was in the neighbourhood. That was the worst thing he could have done; Duska is not about to leave Bob alone, resulting in a tragicomedy full of surprising twists.

DIRECTOR'S COMMENT *Duska, based on a true story, refers to universal themes as love, life, loneliness and friendship. There where life runs short, fantasy takes over. On the one hand a parable about a stranger, on the other hand a cheerful and ironic poem in praise of the minimal. A story with strong metaphysical elements as such, can only be told by the medium of film. The camera interprets the actors, there where words run out.*



THE NETHERLANDS 2007

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: JOS STELLING **PRODUCER:** HANS DE WEERS **SCREENPLAY:** JOS STELLING & HANS HEESEN **CINEMATOGRAPHY:** GOERT GILTAY **EDITOR:** BERT RIJKELIJKHUIZEN **MUSIC:** BART VAN DE LISDONK **CAST:** GENE BERVOETS, SYLVIA HOEKS, SERGEY MAKOVETSKIY **WORLD SALES:** EYEWORKS EGMOND FILM AND TELEVISION **PRODUCTION:** EYEWORKS EGMOND FILM AND TELEVISION **NORDIC PREMIÈRE**

ABOUT JOS STELLING. Born in 1945 in Utrecht, The Netherlands. Made his feature debut in 1974 with Mariken van Nieumegen. An autodidact. In 1981 he founded the "Dutch Film Days" a festival for Dutch directors and films, served as chairman and director until 1991. In Utrecht where he lives, he owns and runs the "Springhaver" art house cinema. There he also in 2004 opened the Louis Hartlooper Complex, a cultural centre for film and the visual arts. In the past year he has presented master classes in Russia, Ukraine, Czech Republic and Poland.



FILMOGRAPHY 2007 DUSKA; 2003 THE GALLERY; 2000 THE GASSTATION; 1999 NO TRAINS NO PLAINS (GIFF 2000); 1995 THE WAITINGROOM; 1995 THE FLYING DUTCHMAN; 1986 THE POINTSMAN; 1984 THE ILLUSIONIST (GIFF 1985); 1981 THE PRETENDERS; 1977 REMBRANT FECIT; 1975 ELCKERLIJIC; 1974 MARIKEN VAN NIEUMEGHEN.

EDUART EDUART

SYNOPSIS Based upon true events. Eduart, a young man raised in a cruel and oppressive family environment, leaves Albania with the dream of becoming a rock star and living a better life. His reckless character lead him to commit a murder in Athens. Because of an old robbery he gets imprisoned in Albania under the harshest conditions. Eduart, assisting the German doctor of the prison, learns to feel sympathy for others and guilt for his crime. Like Dostoevsky's hero Raskolnikov, Eduart passes from crime to punishment. Can Eduart be redeemed? In international criminal history, the "Eduart case" occurs once in a hundred years.

DIRECTOR'S COMMENT *I had to overcome my prejudices in order to approach and to understand the real Eduart. I no longer feel fear, pity or sorrow for him. I just respect him for his personal transformation. I respect him for his Catharsis. Today, where thousands of people get murdered and killed under the responsibility of politicians and governments and where nobody seems to feel any kind of guilt, the solitary cry of Eduart, claiming his guilt, obtains an utmost ecumenical significance.*



GREECE/GERMANY 2007

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: ANGELIKI ANTONIOU **PRODUCER:** KOSTAS LABROPOULOS **SCREENPLAY:** ANGELIKI ANTONIOU **CINEMATOGRAPHY:** JUERGEN JUERGES **EDITOR:** TAKIS YANNOPOULOS **MUSIC:** KOSTAS CHRISTIDES, MINOS MATSAS **CAST:** ESHREF DURMISHI, ANDRE HENNICKE, ADRIAN AZIRI, ERMELA TELI, NDRICIM XHEPA, MANOS VAKOUSIS **WORLD SALES:** MDC INTERNATIONAL GMBH **PRODUCTION:** CL PRODUCTIONS **SWEDISH PREMIÈRE**

ABOUT ANGELIKI ANTONIOU. Born in 1956 in Athens, Greece. She studied Architecture in Greece, and later film direction at DFFB in Berlin. She made her first film in the early 1990s. In 2006 she taught film direction at the Film School of the University in Thessaloniki. She lives in Berlin and Athens.



FILMOGRAPHY 2007 EDUART; 2002 MESSERSCHARF, TV; 2001 ALLEIN UNTER MÄNNERN, TV; 1999 HEIMLICHER TANZ, TV; 1997 TÄNZE DER NACHT DOC; 1997 NIGHTS, GAMBLER AWAY (GIFF 1998); 1992 DONUSA (GIFF 1993); 1990 GEFANGENE DES MEERES, DOC; 1986 PERSEPHONE, SHORT; 1985 UNTER FREMDEM HIMMEL, SHORT.

YUMURTA EGG

SYNOPSIS Upon his mother's death, poet Yusuf returns to his childhood hometown, which he hasn't visited for years. A young girl, Ayla awaits him in a crumbling house. Yusuf has been unaware of the existence of this distant relation who has been living with his mother for five years. Ayla has something to ask of Yusuf. He is obliged to perform the sacrifice his mother Zehra has been prevented by death from fulfilling. Yusuf agrees as he finds himself unable to withstand the passive rhythm of rural life, the spaces imbued with the ghosts and personages of old lovers and friends, nor against the overriding feeling of guilt. Yusuf and Ayla set off for the saint's tomb, some three or four hours away, for the traditional sacrifice ceremony. Yusuf and Ayla are drawn closer together by the atmosphere of the wedding party at the hotel.

DIRECTOR'S COMMENT *This is the third chronological story in the trilogy to be titled Honey, Milk and Egg. The films will be shown in reverse order, i.e. as Egg, Milk and Honey. What I'm looking at here is a longish cinematographic flashback. All three films take place in that present time. I hope in this way to narrate the burden and pain of passing time so that I may be able to invite everyone to remember and think about his own time. We all have mothers and it is highly possible that much is hidden in the time we spent with our mothers, and the time we are no longer able to spend with them. I am of the view that time is the raw material of cinema. The time, space, and – therefore – the persona itself of Yusuf, the protagonist of Egg, is evidenced within the cinematographic boundaries as delineated by Bresson, Tarkovsky, Satyajit Ray and Ozu. For me, film-making is an entirely metaphysical and philosophical endeavor.*



TURKEY/GREECE 2007

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: SEMİH KAPLANOĞLU **PRODUCER:** SEMİH KAPLANOĞLU
SCREENPLAY: SEMİH KAPLANOĞLU **CINEMATOGGRAPHY:** ÖZGÜR EKEN
EDITOR: AYHAN ERGÜRSEL, SEMİH KAPLANOĞLU, SUZAN HANDE GÜNERİ
CAST: NEJAT ISLER, SAADET ISIL AKSOY, UFAK BAYRAKTAR, TULİN ÖZEN, GÜLCİN SANTIRCIOĞLU, KAAN KARABACAK
WORLD SALES: COACH 14 **PRODUCTION:** KAPLAN FILM PRODUCTION
SWEDISH PREMIÈRE

ABOUT SEMİH KAPLANOĞLU. Born in 1963 in Izmir, Turkey. He received BS in Cinema & Television from the Faculty of Fine Arts, Dokuz Eylül University, Izmir in 1984. He began his career as a copywriter and further he worked as an assistant cameraman for documentaries. He was the scriptwriter and director of a 52 Episode TV serial. His directed his feature debut *Away From Home* in 2000.



FILMOGRAPHY 2007 EGG; 2004 ANGEL'S FALL (GIFF 2006); 2000 AWAY FROM HOME; 1993 ELEVATOR; 1984 MOBAPP.

NAALU PENNUNGAL FOUR WOMEN

SYNOPSIS The film is composed of four stories about women who each belong to different strata of society. The first, "The Prostitute", is about a young prostitute who gives up her profession to start a new life with a kind and caring worker who has the low menial job of carrying loads on his head. In her fierce determination to eke out a decent living, she takes on a job herself that demands hard physical labour. The couple see themselves as husband and wife and nurse dreams of building up a future together free from the hazards of living on the streets. However, they find themselves helpless before the law of the land to prove that they are husband and wife.

DIRECTOR'S COMMENT *The film narrates four seemingly separate and independent stories about women – women who are at different levels of awareness (in an ascending scale). But within and between the stories there is a passage of time that nurtures a certain growth of consciousness. The quiet and internalized thematic conflict inevitably leads to the final resolution. While being firmly rooted in a specific time (1940s to 1960s) and place (Kuttanadu – the granary of Kerala), the concerns that resonate through the film are universal and contemporary, I believe.*



INDIA 2007

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: ADOOR GOPALAKRISHNAN **PRODUCER:** ADOOR GOPALAKRISHNAN
SCREENPLAY: ADOOR GOPALAKRISHNAN **CINEMATOGGRAPHY:** M J RADHAKRISHNAN
EDITOR: AJITH **MUSIC:** ISAAC THOMAS **CAST:** NANDITA DAS, GEETU MOHANDAS, PADMAPRIYA PADMAPRIYA, MANJU PILLAI, KAVYA MADHAVAN
WORLD SALES: ADOOR GOPALAKRISHNAN PRODUCTIONS
PRODUCTION: ADOOR GOPALAKRISHNAN PRODUCTIONS
NORDIC PREMIÈRE

ABOUT ADOOR GOPALAKRISHNAN. Born in 1941 in Adoor, Kerala, India. Started as an actor, playwright and producer. Wrote and directed over twenty stage plays during his student days. Then he went on to study script writing and direction at the Film Institute of India, Pune. Has written and directed ten features and about 30 shorts and documentaries. His feature debut was *One's Own Choice* in 1972.



FILMOGRAPHY 2007 FOUR WOMEN; 2007 DANCE OF THE ENCHANTRESS; 2003 SHADOW KILL; 2000 KALAMANDALAM GOPI, DOC; 1995 THE PROTAGONIST; 1993 THE SERVILE (GIFF 1995); 1989 WALLS; 1987 MONOLOGUE; 1984 FACE TO FACE; 1981 RAT TRAP; 1977 ASCENT; 1972 ONE'S OWN CHOICE.

LUO YE GUI GEN **GETTING HOME**

SYNOPSIS Co-workers Zhao and Liu, old friends both in their 50's, were drinking heavily one day when Liu died unexpectedly. In keeping a promise to his friend, Zhao decides to travel thousands of miles across China to bring the body home. With next to no money and a corpse behind his back, Zhao's tragicomic odyssey brings him face-to-face with all manners of Chinese people in a world of rapidly changing values and mores. Based on a true story.



HONG KONG/CHINA 2007

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: ZHANG YANG **PRODUCER:** HARVEY WONG **SCREENPLAY:** ZHANG YANG, WANG YAO **CINEMATOGRAPHY:** YU LIK WAI, LAI YIU FAI **EDITOR:** YANG HONGYU **CAST:** ZHAO BENSHAN, HONG QIWEN, SONG DANDAN, GUO DEGANG, HU JUN, SUN HAIYING, XIA YU, WU MA **WORLD SALES:** FORTISSIMO FILMS **PRODUCTION:** FILMKO ENTERTAINMENT LTD, BEIJING JINQIANSHENGSHI CULTURE MEDIA CO. LTD **SWEDISH PREMIÈRE**

ABOUT ZHANG YANG. Born in 1967. He graduated from the Director's Department of the Central Theatre Academy. In 1997 he directed his feature debut, *Spicy Love Soup*. Since then he has made several features: *Shower* (1999), *Quitting* (2001), *Sunflower* (2004). He has been signed by Hollywood agency Creative Artists Agency (CAA), as their client.



FILMOGRAPHY 2007 GETTING HOME; 2005 SUNFLOWER (GIFF 2006); 2001 QUITTING (GIFF 2002); 1999 SHOWER; 1998 SPICY LOVE SOUP.

IN MEMORIA DI ME **IN MEMORY OF MYSELF**

SYNOPSIS Intelligent, but disoriented, young man Andrea undertakes the novitiate, a period of spiritual training leading to priesthood. Within the large religious community of novices, Father Superiors and retired priests, Andrea discovers more than a simple world of semi-silence and prayer. The monastery becomes a mysterious universe where every look, every sound, reveals intrigue as the novices are encouraged to denounce one another's shortcomings. Daily routines, rituals and readings are marked by constant surveillance and questioning, as the novices struggle to lose themselves on behalf of God. Despite strong support from the Father Superior, Andrea flounders on his mystical test of absolute faith. As his frustration for solid answers grows, he risks to abandon the Order like others before him.

DIRECTOR'S COMMENT *The characters in In Memory of Myself are everyday people struggling, and this fight for me is true faith ... I don't see myself as a religious person, but I do try to believe in something. So I hope that the film will speak to everyone, whether religious or not, because it focuses on the very human side. I think initiation into religious life can be a metaphor for any big life choice which involves a major commitment. In a place where everyone lives together without talking, I found myself looking everywhere and really going inside every situation, observing every single detail. (...) When I had first read Furio Monicelli's book 'The Perfect Jesuit' I was intrigued by the young protagonist's choice of entering a monastery to look for a different meaning of freedom.*



ITALY 2007 FEATURE, COLOUR, 35 MM, 118 MIN.

DIRECTOR: SAVERIO COSTANZO **PRODUCER:** MARIO GIANANI **SCREENPLAY:** SAVERIO COSTANZO **CINEMATOGRAPHY:** MARIO AMURA **EDITOR:** FRANCESCA CALVELLI **MUSIC:** ALTER EGO **CAST:** CHRISTO JIVKOV, FILIPPO TIMI, MARCO BALIANI, ANDRE HENNICKE, FAUSTO RUSSO ALESSI **WORLD SALES:** SCALPEL **PRODUCTION:** OFF-SIDE **SWEDISH PREMIÈRE**

ABOUT SAVERIO COSTANZO. Born in 1975 in Rome, Italy. Saverio studied communications and sociology at the University of Rome "La Sapienza" He graduated in 1998 with a thesis on Italian-Americans in Brooklyn. He lived in New York for two years, where he made a documentary and worked as a cameraman. His feature debut *Private* was in 2004. This is his second feature.



FILMOGRAPHY 2007 IN MEMORY OF MYSELF; 2004 PRIVATE; 2001 THE RED ROOM; 1999 CAFFE' MILLE LUCI, BROOKLYN, NEW YORK.

ITTY BITTY TITTY COMMITTEE ITTY BITTY TITTY COMMITTEE

SYNOPSIS Dumped by her girlfriend, rejected from the only college to which she applied and wearing an A cup in a C cup world Anna laments her life. Leaving work, she meets Sadie, the sexy leader of a radical punk-feminist group called the CIA (Clits in Action). Anna enters into this secretive world of eradicating phallogocentric and misogynic imagery, embarking on her first radical mission, feeling alive for the first time being the target of Sadie's flirtatious actions. Things start to go sour when the CIA discovers that all of their acts have been co-opted or quickly undone and they only people who know about their group are its members. Once the CIA becomes disenchanted they dismantle. Can Anna regain her friendships and resurrect the CIA with her brilliant idea?

DIRECTOR'S COMMENT *In exploring the themes of the film, I kept asking myself 'Why do people become extremists?' For me, every character*

has a different reason for joining the CIA. Some characters were looking for community, looking for connection – both sexually and spiritually. Some women were looking for a mentor or looking for definition, and some for a free couch to crash on. I also wanted to examine a character that refuses to make political compromises but is willing to make deep personal compromises every day to pay the bills. This seemed to be an obvious leit motif in my research of unpaid political revolutionaries. Where every individual compromises and draws the line is very different and complicated. Itty Bitty... also touches on different generational approaches to changing the political structure. (...) I wanted to explore the pros and cons of both methods and how each can be effective at transforming, and I also wanted to look at the friction between the two communities.



USA 2007 FEATURE, COLOUR, DIGIBETA, 87 MIN.

DIRECTOR: JAMIE BABBIT **PRODUCER:** LISA THRASHER **SCREENPLAY:** TINA MABRY, ABIGAIL SHAFRAN **CINEMATOGRAPHY:** CHRISTINE A. MAIER **EDITOR:** JANE ABRAMOWITZ **MUSIC:** RADIO SLOAN **CAST:** MELONIE DIAZ, NICOLE VICIUS, MELANIE MAYRON, CARLY POPE, DANIELA SEA, GUINEVERE TURNER, JENNY SHIMIZU, DEAK EVGENIKOS, LAUREN MOLLIKA, JIMMI SIMPSON, LESLIE GROSSMAN **WORLD SALES:** POWER UP **PRODUCTION:** POWER UP **SWEDISH PREMIÈRE**

ABOUT JAMIE BABBIT. Born in 1970 in Shaker Heights, Ohio, USA. She graduated from Barnard College of Columbia University in 1993. She began as a script supervisor in the entertainment industry. She made her feature debut with *But I'm a Cheerleader* in 1999. Previously she directed several shorts. She also worked as a TV producer/director.



FILMOGRAPHY (SELECT) 2007 ITTY BITTY TITTY COMMITTEE; 2005 THE QUIET; 2004 A MEMOIR TO MY FORMER SELF, SHORT; 2001 STUCK, SHORT; 1999 BUT I'M A CHEERLEADER; 1999 SLEEPING BEAUTIES, SHORT; 1996 FROG CROSSING, SHORT.

MADONNEN MADONNAS

SYNOPSIS Rita flees to Belgium with her baby; she is wanted for theft and other crimes in Germany. While in Belgium, she searches for her biological father whom she has never met, and finds out that he has a wife and children. Rita's sudden appearance causes complications in her father's family. Eventually she is arrested and sentenced to prison. When released, she starts a new life with her children and Marc – an American soldier stationed in Germany. Soon an almost normal family life develops. But Rita doesn't trust Marc's feelings, and soon she is back with her old lifestyle and starts seeing other men. But when Marc announces he is to be posted back in the USA, Rita's life is thrown off balance again.

DIRECTOR'S COMMENT *Everybody seems to know what a mother should and shouldn't do. And if she fails to fulfil the role society expects of her, massive moral sanctions are the consequence. Unlike fathers in the same position. But social reality is full of mothers who fail to fulfil their role the way society expects them to. This was my starting point. But my aim was to describe a specific and singular person rather than a social prototype. This is a portrait of a woman who claims her mother was never a mother to her. She has several children of her own but she foists them off on her mother and thus forces her to take on the role she denied her daughter. I wanted Rita's story to reflect the plight of past and future generations. And ask whether Rita's eldest daughter might one day say: 'She was never a mother to me.'*



GERMANY 2007 FEATURE, COLOUR, 35 MM, 125 MIN.

DIRECTOR: MARIA SPETH **PRODUCER:** CHRISTOPH FRIEDEL **SCREENPLAY:** MARIA SPETH **CINEMATOGRAPHY:** REINHOLD VORSCHNEIDER **EDITOR:** DIETMAR KRAUS, LUDOO TROCH **MUSIC:** SANDRA HÜLLER, LUISA SAPPELT, COLEMAN ORLANDO SWINTON, SUSANNE LOTHAR **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** PANDORA FILM PRODUCTION **NORDIC PREMIÈRE**

ABOUT MARIA SPETH. Born in 1967. Studied at the "Konrad Wolf" Academy of Film and Television in Babelsberg. Since 1991 she has worked as an editing and directing assistant on various films and TV programs.



FILMOGRAPHY 2007 MADONNAS; 2001 THE DAYS BETWEEN; 1999 BARFUSS, SHORT; 1995 MITTWOCH, SHORT.

L'UOMO DI VETRO MAN OF GLASS

SYNOPSIS After years of silence, Leonardo Vitale is going to talk. But in Sicily in the early 70s, talking can get you killed. Leonardo is a small-time mafioso, a member of an important clan run by his uncle Titta. Too insecure and sensitive to become a ruthless boss, he's hardly noticed – until he's jailed for a kidnapping he's not involved in. When he starts squealing on his fellow "men of honor", it's his own grave that he begins to dig. He insists in pursuing his quest for justice even in the wake of harrowing reprisals: an attack on his girlfriend, the murders of his uncle and best friend. He now sees himself on a spiritual mission to tell the truth about his crimes and those of the others. He is resolutely determined to expose the Mafia structures he is familiar with – but his increasingly irrational behavior is undermining his own efforts to bring down organized crime in Sicily.



ITALY 2007 FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: STEFANO INCERTI **PRODUCER:** MARIO ROSSINI **SCREENPLAY:** HEIDRUN SCHLEEF, SALVATORE PARLAGRECO **CINEMATOGRAPHY:** PASQUALE MARI **EDITOR:** CECILIA ZANUSO **MUSIC:** ANDREA GUERRA **CAST:** DAVID COCO, TONY SPERANDEO, ANNA BUONAIUTO, NINNI BRUSCHETTA **WORLD SALES:** BETA CINEMA **PRODUCTION:** RED FILM SRL **NORDIC PREMIÈRE**

ABOUT STEFANO INCERTI. Born in 1965 in Naples, Italy. Between 1977 and 1985 he shot various shorts in Super 8 format. After graduating from law school he began to work as assistant director for various directors. His feature debut was *The Inspector* in 1995. He has directed several features and some documentaries.



FILMOGRAPHY 2007 MAN OF GLASS; 2003 THE LIFE AS IT IS; 2003 STESSA RABBIA STESSA PRIMAVERA, DOC; 1999 PRIMA DEL TRAMONTO; 1997 THE VESUVIANS; 1996 RITRATTI D'AUTORE: PRIMA SERIE, DOC; 1996 L'UOMO DI CARTA, SHORT; 1995 THE INSPECTOR (GIFF 1996).

MEISIE MEISIE

SYNOPSIS Meisie, a simple tale of a goat-herding young girl who wants to go to school, is heartwarming as it is heartbreaking. When a twenty-something school teacher from Cape Town is posted to rural Riemvasmaak in the Kalahari, she encounters a talented but uneducated little girl whose life she is determined to turn around. In her battle to teach the intellectually starved Meisie, the teacher must convince a sceptical and hardened parent. Her daily journey to the young and talented girl mirrors the journey of young Meisie herself: a search for intellectual freedom and a new, fulfilling life.

DIRECTOR'S COMMENT *Meisie was shot in Riemvasmaak in the Northern Cape and on the edge of the Kalahari Desert. It is a remote place and has a population of several hundred only. I was driving through the area and saw this young girl walking through the mountain pass instead of going to school. I thought it would make for an interesting human drama – I think these kind of stories stare us in the face and we don't immediately think of them as subject matter for movies, but they are. (...) We all basically did the movie for nothing. There was a very small crew and we went to the middle of nowhere and we just had the best fun ever. It was such a beautiful experience. There was none of that pressure you get with big budget productions. Here we could just sit and wait for the beautiful light and have these discussions and the next thing, bang, we were shooting in this magnificent light.*



SOUTH AFRICA 2007

FEATURE, COLOUR, DIGIBETA, 80 MIN.

DIRECTOR: DARRELL JAMES ROODT **PRODUCER:** DIONY DAVID KEMPEN **SCREENPLAY:** DARRELL JAMES ROODT **CINEMATOGRAPHY:** ANDREW TOLMAY **EDITOR:** RONELLE LOOTS **MUSIC:** HAROLD DUDD **CAST:** RENATE STUURMAN, ABRINA BOSMAN, RAYMOND BASSON, DESMOND C. CLASSEN, LUCIA RHYS, JOHANNA SKRYWE **WORLD SALES:** VIDEO VISION **PRODUCTION:** WELELA STUDIOS **NORDIC PREMIÈRE**

ABOUT DARRELL JAMES ROODT. Born 1963 in South Africa. Directed South Africa's first Oscar nominated film, *Yesterday* in 2004. After being turned down for Drama School at the University of the Witwatersrand, he secured financing and the commitment of local actors and technicians to produce South Africa's first anti-apartheid feature, *Place of Weeping*.



FILMOGRAPHY 2007 MEISIE; 2007 PREY; 2006 NUMBER 10; 2005 FAITH'S CORNER; 2004 YESTERDAY; 2004 DRACULA 3000, TV; 2003 SUMURU; 2002 PAVEMENT; 2001 WITNESS TO A KILL; 2000 SECOND SKIN; 1997 DANGEROUS GROUND; 1995 CRY, THE BELOVED COUNTRY; 1993 FATHER HOOD; 1993 TO THE DEATH; 1992 SARAFINALI; 1990 JOBMAN; 1987 THE SICK; 1987 TENTH OF A SECOND; 1986 PLACE OF WEEPING; 1983 CITY OF BLOOD.

JIYIN JUEDING WO AI NI MY DNA SAYS I LOVE YOU

SYNOPSIS In recent years, as the secrets of DNA unravel, humans are increasingly able to control and even redirect their genes, changing their personalities and destinies. Gigi and Marlene, two single women both in their late 20's, work at a bio-technology company, researching and developing medicine to suppress specific genes and their effects on the human body. Gigi is born with the "clean-freak" gene and her obsession with keeping things tidy causes problems in her relationships. Marlene, on the other hand, is born with the "fat gene" and only maintains long-distance relationship via the Internet. One day, Gigi crashes her car and meets Anteater, her college sweetheart. The two start dating and despite Marlene's friendly warnings, Gigi just can't remember why she had broken up with Anteater all those years ago. Until the day she is invited to Anteater's apartment for a cozy dinner. Just as they're about to consummate their passion, Gigi discovers Anteater's

terrible secret – he is a first grade slob! Realizing that her DNA is the cause of all problems, Gigi steals new, untested 'anti clean-gene' drugs to suppress her natural behavior. Meanwhile, the landlord's young son – Teddy moves in next door, and falls for Marlene, whose life is thrown upside down when the 'anti fat-gene' pill is pulled out of the market. With a little help from science, will the girls finally find true love?

DIRECTOR'S COMMENT *I always enjoy watching films with imagination and surrealism but are still strongly connected with real life, so I decide to start writing from that perspective. Of course, my background in biology helped a lot. So I came up with the core idea: women always worry about love and beauty. If we can achieve the above by taking medication, does that mean we can have true love and live happily ever after?*



TAIWAN/CHINA 2007 FEATURE, COLOUR, 35 MM, 95 MIN.
DIRECTOR: ROBIN LEE **PRODUCER:** MICHELLE YEH **SCREENPLAY:** ROBIN LEE, MENG YAO **CINEMATOGRAPHY:** CHING TING-CHANG
EDITOR: GU HSIAO-YUN **MUSIC:** DANNY LIANG **CAST:** TERRI KWAN, PETER HO, EDDIE PENG, YU NAN **WORLD SALES:** THREE DOTS ENTERTAINMENT **PRODUCTION:** THREE DOTS ENTERTAINMENT
NORDIC PREMIÈRE

ABOUT ROBIN LEE. Born in 1972. She graduated from the National Taiwan University majoring in Animal Studies. She joined the film industry in 1997 as an assistant director for a TV station and has since worked in the film industry, from continuity to assistant director. She began writing her own scripts in 2002 and has since completed two feature scripts.



FILMOGRAPHY 2007 MY DNA SAYS I LOVE YOU; 2005 THE SHOE FAIRY; 2004 THE MAGICAL WASHMACHINE.

LA NOCHE DE LOS INOCENTES NIGHT OF THE INNOCENTS

SYNOPSIS A young man, seemingly a transvestite, is left, unconscious, at the emergency door of a hospital in Havana by a hit-and-run in the middle of the night. Mercedes, the nurse who assists the young man, convinces Frank, a former cop with whom she has a love relationship, to look into the "case". The officer in charge of these cases is waiting for the young man to wake up in order to draw up the report. Frank would rather stay out of trouble, he already has a dirty past, but Mercedes deems it a good opportunity for him to get back his job at the Force. Little by little, all the characters taking part in the story arrive at the ward where Federico, the transvestite, is: Secundino, his father; Esperanza, his mother; Esperancita, his ten-year-old sister; Cachita, his girlfriend; and Nicola Soldini an entrepreneur who imports candies to Havana. Frank lies to those present saying that he is the hospital cop and that he is supposed to draw up a report on the case. From

that point on, he carries out a wild chase that depicts the picture of a Cuban family overcome by lies and time.

DIRECTOR'S COMMENT *Night of the Innocents is not a portrait of Havana at night; it is the portrait of a family. Every one of the characters tries to save their moral integrity by telling only part of the truth, as they see fit. But then they are contradicted and the plot moves on in this direction, so much so that the victim feels compelled to interfere and tell a big lie only to save his family and Frank, 'the investigator'. The spectator is aware that underneath that lie there is a deep inward uprootedness.*



CUBA 2007 FEATURE, COLOUR, BETA SP, 100 MIN.
DIRECTOR: ARTURO SOTTO **PRODUCER:** CAMILO VIVES **SCREENPLAY:** ARTURO SOTTO **CINEMATOGRAPHY:** ERNESTO GRANADO
EDITOR: OSVALDO DONATIÉN **MUSIC:** ERNÁN LÓPEZ NUSA **CAST:** JORGE PERUGORRÍA, SILVIA ÁGUILA, YASMANI QUERRERO, VERÓNICA DÍAZ, ARAMÍS DELGADO, SUSANA PÉREZ, RACHEL FALCÓN, DAVIDE RIONDINO, EDENIS SÁNCHEZ **WORLD SALES:** ICAIC **PRODUCTION:** ICAIC, GIANNO PRODUZIONI, FÉNIX PC **SWEDISH PREMIÈRE**

ABOUT ARTURO SOTTO. Born in 1967. He has a Degree in Scenic Arts in the Superior Institute of Art of Havana, and he is a graduate of the International School of Cinema and TV of San Antonio de los Baños. From very young, he is linked to the movement of fond theater as actor and director. He has also written and directed theatre pieces and founded the Festival of Theater Elsinor.



FILMOGRAPHY (SELECT) 2007 NIGHT OF THE INNOCENTS; 2003 HABANA ABIERTA, DOC; 1997 VERTICAL LOVE; 1995 THINK OF ME; 1992 TALCO PARA LO NEGRO, SHORT; 1991 BUSCANDO DESESPERADAMENTE A MARLON BRANDO, SHORT DOC; 1991 ENTRE STALIN Y UN HOMBRE DESNUDO, SHORT; 1990 LOS ILUSTRADOS DE SIEMPRE, SHORT.

FIVE CONTINENTS

L'ULTIME HOMMAGE NO TIME TO DIE

SYNOPSIS A comedy about love and death. Asante, a hearse driver, and his assistant Issifu, a dwarf, work to transport dead bodies from Accra to their respective villages for the funeral ceremonies. In Ghana, funerals very often take place several weeks after the decease of a person. During this time, corpses are usually kept frozen in mortuaries in the cities. Asante is desperately searching for a wife. In vain. Because of his profession, women keep their distance. In Ghana, people are superstitious, and no one wants to get too close to death. However, one day Esi, a young traditional dancer, steps into Asante's life. She wants to transport the dead body of her beloved mother back to the village and pay her the last respect. For Asante, it is love at first sight. Gradually and with the help of Issifu and his tricks, he manages to win the beautiful girl's heart. But Esi's father Owusu will not hear of his daughters liaison with a hearse driver.

Marriage? Only over his dead body, he says. But Asante will not give up the fight.

DIRECTOR'S COMMENT *A comedy about living and dying. (...) Most of the [African] films that we see, are about poverty or AIDS... But African filmmakers can also make people laugh.*



GERMANY/GHANA 2006

FEATURE, COLOUR, DIGIBETA, 95 MIN.

DIRECTOR: KING AMPAW **PRODUCER:** WOLFGANG PANZER **SCREENPLAY:** KING AMPAW **CINEMATOGRAPHY:** EDWIN HORAK **EDITOR:** CLAUDIO DI MAURO **MUSIC:** BEN MICHAEL MAKHAMBRA **CAST:** DAVID DONTOH, AGATHA OFORI, ISSIFU KASSIM, KOFI BUCKNOR, FRITZ BA-FOUR, KWESI FRANCE, EVANS HUNTER, AGNES DAPAA **WORLD SALES:** FILUMÉ FILMPRODUKTION GMBH **SWEDISH PREMIÈRE**

ABOUT KING AMPAW. Born in 1940 in Ghana Studied at Accra Technical Institute and at the Film Academy in Potsdam, Academy of Music and Arts in Vienna, and Academy for Film and Television, Munich. Worked as cinematographer in Germany and Europe, 1972-1979. Then returned to Ghana to take the position of "Senior Film Director" at National TV in Accra, 1979-1982. Founded his own production company Afro Movies in 1983. Produces, writes and directs features and documentaries.



FILMOGRAPHY 2006 NO TIME TO DIE; 1985 NANA AKOTO; 1983 KURURANTUMI; 1972 THEY CALL IT LOVE.

BOZ SALKYN PURE COOLNESS

SYNOPSIS Is it possible to justify the bride kidnapping if "he" and "she" will create a happy family after that? People marry by mutual agreement and love. And it happens that they marry of parents' interests will. But Kyrgyz people have such a custom when the bride is kidnapped. Rural herder Sagyn's mother decides to marry her son to a modest girl Anara with parents of whom she has already come to an agreement. And he is in love with rural beauty Asyl, but who has a fiancé. The mother and her son Sagyn organize a youth party with a purpose to kidnap Anara, but those who helped them accidentally kidnap Asyl. Thus, desired but another's bride become Sagyn's wife. Through difficult relationships of the newlyweds during their life together among wild mountain nature where they move after the marriage, Asyl suddenly realizes that exactly Sagyn is her only one and dear to her heart man.

DIRECTOR'S COMMENT *Now we have no money, very little equipment but at least the chance to exchange experiences and show our films to an international audience. The difficulties which we are currently experiencing - and I am not just talking about film, but also the difficult economic situation in my country - mean that there is a great deal of nostalgia for the old system.*



KYRGYZSTAN 2007

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: ERNEST ABDYJAPAROV **PRODUCER:** ALTINAY KOICHU-MANOVA **SCREENPLAY:** ERNEST ABDYJAPAROV **CAST:** ASEM TOKTOBEKOVA, TYNCHTYK ABYLKASYMOV, SIEZDBEK ISKENALIEV, ELNURA OSMONALIEVA, NURBEK YULDASHEV, ZAREMA ASANALIEVA, ERKIN EGEMBERDIEV, ELINA ABAI KYZY **WORLD SALES:** OY ART FILM PRODUCING COMPANY **PRODUCTION:** OY ART FILM PRODUCING COMPANY **SUPPORTED BY:** GÖTEBORG INTERNATIONAL FILM FESTIVAL FUND **SWEDISH PREMIÈRE**

ABOUT ERNEST ABDYJAPAROV. Born in 1961 in Bishkek, Kyrgyzstan. He studied at the Institute for Russian language and Culture and subsequently worked as a schoolteacher for five years. He joined Kyrgyzfilm Studios as a production manager and location manager in 1988. He also worked for the satirical film magazine "Korogoch". He later became an editor and assistant director and has now been working as a director since 1993. His feature debut was *Saratan* in 2004.



FILMOGRAPHY 2007 PURE COOLNESS; 2004 SARATAN (GIFF 2006); 1995 BUS STOP, SHORT; 1995 SPARROW, SHORT.

EIN FLIEHENDES PFERD RUNAWAY HORSE

SYNOPSIS Helmut and Sabine Halm have always managed vacations of lazy privacy at their favorite retreat on Germany's Lake Constance. So when the energetic, handsome Klaus Buch turns up with his beautiful girlfriend Helene, Helmut is quite ready to dismiss this dimly familiar acquaintance. But Klaus is overjoyed to recognize his old schoolmate Helmut, eager to recall every incident of their shared time, and to display every detail of this successful lifestyle as a fit sportsman and author. The precious days of privacy give way to an unwanted and awkward intimacy, as the Buchs and the Halms hike, dine and sail together. Their joint activities aggravate myriad psychological tensions among the four characters, which are all the more intensely ironic for their peaceful veneer and which must eventually erupt.

DIRECTOR'S COMMENT *This is a story about some people standing in the middle of their lives, thinking about whether they shall break out of their encapsulation and define their existences once again. The narrative is a kind of 'inner odyssee' and especially for Helmut the changes are profound. In the end it looks as if he's really learnt something new about himself.*



GERMANY 2007 FEATURE, COLOUR, 35 MM, 95 MIN.
DIRECTOR: RAINER KAUFMANN **PRODUCER:** RIKOLT VON GAGERN
SCREENPLAY: RALF HERTWIG; KATHRIN RICHTER **CINEMATOGRAPHY:** KLAUS EICHHAMMER **EDITOR:** CHRISTEL SUKOW **MUSIC:** ANNETTE FOCKS **CAST:** PETRA SCHMIDT-SCHALLER, KATJA RIEMANN, ULRICH TUKUR, ULRICH NOETHEN **WORLD SALES:** TELE MUENCHEN
SWEDISH PREMIÈRE

ABOUT RAINER KAUFMANN. Born in 1959 in Frankfurt, Germany. After studies at Goethe University in Frankfurt he studied directing at Hochschule für Fernsehen und Film in Munich – he graduated in 1990. His breakthrough feature was *Talk of the Town* in 1995. He's also a writer, actor and producer.



FILMOGRAPHY (SELECT) 2007 RUNAWAY HORSE; 2006 VIER TÖCHTER; 2001 AUSFLUG; 2000 COLD IS THE BREATH OF EVENING; 1999 LONG HELLO AND SHORT GOODBYE; 1997 THE PHARMACIST (GIFF 1999); 1995 TALK OF THE TOWN (GIFF 1996); 1990 DER SCHÖNSTE BUSEN DER WELT, SHORT (GIFF 1992).

UN BAISER, S'IL TE PLAÎT? SHALL WE KISS?

SYNOPSIS When Gabriel and Emilie meet totally by chance, they don't know it is the start of a long story. A story that Emilie tells Gabriel to explain why she refuses an innocent, meaningless kiss. A story about her friends Nicolas and Judith, whose first, innocent, meaningless kiss triggers a chain reaction of dramatic consequences. A story that may be about to repeat itself. No kiss is innocent or meaningless.

DIRECTOR'S COMMENT *I had the idea about two years ago and it just didn't take me long to write. What I love about movies – and I don't think I'm alone in this – is when desire interferes with feelings. I had a certain number of funny or romantic scenes down, but I wanted to make a film that had as many scenes of desire as possible. It's not very exciting, but that's how it was. The basic idea here is a film about the consequences of apparently inconsequential kisses. In other words, is there such a thing as a kiss without consequences. I had in mind the story of a guy who goes to see his best friend. He hasn't made love for ages and he asks her if she can help him out. Even though she is married and in love with her husband, she agrees. There's something that fascinates me about stories of desire. Often, there are two people who desire each other and a third who's kind of left out.*



FRANCE 2007 FEATURE, COLOUR, 35 MM, 97 MIN.
DIRECTOR: EMMANUEL MOURET **PRODUCER:** FRÉDÉRIC NIEDER-MAYER **SCREENPLAY:** EMMANUEL MOURET **CINEMATOGRAPHY:** LAURENT DESMET **EDITOR:** MARTIAL SALOMON **CAST:** VIRGINIE LE-DOYEN, EMMANUEL MOURET, JULIE GAYET, MICHAËL COHEN, STEFANO ACCORSI, FRÉDÉRIQUE BEL, MÉLANIE MAUDRAN, MARIE MADINIER, LUCCIANA DE VOGUE, JACQUES LAFOLY **WORLD SALES:** TF1 INTERNATIONAL **SWEDISH PREMIÈRE**

ABOUT EMMANUEL MOURET. Born in Marseille, France. Directed his first short when he was 19, before heading for Paris. He started working in cinema as production and directing assistant on various commercials, while also taking classes at the Drama School in Paris' 10th arrondissement. He entered the FEMIS, from which he graduated from the Directing department in 1998.



FILMOGRAPHY 2007 SHALL WE KISS?; 2006 CHANGE OF ADDRESS; 2004 VENUS AND FLEUR (GIFF 2005); 2000 LAISSONS LUCIE FAIRE; 1999 PROMENE-TOI DONC TOUT NU, SHORT; 1998 CARESSE, SHORT; 1997 IL N'Y A PAS DE MAL, SHORT.

KRATKI STIKI SHORT CIRCUITS

SYNOPSIS One night, a city bus driver finds an abandoned baby by a stop. A divorced man comes to pick up his excited son for the weekend. A pretty doctor befriends a quadriplegic. Out of this unfolds a story of human relationships, in which – through feelings of sympathy and guilt – the protagonists are confronted with different ways of looking at events. The title *Short Circuits*, i.e. electrical failure, is the usual translation for Kratki stiki. In Slovenian, "kratki stiki" also means literally "brief contacts". Metaphorically speaking kratki stiki means "misunderstandings" as well.

DIRECTOR'S COMMENT *Although Slovenia is a charming Central European country with quite a good standard of living, people are not always immune to mutual alienations. Events in Short Circuits would be quite different, if characters would only give their full attention to their fellow man for five minutes. I'm not interested in day-to-day events and in-vogue political topics. I'm much more interested in those small fateful things that are woven between people than I am in explosions and ideological bluster.*



SLOVENIA 2006 FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: JANEZ LAPAJNE **PRODUCER:** AIKEN VERONIKA PRO-
SENC **SCREENPLAY:** JANEZ LAPAJNE **CINEMATOGRAPHY:** MATEJ
KRIZNIK **EDITOR:** JANEZ LAPAJNE AND ROK BICEK **MUSIC:** UROS
RAKOVEC **CAST:** TJASA ZELEZNIK, GREGA ZORC, JERNEJ SUGMAN,
SEBASTIJAN CAVAZZA, BORIS CAVAZZA, MOJCA FUNKL, VITO TAUFER
WORLD SALES: TRIGLAV FILM **PRODUCTION:** TRIGLAV FILM
NORDIC PREMIÈRE

ABOUT JANEZ LAPAJNE. Born in 1967 in Celje, Slovenia. Graduated in film directing at the University of Ljubljana. Founded PoEtika, an occasional academy for researching the art of film directing, which he heads as tutor. He has also been the first president of the Directors Guild of Slovenia. Occasionally he also directs for theatre, television and radio. *Short Circuits* is his second feature. *Personal Baggage* – Lapajne's third feature is already in production.



FILMOGRAPHY 2006 SHORT CIRCUITS; 2002 RUSTLING LANDSCAPES; 1997 BREAKAGES, SHORT; 1997 THE KANIZARICA LIGNITE MINE, SHORT DOC; 1996 THE SMILE, SHORT; 1995 AN ELECTRIC CHAIR OVER LJUBLJANA OR WHAT A PAINTER CAN DO WITH TWO SUITCASES, SHORT DOC; 1992 BLACKRED, SHORT.

JOHJI-ANIHANGA SKELETONS IN THE CLOSET

SYNOPSIS Chang-soo's family seems to be the representative of the middle class family in Korea. Headed by Chang-soo, a high school English teacher with a tag of incompetence, Hee-kyung, an ordinary housewife who leads a life with her husband like brother and sister. And a daughter and a son, Yong-sun and Yong-tae. And Mi-kyung, Hee-kyung's sister, who flatters this family. All of them look emotionless to everything, but are their innermost feelings the same as what they look like?



SOUTH KOREA 2007 FEATURE, COLOUR, 35 MM, 117 MIN.

DIRECTOR: JEONG YOON-CHUL **PRODUCER:** KYUNG-SOOK BAIK
SCREENPLAY: GAB-YEOL YOO **CINEMATOGRAPHY:** CHOI YOON-MAN
YOON-MAN CHOI **EDITOR:** SUNG-WON HAM **MUSIC:** JI PARK **CAST:**
HO-JIN CHUN, HEE-KYUNG MOON, HYE-SOO KIM, A-IN YOO **WORLD**
SALES: CJ ENTERTAINMENT INC. **PRODUCTION:** MUSAI FILMS
INTERNATIONAL PREMIÈRE

ABOUT JEONG YOON-CHUL. Born in 1971. He studied filmmaking at Hanyang University, Korea and at Australian Film TV & Radio School. He directed his first short, *Souvenir Picture* in 1997. He made his feature debut in 2005 with *Marathon*. This is his second feature.



FILMOGRAPHY 2007 MARATHON; 2006 THIRD POINT OF VIEW: MUHAMMAD THE DIVING KING, SHORT; 2005 THE EYE OF THE STORM, SHORT; 2000 HIBERNATION, SHORT; 1997 SOUVENIR PICTURE, SHORT.

COMME DES VOLEURS STEALTH

SYNOPSIS When Lionel learns by chance that his family originates from Poland, a chain of events is set off that will change his and his sister Lucie's lives forever. Brother and sister make their way to Eastern Europe in a "borrowed" car from the Swiss Radio, not completely sure if they are descendents from a Polish family. However, getting involved in a car chase in Slovenia is a sure thing, as is the stolen car, the white wedding, and false passports. The road to Warsaw turns into the adventure they've been longing for. And somewhere in Poland, a horse drowns every night.

DIRECTOR'S COMMENT *This is the first film in a tetralogy structured around four important places. There will thus be one in the south, one in the west etc. The idea is to create a map of a Europe of feelings. Or rather to tell the story of our common territory through its inhabitants. (...) I did not say that I was going to make 4 films in a row and not when they were going to be finished. In the case of Comme des voleurs we shot in 7 different countries (Spain, France, Switzerland, Germany, Czech Republic, Slovakia and Poland). My team gathered 5 nationalities, we spoke French, Polish, Spanish, English and German on the set. It was a beautiful mess! But it also meant the adding of many senses and ways of working. A true breath of fresh air.*



SWITZERLAND 2006 FEATURE, COLOUR, 35 MM, 112 MIN.
DIRECTOR: LIONEL BAIER **PRODUCER:** ROBERT BONER **SCREENPLAY:** LIONEL BAIER **CINEMATOGRAPHY:** SÉVERINE BARDE **EDITOR:** CHRISTINE HOFFET **MUSIC:** MAURICE RAVEL, DOMINIQUE DALCAN **CAST:** LIONEL BAIER, NATACHA KOUTCHOUMOV, ALICJA BACHLEDA-CURUS, STÉPHANE RENTZIK, MICHAL RUDNICKI **WORLD SALES:** RENDEZ-VOUS PICTURES **PRODUCTION:** SAGA PRODUCTION **NORDIC PREMIÈRE**

ABOUT LIONEL BAIER. Born in 1975, in Lausanne, Switzerland. His family is of Polish origin. Since 1992 he co-runs and programs the Cinema Rex in Aubonne. 1995-99 he studied at the faculty of human science in Lausanne. Since 2002 he is responsible for the cinema department of the Ecole Cantonale d'Art de Lausanne.



FILMOGRAPHY 2006 STEALTH; 2004 STUPID BOY; 2002 MON PÈRE, C'EST UN LION (JEAN ROUCH POUR MÉMOIRE), SHORT; 2001 THE PARADE (OUR STORY), DOC; 2000 THE PASTOR'S (MY PERSONAL VISION OF THINGS), DOC; 2000 MIGNON À CROQUER, SHORT.

CARTOUCHES GAULOISES SUMMER OF '62

SYNOPSIS The last spring of the Algerian war of Independence. The spring before the *Summer of '62*. Ali, 11, is a paper boy. His world is one of war and childhood. In his world there are the bombings, colonial apartheid. There's his father, a moujahid of whom he's been told to say he's left to work in France. And there's Nico, Ali's best friend. There are the Algerian friends who are arrested and executed. There are the French friends who leave one by one, knowing that "in France, nobody ever smiles ... and they don't like Yids". There's Djelloul, there's Barnabe and there's Rachel, the Jewish neighbour, who – Independence or not! – is staying, and who says she'd "rather be killed by the Arabs than be humiliated over there... in France". She smiles to Ali and tells him : "Go celebrate your Independence!" There is the love of a mother who awaits the return of freedom and with it the return of 'her man'. And there is Nico ... as ever. The best friend will "never leave" ... Never?

DIRECTOR'S COMMENT *When I was a child in Algeria, before the Independence, I had a French friend. I was allowed to play at his home. His parents didn't frown upon it, which was uncommon. (...) Shortly after the Independence, my family and I joined my father in France. (...) Exile broke me, destroyed me. (...) And then, writing came to me as my only escape. (...) Then came filmmaking, (...) In 1986, after my second film Miss Mona, I should have written and shot Summer of '62. (...) After every film that kept me at comfortable distance from Summer of '62, this film came back to me (...) When I finally started writing Summer of '62, I found everything and everyone in place... (...) Summer of '62 is not only my childhood. It also is this process.*



FRANCE/ALGERIA 2007
 FEATURE, COLOUR, 35 MM, 92 MIN.
DIRECTOR: MEHDI CHAREF **PRODUCER:** MICHÈLE RAY GAVRAS **SCREENPLAY:** MEHDI CHAREF **CINEMATOGRAPHY:** JÉRÔME AL-MÉRAS **EDITOR:** YORGOS LAMPINOS **MUSIC:** ARMAND AMAR **CAST:** HAMADA, THOMAS MILLET, TOLGA CAYIR, JULIEN AMATE, MOHAMMED MEDJARI **WORLD SALES:** PATHE DISTRIBUTION **PRODUCTION:** KG PRODUCTIONS, PATHE DISTRIBUTION, BATTAM FILMS **NORDIC PREMIÈRE**

ABOUT MEHDI CHAREF. Born in 1952 in Maghnia, Algeria. Grew up in the suburbs of Paris. Got in trouble with the police as a teenager and later ended up in jail. At the age of 20 he was released with the firm intention never to return. Started his career as an author. His second novel was "Tea in the Harem", which later became his feature debut.



FILMOGRAPHY (SELECT) 2007 SUMMER OF '62; 2005 TANZA - ALL THE INVISIBLE CHILDREN (GIFF 2006); 2002 THE DAUGHTER OF KELTOUM; 2000 MARIE-LINE (GIFF 2001); 1992 IN THE COUNTRY OF JULIETS; 1988 CAMOMILLE; 1986 MISS MONA; 1985 TEA IN THE HAREM.

TAKE THE BRIDGE TAKE THE BRIDGE

SYNOPSIS The story of four young people set in contemporary Washington Heights, New York City – a Latino neighbourhood in the northern tip of Manhattan. A common, painful experience, is what brings them together: all four have tried to kill themselves on the same day, at the same time. After meeting at the hospital they become, if tentatively, friends, and begin planning a trip that will take them to Tierra del Fuego, South America, far from their surroundings and the past. The self-appointed leader of the group is Elias, a 20-year old who suffers from hallucinations that, clinically speaking, might be termed schizophrenic. Lorena is a young woman who has recently learn't she is pregnant. She is stuck in a beauty salon owned by her authoritarian mother. Antonio, of Dominican origin, is also 20 and floats from job to job. The worst offense to him is to doubt his masculinity. Jackie is a young woman from Boston. Her mother prostituted herself for

drugs, and Jackie has followed in her footsteps. Elias's magnetism seduces them with his vision of freedom and escape. In order to leave the city, the four friends have only one option: to cross the George Washington Bridge – the only bridge in Manhattan that doesn't lead to another borough.

DIRECTOR'S COMMENT *Though Take the Bridge deals with suicide, that's not what it's about. It's a fantasy in which four young people create a surrogate family. My son (my father's grandson) plays the character who saves everybody in the movie. I made the film in Washington Heights because I love the mix of the Anglo and the Hispanic cultures, the Dominican vitality, the combination of dance, mangoes, humor, violence, loneliness, warmth, all under the shadow of the 175th Street Bus Terminal and the George Washington Bridge, which all add up to give me a great esthetic orgasm.*



USA/CHILE 2007 FEATURE, COLOUR, HDCAM, 91 MIN.
DIRECTOR: SERGIO CASTILLA **PRODUCER:** SERGIO CASTILLA
SCREENPLAY: SERGIO CASTILLA **CINEMATOGRAPHY:** MATTHEW CATTON
EDITOR: LINDA PETERS **MUSIC:** RICHARD MARTINEZ, SAMUEL TORRES, JAY MIL, AMPERAJE **CAST:** ADRIAN CASTILLA, FRANCISCO DELGADO, RUTH SULLIVAN, ANGELICA RODRIGUEZ, MIMI PASCUAL, YOLANDA SUERO **WORLD SALES:** TAKE THE BRIDGE LLC **PRODUCTION:** TAKE THE BRIDGE LLC **INTERNATIONAL PREMIÈRE**

ABOUT SERGIO CASTILLA. Born in Santiago, Chile. He left in the 1960s to study film at IDHEC in Paris. He returned to Chile and started making films. During Pinochet's regime in Chile he lived in exile in France, Sweden and since 1979 in USA. He has directed eight features and numerous shorts. He has also taught film directing at Columbia University from 1991-94 and NYU in 1995.



FILMOGRAPHY 2007 TAKE THE BRIDGE; 2001 TE AMO; 1998 GRINGUITO; 1993 THE GIRL IN THE WATERMELON; 1990 GENTILE ALOUETTE; 1979 DE FÖRSVUNNA; 1976 ROJA COMO CAMILA, DOC; 1974 QUISIERA TENER UN HIJO, ANIM SHORT; 1974 PINOCHET: FASCIST, ASESINO, TRAIDOR, AGENTE DEL IMPERIALISMO, ANIM SHORT; 1973 LA HISTORIA, DOC; 1968 LES CHEMISES, SHORT DOC.

THE SPEED OF LIFE THE SPEED OF LIFE

SYNOPSIS Lyrical and raw, *The Speed of Life* tells the story of Sammer, a 13 year old boy who escapes the streets of New York City by stealing video cameras from tourists. He and his friends retreat to their working class neighborhood to quickly sell the cameras, but Sammer always keeps the tapes. Alone in his bedroom and editing on a rack of stolen computers, Sammer explores this world of footage, infatuated by all the far away places and other people's seemingly happy lives. While slowly stashing enough money away so he, too, can travel to these distant places, Sammer must first deal with his older brother who is getting out of prison, while also caring for his ailing foster mother. As Sammer and his gang skip school, camp on the rooftops of buildings or dream of being in the Olympics, they are confronted by a host of characters who stand in their way: a juvenile probation officer who doesn't like juveniles, an ex-con who hides puppies, and an old man with

a secret who thinks he can fly. Sammer's experiences waver between fantasy and the harsh reality of growing up in Brooklyn, and he soon discovers that not all tourists are happy, that he must go to Alaska and that cameras can indeed fly – even if people cannot.

DIRECTOR'S COMMENT *Story is everything and, for me at least, the most challenging part of the filmmaking process. Because I've written every screenplay I've ever directed, which I hope to not do in the future(!), the process becomes intensely time consuming and the span between films can become years. Once we had a script that was working, I could begin the process of preparation. I knew the fun would be in its visual style and the opportunity to explore digital video rather than film, and hopefully create a kind of 'quilt' of images by using Brooklyn as a backdrop and 'tourist' video footage as a fabric to help tell the story.*



USA 2007 FEATURE, COLOUR, DIGIBETA, 84 MIN.
DIRECTOR: EDWARD RADTKE **PRODUCER:** IRA DEUTCHMAN
SCREENPLAY: ED RADTKE, MARC NIESON **CINEMATOGRAPHY:** LEARAN KAHANOV **EDITOR:** JIM KLEIN, ED RADTKE **MUSIC:** TIM BERGER, ED RADTKE **CAST:** NOAH FLEISS, BLAZE FOSTER, MELISSA GUNDERSEN **WORLD SALES:** EMERGING PICTURES **PRODUCTION:** MORNINGSTAR FILMS, KINDRED MEDIA GROUP, SOLARIS **SWEDISH PREMIÈRE**

ABOUT EDWARD RADTKE. He has made three independent features, including *Bottom Land* and *The Dream Catcher*. He has years of additional filmmaking experience, having served as a writer, producer, assistant director and editor on various projects. He has taught filmmaking at the university level, worked extensively with at-risk youth, taught media making to developmentally challenged adults and to prisoners. He has lectured at Columbia and NYU, conducted workshops in Paris and in South America. He co-wrote the feature script *Aime ton père*,



FILMOGRAPHY 2007 THE SPEED OF LIFE; 2002 A LOVING FATHER; 1999 THE DREAM CATCHER; 1992 BOTTOM LAND.

TRESETA TRESSETTE – A STORY OF AN ISLAND

SYNOPSIS On a small Croatian island, four friends live among the few inhabitants, playing card game – tressette, almost every evening. When one of the four dies, the remaining three desperately try to find the fourth for the game. Thus, they attempt to conscript the local priest, the village loon, a man from Zagreb who came to the island to buy a summer house, the local cop – they can't find the fourth player. Their search becomes embroiled in the destinies of the small number of people on the island, revealing their deeply buried secrets.

DIRECTOR'S COMMENT *Pavo Marinkovic: I always wanted to make a movie about the melancholy which lies in the death of islands. When I heard about the real case where some insulars had a huge problem when their fourth card player died, I knew that this was the story I had been looking for. I think that this way of illuminating abandonment and hibernal loneliness, the clear and witty metaphor about an island dying, makes it easy for the spectator to relate to.*

Drazen Zarkovic: I think that this way of illuminating abandonment and hibernal loneliness, the clear and witty metaphor about an island dying, makes it easy for the spectator to relate to.



CROATIA 2006 FEATURE, COLOUR, 35 MM, 80 MIN.

DIRECTOR: DRAZEN ZARKOVIC, PAVO MARINKOVIC **PRODUCER:** VESNA MORT **SCREENPLAY:** PAVO MARINKOVIC **CINEMATOGRAPHY:** VEDRAN SAMANKOVIC **EDITOR:** SLAVEN ZECEVIC **MUSIC:** HRVOJE CRNIC BOXER **CAST:** JOSIP GENDA, ZARKO POTOCNJAK, BRUNA BEBIC-TUDOR, TRPIMIR JURKIC, SINISA BRAJCIC **WORLD SALES:** HRT **PRODUCTION:** HRT **SWEDISH PREMIÈRE**

ABOUT DRAZEN ZARKOVIC. Born in 1970 in Zagreb, Croatia. A graduate of Film and TV directing. Has worked as a freelance artist since 1993, and created numerous feature and documentary projects. PAVO MARINKOVIC. Born in 1967 in Zagreb, Croatia. A graduate of Scriptwriting at the ADU. He did his first works in the early 1990s. His plays have been performed both in Croatian and abroad. He has also worked for the Drama Department of the Croatian Television, supervising scriptwriting. Works as free lance artist.



FILMOGRAPHY DRAZEN ZARKOVIC: 2006 TRESSETTE - A STORY OF AN ISLAND; 2001 AJMO, ZUTI/GO YELLOW. PAVO MARINKOVIC: 2006 TRESSETTE - A STORY OF AN ISLAND.

SZTUCZKI TRICKS

SYNOPSIS Stefek, 6, throws down the gauntlet for Providence to take it up. The boy believes that a chain of small events he makes happen will let him get closer to his father, who has dumped his mother for another woman. Stefek's sister Elka, 18, teaches him how to bribe fate with small offerings. At a decisive moment, however, the children have nothing precious to sacrifice. In his game with fate, Stefek decides to raise the stakes high to a dangerous level...

DIRECTOR'S COMMENT *Both Squint Your Eyes and Tricks echo quite a number of my own experiences or memories. My sister is 13 years my senior and I really owe her a great deal. The characters of the girl and her fiancé and their mutual relationship are straight from my own life. (...) Those similarities are secondary to me. Either of my features conveys a different idea. One tells about grappling with the passing of time, whereas the other, about the risky game with*

fate. Their similarity may result from the fact that I use my own language. Another reason may be my way with actors. For instance, I don't do double takes, since I hate to see a situation mechanically reproduced. Repetition kills authenticity. When I shoot a scene at one go neither I nor the actor realize what is going to happen. I like to create situations when the actor is taken aback by the sudden turn of events. Then he shakes the mask off his face and creates scenes that are of a unique value. I'm most satisfied when you can't tell a stage-managed shot from one taken with a hidden camera.



POLAND 2007 FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: ANDRZEJ JAKIMOWSKI **PRODUCER:** ANDRZEJ JAKIMOWSKI **SCREENPLAY:** ANDRZEJ JAKIMOWSKI **CINEMATOGRAPHY:** ADAM BAJERSKI **EDITOR:** CEZARY GRZESIUŁ **MUSIC:** TOMASZ GAS-SOWSKI **CAST:** DAMIAN UL, EWELINA WALENDZIAK, RAFAL GUZNICZAK, TOMASZ SAPRYK, IWONA FORNALCZYK **WORLD SALES:** KINO SWIAT INTERNATIONAL **PRODUCTION:** ZJEDNOCZENIE ARTYSTOW I RZEMIESLNIKOW **NORDIC PREMIÈRE**

ABOUT ANDRZEJ JAKIMOWSKI. A philosophy graduate from Warsaw University and from the Radio and TV Direction Faculty at Silesian University, Katowice. He has directed shorts and documentaries. Co-founder of the Associated Artists and Artisans and a company ltd., where he produced his feature debut *Squint Your Eyes*.



FILMOGRAPHY 2007 TRICKS; 2003 SQUINT YOUR EYES; 1997 DZYN, DZYN..., DOC; 1994 MIASTO CIENI, DOC; 1991 ECHO, SHORT.

DANS LA VIE TWO LADIES

SYNOPSIS Esther is elderly. She is also Jewish. She requires constant nursing, but her sturdy ill-temper runs through nursing assistants like nobody's business. Yvette, her most recent victim, has just handed her notice in, joining a long line of predecessors. Elie, Esther's son, does not know what to do. Taking pity on him, Selima, the day nurse, suggests hiring her mother, Halima. Who is Muslim. Against all odds, the two women build a strong, intimate friendship. Halima is a proud and sensible woman. She knows how to command respect. Her good humor and energy give Esther a new lease of life.



FRANCE 2007 FEATURE, COLOUR, 35 MM, 73 MIN.
DIRECTOR: PHILIPPE FAUCON **PRODUCER:** YASMINA NINI-FAUCON
SCREENPLAY: AMEL AMANI, WILLIAM KAREL, SARAH SAADA **CINEMATOGRAPHY:** LAURENT FÉNART **EDITOR:** SOPHIE MANDONNET
CAST: SABRINA BEN ABDALLAH, ARIANE JACQUOT, ZOHRA MOUFFOK, HOCINE NINI **WORLD SALES:** PYRAMIDE INTERNATIONAL **PRODUCTION:** ISTIQAL FILMS/ARTE FRANCE CINÉMA **SWEDISH DISTRIBUTION:** FOLKETS BIO **SWEDISH PREMIÈRE**

ABOUT PHILIPPE FAUCON. Born in 1958 in Oujda, Morocco. Studied at the Université d'Aix-en-Provence in France.



FILMOGRAPHY 2007 TWO LADIES; 2005 THE BETRAYAL (GIFF 2006); 2000 SAMIA (GIFF 2001); 1999 THE STRANGERS; 1996 ALL IS NOT BLACK, SHORT; 1996 MES 17 ANS, TV; 1995 MURIEL'S PARENTS HAVE HAD IT UP TO HERE; 1992 SABINE; 1989 LOVE (GIFF 1991).

RAVAYAT HAYE NA TAMAM UNFINISHED STORIES

SYNOPSIS This three episodes film tells the story of three young women, Setareh, Hengameh and Saiideh who share the same situation: they have no where to go and have to spend the night on the street. Setareh is a young girl who running away from home because her parents are against her marriage with the boy she loves. She is waiting for him to join her in the bus stop so that they can run away together. Hengameh is a pregnant woman who has left her house after a big quarrel with her husband who is unwilling to have a baby. She is looking for someone to abort her child. Saiideh whose husband is in prison must run away from the hospital at night with her newborn baby for she has no money to pay the bill. Three different stories shows different stages and situations of women. One young girl who wants to be married, another married woman who wants to have baby and the last one who had a baby and tries to keep it. They are all abando-

ned by their families and are obliged to solve their problem on their own.

DIRECTOR'S COMMENT *This film is like an invisible line that connects each character's story together. The unit of time is a strong unit, perhaps nobody really knows what will happen to the other, and what is each characters story ... Unfinished Stories is a story of people's connection between these characters through this invisible line.*



IRAN 2007 FEATURE, COLOUR, 35 MM, 76 MIN.
DIRECTOR: POURYA AZARBAYJANI **PRODUCER:** **SCREENPLAY:** POURYA AZARBAYJANI **CINEMATOGRAPHY:** MORTEZA GHAFORI **EDITOR:** MASTANEH MOHAJER **MUSIC:** MOHAMMAD SEYEDI **CAST:** SETAREH PESYANI, HENGAMEH GHAZIANI, SAIIDEH AMIR SAII **WORLD SALES:** SHEHERAZAD MEDIA INTENATIONAL (SMI) **NORDIC PREMIÈRE**

ABOUT POURYA AZARBAYJANI. Born in 1981. He has a BA in Directing in Theater from Soreh College in Tehran. He started his career by working as assistant director. In 2000 he produced and directed many shorts. This is his feature debut, both as a director and producer.



FILMOGRAPHY 2007 UNFINISHED STORIES; 2004 I HAD COME TO HAVE A CUP OF TEA WITH EARTH; 2004 FOR TWO CUPS OF TEA; 2004 A STREET WITH NO NUMBER; 2001 CONTRAST; 2000 AUTUMN TRAVELERS.

VIVERE VIVERE

SYNOPSIS Three women on the run, saving each other, saving themselves ... On Christmas Eve, Francesca's little sister, Antonietta, runs away to Rotterdam with her musician boyfriend. On the way to find her, Francesca picks up Gerlinde, a suicidal lovesick woman. Now she has two lives to save. With the paths of three lost souls criss-crossing in Rotterdam, it soon is hard to tell who is saving whom ...

DIRECTOR'S COMMENT *The film is about the decisiveness to live your dreams and desires instead of dying for them. The script has the structure of three stories which meet at one point and become one. My concept of starting each story at noon on Christmas Day and covering the main events for each character until they all meet on the day after, allows to experiment with different cinematographic styles to underline each story's own perspective.*



GERMANY 2007 FEATURE, COLOUR, 35 MM, 97 MIN.
DIRECTOR: ANGELINA MACCARONE **PRODUCER:** ANITA ELSANI
SCREENPLAY: ANGELINA MACCARONE **CINEMATOGRAPHY:** JUDITH KAUFMANN **EDITOR:** BETTINA BÖHLER **MUSIC:** JAKOB HANSONIS & HARTMUT EWERT **CAST:** HANNELORE ELSNER, ESTHER ZIMMERMANN, KIM SCHNITZER **WORLD SALES:** MEDIA LUNA ENTERTAINMENT **PRODUCTION:** ELSANI FILM **SWEDISH PREMIÈRE**

ABOUT ANGELINA MACCARONE. She wrote song lyrics for German pop star Udo Lindenberg and others, before co-directing her first screenplay "Kommt Mausi raus?!" In 2004 she wrote and directed the feature *Unveiled* with co-writer Judith Kaufmann. This is her sixth movie, on which she has been working together with Judith Kaufmann again.



FILMOGRAPHY 2006 VIVERE; 2005 VERVOLGT; 2005 UNVEILED (GIFF 2006); 1998 EIN ENGEL SCHLÄGT ZURÜCK, TV; 1997 ALLES WIRD GUT, TV; 1996 ALLES WEGEN ROBERT DE NIRO, TV; 1994 KOMMT MAUSI RAUS?!, TV.

WAR, LOVE, GOD & MADNESS WAR, LOVE, GOD & MADNESS

SYNOPSIS When Saddam Hussein was overthrown in 2003, Mohamed Al-Daradji travelled back home to Iraq. On his arrival, he found chaos and soon decided to make the feature film *Dreams*. This is the documentary telling the story of the making of: Baghdad, post 'liberation'. The film recounts their heroic tales as they work on one of the first features to be shot in Iraq in the last 12 years. Hope is constantly put to the test in a struggle against time, terrorists and the American army. Unimaginable circumstances, unemployment, hunger, poverty and depression meet them as they walk the derelict streets. Our sense of optimism is shattered several times when we face moments of fears and deep emotion. This documentary shows us the courage, heart and spirit of the Iraqi people. This documentary challenges our perceptions of Iraq.

DIRECTOR'S COMMENT *We filmed under highly unstable political and military conditions, throughout the 55-day shooting schedule in Baghdad. We not only encountered all kinds of technical restrictions, but were also exposed to shootings, abductions, torture and imprisonment both by insurgents and by the American forces.*



IRAQ 2008 DOCUMENTARY, HDCAM, COLOUR, 72 MIN.
DIRECTOR: MOHAMED AL-DARADJI **PRODUCER:** ATEA AL-DARADJI, ISABELLE STEAD **CINEMATOGRAPHY:** AHMED KHLAID, HUSSAIN KAMEL **EDITOR:** DANNY EVANS **SUPPORTED BY:** GÖTEBORG INTERNATIONAL FILM FESTIVAL FUND **WORLD PREMIÈRE**

ABOUT MOHAMED AL-DARADJI. Born in 1978 in Baghdad, Iraq. He studied Theatre Directing at the Fine Art Institute in Baghdad and at 16 he moved to Europe and continued his studies in Holland and England. He started working as a camera man but soon moved to directing. After Saddam Hussein was overthrown in 2003, he travelled back home to Iraq. He has directed two shorts and his feature debut was *Dreams* in 2006.



FILMOGRAPHY 2007 WAR, LOVE, GOD & MADNESS, DOC; 2006 DREAMS (GIFF 2007).

GEOMEN TANGYI SONYEO OI WITH A GIRL OF BLACK SOIL

SYNOPSIS In a small village in the region of Kanwondo, lives a young girl of 9 years, her mentally handicapped brother Tong-gu (11 years) and their father Hyegon (45 years). Hyegon is the victim of an accident in the mine, he loses his job without any financial support. It becomes very hard to keep the faith, to get another job, to take care of his children. The girl brings her brother to an institute for handicapped children. The date for the destruction of their home is set. She decides to do everything she can to help her father. First a little bit, and then a little bit more.

DIRECTOR'S COMMENT *The film With a Girl of Black Soil wants to show the harsh reality of the habitants of a mining village, through the eyes of a young, innocent girl. The realistic way of telling the story was obtained through two methods; the documentary style and the drama. The story takes place in the small village of Kanwondo, where you find closed mines as well as still active ones. (...) Besides the dark and miserable story of the mining industry, it is a story about family love, the love of a miner and his efforts trying to take care of his family. (...) For the miners who don't know of any other life outside the mine, it is not easy to imagine a different reality. Some have the courage to leave, others stay put to preserve their environment and to fight.*



SOUTH KOREA/FRANCE 2006

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: SOO-IL JEON **PRODUCER:** FRANCK-NICOLAS CHELLE
SCREENPLAY: SOO-IL JEON **CINEMATOGRAPHY:** SUNG-TAI KIM
EDITOR: YONG-DUK SUH **MUSIC:** SOO-JUNG GAE **CAST:** YUN-MI YU, YUNG-JIN JO, PARK HYUN-WOO, SOO-YOUN KANG, SOON-CHUL YOO
WORLD SALES: UMEDIA **PRODUCTION:** CHINGUITTY FILMS
NORDIC PREMIÈRE

ABOUT SOO-IL JEON. Born in 1959 in Sokcho, South Korea. A graduate of the Department of Feature of the University of Kyungseong in Busan. Also studied at the ESRA (cinema school) in Paris and in the University of Paris 7, 1987-1992. Also works as Cinema teacher at the University of Kyungseong. He's living in Busan and is president of the production society Dongnyuk Films created in 1994.



FILMOGRAPHY 2007 WITH A GIRL OF BLACK SOIL; 2005 ENTRE CHIEN ET LOUP; 2003 MISE À NU; 1999 L'OISEAU QUI SUSPEND SON VOL; 1997 L'ÉCHO DU VENT EN MOI, SHORT.

WONDERFUL TOWN WONDERFUL TOWN

SYNOPSIS Takua Pa is a small town in the south of Thailand. It is a town of sadness. Ever since the tsunami, people have lost their jobs. There is nothing to do, young people ride motorcycles, play snooker, and get drunk. Old people play checkers, and complain, and remember better times in the past. One day a stranger comes to town. His name is Ton. He is a salesman. He rents a room in a small hotel owned by Na, the town daughter. They begin to have a secret love affair. The town finds out about it, now they have found an enemy, a person they can destroy. Wit is Na's younger brother, he's the town gang leader. He loves his sister and is the one that will lead the town to destroy this stranger. Like a child who kills his pet, he doesn't understand why he feels such things. All he knows is that he cannot bear to see another person's happiness. This film is about a love that grows where there is no more love and about a town that tries to de-

stroy the beauty that it cannot have for itself. Can a town be wonderful again?

DIRECTOR'S COMMENT *Wonderful Town was inspired by the town of Takua Pa in the south of Thailand. It is the real town where the 2004 tsunami hit the hardest and 8,000 people were lost. But when I went to visit the town in 2006, there was a strange feeling. The town is very peaceful and beautiful. All the reminders of the tsunami have been cleared away, as if the people try to throw the memory as far away as possible. The roads are clean, the houses are rebuilt, the coconut trees sway in the breeze like always. (...) But even though the town looks like new, the people are still not new. It is easy to clean up the physical part, but the psychological part is much harder. (...) So it was this atmosphere that I tried to capture. It's my own way of making a tsunami movie.*



THAILAND 2007 FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: ADITYA ASSARAT **PRODUCER:** SOROS SUKHUM **SCREENPLAY:** ADITYA ASSARAT **CINEMATOGRAPHY:** UMPORNPOL YUGALA
EDITOR: LEE CHATAMETIKOOL **MUSIC:** ZAI KUNING, KOICHI SHIMIZU
CAST: ANCHALEE SAISOONTORN, SUPPHASIT KANSEN **WORLD SALES:** MEMENTO FILMS **PRODUCTION:** POP PICTURES CO.,LTD **NORDIC PREMIÈRE**

ABOUT ADITYA ASSARAT. Born in 1972 in Bangkok, Thailand. He studied film at the University of Southern California. He made his feature debut in 2005 with *3 Friends*. he has previously made a number of shorts, and he also directs music videos for various local artists. In 2006 he was one of the co-founders of the production company Pop Pictures Co. Ltd.



FILMOGRAPHY 2007 WONDERFUL TOWN; 2006 BOY GENIUS 2, SHORT; 2005 BOY GENIUS, SHORT; 2005 3 FRIENDS; 2003 WAITING, SHORT; 2002 PRU RAW VELVET: A CONCERT DOCUMENTARY, DOC; 2002 705 SUKHUMVIT, SHORT; 2000 MOTORCYCLE, SHORT.

FLOWER IN THE POCKET FLOWER IN THE POCKET

SYNOPSIS Li Ahh and Li Ohm grow up motherless. Their father Sui is a workaholic who spends most of his time mending broken mannequins. Sui is an outsider to the two boys, the only legacy left by the woman he loved, or still loves. While he shuts himself out from the world, the two brothers grow up with all the freedom of neglected children. They roam the streets; get into fights and other trouble in school. Along the way, they adopt a stray puppy, which becomes the most important thing in their lives. When the puppy is sent away for being a nuisance, the boys are devastated. Sui is very much affected by his boys' strong emotional attachment to the puppy. For the very first time, he realises that he is still able to love and he's going to do something about it before it's too late.

DIRECTOR'S COMMENT *It was great experience. It was scary at times because the production went so smoothly! All the credits must go to my effective and hardworking team, especially my producer and assistant director. Here's something I learn from the production: Get an experienced Soundman!*



MALAYSIA 2007 FEATURE, COLOUR, , 97 MIN.

DIRECTOR: SENG TAT LIEW **PRODUCER:** CHUI MUI TAN **SCREENPLAY:** LIEW SENG TAT **CINEMATOGRAPHY:** ALBERT HUE SEE LEONG **EDITOR:** LIEW SENG TAT **CAST:** JAMES LEE, LIM MING WEI, WONG ZI JIANG, AMIRA NASUHA BINTI SHAHIRA **PRODUCTION:** DA HUANG PICTURES SDN BHD **SWEDISH PREMIÈRE**

ABOUT SENG TAT LIEW. Born in 1979, in Jinjang, Malaysia. His first feature short was *Bread Skin With Strawberry Jam* in 2003. He has made numerous shorts, before this film, his feature debut.



FILMOGRAPHY 2007 FLOWER IN THE POCKET; 2006 DAUGHTERS, SHORT; 2006 OVER HEADS AND EARS, SHORT; 2006 MAN IN LOVE, SHORT; 2006 MATAHARI, DOC; 2005 TUDUNG, DOC; 2005 FLOWER, SHORT; 2004 NOT COOL, SHORT; 2003 BREAD SKIN WITH STRAWBERRY JAM, SHORT; 2001 DON'T PLAY PLAY, SHORT ANIM; 2000 THE GOOD AND THE EVIL, SHORT ANIM.

INGMAR BERGMAN IN RETROSPECTIVE

INGMAR BERGMAN IN RETROSPECTIVE

Our tribute to our Honorary President Ingmar Bergman, who passed away this summer. 48 films directed by him and two documentaries about him.

INGMAR BERGMAN IN RETROSPECTIVE

The Ingmar Bergman retrospective of Göteborg International Film Festival 2008 is a tribute to the festival's Honorary President who passed away this summer. The retrospective is the biggest one ever in Sweden, as far as films directed by himself are concerned. For the retrospective, the festival's magazine Filmkonst published a separate book: "49 x Ingmar Bergman", with extensive information in English and Swedish about all the 50 films (48 directed by him and 2 documentaries about him, directed by Gunnar Bergdahl, produced by the festival and programmed together) included in the retrospective. For full information on the films, see "49 x Ingmar Bergman", available on www.filmfestival.org. *Please note that the titles of the films in the Ingmar Bergman retrospective are not included in the index at the back of this catalogue!*

KRIS CRISIS

1946 35 MM, B/W, 93 MIN.

WORLD RIGHTS: SVENSK FILMINDUSTRI **SWEDISH RIGHTS:** THE SWEDISH FILM INSTITUTE

DET REGNAR PÅ VÅR KÄRLEK IT RAINS ON OUR LOVE

1946 35 MM, B/W, 95 MIN.

WORLD RIGHTS: FOLKETS HUS OCH PARKER

SÅNT HÄNDER INTE HÄR HIGH TENSION

1947 35 MM, B/W, 84 MIN.

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SKEPP TILL INDIALAND SHIP TO INDIA

1947 35 MM, B/W, 98 MIN.

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MUSIK I MÖRKER MUSIC IN DARKNESS

1948 35 MM, B/W, 88 MIN.

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HAMNSTAD HARBOUR CITY

1948 35 MM, B/W, 99 MIN.

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FÄNGELSE PRISON

1949 35 MM, B/W, 78 MIN.

WORLD RIGHTS: TELEPICTURE MARKETING, LONDON

TÖRST THIRST

1949 35 MM, B/W, 84 MIN.

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TILL GLÄDJE TO JOY

1950 35 MM, B/W, 98 MIN.

WORLD RIGHTS: SVENSK FILMINDUSTRI

SOMMARLEK SUMMER INTERLUDE

1951 35 MM, B/W, 95 MIN.

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KVINNORS VÄNTAN WAITING WOMEN

1952 35 MM, B/W, 107 MIN.

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SOMMAREN MED MONIKA SUMMER WITH MONIKA

1953 35 MM, B/W, 96 MIN.

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GYCKLARNAS AFTON SAWDUST AND TINSEL

1953 35 MM, B/W, 92 MIN.

WORLD RIGHTS: SANDREW METRONOME

EN LEKTION I KÄRLEK A LESSON IN LOVE

1954 35 MM, B/W, 96 MIN.

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KVINNODRÖM DREAMS

1955 35 MM, B/W, 87 MIN.

WORLD RIGHTS: SANDREW METRONOME

SOMMARNATTENS LEENDE SMILES OF A SUMMER NIGHT

1955 35 MM, B/W, 108 MIN.

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DET SJUNDE INSEGLET THE SEVENTH SEAL

1957 35 MM, B/W, 96 MIN.

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SMULTRONSTÄLLET WILD STRAWBERRIES

1957 35 MM, B/W, 91 MIN.

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RABIES

RABIES

1958 DIGIBETA, B/W, 89 MIN.

WORLD RIGHTS: SVERIGES TELEVISION

ANSIKTET

THE MAGICIAN

1958 35 MM, B/W, 100 MIN.

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NÄRA LIVET

BRINK OF LIFE

1958 35 MM, B/W, 84 MIN.

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DJÄVULENS ÖGA

THE DEVIL'S EYE

1960 35 MM, B/W, 87 MIN.

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JUNGFRUKÄLLAN

VIRGIN SPRING

1960 35 MM, B/W, 90 MIN.

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OVÄDER

STORM

1960 DIGIBETA, B/W, 91 MIN.

WORLD RIGHTS: SVERIGES TELEVISION

SÅSOM I EN SPEGEL

THROUGH A GLASS DARKLY

1961 35 MM, B/W, 89 MIN.

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ETT DRÖMSPEL

A DREAMPLAY

1963 DIGIBETA, B/W, 105 MIN.

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TYSTNADEN

THE SILENCE

1963 35 MM, B/W, 95 MIN.

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NATTVARDSGÄSTERNA

WINTER LIGHT

1963 35 MM, B/W, 80 MIN.

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INGMAR BERGMAN IN RETROSPECTIVE

FÖR ATT INTE TALA OM ALLA

DESSA KVINNOR

ALL THESE WOMEN

1964 35 MM, COLOUR, 80 MIN.

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PERSONA

PERSONA

1966 35 MM, B/W, 85 MIN.

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SKAMMEN

THE SHAME

1968 35 MM, B/W, 103 MIN.

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VARGTIMMEN

THE HOUR OF THE WOLF

1968 35 MM, B/W, 90 MIN.

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RITEN

THE RITUAL

1969 35 MM, B/W, 72 MIN.

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EN PASSION

THE PASSION OF ANNA

1969 35 MM, COLOUR, 101 MIN.

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VISKNINGAR OCH ROP

CRIES AND WHISPERS

1973 35 MM, COLOUR, 91 MIN.

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SCENER UR ETT ÄKTENSKAP

SCENES FROM A MARRIAGE

1973 16 MM, COLOUR, 281 MIN.

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TROLLFLÖJTEN

THE MAGIC FLUTE

1975 35 MM, B/W, 75 MIN.

WORLD RIGHTS: SVERIGES TELEVISION **SWEDISH RIGHTS:** THE SWEDISH FILM INSTITUTE

ANSIKTE MOT ANSIKTE

FACE TO FACE

1976 35 MM, COLOUR, 177 MIN.

INGMAR BERGMAN IN RETROSPECTIVE

ORMENS ÄGG **THE SERPENT'S EGG**

1977 35 MM, COLOUR, 119 MIN.

WORLD RIGHTS: HOLLYWOOD CLASSICS

HÖSTSONATEN (HERBSTSONATE) **AUTUMN SONATA**

1978 35 MM, COLOUR, 93 MIN.

WORLD RIGHTS: SVENSK FILMINDUSTRI **SWEDISH RIGHTS:** THE SWEDISH FILM INSTITUTE

FÅRÖDOKUMENT 1979 **FÅRÖ DOCUMENT 1979**

1979 16MM, B/W AND COLOUR, 121 MIN.

WORLD RIGHTS: SVENSK FILMINDUSTRI

UR MARIONETTERNAS LIV (AUS DEM LEBEN DER MARIONETTEN) **FROM THE LIFE OF THE MARIONETTES**

1980 35 MM, B/W AND COLOUR, 103 MIN.

WORLD RIGHTS: SVENSK FILMDUSTRI

FANNY OCH ALEXANDER **FANNY AND ALEXANDER**

1982 35 MM, COLOUR, 188 MIN.

WORLD RIGHTS: SVENSK FILMINDUSTRI **SWEDISH RIGHTS:** THE SWEDISH FILM INSTITUTE

HUSTRUSKOLAN **SCHOOL FOR WIVES**

1983 DIGIBETA, COLOUR, 108 MIN.

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EFTER REPETITIONEN **AFTER THE REHEARSAL**

1984 35 MM, COLOUR, 75 MIN.

WORLD RIGHTS: SVENSK FILMINDUSTRI

DE TVÅ SALIGA **THE BLESSED ONES**

1986 DIGIBETA, COLOUR, 81 MIN.

WORLD RIGHTS: SVERIGES TELEVISION

LARMAR OCH GÖR SIG TILL **IN THE PRESENCE OF A CLOWN**

1997 DIGIBETA, COLOUR, 120 MIN.

WORLD RIGHTS: SVERIGES TELEVISION

SARABAND **SARABAND**

2003 HD-CAM SR, COLOUR, 110 MIN.

WORLD RIGHTS: SVERIGES TELEVISION.

BERGMANS RÖST **THE VOICE OF BERGMAN**

1997 35 MM, COLOUR, 87 MIN.

WORLD RIGHTS: GÖTEBORG INTERNATIONAL FILM FESTIVAL

DIRECTOR: GUNNAR BERGDAHL

INGMAR BERGMAN; INTERMEZZO **INGMAR BERGMAN; INTERMEZZO**

2002 35 MM, COLOUR, 40 MIN.

WORLD RIGHTS: GÖTEBORG INTERNATIONAL FILM FESTIVAL

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L
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M
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Mix Megapol Radio City, Göteborg
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NK
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Nordic Film and TV Fund
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Nørhaven Paperback, Viborg

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Y
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Z
Zoégas, Helsingborg

THE FESTIVALS OF ...

A
Amakula Film Festival, Kampala, Uganda
Atelier de projets, Journées Cinématographiques
de Carthage, Tunisia

B
Bangkok International Film Festival, Thailand
Bucharest International Film Festival, Romania

C
Cannes Film Festival
Cape Town World Cinema Festival, South Africa
CinemAfrica, Stockholm

D
Dubai International Film Festival, United Arab Emirates

E
Edinburgh International Film Festival, United Kingdom

F
Fajr International Film Festival, Tehran, Iran
Festival de Cannes, France

Festival Dei Popoli, Italy
Festival des Films du Monde, Montreal, Canada
Festival Internacional de Cine De Donostia,
San Sebastian, Spain
Festival Internazionale del Film Locarno, Switzerland
Film Festival of Serbia, Novi Sad
Filmfest München, Germany
Filmfest Warszawa

G
Gijón International Film Festival, Spain
Guadalajara International Film festival,
Guadalajara, Mexiko

H
Hofer Filmtage, Germany

I
International Documentary Filmfestival Amsterdam,
The Netherlands
International Film Festival of Kerala, India
International Film Festival Rotterdam, The Netherlands
International Thessaloniki Film Festival, Greece
Internationale Filmfestspiele Berlin, Germany
Internationl Film Festival Bratislava, Slovakia
Istanbul Independent Film Festival, Turkey
Istanbul International Film Festival, Istanbul, Turkey

K
Karlovy Vary International Film Festival, Czech Republic
Kinostan Art-House Film Festival, Kyrgyzstan
Kosmorama, Trondheim International Film Festival

M
Melbourne Queer Film Festival, Australia

N
Nederlands Film Festival, The Netherlands
Nordisk Panorama
Norske Filmfestivalen, Haugesund, Norway
Novemberfestivalen, Trollhättan, Sweden

P
Palm Springs International Film Festival, USA
Pusan International Film Festival, South Korea

R
Regus London Film Festival, United Kingdom
Riga International Film Forum “Arsenals”, Latvia

S
Sarajevo Film Festival, Bosnia & Herzegovina
Shanghai International Film Festival, China
Shashat, Ramallah, Palestine
Sundance Film Festival, USA

T
Tallinn Black Nights Film Festival, Estonia
Tempo dokumentärfestival, Stockholm, Sweden
Titanic International Film Festival, Budapest
Tokyo Filmex Festival, Japan
Toronto International Film Festival, Canada
Trieste Film Festival, Italy
Tromsø International Film Festival, Norway
Turin International Film Festival, Italy

U
Umeå Internationella Filmfestival, Sweden
Uppsala International Short Film Festival, Sweden

V
Venezia Biennale, Italy
Vienna International Film Festival, Austria

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Honorary Chairman of
Göteborg International Film Festival,
INGMAR BERGMAN
(July 14, 1918–July 30, 2007)**

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