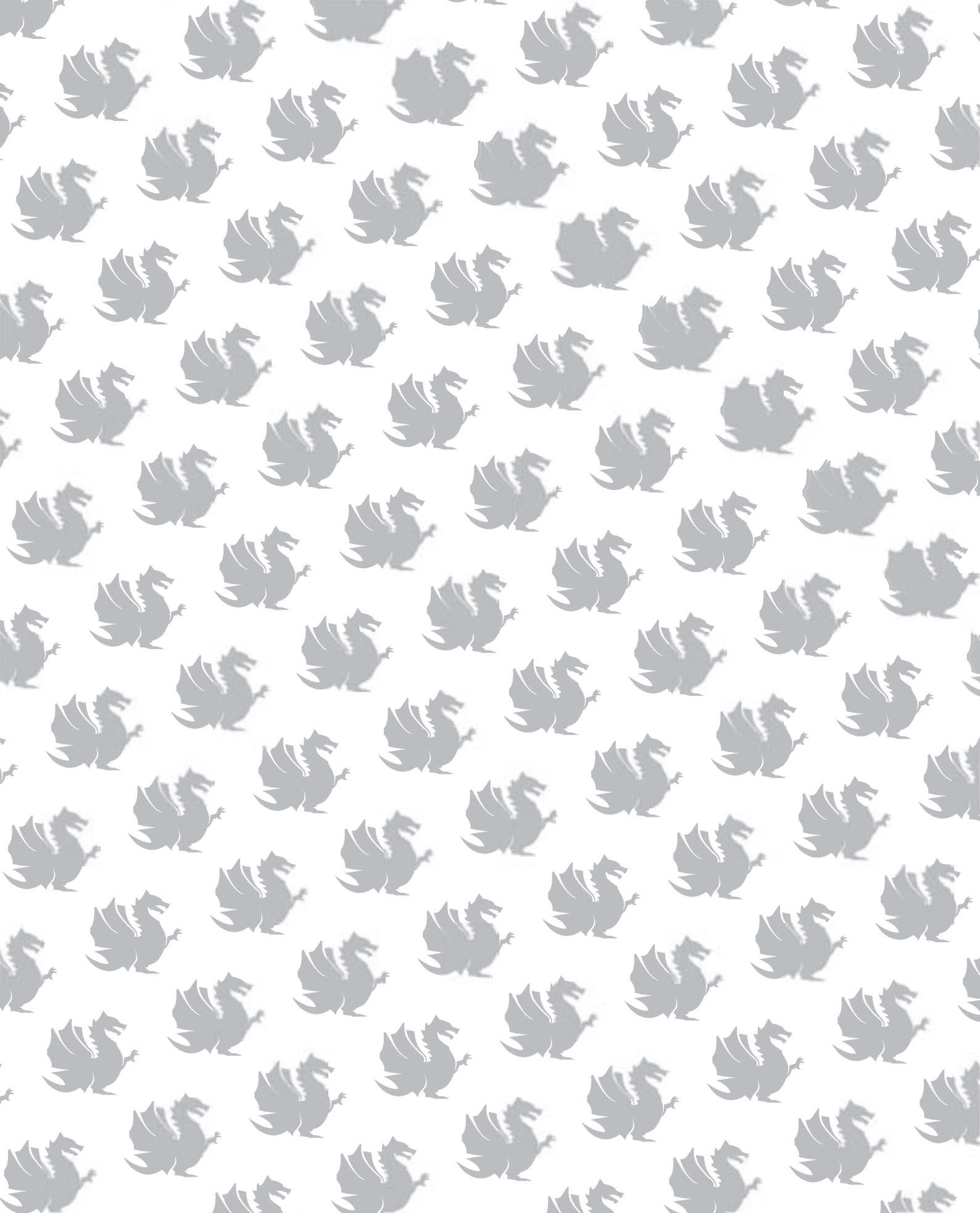




CATALOGUE

32nd GÖTEBORG INTERNATIONAL FILM FESTIVAL
JANUARY 23 – FEBRUARY 2 2009





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CATALOGUE



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Film Festival
Jan 23 – Feb 2
2009



Göteborg
International
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CENSORSHIP SWEDISH STYLE

To a film festival, censorship is a subject of constant actuality. Every year among our guests are directors with personal experience from working under political censorship. During my years at the festival, their stories have been the ones who affected me the most.

The great Czech animator Jan Švankmajer, our guest in 2006, is an example. During his career, he was forbidden by the communist regime in former Czechoslovakia to work as a film maker for seven years. He pointed out in his Q&A-session that to him this was not a tragedy, he just found other ways to express himself artistically: graphic art, sculpture. But still, of course, when watching his supreme animations in our retrospective that night, it stood out as a great sin to prevent this extraordinary artist from expressing himself freely.

In Sweden it was not party politics behind the founding of the censorship authority, Statens Biografbyrå, in 1911, but the idea of protecting citizens from the presumably damaging influence some moving pictures might have. Out of fear for moral degradation with consequences like violence, crime and unwanted sexual behaviour, the authority started inspecting all films that was to be shown in theatres. This is still routine, but since 2002 the authority has not made any cuts apart from adjusting children's films to different age limits.

In retrospective, it is clear that the authority's view of exactly which content was to be cut away, has changed throughout the years. For instance, in our large Ingmar Bergman retrospective last year, we screened a censored print of Ingmar Bergman's *Thirst* (1949). About two meters of lesbian love had been cut out, something that would not bring out the scissors a few decades later.

The cuts have all been saved in Statens Biografbyrå's archive throughout the years. Swedish artist Markus Öhrn is currently

working with the archive, and has put together a film of 55 hours length, consisting of all the available cuts, from 1934 to 2002. The film is called *Magic Bullet* and is shown for the very first time as a part of this years festival.

Magic Bullet is genial in its simplicity—both a source for hard facts and a surrealistic, violent experience, promoting existentialistic brooding—and serves as the perfect platform for a discussion about censorship today, when everything you want to see is just a keyboard-tap away. There will be a line of seminars linked to *Magic Bullet*, and this illustrates one of the main functions of our festival.

Göteborg International Film Festival is and should be not only the place where you see things you have not seen before—and in this case was actively prevented from seeing!—but also the place where we start talking about them.



Marit Kapla
Festival Director

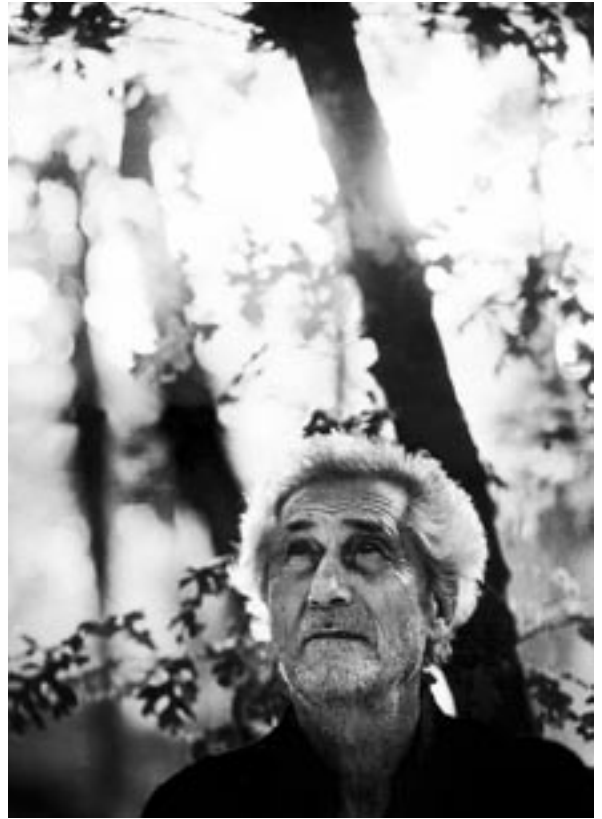
FOCUS: TURKEY

A BRIEF HISTORY OF TURKISH FILM

Just like the rest of Europe, Turkey had a chance to see the first moving images within half a year of the Paris screenings. The first Turkish movie, however, wouldn't appear until 1914. Before that only films by foreign directors were shown. The first film was the documentary *Ayastefanos'taki Rus abidesinin yıkilisi* (Fuat Uzkinay). As the name says, the film showed the destruction of a Russian monument and was made just before the outbreak of World War I. The following years, some comedies were made that became popular with the domestic audience. Some short films were for example made featuring Mr Bican (Bican Efendi) where a famous comedian, Sadi Fikret Karagözoglu, created what was perhaps the first comical character in Turkish film.

During the 1920s, film art saw a process of professionalisation. Theatre directors and actors were used for film and one name in particular should be mentioned, director Muhsin Ertugrul, who returned from Germany. Among other things, Ertugrul made one of the most important works in Turkish film history, namely *Bir Millet Uyanıyor* (*A Nation is Awakening*, 1932), which in epic fashion chronicled the war and the establishment of the republic.

Until roughly the start of World War II, Turkish film had been characterized by the dominance of the theatre, but also by an obvious desire to copy genres that had been firmly established abroad, such as musicals, vaudeville performance and lighthearted com-



FROM *CLOUDS OF MAY* BY NURI BILGE CEYLAN

edy. During the 40s action was taken to protect the domestic film industry financially. New production companies were formed and the whole process may be seen as a transformation into a film production independent of the theatre. During the 50s a number of important directors made their first films, including Atif Yilmaz, Memduh Ün and Lütü Akad. The aesthetic also saw changes, allowing for more “natural” films, probably as a consequence of more



FROM *DOT* BY DERVIS ZAIM

naturalistic sentiments in the wake of Italian neorealism. Social realism increasingly came to the forefront in films.

Yesilçam was also introduced as a term to describe a Turkish equivalent to the Hollywood industry. Yesilçam was a street in Istanbul housing the offices of several production companies. Film production virtually exploded and the major directors and female stars might work on several parallel projects. Producing ten films in a year, or scripting thirty of them, was not unheard of. The golden age of Turkish film is usually regarded as the 60s and 70s, when around 300 films a year might be produced. As Turkish was spoken in areas outside the country, the films could easily be distributed abroad.

There were also films characterised by social realism, focusing on the domestic situation and problems such as the migration from rural to urban areas (e.g. *Gurbet Kuslari*) and workers' strikes (*Karanlıkta Uyananlar*). They didn't shy away from subjects deemed controversial at the time. The film *Yatik Emine*, for example, tells a story about a prostitute in exile during World War I. The collaboration between Gören and Güney, which would eventually lead to the film *Yol*, began with *Endişe*, a film about a blood feud. The most prominent directors of the 60s and 70s included Yilmaz Güney, Tunç

Okan, Zeki Ökten, Lütfi Akad and Metin Erksan who all played a part in putting Turkish film on the film festival world map.

In the 70s, however, domestic film production ran into big problems that hadn't really made an impact during the preceeding decades. Cinemas started to shut down as a result of, among other things, the rise of television. Due to economic and social changes in the country the film industry was no longer able to cover its costs.

In the 90s, the number of films produced shrank to a staggering 20-something a year. As domestic film always had been popular with cinema goers, these numbers dropped sharply in the early 90s and American films took over the market completely. Ninety percent of the films playing in cinemas were American blockbusters.

As Turkey became a member of EURIMAGES, the national film policy was redrafted as foreign investors now could invest in the Turkish market. That in turn presented all defenders of the national film industry with a tough question: the money to produce films, and thus interests, come from various directions, which paves the pave for a livelier discussion on national identity and self image.

Sanjin Pejkovic

TURKISH FILM TODAY: IDENTITY, ISTANBUL & INDEPENDENT WOMEN



FROM *THREE MONKEYS* BY NURI BILGE CEYLAN

Where is Turkey today, and consequently, where is Turkish film? According to an old cliché Turkey is neither East nor West, but a bridge between these two “civilisations”. Istanbul, a city straddling two continents, is with its bridges often regarded as a metaphor for the established view.

Looking at the films selected for GIFF 2009 we quickly discern a few interesting themes, all in different ways revolving around a changing society. The image of prostitutes signing up for the local elections, Turkey stuck in the middle between domestic dissatisfaction with the war in Iraq and the country’s active role in the conflict, or why not a few intimate stories of individual travels through times and places revisited by people long gone. Aesthetically there are major differences as well. From the use of simple DV cameras to highly complex camera setups, clearly the result of careful planning and preparation. For this reason you should refrain from making general statements regarding film production. What is often seen as “typically” Swedish, American or, in this case, Turkish is often sweeping assumptions, constructed to fit neatly into our perception about ourselves or about “the other”. So, are the films to be screened during GIFF 2009 representative of the whole nation’s film production? Both yes and no. They are part of the year’s production. But we cannot allow ourselves to draw too simple conclusions from a selected handful of films.

The independent woman?

Changes in a society can be told through visible markers, the construction of industries, roads, and so on. Often though, it’s more

challenging to portray the birth of a new age by using people to speak of the struggle between the old and new, where the new isn’t necessarily only a positive. Rural areas in Turkey have seen enormous social, economic and cultural changes in just a few years. New ways of life have been seen in societies that hitherto have been dependent on agriculture. In Kaplanoglu’s *Süt* (*Milk*, 2008) women in rural areas learn of new possibilities and discover new aspects of life, which had been impossible before the changes took place. Needs and desires are no longer hidden by the allseeing male eye of surveillance.

Truth be told, Turkish film was at the forefront when it came to presenting strong female characters. When Atatürk established the republic gender equality was a priority and female suffrage came to Turkey ahead of many European countries. Muslim women were allowed in front of the camera as well, that spot no longer being reserved for Armenian, Greek or Kurdish actresses. Women’s rights were frequently addressed in moralising tales, but the fact is that the position of women in Turkey testifies to a level of liberalisation unprecedented in contemporary Europe. On the silver screen heroic women with profoundly feminist convictions could be seen. Lutfi Akad’s 1949 classic *Vurun Kahpeye* (*Strike the Whore*) denounced reactionary Imams who preached that independent women should be stoned. The film is about a young female teacher who begins working in a small town in Anatolia during the war for independence and is lynched with clubs and stones by religious fanatics because of slander.

Her strong character overpowers religious fanaticism. Women making a stand against feeble-minded machismo can also be seen in Serif Gören’s and Zeki Ökten’s *Derman* (1984), where the powerful depiction of female revolt in rural areas was a central part of the story. In *40 quadratmeter Deutschland* (Tevfik Baser, 1986) rural areas disappear and the setting shrinks to a single apartment when

a Turkish man brings his wife to Germany and locks her in during the daytime when he goes to work. *Yatik Emine* (Ömer Kavur) gained attention at the time of its release, 1974, because of its chosen subject matter. It is about a Turkish prostitute in exile banished to Anatolia during World War I, which naturally causes a stir in the small town she is sent to. While the small society condemns Emine on the surface, we see obvious double standards when men and women alike show their fascination with the woman and her profession.

In *Havar* (2007) helmer Guleryuz, formerly a director of documentaries, chose to concentrate on a Kurdish society when young Havar (whose name in Kurdish also means 'cry for help') is accused of indecency when she drops her scarf. For all its simplicity and use of non-professional actors, the film is a powerful depiction of male oppression. Somewhere the modern world is present, in the form of TV sets and the big road leading away from the village. These markers are however of minor importance in an area typified by old-fashioned attitudes.

Havar is not the only film screened at GIFF to touch on the subject of Kurds living in Turkey. *Pandoranın Kutusu* (Pandora's Box, 2008) deals with the disappearance of an old Kurdish city named Hasankeyf. Its director, Yesim Ustaoglu, has elegantly woven in stories and thoughts on the past and the present. In his previous films, like *Günese yolculuk* (Journey to the sun, 1999) and *Bulutlari Beklerken* (Waiting for the clouds, 2003) Ustaoglu has portrayed individuals leading "small" lives and struggling to make it through the day. Through their indirect criticism of society his films have sparked controversy in Turkey. They often address questions about identity and human adaptability in coping with difficult circumstances. At the same time *Pandora's Box* and *Journey to the sun* revolve around Istanbul and big city life.

Istanbul – a city of many faces

Throughout film history Istanbul has served as a useful backdrop for ambitious filmmakers. The city is often used as a refuge, where the hopes for a better life beckon. In Atif Yilmaz's *Ah güzel İstanbul* (O beautiful Istanbul, 1966) a young girl runs away from her village to fulfill her acting dreams. The film displays Istanbul in all its nostalgic glory. In *At* (The Horse, Ali Özgentürk, 1982) however, the city is the cause of a father's growing frustration. He moves there hoping to buy a horse and securing an education for his son in order to save him from the trap of illiteracy. The social Darwinism they confront, where naked capitalism weeds out the weak and unprepared, tells of an Istanbul where many dreams have been destroyed. Migration from the countryside to Istanbul became a recurring subject as early as in the 1960s. *Gurbet Kuşları* (Birds of

Exile, Halit Refig, 1964) ends tragically for a family of six, who fail to "conquer" the big city.

Even today Istanbul holds surprises, managing to show off a less known side of itself. *Das andere Istanbul* (The other side of Istanbul) lets us into the LGBT circles of this city of millions. It makes individuals out of those portrayed, instead of making them symbolise the entire LGBT movement. These people have different lives and their circumstances have affected them differently.

Fatih Akin's films have also often circled around the majestic city, perhaps most of all in his music documentary *Crossing the bridge: The sound of Istanbul* (2005), portraying the city's diverse and dynamic music scene. The film works like a 21st century version of those old city symphony films, where the music acts as an aural backdrop to a fascinating architectural world of narrow and broad streets, new and old values, and Akin presents a city with a fantastic cultural past. Fatih Akin is also very important to Turkey, not the least for being born in Germany and able to give a different view of contemporary Turkey and its mixed identities. As a German with Turkish roots Akin can present a more complex image of Turkey's identity. He addresses issues like exile, hybridity, nationalism and identity in a more nuanced manner than many others, shirking simple stereotypes. Moralising sermons and simple answers about one's self image are consistently avoided. Turkey comes across as even more interesting and many-faceted when seen through Fatih Akin's eyes.

Istanbul is shown in small fragments as the scene of revolts against the increasingly tangible war in Iraq in *Gitmek: Benim Marlon ve Brandom* (My Marlon and Brando, Hüseyin Karabey, 2008), which in a perfectly brilliant way plays with reality and fantasy. The film is based on the real life romance between Ayça and Hama Ali. They are portrayed in the film by the actual Ayça and Hama Ali, whose amazing love really is about to destroy all physical borders. He resides in a Kurdish part of Iraq when she decides to travel to him from Istanbul. The small video messages sent by Hama Ali increase the sense of realism, and Karabey leads the viewer in a roadmovie that redefines our concept of reality in a very interesting and innovative way, though with small and simple means.

Yilmaz Güney

Having touched on Istanbul, confronting the big city, Kurds, identity issues and the oppression of the weak (whoever they may be), I would be remiss not to mention the greatest of them all, that is Yilmaz Güney. The story of Güney's life is an incredibly fascinating one and he has served as a symbol for those who struggle on, refusing to give up. To this day his films are playing all around Turkey, even as ticket sales are going steadily down. His internationally





FROM SUMMER BOOK BY SEYFI TEOMAN

best known film is undoubtedly *Yol* (*The Way*, 1982), which he wrote while in jail for the murder of a judge. Güney was seen as a man of the people and calling him popular would be putting it mildly, he was the very icon and ideal of the antihero. He made films about social issues and made sure to remain controversial in the eyes of those in power.

The Yeşilçam system often produced simple melodramas, war films and lightweight comedies (generalizing somewhat) but with the appearance of young names like Atif Yılmaz the picture changed. Yılmaz constant companion, Güney, made a name for himself as a grim actor who in time also turned to directing. Güney's screen antiheroes revisited his own life, far too big a portion of which he spent in prison, often for spreading communist propaganda. Having served a few years he escaped to France to receive the Palme d'Or in Cannes for *Yol*, a film on the very subject of five disparate prisoners returning home to different conditions.

The Auteur vs. the genre film

If Güney was, and is, the most popular director within Turkey, Nuri Bilge Ceylan is perhaps the most famous name worldwide. Ceylan's films don't shy away from life's "difficulties", and he has a consistent instinct for casting. We are forced to individually address and answer important, existential questions awoken by his films. Long takes allow us to find what we deem important in the picture.

On the subject, it might be interesting to know that so called "festival films" rarely are blockbusters. Back in Turkey Ceylan is not as big a name as in the cultural sphere. For this reason we shouldn't ignore popular films, which often happen to be genre films.

The other year a highly controversial film, *Kurtlar vadisi – Irak* (*Valley of the Wolves: Iraq*, Serdar Akar 2006), was screened at GIFF. Probably not because of its well made action sequences or black and white division into good and evil characters, but rather because it turned the perception of positive/negative on its head. Through simple means it was able to present another side to the conflict in Iraq and bring about a discussion that may not be all too common in the West. The film was a massive hit in Turkey.

Another example of a successful film is the sci-fi parody *G.O.R.A.* which makes fun of both the genre confines established by Western movies and a domestic film industry which for a few decades produced carbon copies of popular American films like *Star Wars* and *The Exorcist*. *G.O.R.A.* and *Kurtlar vadisi – Irak*, show how you can use genre conventions to question, ridicule and present a different side to things. They have learned to use Hollywood's imagery but turn it against Hollywood itself, and in so doing compete successfully for the home crowd.

It's not impossible, however, to combine difficult themes with interesting and inventive aesthetics. With long takes and profound existential depth *Sonbahar* (*Autumn*, Özcan Alper, 2008) provides an insight into how it is to make an inner journey. The main character returns home after ten years in prison. All his ideals have faded and what's inside him is often revealed using incredible nature footage.

In *Dot* (*Nokta*, Derviş Zaim, 2008) calligraphy becomes a metaphor for life but also for filmmaking itself. The principle of calligraphy is translated into filmmaking. You only have a single chance can not erase or remove what has already been written. What has been done remains as it is. Consequently the film is made as a work of calligraphy, in several long takes meant to work as a single one. The film doesn't seem to be edited and the long scenes can be seen as a perfect letter in a calligraphic document. The film also contains profound moral questions stemming equally from issues within Islam and philosophical ponderings à la Dostoevsky.

In this manner, films continue to be made that in an engaging fashion delve deep into difficult questions regarding faith and morality, like *Takva* (*Takva: A man's fear of God*, Özer Kiziltan, 2006). While films that embrace Islam gain increasing attention and are very popular, if few, such as *Minyeli Abdullah* (*Abdullah from Minye*, Yücel Cakmaklı) which in 1989 broke every existing record at the box office, films who confront religious issues in a critical way are signs of a more open society where dialogue is permitted.

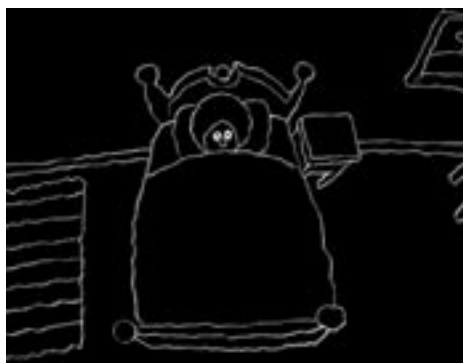
PLYMPTON'S TWISTED DIMENSION

After Borivoj "Bordo" Dovnikovic, Jan Svankmajer, Joanna Quinn and Koji Yamamura it's time for GIFF to present the American animator Bill Plympton.

In one of his humorous cartoon diaries from 1879 James Sullivan, one of the leading British cartoonists of the 19th century, draws a comic page titled "That Admirer" where he shows a reader trying to gut an illustrator in order to find out where his ideas come from. The American illustrator and animator Bill Plympton, a special guest at GIFF 2009, often rips his characters open, studying their digestion and intestines on his quest for something funny. In his "sleazy cartoons" stick figures burp, spit and vomit, they pick their noses and do in public what is normally confined to the bathroom. Not stepping over the line into bad taste or the truly offensive is therefore a problem that Plympton has to confront in his daily work. Another problem facing every cartoonist before work on any sketch has even begun is the fact that they are facing an empty void, in the form of a blank sheet of paper that has to be filled with meaning. To Plympton, this problem is virtually nonexistent. From his mind and fingers, ever since the 70s, pours a stream of moving lines, making him hugely popular all over the world.

Plympton is something of a modern-day heir to the legendary Tex Avery, the man behind Bugs Bunny, Daffy Duck and other crazy characters born in the Warner Bros studios in the 30s and 40s. Avery was the driving force behind what was arguably the most dynamic cartoons ever to come out of the American animation studios. His use of the Disney aesthetic as a springboard enabled him to reach higher and further into the incongruous, irrational and paradoxical. He designed the images in his films in a Disneyesque fashion, deconstructing them in his reflexive comedies characterised by a form of humour known as "crazy". In his films, which neither had a beginning nor an end, Avery foreshadowed TV channels such as MTV, built around video segments and short films in an unbroken 24/7 sequence.

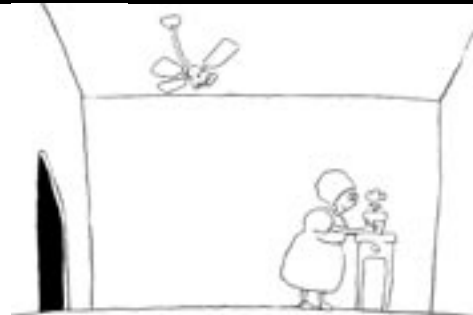
In his very distinct cartoonist's language, Plympton uses crazy humour in much the same way as Avery with wry picture puns and image metamorphoses but featuring humanesque caricatures rather than rounded "animal people". His mode of drawing is stylised, revealing brush strokes and textures behind the ink, and a "reduced" form of animation where fewer drawings are used to represent character movement. He is exceptionally skilled at utilising the viewer's visualisation faculties, that is: people's ability to perceive for example a few lines on a piece of paper as comprehensive conceptions within three-dimensional rooms. As with Avery, physical

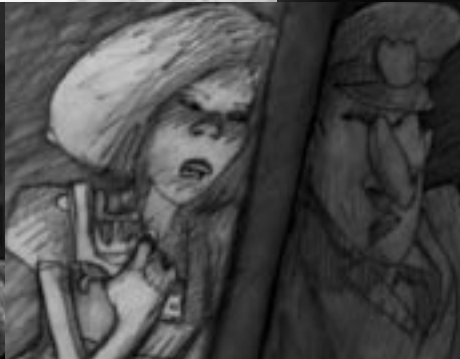


laws and ideological edicts are to Plympton merely reference material on which to base his mad universe. Thanks to Plympton's mastery of bold distortion and exaggerated animation many of his moving images take on a hallucinatory quality. Even though many of Plympton's films can be read as satire expressing a dissatisfaction with the American way of life, one should refrain from interpreting his work too much.

Plympton is above all a cartoonist entertainer whose main goal is to make the audience laugh as loudly as possible. If there is a philosophy to his work it would be that mankind is seen as a laughing animal and, as French philosopher Bergsson once wrote, a creature "you laugh at".

Plympton was born in Oregon into a big family, he had three sisters and two brothers. In his interviews Plympton often expresses his gratitude for the rainy Oregon climate, which so often forced him to sit at home and draw. As a student he became a member of the local film club where his interest in film evolved. As of 1968 he lives in New York where he completed his education at The School of Visual Arts. For 15 years he made a living as an illustrator and caricaturist, honing his distinctive style of drawing. His career in film animation, and his first success, came about in 1983 when he made a film based on legendary illustrator Jules Feiffer's song "Boomtown". After this came *Your Face*. Because of budget limitations he was forced to doing all sound effects and voices himself. The following years saw a number of successful shorts films (*One of Those Days*, *How to Kiss*, *25 Ways to Quit Smoking*, and *Plymptoons*). He put the money he made from his films, including some award money from various festivals, into his first animated





feature film *The Tune*. From then on, he alternated between making shorts and features. Averaging three short films a year and with six complete feature films to his credit, he is the most productive independent animator in the world. His latest hits include a not very bright dog called, simply, *Dog* in an attempt to create a series featuring an animal character which has garnered him an Oscar nomination, the second one of his career. Oscars aside he has won more than 150 international awards including several major ones at Cannes and Annecy.

This incredibly industrious illustrator also regularly publishes commercials, books, comics and cartoon drawings alongside his tireless touring of festivals.

At GIFF 2009 a selection of Plympton's short films as well as his latest feature film *Idiots and Angels* will be screened. Plympton will also participate at a seminar focusing on his film work and meet his Swedish fans at a special "work shop".

Midhat "Ajan" Ajanovic

COMPETITION & JURIES

THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD JURY



32nd
Göteborg
International
Film Festival
Jun 23 – Feb 2
2009



Eight 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 2009, 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.



BILLE AUGUST

Film director, Denmark. Worked as a cinematographer before starting his directing career. Won an Academy Award as Best Foreign Language Film for *Pelle the Conqueror* (1987). Directed Ingmar Bergman's script *The Best Intentions* (1989). Has directed numerous international productions, latest *Goodbye Bafana* (2007).



ASTRID SÖDERBERGH WIDDING

Professor of cinema studies and associate dean of the humanistic faculty at the Stockholm University, Sweden. Chairman of The Ingmar Bergman Foundation, member of the board for The Swedish Film Institute and The Fulbright Commission. Writes for newspaper Svenska Dagbladet.



MARCO TULLIO GIORDANA

Film director, Italy. Was involved in politics in the 70s before entering the world of cinema. Selected works: *Appuntamento a Livernpool* (1988), *Pasolini, an Italian Crime* (1995), *The Best of Youth* (2003) (one of the big events at GIFF 2004) and *Wild Blood* (2008).

NORDIC COMPETITION JURY



Eight films compete for the Göteborg International Film Festival Nordic Film Award. The prize is 100.000 SEK and a statuette – The Film Dragon – by renowned artist Ernst Billgren. The 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 the best cinematographer.



VINCA WIEDEMANN

Film editor, film professor, script writer, script consultant, producer, Denmark. Chairman of the jury. Was feature film consultant and artistic director of New Danish Screen at the Danish Film Institute up until 2007. Senior Advisor for European Think Tank on Film and Film Policy.



ARI ALEXANDER ERGIS MAGNÚSSON

Film director, Iceland. Selected works: *Screaming Masterpiece* (2005), *At the Edge of the World* (2007). Earned a BFA in fine arts from Parsons Paris School of Art and Design in 1996. In recent years, Magnússon has focused more and more on documentary filmmaking.



AULI MANTILA

Film director and producer, Finland. Writer and director of feature films *Collector* (1997), *Geography of Fear* (2000) and *My Friend Henry* (2004). Owner of production company Aamu Filmcompany Ltd, producer of TV-series Silver Stars, which won Prix Europe 2008 for Best Episode TV Drama.



MIKAEL MARCIMAIN

Film director, Sweden. Director of TV-series *Det brinner!!/Fire* (2002), *Graven/The Grave* (2004), *Lasermannen/Laserman* (2005) and *Upp till kamp/How soon is now* (2007) (winner of Prix Italia, 2008). Is also directing commercials.



MARIAN SAASTAD OTTESEN

Actress, Norway. Played the part of Lone in *Love me Tomorrow*, Petter Næss (2005), Marte in *The Art of Negativ Thinking*, Bård Breien (2006), and Marianne in *Gone with the Woman*, Petter Næss (2007). Is working at The National Theatre in Oslo.

THE FIPRESCI JURY

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



INGEBORG BRATOEVA-DARAKTCHIEVA

Critic for magazines Kino, Problems of Art, LIK, Light and newspapers Kultura and Trud, Bulgaria.



NATHAN LEE

Critic for newspaper New York Times and contributing editor of magazine Film Comment, USA.



ANTTI SELKOKARI

Critic for newspaper Aamulehti, Finland.

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.



BJÖRN RUNGE

Film director and scriptwriter. Director of *Mouth to Mouth*, (2006). Wrote and directed the play Night Rider at Gothenburg City Theatre (2008).



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



ARNFRIDUR GUÐMUNDSDÓTTIR
Pastor. Professor of systematic theology in the Department of Theology, The University of Iceland. A member of the Deus Ex Cinema Research Group.

Svenska kyrkan 

THE SYNCH LEADER (STARTSLADDEN) JURY



Eight Swedish shorts are nominated for the festival's short film award The Synch Leader (Startsladden). The prize is worth 852.000 SEK, which makes it the biggest Nordic short film award. The prize consists of 168.000 in money and 684.000 SEK in technical support and equipment – from rough cut

to final cut. The Synch Leader is a collaborative award from technical companies in the trade association Resource Companies for Film & TV in Sweden, the Swedish Film Institute, Swedish Television, Filmpool Mitt and the Swedish Union for Theatre Artists and Media.



THOMAS ROGER

Chairman of the jury and of the board of Resource. Has worked in various capacities of filmmaking since the 1970s, mainly as production co-ordinator and producer. Now at Dagsljus.



LIA BOYSEN

Actress. Participates in this year's festival as actress in the shorts *Daddy*, *Picasso and I* and *Musical Chairs*, and in the feature *God, Smell and Her*.



KENT LUNDGREN

Founder and president of Twentyfourseven, a company providing technical equipment for film and TV. Chairman of Sweden Film Commission and board member of Resource.



JANE MAGNUSSON

TV reporter and film critic. Participates in this year's festival with the documentary *Ebbe – the Movie*, and as the scriptwriter of *The Swimsuit Issue*.



MARIE STRÖMBERG

CEO of Moviemall, a company working with casting, costumes, locations and props for feature film, commercials and still photography. Board member of Resource.

With gratitude to the Embassies and National Institutes for their generous help
and support to the festival, enabling directors' visits at the Festival!



Government of Canada
Embassy of Canada

Gouvernement du Canada
Ambassade du Canada

FRANSKA INSTITUTET
Institut français de Stockholm



SWISSFILMS



ALSO: the Embassy of Israel.

THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD 2009

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”. Eight classy international debutants!

Opening film: *Pomegranates and Myrrh*
by Najwa Najjar.

SNIEG SNOW



BOSNIA & HERZEGOVINA/GERMANY/

FRANCE 2008 FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: AIDA BEGIC **PRODUCER:** EIMA TATARAGIC **SCREENPLAY:** AIDA BEGIC, ELMA TATARAGIC, NOÉMIE DE L'APPARENT **CINEMATOGRAPHY:** EROL ZUBCEVIC **EDITOR:** MIRALEM S ZUBCEVIC **MUSIC:** IGOR CAMO **CAST:** ZANA MARJANOVIC, JASNA ORNELA BERY, SADZIDA SETIC **WORLD SALES:** PYRAMIDE INTERNATIONAL **PRODUCTION:** ROH-FILM, LES FILMES D'APRÈS-MIDI, DEFC, MAMAFILM **SWEDISH PREMIÈRE**

SYNOPSIS Eastern Bosnia 1997. Six women, a grandfather, four girls and a young boy live in the war-torn and isolated village of Slavno. Their families and friends have been killed and their bodies have never been found. The first snow brings full isolation and risk for life in the village. It gets closer as villagers headed by Alma, a young stubborn woman who believes they can survive, tries to find their way out of poverty by selling plum jam and other fruits and vegetables that their village is famous for on a deserted road. Two businessmen visit Slavno demanding residents to leave the village offering money in return. Villagers face a dilemma: should they accept the offer that could save their lives, but destroy their souls? A sudden storm traps the businessmen in Slavno, forcing them to face a problem bigger than anything they expected – the truth!

DIRECTOR'S COMMENT *When you are in very hard moments of your life, there must be a balance, there must be something that will keep you alive and that will ease your soul. Nowadays, life in my country is like that. (...) In doing research for the film, I spent a lot of time with village women who lost husbands and children. Unfortunately, about 10,000 men were killed in one day. I discovered that – despite this horror – these women are very jovial and strong people. I appreciate their strength, which inspired me. It's very normal and common in Bosnia for these people to live with an awareness of the metaphysical aspects of life. (...) Snow is one of nature's most beautiful, incredible things. It's physical but also metaphysical.*



AIDA BEGIC. Born in 1976 in Sarajevo, Bosnia & Herzegovina. She graduated in directing from Sarajevo Academy of Performing Arts in 2000. Her graduation film was *First Death Experience*. In 2003 she directed her second short, *North Went Mad*. She teaches directing at Sarajevo Academy and has directed numerous commercials, videos and promos. In 2004 she founded the independent production

company Mamafilm together with her colleague Elma Tataragic. This is her feature debut.

FILMOGRAPHY 2008 SNOW; 2003 NORTH WENT MAD, SHORT; 2001 FIRST DEATH EXPERIENCE, SHORT; 1997 TRIUMPH OF THE WILL, SHORT DOC; 1995 AUTOBIOGRAPHY, SHORT DOC

LOS BASTARDOS LOS BASTARDOS



MEXICO/FRANCE/USA 2008

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: AMAT ESCALANTE **PRODUCER:** JAIME ROMANDI-A **SCREENPLAY:** AMAT ESCALANTE, MARTIN ESCALANTE **CINEMATOGRAPHY:** MATT UHRY **EDITOR:** AYHAN ERGÜRSEL, AMAT ESCALANTE **MUSIC:** JAZ-KAMER **CAST:** KENNY JOHNSTON, JESUS MOISES RODRIGUEZ, RUBEN SOSA, NINA ZAVARIN **WORLD SALES:** LE PACTE **PRODUCTION:** MANTAR- RAYA PRODUCCIONES, TRES TUNAS, NO DREAM CINEMA, FOPROCINE, LE PACTE, MCM PRODUCTIONS, TICOMAN **SWEDISH PREMIÈRE**

SYNOPSIS Two young workers without documents from Mexico, living in a California city, must struggle with a malevolent request and come to a decision guided first by their very survival, and then by their morals.



AMAT ESCALANTE. Born in 1979 in Barcelona, Spain. Lived most of his life in Guanajuato, Mexico and currently lives in Los Angeles.

FILMOGRAPHY 2004 SANGRE (GIFF 2006); 2002 AMAR-RADOS

DESIERTO ADENTRO **THE DESERT WITHIN**

SYNOPSIS Elías has committed a great sin against God and is convinced that his children will be punished by premature death. Hoping to prevent the dreaded punishment, he dedicates his life to building a church so that God will forgive him. The story is told through the eyes of Aureliano, the youngest and most vulnerable son, who will portray the family saga in religious altarpieces.



MEXICO 2008 FEATURE, COLOUR, 35MM, 112 MIN.
DIRECTOR: RODRIGO PLÁ **PRODUCER:** GERMÁN MÉNDEZ, RODRIGO PLÁ **SCREENPLAY:** RODRIGO PLÁ, LAURA SANTULLO **CINEMATOGRAPHY:** SERGUEI SALDÍVAR TANAKA **EDITOR:** RODRIGO PLÁ, ANA GARCÍA **CAST:** DIEGO CATÁÑO, EILEEN YÁÑEZ, LUIS FERNANDO PEÑA **WORLD SALES:** IMCINE **PRODUCTION:** INSTITUTO CINEMATOGRAFICA LUMIERE, FOPROCINE, IMCINE, UNIVERSIDAD DE GUADALAJARA **SWEDISH PREMIERE**

RODRIGO PLÁ. Born in 1968 in Montevideo, Uruguay. Has found a niche alongside major Mexican filmmakers. He studied at the Escuela Activa de Fotografía y Video and, in 1987, completed a course in film screenwriting and direction at the Centro de Capacitación Cinematográfica (CCC). A year later he made his first short, *Moi-ra*. Made further shorts and worked as assistant

director. His feature debut was *The Zone* in 2007. This is his second feature.

FILMOGRAPHY 2008 *THE DESERT WITHIN*; 2007 *LA ZONA*; 2001 *EL OJO EN LA NUCA*, SHORT; 1996 *NOVIA MÍA*, SHORT.



DAS FREMDE IN MIR **THE STRANGER IN ME**

SYNOPSIS A young couple in love, Rebecca (32) and her boyfriend Julian (34) are expecting their first child and are filled with joyful expectation. As Rebecca gives birth to a healthy boy their happiness seems to be perfect. But instead of the unconditional motherly love she was expecting, Rebecca is thrown into emotional turmoil. Helplessness and desperation reign and her own baby is a stranger to her. With every day that passes, her inability to meet the demands of motherhood becomes more and more apparent. Unable to admit this to anyone, not even Julian, she falls into a profound darkness – to the point that she realizes she is becoming a threat to her child. After a breakdown, Rebecca is sent to a clinic. Slowly she begins to long for the touch, smell and laughter of her child. An awakening, perhaps, of the mother inside her.

DIRECTOR'S COMMENT *We all grow up with this notion that a mother will love her newborn instinctively and unconditionally. There is something almost sacred to this idealized mother image. In Germany alone, 80,000 new cases of postnatal depression are reported every year, yet we still know very little about this illness, which is rarely even talked about. The Stranger in Me is a very personal portrait of a woman, who is going through a severe crisis. And it is a love story about two people, who've become strangers but, as a result of this crisis, end up growing closer than they've ever been.*



GERMANY 2008

FEATURE, COLOUR, 35 MM, 99 MIN.
DIRECTOR: EMILY ATEF **PRODUCER:** NICOLE GERHARDS **SCREENPLAY:** EMILY ATEF, ESTHER BERNSTORFF **CINEMATOGRAPHY:** HENNER BESÜCH **EDITOR:** BEATRICE BABIN **MUSIC:** MANFRED EICHER **CAST:** SUSANNE WOLFF, JOHANN VON BUELOW, MAREN KROYMANN, HANS DIEHL, JUDITH ENGEL **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** ARTE, ZDF, DFFB, NIKO FILM **SWEDISH PREMIERE**

EMILY ATEF. Born in Berlin, Germany. Her parents are French and Iranian and she grew up in Los Angeles, France, and London before moving back to Berlin to study film directing at the DFFB Film Academy. Her films include the documentary *XX to XY: Fighting to be Jake* (2002) and the short *Sundays* (2003). Her feature debut was *Molly's Way* in 2005.

FILMOGRAPHY 2008 *DAS FREMDE IN MIR*; 2005 *MOLLY'S WAY*; 2003 *SUNDAYS*, SHORT; 2002 *XX TO XY: FIGHTING TO BE JAKE*, DOC.



THE INGMAR BERGMAN INTERNATIONAL DEBUT AWARD 2009

SYNECDOCHE, NEW YORK SYNECDOCHE, NEW YORK



USA 2008 FEATURE, COLOUR, 35 MM, 124 MIN.
DIRECTOR: CHARLIE KAUFMAN **PRODUCER:** CHARLIE KAUFMAN, ANTHONY BREGMAN, SPIKE JONZE **SCREENPLAY:** CHARLIE KAUFMAN
CINEMATOGRAPHY: FRED ELMES **EDITOR:** ROBERT FRAZEN **MUSIC:** JON BRION **CAST:** PHILIP SEYMOUR HOFFMAN, SAMANTHA MORTON, MICHELLE WILLIAMS, CATHERINE KEENER, EMILY WATSON **WORLD SALES:** KIMMEL INTERNATIONAL **PRODUCTION:** LIKELY STORY, PROJECTIVE TESTING SERVICE, RUSSIA, SIDNEY KIMMEL ENTERTAINMENT
SWEDISH DISTRIBUTION: SVENSK FILMINDUSTRI **SWEDISH PREMIERE**



CHARLIE KAUFMAN. Born in 1958 in New York City, USA. He wrote plays and made shorts as a young student. He studied film at New York University. He began his writing career in theatre and film, but also wrote for TV. His film writing credits include *Being John Malkovich* (1999), *Human Nature* (2001), *Confessions of a Dangerous Mind* (2002), *Adaptation* (2002), and *Eternal Sunshine*

SYNOPSIS Theater director Caden Cotard is mounting a new play. His life catering to suburban blue-hairs at the local regional theater in Schenectady, New York is looking bleak. His wife Adele has left him to pursue her painting in Berlin, taking their young daughter Olive with her. His therapist, Madeleine Gravis, is better at plugging her best-seller than she is at counseling him. A new relationship with the alluringly candid Hazel has prematurely run aground. And a mysterious condition is systematically shutting down each of his autonomic functions, one by one. Worried about the transience of his life, he leaves his home behind. He gathers an ensemble cast into a warehouse in New York City, hoping to create a work of brutal honesty. He directs them in a celebration of the mundane, instructing each to live out their constructed lives in a growing mockup of the city outside. However, as the city inside the warehouse grows, Caden's own life veers wildly off the tracks.

DIRECTOR'S COMMENT *I think the movie is fun. It has a lot of serious emotional stuff in it, but it's funny in a weird way. You don't have to worry, "What does the burning house mean?" Who cares. It's a burning house that someone lives in – it's funny. You can get more than that if you want to. Hopefully the movie will work on a lot of levels and people can read different things from it depending on who they are. I'm interested in dreams and how we tell stories to ourselves in dreams. Let me make it very clear that this film is not a dream, but it does have a dreamlike logic.*

of the Spotless Mind (2004). This is his feature debut.

FILMOGRAPHY 2008 SYNECDOCHE, NEW YORK

PARQUE VÍA PARQUE VÍA



MEXICO 2008

FEATURE, COLOUR, 35MM, 86 MIN.
DIRECTOR: ENRIQUE RIVERO **PRODUCER:** PAOLA HERRERA **SCREENPLAY:** ENRIQUE RIVERO **CINEMATOGRAPHY:** ARNAU VALLS COLOMER
EDITOR: JAVIER RUIZ CALDERA, ENRIQUE RIVERO **CAST:** NOLBERTO CORIA, NANCY OROZCO, TESALIA HUERTA **WORLD SALES:** FORTISSIMO
FILM SALES PRODUCTION: ESTUDIOS CHURUBUSCO AZTECA SA, UNA COMUNION **NORDIC PREMIERE**



ENRIQUE RIVERO. Born in 1976 in Madrid, Spain. Mexican director. He has worked in different areas of film production, from photography to art, and was assistant director of Pedro Aguilera's *La Influencia*. As director, he has made two shorts: *Nidra* (2004) and *Schhhht* (2005). This is his feature debut.

SYNOPSIS Beto is the custodian of a house in Mexico City, left empty for several years, in which he used to work as a domestic helper. The solitude of the last ten years, as well as the monotony and routine of his job have made him lead a secluded life. He has developed a pathological fear for the exterior, to the point of limiting his contacts to only two people: the owner of the house, for whom he has a feeling of deep gratitude and respect that is translated into obedience; and Lupe, a friend, a confidant and a lover. News that the house is going on sale causes a dilemma for Beto, who doesn't know whether to dare to set forth and live or to seek a way of remaining in his confinement.

DIRECTOR'S COMMENT *This story is based on my trips to Mexico City along the last couple of years. Living in such a special place makes it easy to overlook a lot of things that, seen again from the distance, provokes different feelings, colors and above all, a different meaning. The main interest in this movie is that the story is real in some parts. Beto exists and lives as he's portrayed. He has been working for a Mexican family for all his life and will probably die doing so. But the thing that really got me interested in this story is the relationship between the main characters, Beto and the rich Lady. They belong to opposite social status, but have remained together for a long time. They respect and care for each other, but have never crossed the social line between them. The way I want to show this is without prejudices, being impartial, as a mere spectator, not showing a good or an evil side. Just the way it is, and this is what I consider most important of all, being able to tell a story of different social status without clichés.*

FILMOGRAPHY 2008 PARQUE VÍA; 2005 SCHHHHT, SHORT; 2004 NIDRA, SHORT

IL Y A LONGTEMPS QUE JE T'AIME I'VE LOVED YOU SO LONG

SYNOPSIS Léa and Juliette are sisters. Léa, the younger sister by fifteen years, picks Juliette up at the airport. We soon realize that the two sisters are almost complete strangers to each other. Juliette has just been released from prison after serving a long sentence. Léa was still a teenager when Juliette, a doctor, was sent off to prison. Léa contacted Juliette when she was released and suggested that Juliette come to live with her. Juliette had no particular desire to see her sister again. Luc, Léa's husband, is quite reserved, almost hostile, about Juliette's presence under their roof. The couple have two adopted Vietnamese daughters, who are 8 and 3 years old. Luc's father, Papy Paul also lives in the house. He's a charming old man who spends all of his time reading since a stroke deprived him of the power of speech. Life together isn't easy to begin with. Juliette has to relearn certain basics. Gradually, the real Juliette emerges. She gets a job as a medical secretary at the local hospital. Her relationship with Léa becomes much stronger and more intimate. Even Luc succeeds in pushing his preconceptions to one side. But a huge question hangs over Juliette's renaissance. What

PHILIPPE CLAUDEL. Born in Dombasle, France. He was educated at University of Nancy, where he is currently a Professor of Literature. He is best known as a novelist and has published a number of books, but has also written for French TV and co-wrote the feature *Sur le bout des doigts* with Yves Angelo. This is his feature debut.

terrible thing did she do fifteen years ago and why?

DIRECTOR'S COMMENT *This story allowed me to crystalize scattered elements, such as confinement or secrets, which I had already tried to explore in my texts. One of my novels, "Quelques-uns des cent regrets", which appeared in 2000, already focused on a secret between son and mother. I'm fascinated by the principle of hidden life, that other who isn't quite who we believe they are, or who hasn't done what we think they did.*



FRANCE 2008 FEATURE, COLOUR, 35 MM, 115 MIN.
DIRECTOR: PHILIPPE CLAUDEL **PRODUCER:** SYLVESTRE GUARINO
SCREENPLAY: PHILIPPE CLAUDEL **CINEMATOGRAPHY:** JEROME ALMERAS
EDITOR: VIRGINIA BUNTING **MUSIC:** JEAN-LOUIS AUBERT **CAST:** KRISTIN SCOTT THOMAS, ELSA ZYLBERSTEIN **WORLD SALES:** UGC INTERNATIONAL **PRODUCTION:** UGC YM, CANAL+, EURIMAGES, FRANCE 3 CINÉMA, INTEGRAL FILM, SOFICA SOFICINÉMA 4, SOFICA UGC 1, TPS STAR, UGC IMAGES **SWEDISH DISTRIBUTION:** ATLANTIC **SWEDISH PREMIÈRE**

FILMOGRAPHY 2008 I'VE LOVED YOU SO LONG.



AL MOR WA AL RUMMAN POMEGRANATES AND MYRRH

SYNOPSIS Ramallah this decade. A free spirited woman dancer, Kamar, finds herself the wife of a prisoner, Zaid, and away from everything she loves until she returns to the dance, defying society's taboos. At the dance Kamar is confronted with Kais, a Palestinian returnee, who has taken Kamar's role as the head choreographer. Sparks fly between Kamar and Kais, creating more than a passionate, emotional dance for the both of them. Matters become even more complicated when Zaid's sentence is extended. At the same time the family's legal case against the land confiscation faces one obstacle after another and the villagers from the nearby villages are unable to reach the family's olive groves, placing the annual harvest and consequently the family's livelihood in danger. And Kamar's life is thrown into turmoil as she becomes increasingly attached to Kais.

DIRECTOR'S COMMENT *The idea for the film started with the beginning of the second Palestinian Intifada. Witnessing the daily violence, humiliation, grinding poverty, curfews, movement controls, assassination attempts and the tit for tat suicide bombings, to be there when violence, hate and anger becomes the only life around me – almost broke my spirit and soul, and my faith in humanity. I needed to find a way to survive, to find hope in what seemed to be a hopeless situation, to breathe again despite the suffocating weight of frustration. Yet in this search I was also confronted with barriers in a Palestinian society – those, which can hinder individual development, dreams and aspirations but none as challenging as those which force people to turn to lose themselves when despair, uncertainty and loss prevails. Writing offered me the escape I needed and a way to release my frustrations.*



PALESTINE 2008
 FEATURE, COLOUR, 35 MM, 95 MIN.
DIRECTOR: NAJWA NAJJAR **PRODUCER:** HANI E. KORT **SCREENPLAY:** NAJWA NAJJAR **CINEMATOGRAPHY:** VALENTINA CANALGIA **EDITOR:** BETTINA BOHLER, SOTIRA KYRIACOU **MUSIC:** MYCHAEL DANNA, AMRITHA FERNANDES **CAST:** HIAM ABBASS, ALI SULEIMAN, YASMINE AL MASRI, ASHRAF FARAH, YOSEF ABOU WARDEH **WORLD SALES:** XXX **PRODUCTION:** RIF FILM, USTURA FILMS **NORDIC PREMIÈRE**

NAJWA NAJJAR. She holds a MA in Film and Video Production and a BA in Political Science/Economics from USA. Has written and directed a number of mainly short documentaries since the late 1990s. This is her feature debut. She lives in Ramallah/Jerusalem.

FILMOGRAPHY 2008/9 POMEGRANATES AND MYRRH; 2006 YASMINE'S SONG, SHORT; 2004 THEY CAME FROM THE EAST, SHORT; 2004 BLUE GOLD, SHORT DOC; 2002 A BOY CALLED ... MOHAMMED, SHORT DOC; 2001 QUINTESSENCE OF OBLIVION, SHORT DOC (GIFF 2002); 1999 NAIM & WADEE'A, SHORT DOC.



NORDIC COMPETITION

2009

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 Queen and I*
by Nahid Persson Sarvestani.

DROTTNINGEN OCH JAG **THE QUEEN AND I**



SWEDEN 2008

DOCUMENTARY, COLOUR, HDCAM, 90 MIN.

DIRECTOR: NAHID PERSSON SARVESTANI **PRODUCER:** NAHID PERSSON SARVESTANI **SCREENPLAY:** NAHID PERSSON SARVESTANI **CINEMATOGRAPHY:** NICKLAS KARPATY **EDITOR:** ZINAT S **MUSIC:** MIRAGE **CAST:** FARAH PAHLAVI, NAHID PERSSON SARVESTANI **WORLD SALES:** REALREEL DOC AB **PRODUCTION:** REALREEL DOC AB **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON) **NORDIC PREMIÈRE**



NAHID PERSSON SARVESTANI. Born in 1960 in Shiraz, Iran. Nahid Persson Sarvestani took political asylum in Sweden as a result of her political activism during and after the 1979 revolution in Iran. Since 2000 Nahid has pursued a successful career as a documentary filmmaker in Sweden.

SYNOPSIS The former queen of Iran, Farah Diba, welcomes Nahid Persson into her life but soon finds out about the filmmaker's role in the revolution and becomes suspicious of her intentions. She stops the filming but after a few months Nahid wins the queen's trust again. Her new challenge is how to confront the queen with the failings of her husband's regime that led to the revolution without jeopardizing making her film. In the process of filming the antagonist of her revolutionary past, Nahid and the queen encounter frequent confrontations and revelations that evolve into an unforeseen journey of two women in exile, who have more in common than any of them could envision.

DIRECTOR'S COMMENT Nearly 30 years after I participated in the Islamic Revolution to overthrow the Shah's Monarchy regime in Iran, I returned to my native country for a visit. The success of my critically acclaimed film, *Prostitution Behind the Veil*, had angered the Islamic Republic and I was immediately placed under house arrest. I was interrogated a number of times and was accused of being a Royalist. I was forced to sign a document promising that I'd never make a film about Iran again. Upon returning to Sweden I decided to make the focus of my new film an unlikely subject: Farah Diba, the Shah's wife.

FILMOGRAPHY 2008 DROTTNINGEN OCH JAG, DOC; 2008 FÄGELBUREN, SHORT DOC (GIFF 2009); 2008 DET BLÅ HJÄRTAT, SHORT DOC; 2007 FYRA FRUAR OCH EN MAN (GIFF 2008); 2005 PROSTITUTION BAKOM SLÖJAN, SHORT DOC (GIFF 2005); 2005 ÅT HELVETE MED DET GAMLA, SHORT (CO-DIR, GIFF 2005); 2000 SJUTTON ÅR AV LÅNGTAN, SHORT (GIFF 2001).

VELSIGNELSEN **THE BLESSING**



DENMARK 2009

FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: HEIDI MARIA FAISST **PRODUCER:** META LOUISE FOLDAGER **SCREENPLAY:** HEIDI MARIA FAISST **CINEMATOGRAPHY:** MANUEL ALBERTO CLARO **EDITOR:** CATHRINE AMBUS **MUSIC:** FLEMMING NORDKROG **CAST:** LÆRKE WINTHNER, SOLBJØRG HØJFELDT, MADS RIISOM **WORLD SALES:** TRUSTNORDISK **PRODUCTION:** ZENTROPA ENTERTAINMENTS **WORLD PREMIÈRE**



HEIDI MARIA FAISST. Born in 1972 in Denmark. She graduated in direction from the National Film School of Denmark in 2003. Her graduation film was *The Pact*. She wrote and directed two further shorts *Twinkle Twinkle Little Star* (2006), *Frederikke* (2008), as well as this film, her feature debut.

SYNOPSIS Katrine has just given birth to a beautiful little girl. But motherhood isn't as blissful as Katrine imagined it to be. She can't really connect emotionally with her baby, her body hurts and she feels weird. When her boyfriend Andreas has to go away for work, the new role as stay-at-home-mom makes her feel uneasy and isolated. Katrine therefore sees her new situation as an opportunity to reconnect with her own mother, whom she hasn't seen for years. Her mother comes to see Katrine and the baby. The two women try to reach out and be good mothers, and meanwhile Katrine desperately searches for her own place in a world that seems slowly to be coming apart.

FILMOGRAPHY 2009 THE BLESSING, 2008 FREDERIKKE, SHORT; 2006 TWINKLE TWINKLE LITTLE STAR, SHORT

I SKUGGAN AV VÄRMEN IN YOUR VEINS

SYNOPSIS *In Your Veins* is based on Lotta Thells's bestselling novel. It's about Eva, a recovering addict – or so she says. She manages to get a job as a guard with a security company and through its strict routines she is able to hide her ongoing drug abuse from fellow workers and friends alike. Everything changes when she meets Erik, who is a cop. An unusual love story about a young woman and her struggle for a respectable life and a young man sucked into the black hole that her life represents. But perhaps love can save lives after all?

DIRECTOR'S COMMENT *In Your Veins* is a truly touching love story set in modern day Stockholm. What appealed to me was how the story inverts our expectations regarding the addict, the guard, the cop, the dealer. Our perception of people around us, even those close to us, sometimes has very little to do with reality.



SWEDEN/NORWAY 2009

FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: BEATA GÄRDELER **PRODUCER:** ANNA CRONEMAN

SCREENPLAY: KARIN ARRHENIUS **CINEMATOGRAPHY:** GÖSTA

REILAND **EDITOR:** MALIN LINDSTRÖM **MUSIC:** OLA FLØTTUM **CAST:**

MALIN CRÉPIN, JOEL KINNAMAN, MALIN VULCANO **WORLD SALES:** AB

SVENSK FILMINDUSTRI **PRODUCTION:** BOB FILM SWEDEN AB **SWEDISH**

DISTRIBUTION: AB SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (PETER

"PIODOR" GUSTAFSSON), SF, SF NORGE, NFI, FILMPOOL NORD, FILM I

VÄST, SVT, NTF **WORLD PREMIÈRE**

BEATA GÄRDELER. Born in 1973 in Solna, Sweden. Studied directing at Kalix folk high school 1991–1993. Has worked with casting and as a director and assistant director for, among others, Jan Troell and Jens Jonsson.

FILMOGRAPHY 2005 2010, SHORT; 2004 LITE SOM DU, TV; 2002 SPUNG, TV.



SVEITABRÚDKAUP COUNTRY WEDDING

SYNOPSIS A road movie revolving around two busloads of Icelanders attending a wedding in a small church in the country. The bride and the groom, along with their guests, begin their journey in Reykjavik, heading for a small church in the country an hour's drive from Reykjavik, where the wedding will take place. But only the groom knows where the church is, and the directions he got from the priest was not so simple after all.

DIRECTOR'S COMMENT *I'm a film editor and because of that I'm often sitting for a very long time working on a film. It can be from four months up to nine months so I wanted to do something now. Not next year, not two years from now. But now. And Country Wedding became the now. I didn't want to write a script but wanted the actors to improvise their dialogue in situations happening during their trip from Reykjavik to the country church. Half of the actors in Country Wedding come from the theatre group Vesturport and they were used to work like this. The other half, even though some of them said that they couldn't improvise*

at all, quickly picked up with the others and all of them turned these wedding guests into real people with their own way of talking. I've heard from actors and directors and producers that half of the shooting day is spent on waiting for this and that to be ready and while waiting the actors can easily forget not only their lines but what film they are in. So I took all that out. No set decoration, no lighting, no make-up, no costumes, no marking on the floors. Four cameras would be running during the shoot and it was the cameramen's responsibility to follow the actors and be sure to grab every movement they made. Before lunch on our first day of shooting I could see the cameramen's confusion written in their faces but after lunch they had got it.



ICELAND 2008

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: VALDIS OSKARSDOTTIR **PRODUCER:** GUÐRUN EDDA

THORHANNESDÓTTIR, DAVID OSKAR OLAFSSON, ARNI FILIPPUSON,

HREINN BECK **SCREENPLAY:** VALDIS OSKARSDOTTIR **CINEMATOGRAPHY:** ANTHONY DOD MANTLE **EDITOR:** VALDIS OSKARSDOTTIR **MUSIC:**

TIGER LILLIES **CAST:** AGUSTA EVA ERLENDSDÓTTIR, ARNI PETUR GUD-

JONSSON, BJORN HLYNUR HARALDSSON **WORLD SALES:** FORTISSIMO

FILM SALES **PRODUCTION:** MYSTERY ISLAND, DUO PRODUCTIONS, AVE

PRODUCTIONS **SWEDISH PREMIÈRE**

VALDIS OSKARSDOTTIR. Born in 1950 in Akureyri, Iceland. She is considered one of the most accomplished editors in the film industry. She's edited films like *Eternal Sunshine of the Spotless Mind*, *The Celebration*, *Julien Donkey-Boy*, *Finding Forrester*, *The New World* and *Vantage Point*. This is her feature debut.

FILMOGRAPHY 2008 COUNTRY WEDDING.



MUUKALAINEN **THE VISITOR**



FINLAND 2008

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: JUKKA-PEKKA VALKEAPÄÄ **PRODUCER:** ALAIN DE LA MATA, ALEKSI BARDY **SCREENPLAY:** JUKKA-PEKKA VALKEAPÄÄ, JAN FORSTRÖM **CINEMATOGRAPHY:** TUOMO HUTRI **EDITOR:** MERVI JUNKKONEN **MUSIC:** HELENA TULVE **CAST:** PAVEL LISKA, VITALI BOBROV, JORMA TOMMILA, EMILIA IKAHEIMO **WORLD SALES:** WILD BUNCH **PRODUCTION:** WILD BUNCH LONDON, BLUE LIGHT, HELSINKI FILMI OY, EXITFILM, PROPELLER FILM, BACKUP FILMS **SWEDISH PREMIERE**



JUKKA-PEKKA VALKEAPÄÄ. Born in 1977 in Porvoo, Finland. Studied directing at the film department of the University of Art and Design, Helsinki. He has directed two shorts and a number of commercials, as well as working in the fields of graphic design and illustration. This is his feature debut.

SYNOPSIS A 10-year-old boy lives with his young mother on a farm surrounded by deep forest in the remote wilds of the Finnish countryside. From time to time, the boy visits his father – a man of great violence – in prison. Locked in the stable is an unruly horse, the boy's only other companion. Their simple life is disrupted when a stranger appears, with a note from the father and a bullet in his side. Reluctantly, mother and son offer the stranger refuge. A tragic myth unfolding against a landscape of stark natural beauty and brooding latent violence.

DIRECTOR'S COMMENT *I wanted to make a movie that goes deep inside the protagonist's experience. The protagonist of The Visitor is a young boy. We see the entire movie through his eyes, from a point of view that is guided equally by observation and imagination. A point of view that hides, dodges, reveals, wanders, penetrates walls, vitalizes, illuminates, murders and lies. A point of view that is nonetheless essentially truthful. I wanted to make a movie about the world of a child, where the surrounding reality and the child's fantasy are equally present. A world that is both mysterious and new.*

FILMOGRAPHY 2008 THE VISITOR; 2003 THE FALL, SHORT; 2000 EYES CLOSED NO HANDS, SHORT

GUIDANCE **GUIDANCE**



SWEDEN 2009

FEATURE, COLOUR, 35 MM, 80 MIN.

DIRECTOR: JOHAN JONASON **PRODUCER:** MIMMI SPÄNG, REBECCA LAFRENZ **SCREENPLAY:** JOHAN JONASON **CINEMATOGRAPHY:** SIMON PRAMSTEN **EDITOR:** HELENA FREDRIKSSON **MUSIC:** AXEL BOMAN, FREDRIK FAHLMAN **CAST:** BJÖRN ANDERSSON, EVA FRITJOFFSSON, EMIL JOHNSEN, VANNA ROSENBERG **WORLD SALES:** GARAGEFILM INTERNATIONAL AB **PRODUCTION:** GARAGEFILM INTERNATIONAL AB **SUPPORTED BY:** SFI ROOKIE (ANDREA ÖSTLUND), FILM I VÄST (KATARINA KRAVE), SVT (GUNNAR CARLSSON) **WORLD PREMIERE**



JOHAN JONASON. Johan Jonason, born 1970 in Stockholm, started making films during fine arts studies in London. His short film *Terrible Boy* was nominated for the annual Swedish film award Guldbagge in 2003. In 2005 a DVD, *Terrible*, with three of Jonason's shorts, was released. The films have been screened worldwide both in a fine arts and film context. *Guidance* is Jonason's feature film de-

SYNOPSIS A middle-aged urban couple is having problems: Roy is depressed and on leave from work, Ylva is fed up with the situation. An alternative therapist shows up, offering Roy therapy at a remote farm. After threats of divorce Roy goes, but the method immediately proves to be of a strange variety. Fake yoga and humiliations are intermingled with tough workout sessions. Back in the city Ylva enjoys sporadic sensations of freedom but a phonecall to the farm worries her. The therapy gets steadily more bizarre and finally Roy runs away, but suddenly finds new inner strength and returns to wreak vengeance.

DIRECTOR'S COMMENT *Somewhere there was an initiation ritual aimed at confusing. The boy who was to become a man was forced to experience strange things. Bast carpets were hung in the trees, making the village formless, the boys mother pulled hollow swine heads over her own, his father danced around in fake breasts made out of dried fruit. Small monkeys where put into parrot bodies, snakes where painted to look like ropes. The confusion was supposed to make the boy decide who he was. In all the confusion he would be forced to be "clear"himself. "The Gods have left us, only chaos remains, the person you want to become you will have to find within yourself." Guidance is about a big city couple who are thrown into a similar situation.*

but. He is currently working on the screenplay of his next feature (working title *Ecstasy*).

FILMOGRAPHY 2009 GUIDANCE; 2006 NYHETER I SKÄRGÅRDEN, SHORT (GIFF 2006); 2004 TERRIBLE BOY, EXPR SHORT (GIFF 2004); 2004 MELLAN KNORR OCH TRYNE, SHORT (GIFF 2005); 2002 THAT'S LOW, EXPR SHORT; 2004 AUDITION IN AN AMERICAN GARAGE, EXPR SHORT.

KIELLETTY HEDELMÄ **FORBIDDEN FRUIT**

SYNOPSIS In the countryside, two girls from the apostolic lutheran families are coming close to the marrying age. Both have faithful fiancés in mind. One of the girls escapes to work in the city for the summer. The parish sends the girl's friend to look after her. The escaped girl, Mary, tries on makeup and tastes cider. She goes out dancing and kisses a stranger. The girl who came to look after her, Rachel, doesn't want to try anything, but gets tempted. Mary yearns for new experiences. Mary insists that Rachel take her home. Mary gets married and says that she is now content. Rachel has to make a more difficult decision.

DIRECTOR'S COMMENT *I believe that suppression of feelings is the greatest imprisonment. That you have to be ashamed about your desires and needs. That you must feel guilt about your primitive libido. To live in that kind of a self made prison is sick. Conservative Laestadians goal is to preserve their faith. And their churches interpretation, because of our weaknesses and desires, is that humans are bad from birth. I don't believe that faith should be about that. It should be a safety net and a supporter of your own choices. Youngsters are fragile individuals and different communal values manipulate them with a strong arm. Either it's the secular media pushing nowadays values: Get rich, be beautiful, have casual sex, have the best orgasm ever or it's the preacher saying: hide your sexuality and your own desires. Amid this, how can one find their own road and to become an adult able to make own decisions? In Forbidden Fruit it takes an adventure.*



FINLAND 2009 FEATURE, COLOUR, 35 MM, 102 MIN.
DIRECTOR: DOME KARUKOSKI **PRODUCER:** ALEKSI BARDY **SCREENPLAY:** ALEKSI BARDY **CINEMATOGRAPHY:** TUOMO HUTRI **EDITOR:** HARRI YLÖNEN **MUSIC:** ADAM NORDÉN **CAST:** MALLA MALMIVAARA, JANI VOLANEN, AMANDA PILKE, MARJUT MARISTO, JARKKO NIEMI, JOEL MÄKINEN, OLAVI UUSIVIRTA, TIMO TIKKA **WORLD SALES:** HELSINKI-FILMI OY **PRODUCTION:** ANAGRAM PRODUKTION, HELSINKI-FILMI OY, YLE **SUPPORTED BY:** SUOMEN ELOKUVASÄÄTIÖ, SFI

DOME KARUKOSKI. Born in Cyprus, to a Finnish mother and an American father. He moved to Finland when he was four. He was selected to the University of Art and Design of Helsinki in 1999, majoring in directing. His graduation film and feature debut was *Beauty and the Bastard* in 2005. This is his third feature. He has also directed for TV.

FILMOGRAPHY 2009 FORBIDDEN FRUIT; 2008 PROTECTORS, TV; 2008 THE HOME OF DARK BUTTERFLIES; 2008 VELJET, TV; 2005 BEAUTY AND THE BASTARD; 2003 INHERITANCE (GIFF 2004); 2003 KÄYTÖSRANGAISTUS.



DE GALES HUS **HOUSE OF FOOLS**

SYNOPSIS Aina wants to get away from it all, but the house of fools is certainly not a peaceful place to be. After throwing herself through a shop window, Aina is taken to the institution Varden for treatment. Reluctantly she joins therapy groups, riding lessons and cleansing conversation with those who want to help her. At Varden, Aina meets with both anxiety, pain, laughter and mad humour – life in its wide range of shades and colors. Through the eyes of twenty-four-year old Aina, we meet a crazy group of both patients and helpers, all together bringing back the spark of life and wish to go on. In the house of fools, Aina learns that sheer madness usually makes a lot of sense!

DIRECTOR'S COMMENT *For many years, I have wished to make a movie about mental illness, and when I read Karin Fossum's novel "House of fools", I knew I had found the right story. The working progress has been a long and interesting journey, and it has been important to maintain the moral essence of the original story. "House of fools" is in many ways a character-driven drama, but foremost I want to tell Aina's story. The film will not give any answers to what has happened to Aina – the main thing is here and now. Mental illness can hit everybody at any time, almost like blind violence. The story about Aina gives hope, and shows that sheer madness usually makes a lot of sense!*



NORWAY/SWEDEN 2008

FEATURE, COLOUR, 35MM, 102 MIN.
DIRECTOR: EVA ISAKSEN **PRODUCER:** HILDE BERG, BENT ROGNLIEN
SCREENPLAY: ÅSE VIKENE **CINEMATOGRAPHY:** HARALD GUNNAR PAALGARD **EDITOR:** SILJE NORDSETH, PÅL GENGENBACH **MUSIC:** ADAM NORDÉN **CAST:** INGRID BOLSØ BERDAL, THORBJØRN HARR, FRIDTJOF SÅHEIM, ROLF LASSGÅRD **WORLD SALES:** TRUSTNORDISK **PRODUCTION:** NORSK FILMPRODUKSJON A/S, ANAGRAM PRODUKTION, NRK AKTIVUM, NORSK FILMSTUDIO **INTERNATIONAL PREMIÈRE**

EVA ISAKSEN. Born in 1956. She graduated from studies in theatre and film in 1982. She made her feature debut in 1985 with *Burning Flowers* (in co-operation with Eva Dahr) and have directed several features since, for example *Death at Oslo Central* (1990) and *Mother's Elling* (2003). During recent years, she has also directed several hours of TV drama.

FILMOGRAPHY 2008 HOUSE OF FOOLS; STØRST AV ALT, TV; 2006 SVARTE SEKUNDER, TV; 2003 SEJER – EL-SKEDE POONA, TV; 2003 MOTHER'S ELLING; 2002 SEJER - DJEVELEN HOLDER, TV; 2001 NINI, TV; 2000 SEJER - SE DEG IKKE TILBAKE, TV; 1998 CELLOFAN - MED DØDEN TIL FØLGE; 1996: PUST PÅ MEG!; 1994 STORK STARING MAD (GIFF 1995); 1992 THE PERFECT MURDER; 1990 DØDEN PÅ OSLO S; 1985 BURNING FLOWERS (GIFF 1986).



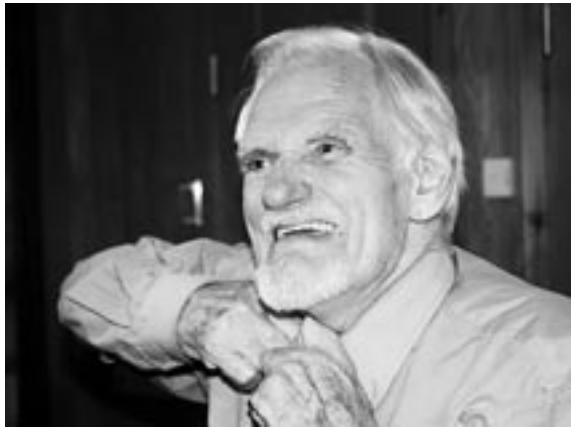
SWEDISH SHORT COMPETITION

2009

Eight Swedish short film world premières in competition.

Opening film: *Attached to You*
by Carin Bräck, Cecilia Actis and Mia Hulterstam.

GAMLA OCH NYA VÄNNER **OLD AND NEW FRIENDS**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 15 MIN.

DIRECTOR: MAGNUS SÖDERSTEDT **PRODUCER:** ADEL KJELLSTRÖM
SCREENPLAY: MAGNUS SÖDERSTEDT, MARCUS SJÖDIN **CINEMATOGRAPHY:** TOMMY LUNDQVIST **EDITOR:** MAGNUS, MARCUS SÖDERSTEDT, SJÖDIN **MUSIC:** MAGNUS SÖDERSTEDT **CAST:** RUNE AHLKVIST, HELENA HEIMGÅRD-SJÖLIND, CHRISTER RUDBECK, BERIT SARVISE
WORLD SALES: RÖDE ORM FILM **PRODUCTION:** RÖDE ORM FILM
WORLD PREMIÈRE



MAGNUS SÖDERSTEDT. Born in 1977 in Stockholm. Studied film and TV in Gamleby. Has directed several award winning shorts and documentaries. Currently works as a producer at a Stockholm production company.

SYNOPSIS Everyday routine takes its toll. What was once a pleasant outgoing life has transformed into quiet Saturdays in front of the TV. Gösta and Ulla have been married for more than 40 years but have lost something along the way. Ulla's friend Maj-Lis seems to be having the time of her life, on the other hand. After the death of her husband a few years ago, Maj-Lis has met a man who really knows how to enjoy life. Gösta, who has Sven's fishing buddy and best friend, still mourns him after all these years. Maj-Lis, on the other hand, seems to have completely forgotten her late husband and Gösta sees that as a betrayal of the memory of Sven.

DIRECTOR'S COMMENT *How do you keep the love alive when you've been married for more than 40 years? When your friends pass away, do you get new ones? What do you do when everything you've taken for granted is suddenly gone? A film about how it's never too late too break out of the routine.*

FILMOGRAPHY 2009 GAMLA OCH NYA VÄNNER, SHORT; 2007 ATT VARA LITE EXTRA, SHORT DOC (CO-DIR, GIFF 2007); 2004 DYSMORPHO, SHORT (CO-DIR, GIFF 2004); 2003 MARGOT OCH ANDERS, SHORT; 2000 KANYL, SHORT.

STRÅ **STRAW**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 12 MIN.

DIRECTOR: CSABA BENE PERLENBERG **PRODUCER:** CSABA BENE PERLENBERG **SCREENPLAY:** CSABA BENE PERLENBERG **CINEMATOGRAPHY:** JARNO LEE VINSENCIUS **EDITOR:** CSABA BENE PERLENBERG **MUSIC:** ANDERS E LARSSON **CAST:** MATTIAS MALMGREN, IDA GYLLENSTEN, MAGNUS GÖRANSSON **WORLD SALES:** ANTON BENE FILM **PRODUCTION:** ANTON BENE FILM **SUPPORTED BY:** FILMCENTRUM SYD, FILM I SKÅNE (JOAKIM STRAND) **WORLD PREMIÈRE**



CSABA BENE PERLENBERG. Born in 1984 in Landskrona, Sweden. Studied at the New York Film Academy and Prague Film School, film theory at University of Lund and script writing at Brobygrafiska folk high school. Recipient of, for example, the New Nordic Voices Award at Nordic Panorama 2007 for *The Walk*.

SYNOPSIS *Straw* is a story of intimacy and tenderness, risk taking and trust. Following a threesome a man and a woman tries to find their way back to each other after having experience unprecedented intimacy. What's left of a relationship after you have dared to show each other everything? Regissören Csaba Bene Perlenberg, together with DP Jarno Lee Vincencius and actors Mattias Malmgren and Ida Gyllensten, explores the boundary between sexual play and existential gravity.

DIRECTOR'S COMMENT *After two films made in the single-take format (The Walk, 87) it was vital to me to return to classic cinematic narrative form while maintaining that Perlenbergesque tone of the unstated. The most important thing about Straw is that I evolve my imagery and push myself in terms of thematic content.*

FILMOGRAPHY 2009 STRÅ, SHORT; 2008 87, SHORT (GIFF 2008); 2007, VÅSEN PUMPEN, SHORT (GIFF 2007).

FÄST VID DIG ATTACHED TO YOU

SYNOPSIS The life of a mother. We follow it from the moment of conception, through the pregnancy and birth, toddler years, waking nights, divorce, shared custody, teenage rebellion and independence.

DIRECTOR'S COMMENT *The day you become a parent you lose the power to control your own life and the steps you take. There is another person who will always come first, however you feel about that. For good and for bad and for love. You are vulnerable. I want to show that vulnerability in a way that is both familiar and funny. I want to combine the serious subject with a humorous approach.*



SWEDEN 2009 ANIMATION, COLOUR, HDCAM, 9 MIN.
DIRECTOR: CARIN BRÄCK, MIA HULTERSTAM, CECILIA ACTIS **PRODUCER:** MARIA KARLSSON THÖRNQVIST **SCREENPLAY:** CARIN BRÄCK
CINEMATOGRAPHY: DANCING ANIMATION **EDITOR:** DANCING ANIMATION **MUSIC:** AGNES BERG **WORLD SALES:** ANAGRAM PRODUKTION
PRODUCTION: ANAGRAM PRODUKTION **SUPPORTED BY:** FILM I SKÅNE, SPARBANKSSTIFTELSEN SKÅNE, SFI (ANNE-MARIE SÖHRMAN FERMELIN) **WORLD PREMIÈRE**

CARIN BRÄCK. Born in 1963 in Danderyd, Sweden. Studied at Skurups folk high school and at the University College of Film, Radio, Television and Theatre and the School of Film Directing in Göteborg. Mainly works as a scriptwriter.

MIA HULTERSTAM. Born in 1976 in Halmstad, Sweden

CECILIA ACTIS. Born in 1976 in Argentina.

They are both animators and graduates from the Malmö University and have been collaborating on film and theatre productions since 2002, for example freelancing as lighting supervisors and set decorators and leading animation workshops.

FILMOGRAPHY CARIN BRÄCK, MIA HULTERSTAM AND

CECILIA ACTIS: 2009 FÄST VID DIG, SHORT ANIM. MIA HULTERSTAM AND CECILIA ACTIS: 2006 BLUE, KARMA, TIGER, SHORT ANIM DOC (GIFF 2006); 2003 THE DANCE OF MY TEXT, SHORT ANIM DOC.



PARIA PARIA

SYNOPSIS Adryan Linden is 27 and suffers from Duchenne muscular dystrophy. This means that his muscles slowly degenerate and that in a few years he will die, either from shortage of breath or from his heart no longer being able to beat. Adryan is in a conflict – a genetic war. Adryan feels that contempt for the twisted body censors our lives. That the fear of the unknown – the ugly and grotesque – is the fear of life itself. Adryan defends life against the absolute, against the struggle towards the good – that everything always has to be better than it already is. He fights a world in which he, and millions of others, never will qualify. Adryan believes in the value of humans. A film about how our differences can be our strengths.

DIRECTOR'S COMMENT *Paria is not just a film. It is work material, an urgent request. It's not enough to merely watch the film, you have to internalise it as well, realise that it's about you, do something about your life, our lives.*



SWEDEN 2009
 DOCUMENTARY, COLOUR, DIGIBETA, 15 MIN.
DIRECTOR: JONA ELFDAHL **PRODUCER:** JONA ELFDAHL, JONAS FRANKSSON **SCREENPLAY:** JONA ELFDAHL **CINEMATOGRAPHY:** JONA ELFDAHL **EDITOR:** JONA ELFDAHL **CAST:** ADRYAN LINDEN **WORLD SALES:** BAYERN MÜNCHEN **SUPPORTED BY:** ALLMÄNNA ARVSFONDEN, UNGA RÖRELSEHINDRADE, SFI (TOVE TORBIÖRNSSON) **WORLD PREMIÈRE**

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

FILMOGRAPHY 2009 PARIA, SHORT DOC; 2008 SIBYLLAN, SHORT EXPR (GIFF 2008); 2006 LILLA GRIS, SHORT DOC; 2005 GLOBAL SPIRIT, SHORT EXPR; 2004 ALLA DÖRRAR ÄR ÖPPNA, SHORT EXPR; 2004 EN KORV FÖR FRIHETEN, SHORT (CO-DIR. GIFF 2004), SHORT; 2003 VEM SLÄNGER DEN FÖRSTA STENEN, SHORT; 2003 CONFRONT YOUR SELF, SHORT EXPR.



SWEDISH SHORT COMPETITION 2009

SPEL GAMES



SWEDEN 2009

FEATURE, BLACK AND WHITE, DIGIBETA, 13 MIN.

DIRECTOR: AMANDA KERNELL **PRODUCER:** JAKOB VEDEFORS, MATHIAS FJELLSTRÖM **SCREENPLAY:** AMANDA KERNELL **CINEMATOGRAPHY:** PETRUS SJÖVIK **EDITOR:** ELISABETH ANDERSSON **MUSIC:** NILS LUNDBERG **CAST:** OLA RAPACE, GABRIELLA ÖHRMIN **WORLD SALES:** DIREKTÖRN OCH FABRIKÖRN **PRODUCTION:** DIREKTÖRN OCH FABRIKÖRN **SUPPORTED BY:** FILM I VÄSTERBOTTEN **WORLD PREMIERE**

SYNOPSIS It's Friday night. 14-year-old Emma is angry when her father tells her to be home by midnight. From the men who later knock on the door, Emma and her kid brother learn that their father is being evicted and has to be out the next morning. Emma packs a bag and prepares to leave her father.

DIRECTOR'S COMMENT *The film Games is an everyday tragedy built on how a parent's gambling addiction leads to eviction, with only the children around to help. In Games the father, Joel, faces the dilemma of wanting to be with his children but no longer being able to provide for them – not even a roof over their heads.*



AMANDA KERNELL. Born in 1986 in Umeå, Sweden. In recent years she has divided her work time between sexual education and theatre and film production. Studied dramaturgy at Biskops-Arnö and with Filmpool Nord. Swedish representative for Prix de la jeunesse at the Cannes film festival 2008.

FILMOGRAPHY 2009 SPEL, SHORT; 2009 ATT DELA ALLT, SHORT (GIFF 2009); 2009 UNDER TÄCKET, SHORT; 2008 SEMESTERSYSTERN, SHORT (GIFF 2008); 2006 VÅRA DISCON, SHORT.

A GOOD FRIEND OF MR WORLD A GOOD FRIEND OF MR WORLD



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 15 MIN.

DIRECTOR: AXEL PETERSÉN **PRODUCER:** JÖRGEN ANDERSSON, LOVE SVENSSON **SCREENPLAY:** AXEL PETERSÉN **CINEMATOGRAPHY:** MÅNS MÅNSSON **EDITOR:** AXEL PETERSÉN **CAST:** JONAS TINGSTRÖM, BROOSK SAIB, PETER SJÖSTRÖM, NABLI ABDEL KADER, MARCUS ENGELSSON, A J TRENEAR **WORLD SALES:** DOPPELGÄNGER FILM **PRODUCTION:** DOPPELGÄNGER FILM **SWEDISH DISTRIBUTION:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), FILM STOCKHOLM/FILMBASEN **WORLD PREMIERE**

SYNOPSIS 22-year-old cock teaser Jonas from Täby wakes up one day in a magnificent flat somewhere in central London. His 50-year-old Egyptian sugar daddy Broosk is standing in the doorway complaining about Jonas's new, arrogant style. A psycho-sexual, cock teasing thriller set in a gangster context and revolving around young Jonas and the men who think they control his destiny. Jonas is a gambler who has put himself in a precarious situation where his own (or his superiors') actions may result in fatal mistakes. A film attempting to explore the balance of power between an elderly homosexual man and and younger, not necessarily homosexual, man.

DIRECTOR'S COMMENT *R.I.P Cock Tease.*



AXEL PETERSÉN. Born in 1979 in Stockholm. Studied art theory in Stockholm and Lund and cultural production in Malmö. Also attended FAMU in Prague and studied art at the Royal University College of Fine Arts.

FILMOGRAPHY 2009 A GOOD FRIEND OF MR WORLD, SHORT; 2008 SLUMBER PAST ZENITH, SHORT; 2007 TEST DRIVE ALZHEIMERIA, SHORT DOC; 2007 EVA JR'S DELETED CHARACTER, SHORT; 2007 DEEP FRIED DAWN, SHORT DOC; 2007 NUMEROLOGEN, SHORT (GIFF 2007); 2007 SÖNDAGMIDDAG, SHORT DOC (GIFF 2007); 2006 REGISSÖRENS KOMMENTAR, SHORT DOC; 2006 DÖTT KÖTT, SHORT DOC; 2006 MATHIAS LITHNER, SHORT (GIFF 2006); 2005 BP #1, SHORT DOC; 2005 CLASSIC

INTERCOURSE, SHORT (GIFF 2005); 2004 RIMO RABBIT, SHORT; 2003 YOUTH HOSTILE, SHORT DOC; 2003 TWIN, SHORT; 2003 BROMPTON, SHORT DOC.

FREDAG FRIDAY

SYNOPSIS Four students, four completely different essays. Jenny describes an uncanny contest. Jakob recites poetry. Did Niklas bother writing at all? And why is Ayah so angry?

DIRECTOR'S COMMENT *I wanted to make a film with and about young people, about topics that felt close and relevant to them, without lecturing or from an elevated grown-up's perspective.*



SWEDEN 2009 FEATURE, COLOUR, HDCAM, 15 MIN.
DIRECTOR: ALEXE LANDGREN **PRODUCER:** FRIDA JONASON **SCREENPLAY:** ALEXE LANDGREN **CINEMATOGRAPHY:** SIMON PRAMSTEN
EDITOR: MALIN LINDSTRÖM **MUSIC:** MARTIN EHRENCRONA **CAST:** ASHLEY ISSA, TOBIAS BJERRE, CAROLINE SELLBRANDT, ARNE GAUSEL, ÅSA BODIN KARLSSON **WORLD SALES:** GARAGEFILM INTERNATIONAL AB **PRODUCTION:** GARAGEFILM INTERNATIONAL AB **SUPPORTED BY:** ARRIE 19, KUNSKAPSMEDIA, SFI (JOHAN BOGAEUS), FILM I VÄST **WORLD PREMIÈRE**

ALEXE LANDGREN. Born in 1976 in Malmö. Scriptwriter and director. Studied at Skurups folk high school and IHTV.

FILMOGRAPHY 2009 FREDAG, SHORT; 2008 LOPP 8, SHORT DOC (GIFF 2008); 2007 JÄGERS – EN KVÄLL PÅ TRAVET, SHORT DOC; 2007 LUCKY BOWL, SHORT; 2006 DET HÅR MED MÅN, SHORT; 2006 EFTERRÄTT, NÅGON?, SHORT; 2005 DET HÄNDER HÅR, SHORT; 2002 P-BOT, SHORT; 2002 LEKA MED DOCKOR, SHORT.



MITT LIV SOM TRAILER MY LIFE AS A TRAILER

SYNOPSIS Julia and Micke are best friends but when Micke is leaving to study music Julia is forced to cling to something else. Wanting a job and the challenge in presenting her own life as a trailer are the things that drive her. She presents her life as and Indie-film, a superhero movie, a war movie, but she never succeeds in making it real. Because Julia is afraid to see the truth, to see how much she will miss him.

DIRECTOR'S COMMENT *Having directed an incredibly tough and dark youth film I wanted to do something more visual, something more efficiently narrated and light hearted. This was probably the most fun shoot I've been on in my entire life and I hope that feeling comes across in the film.*



SWEDEN 2009 FEATURE, COLOUR, HDCAM, 15 MIN.
DIRECTOR: ANDREAS ÖHMAN **PRODUCER:** BONNIE SKOOG FEENEY, CECILIA FORSBERG **SCREENPLAY:** ANDREAS ÖHMAN **CINEMATOGRAPHY:** NIKLAS JOHANSSON **EDITOR:** RICKARD KRANTZ **MUSIC:** HANS LUNDQVIST **CAST:** MYLAINE HEDREUL, KRISTOFFER BERGLUND, MATS QVISTROM **WORLD SALES:** SPLINTER ARTS AB **PRODUCTION:** SPLINTER ARTS AB **SUPPORTED BY:** FILM I VÄSTERNORRLAND, FILMLANCE INTERNATIONAL **WORLD PREMIÈRE**

ANDREAS ÖHMAN. Born in 1985 in Kramfors, Sweden. Has been making films since the age of 16, after film studies at high school level. Works with motion graphics, animation and commercials.

FILMOGRAPHY 2009 MITT LIV SOM TRAILER, SHORT; 2008 THE BOY WHO WAS AFRAID OF THE GROUND, SHORT ANIM (CO-DIR); 2007 BLANDBAND 307, SHORT (GIFF 2007); 2006 BLOMKÅL OCH MORÖTTER, SHORT ANIM; 2006 HILBERT, SJU BOKSTÄVER, SHORT (GIFF 2006); 2005 HARD JOE, SHORT; 2004 ONE MINUTE, SHORT; 2004 POSITIVE ABOUT NEGATIVES, SHORT.



SWEDISH NOVELLA FILMS COMPETITION 2009

Ten Swedish novella film world premières in competition.

Opening film: *Rosehill*
by Johan Lundborg and Johan Storm.

JENNY GER IGEN **JENNY STRIKES BACK**



SYNOPSIS Jenny gets even. A serious story but a bit tongue in cheek, about a woman's revenge on a man, a slimy old bastard who molests other women. Including Jenny's own daughter.

DIRECTOR'S COMMENT *The first thing that strikes me when I read the script is that such a serious topic really can be treated with a sense of humour. As a director, to lecture people is probably the worst choice you can make. If you want to get people thinking and reach them with a context without resorting to the overly obvious, the tongue in cheek approach is vital. To use sound, lighting, camera, editing and humour to present a story which highlights the patriarchal world that women often actually live in. Where women so easily are reduced to an object pleasing to the masculine eye. This doesn't make you a man-hater, for from it, these patterns are so ingrained that you often don't even think about it.*

SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 27 MIN.

DIRECTOR: ANNA CARIN ANDERSSON **PRODUCER:** MARTIN KJELLBERG, PETER KROPENIN **SCREENPLAY:** SANTIAGO GIL **CINEMATOGRAPHY:** ARI WILLEY **EDITOR:** ANNIKA LEINHAGEN **MUSIC:** JOSEF TUULSE **CAST:** REGINA LUND, ALEXANDRA DAHLSTRÖM, HAPPY JANKELL, MARIA KULLE, NOBUYOSHI TAGUCHI, MY HOLMSTEN, KENT RISHAUG, JOHAN HEDENBERG, FREDRIK HAMMAR, JACOB NORDENSON **WORLD SALES:** HOB AB **PRODUCTION:** HOB AB **SWEDISH DISTRIBUTION:** **SUPPORTED BY:** SFI, SVT **WORLD PREMIÈRE**



ANNA CARIN ANDERSSON. Born in 1976 in Göteborg. Studied film theory at the University of Göteborg. TV directing at IHTV and directing and scriptwriting at the University College of Film, Radio, Television and Theatre. She has among other things directed for the stage and been a columnist for the newspaper GT.

FILMOGRAPHY 2009 JENNY GER IGEN, SHORT; 2006 EN LITEN TIGER, SHORT (GIFF 2007); 2006 MELLAN NATT OCH DAG, SHORT (GIFF 2006); 2005 FÖRSVAR, SHORT; 2003 FARS DAG, SHORT; 2003 BLINDA FLÄCKAR, SHORT; 2003 1 DL SOCKER, SHORT; 2000 TILL SALU, SHORT DOC; 2000 SJUTTON ÅR, SHORT; 1999 NJUT AV LIVET, SHORT.

MASKERADEN **THE MASQUERADE**



SYNOPSIS Marlene is throwing a masquerade to celebrate her 35th birthday. Everything from the butterfly suit to the tuna has to be perfect. But she can't do anything about the human factor and the evening doesn't go according to plan at all.

DIRECTOR'S COMMENT *Since this is my first film, and since I have no directorial education, I was a little nervous about how it would turn out. But the shoot was a pleasant and very funny dance, everything flowed perfectly and the mood was sky high. Everyone on the crew was fantastic, even though many worked completely new jobs. And I must say that I was pretty pleased with the film itself as well ...*

SWEDEN 2009

FEATURE, , HDCAM, 28 MIN.

DIRECTOR: JOHANNA STÄLLBERG **PRODUCER:** FRIDA ASP, JOHN NORDLING **SCREENPLAY:** JESSICA ZUPANČ **CINEMATOGRAPHY:** GUSTAF DANIELSSON **EDITOR:** LOUISE BRATTBERG **MUSIC:** JEAN PAUL WALL **CAST:** ANNA BLOMBERG, MARIA SUNDBOM, LEIF AHRLE, MALIN MORGAN **WORLD SALES:** EFTI AB **PRODUCTION:** EFTI **SUPPORTED BY:** SVT, SFI (ANNE-MARIE SÖHRMAN FERME LIN) **WORLD PREMIÈRE**



JOHANNA STÄLLBERG. Born in 1973 in Lindesberg, Sweden. Studied documentary filmmaking at Fellingsbro folk high school in 1999 and television production at IHTV 2000–2002. Works with radio and TV comedy, documentaries, commercials and information film.

FILMOGRAPHY 2009 MASKERADEN, SHORT.

MIN BÄSTA VÄN **MY BEST FRIEND**

SYNOPSIS *My Best Friend* is set in a home for involuntarily committed youths. 14-year-old Olga, who cuts herself, meets 13-year-old Felicia who won't talk to anyone. The girls are roommates and start taking an interest in each other's belongings and experiences.

DIRECTOR'S COMMENT *I got the idea for the film when I learned about "paragraph 12" homes, something I knew nothing about and wanted to explore. The result was a short film set in Lillhagen hospital in the summer 2008, written as a collaboration between me and Annika Ivarsson.*



SWEDEN 2009 FEATURE, COLOUR, DIGIBETA, 28 MIN.
DIRECTOR: ANDJA ARNEBÄCK **PRODUCER:** ERIK JEPPSON **SCREENPLAY:** ANNIKA IVARSSON, ANDJA ARNEBÄCK **CINEMATOGRAPHY:** MALIN KORKEASALO **EDITOR:** RASMUS OHLANDER **MUSIC:** LARS CARLSSON **CAST:** ANGELIKA PRZYBYL, CAMILLA CERVIN, PIA EDLUND, DAG MALMBERG, DANIEL KJELLBERG **PRODUCTION:** MEKANIX **SUPPORTED BY:** SVT, FILM I VÄST, SFI (ANNE-MARIE SÖHRMAN FERMEIN), KONSTNÄRSNÄMNDEN **WORLD PREMIERE**

ANDJA ARNEBÄCK. Born in 1970 in Göteborg. Studied at the University College of Film, Radio, Television and Theatre and Valand School of Fine Arts, C:Art:Media.

FILMOGRAPHY (SELECT) 2009 MIN BÄSTA VÄN, SHORT; 2008 WALBORGS UNGAR, SHORT DOC; 2005 HÄMNAREN, SHORT (GIFF 2005); 2004 RESA HEM, SHORT DOC (GIFF 2004).



TENNIS ÄR LIVET **LIFE IS TENNIS**

SYNOPSIS The words have run out long ago in Nils's and Ingegärd's marriage. But even though they don't show it, they love each other. In the opposite flat Suleiman lives, a divorced man longing for his daughter. When Suleiman discovers that he has a common interest with Nils, tennis, hopes of friendship awake. But a meeting seems unlikely. *Life Is Tennis* is a tragicomical story about longing, loneliness and two men who love tennis.

DIRECTOR'S COMMENT *This film is about how easy it is to wind up in negative patterns and how hard it is to break out of them. Instead of reflecting on your situation, you start to live in your dreams. Tennis is the symbol for the importance of doing something here and now.*



SWEDEN 2009 FEATURE, COLOUR, HDCAM, 29 MIN.
DIRECTOR: JOEN WINDAHL **PRODUCER:** FRIDA HALLBERG, DAVID FÄRDMAR **SCREENPLAY:** JOEN WINDAHL **CINEMATOGRAPHY:** GUSTAV DANIELSSON **EDITOR:** ERIKA GONZALES **MUSIC:** NADINE BERGQUIST, TOMMIE AUSBERG **CAST:** MIRAN KAMALA, CLAES LJUNGMARK, MARIKA LINDSTRÖM, SOROOR ARABZADEH **WORLD SALES:** ROLANDS HÖRNA FILM **PRODUCTION:** ROLANDS HÖRNA FILM **SUPPORTED BY:** SVT, FILM I VÄST, SFI (ANNE-MARIE SÖHRMAN FERMEIN) **WORLD PREMIERE**

JOEN WINDAHL. Born in 1976 in Uppsala, Sweden. Studied directing at IHTV and Media production at the University of Halmstad. Has mainly been working with casting for film and TV since 2002. Co-founder of Rolands Hörna Film och Casting.

FILMOGRAPHY 2009 TENNIS ÄR LIVET, SHORT; 2005 SURFACE, SHORT; 2002 FÖR KORT, SHORT (GIFF 2002); 2001 EN LITEN COWBOY, SHORT; 2001 CLEMENS DRÖM, SHORT; 2000 MAZARINEN, SHORT; 2000 ATT BLUNDA, SHORT; 2000 VÄRDELÖS, SHORT; 1999 PLÖTSLIGT BLEV DET SOL, SHORT; 1999 DET FINNS TRE, SHORT; 1999 PETER, SHORT.



LIDINGÖLIGAN THE GANGS OF LIDINGÖ



SYNOPSIS On the day that the 70s become the 80s, the director's radically left-leaning family leaves the city. They move to Lidingö, as far away as possible from the protest rallies they have been at the forefront of, against the capitalist exploitation of those without means.

DIRECTOR'S COMMENT *This story begins with my personal reflection on my family's identity journey, starting in 1980. My feeling is that we weren't an isolated phenomenon but that there are loads of people who have mutated from red to blue, whomever they claim to vote for. I've stayed true to fact as much as possible. So if you wonder why our neighbour in the film looks like Fredrik Reinfeldt, it's because our neighbour really looked like him. When we created the characters for picture of that neighbour available. The papers were filled with pictures of our new prime minister, however ...*

SWEDEN 2009 ANIMATION, COLOUR, DIGIBETA, 27 MIN.
DIRECTOR: MAJA LINDSTRÖM **PRODUCER:** REBECCA LAFRENTZ, MIMMI SPÅNG **SCREENPLAY:** MAJA LINDSTRÖM **CINEMATOGRAPHY:** ANIMATOR: LARS NORDÉN **EDITOR:** KRISTOFER NORDIN **MUSIC:** ØYSTEIN VESAAS CROSBY-JONES **CAST:** LIV MJÖNES, HANNA ARDHÉN, AGNES KANTÉN, STEPHANIE ODESS MÖLLER, ANNIKA HALLIN, BENJAMIN MOLINÉR, LOVISA COSMO, EMIL PERSSON, JOHAN WAHLSTRÖM, LOTTA TEJLE (VOICES) **WORLD SALES:** GARAGEFILM INT AB **PRODUCTION:** GARAGEFILM INTERNATIONAL AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), SVT, YLE **WORLD PREMIERE**



MAJA LINDSTRÖM. Born in 1972 in Stockholm. Works as a director and scriptwriter on animated films since 2002. Studied art in Italy in the early 90s, graphic design at Nyckelvikskolan 1993–1994 and Marketing at Beckmans 1995–1998.

FILMOGRAPHY 2009 LIDINGÖLIGAN, SHORT; 2008 I DEN GRÖNGRÅ ZONEN, SHORT; 2005 EN NATTSAGA, SHORT ANIM (GIFF 2005); 2002 VI ÄR HÄR, SHORT; 2001 HOWLIN, SHORT; 2000 TRO, HOPP OCH VÄDERLEK, SHORT (GIFF 2001).

GUNNEL GUNNEL



SYNOPSIS New Year's Eve 1959. Three women and one man work the night shift at the telegraph station in Trångsele. The mood this night is coloured by longing – for love, intimacy or perhaps a better life somewhere else. The 60s come crashing in and in the light from the fireworks everything comes to a head.

DIRECTOR'S COMMENT *To depict Sweden in the 50s using small means was a challenge. But the result is very believable. We think that we put together a fine film with good character portraits and we hope that the audience will be sucked back in time to an era characterized by great hopes for the future but also bigotry towards what's different.*

SWEDEN 2009 FEATURE, COLOUR, DIGIBETA, 29 MIN.
DIRECTOR: HENRIK GYLLENSKIÖLD, TOMAS NORSTRÖM **PRODUCER:** MAJA BRITASDOTTER HJELMBERG **SCREENPLAY:** TOMAS NORSTRÖM **CINEMATOGRAPHY:** HENRIK GYLLENSKIÖLD **EDITOR:** HENRIK GYLLENSKIÖLD, TOMAS NORSTRÖM **MUSIC:** NIKO RÖHLCKE **CAST:** JESSICA PEL-LEGRINI, YLVA TÖRN LUND, SOFIA PEKKARI, JACOB NORDENSON, **WORLD SALES:** NORSTRÖM & ÖSTERDAHL **PRODUCTION:** NORSTRÖM & ÖSTERDAHL **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), SVT, FILM I DALARNA, NYA PISTOLTEATERN **WORLD PREMIERE**



HENRIK GYLLENSKIÖLD was 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.

TOMAS NORSTRÖM. Born in 1956 in Södertälje, Sweden. Studied acting at Statens Scenskola in Stockholm 1978–81. Recently founded his own film company.

FILMOGRAPHY HENRIK GYLLENSKIÖLD AND TOMAS NORSTRÖM: 2009 GUNNEL, SHORT; 2008 STIG, SHORT (GIFF 2008). HENRIK GYLLENSKIÖLD: 2005 MAGISTER HOFFMANN – EN HÅRSMÅN FRÅN SVART, SHORT (GIFF 2005); 1998 MOSSMANNEN, SHORT.

SMÅVILT **SMALL GAME**

SYNOPSIS When two brothers set off to find a final resting place for their recently deceased mother, their differences become more apparent with every church, cemetery and roadside diner their journey brings them to. But behind the commonplace family tragedy and the brothers' venting of guilt and shame there is something more: a lie, which is about to shake the very foundation of the trip.

DIRECTOR'S COMMENT *Two men are travelling, looking for suitable circumstances, now that their mother is dead and things need taking care of. Along the way, in churches and diners, the brothers jockey for position, test and violate each other, in a negotiation as mundane as it is monumental.*



SWEDEN 2009 FEATURE, COLOUR, DIGIBETA, 28 MIN.
DIRECTOR: JENS ÖSTBERG **PRODUCER:** MIMMI SPÄNG, REBECCA LAFRENZ **SCREENPLAY:** JENS ÖSTBERG **CINEMATOGRAPHY:** FREDRIK WENZEL **EDITOR:** KRISTOFER NORDIN **MUSIC:** CAST: MAGNUS KREPPER, LUDDE HAGBERG **WORLD SALES:** GARAGEFILM INTERNATIONAL AB **PRODUCTION:** GARAGEFILM INTERNATIONAL AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERMEIN), SVT **WORLD PREMIERE**

JENS ÖSTBERG. Born in 1971 in Uppsala, Sweden. Former professional football player. Studied classical dance. Dancer and choreographer who in 1994 won Grand Prix Selection National de Rencontres Choreographique de Bagnolet Seine Saint-Denis Grand Prix Selection National de Rencontres Choreographique de Bagnolet. Since 2000 he also works as a

dramatist, director, filmmaker and performance artist.

FILMOGRAPHY 2008 SMÅVILT, SHORT; 2004 BROTT LÖNAR SIG, SHORT DOC; 2002 PLAY HOUSE, SHORT EXPR; 1996 OBSESSIONS OF A PUZZLED BREED, SHORT EXPR; 1995 VOYAGER, SHORT EXPR.



PAPPA, PICASSO OCH JAG **DADDY, PICASSO AND I**

SYNOPSIS Pablo wants to be loved for who he is and not for what he does. He admires his father above everyone else but when his father's idol Picasso dies, his iron grip on the family tightens. One day Pablo sees bruises on his mother and has had enough. But, how easy is it to make a stand when you're just eight years old?

DIRECTOR'S COMMENT *It's hard to let go of this family, which as if drowning cling to each other and their patterns. This time, however, they move towards change because the boy in the family has had enough. In this closed hive without any oversight, where the power resides in the hands of the strongest, who really is the strongest?*



SWEDEN 2009
 FEATURE, COLOUR, DIGIBETA, 28 MIN.
DIRECTOR: ANETTE SKÅHLBERG **PRODUCER:** LARS JOHANSSON
SCREENPLAY: MARTIN LIMA DE FARIA **CINEMATOGRAPHY:** NIKLAS JOHANSSON **EDITOR:** FILIP SELLBERG **CAST:** GUSTAV WESTH, ANDERS EKBORG, LIA BOYSEN **WORLD SALES:** BOOMERANGFILM AB **PRODUCTION:** BOOMERANGFILM AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERMEIN), SVT **WORLD PREMIERE**

ANETTE SKÅHLBERG. Born in 1964 in Uppsala, Sweden. Studied scriptwriting at the University College of Film, Radio, Television and Theatre. Director and scriptwriter working with both television and film. Co-founder of film company S.T.O.P. Film with Martin Lima De Faria. Also works as a dramatist and writer.

FILMOGRAPHY 2009 PAPPA, PICASSO OCH JAG, SHORT; 2008 PIGAN BRINNER!, SHORT (CO-DIR, GIFF 2008); 2006 VAKUUM, SHORT (CO-DIR, GIFF 2006); 2005 ETT LITET HJÄRTA, SHORT (CO-DIR); 2004 HJÄRTSLAG, SHORT (CO-DIR, GIFF 2004); 2003 I HUV'ET PÅ EN MAMMA, SHORT (CO-DIR, GIFF 2003); 2002 BEFRIAREN, SHORT (CO-DIR, GIFF 2002); 2001 SKÖNHETEN, SHORT (CO-DIR, GIFF 2001); 2000 MAMY BLUE (CO-DIR, GIFF 2000).



SWEDISH NOVELLA FILMS COMPETITION 2009

ROSENHILL ROSEHILL



SWEDEN 2009 FEATURE, COLOUR, HDCAM, 29 MIN.
DIRECTOR: JOHAN LUNDBORG, JOHAN STORM **PRODUCER:** ANITA OXBURGH **SCREENPLAY:** JOHAN STORM, JOHAN LUNDBORG **CINEMATOGRAPHY:** JOHAN LUNDBORG **EDITOR:** JOHAN STORM, JOHAN LUNDBORG **MUSIC:** ADAM NORDÉN **CAST:** MARGRETH WEIVERS, BERTIL NORSTRÖM, LENA GRANHAGEN, MARIE DELLESKOG, CARINA M JOHANSSON, LISA LINDGREN, DAN SJÖGREN, CHRISTER FJÄLLSTRÖM, JOHAN KARLBERG, MIKAEL ANDERSSON **WORLD SALES:** MIGMA FILM AB **PRODUCTION:** MIGMA FILM AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN), SVT, FILM I VÄST **WORLD PREMIÈRE**



JOHAN LUNDBORG was born in 1977 in Göteborg. Studied at directing at FAMU in Prague and at the School of Film Directing in Göteborg, graduating in 2003. Works with both fiction films and documentaries.

JOHAN STORM. Johan Storm was born in 1978 in Gävle, Sweden. Studied

SYNOPSIS Rosmarie moves into the retirement home Rosenhill. She really wants to enjoy her new life but soon realises that all is not well at the home, and at night terrible things happen. A horrifying thriller about an old woman's attempts to be believed.

at the School of Film Directing in Göteborg 2000–2003. Works with casting, commercials and script development. Has also worked as a freelance writer and film critic.

FILMOGRAPHY JOHAN STORM AND JOHAN LUNDBORG: 2009 ROSENHILL, SHORT. JOHAN LUNDBORG: 2005 ATT FLYTTA VUXNA KATTER, SHORT DOC (GIFF

DIRECTOR'S COMMENT *A film about what scares us the most. Being lonely. Losing one's voice. Not being taken seriously. Sort of an antithesis to the cute commercials for pensions companies like AMF. A thriller that raises thoughts about today's eldercare.*

2005); 2004 ISOLERAD, SHORT (GIFF 2004); 2002 SIGGE NILSSONS RÖRELSE, SHORT DOC; 2001 DEN STOLTE MATADOREN, SHORT; 2000 CATCH 116, SHORT. JOHAN STORM: 2004 ENSAM ÅR STARK, SHORT (GIFF 2004); 2004 BAKSMÄLLA, SHORT (GIFF 2004); 2003 CORNFALAKES, SHORT (GIFF 2003); 2002 VI TITTAR PÅ MED-ELSVENSSON, SHORT DOC (CO-DIR, GIFF 2002); 1999 GRÄVA GRAVAR, SHORT.

JULIA JULIA



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 29 MIN.
DIRECTOR: LOTTA LÄTTSTRÖM **PRODUCER:** OLIVIER GUERPILLON
SCREENPLAY: LOTTA LÄTTSTRÖM **CINEMATOGRAPHY:** ANDRÉAS LENNARTSSON **EDITOR:** KRISTIN GRUNDSTRÖM **MUSIC:** TOBIAS HYLANDER **CAST:** JULIA DUFVENIUS, SHANTI RONEY, SVERRIR GUDNASON
WORLD SALES: DFM FIKTION AB **PRODUCTION:** DFM FIKTION AB
SUPPORTED BY: SVT, SFI (ANNE-MARIE SÖHRMAN FERME LIN) **WORLD PREMIÈRE**



LOTTA LÄTTSTRÖM. Born in 1973 in Örnsköldsvik, Sweden. Studied photography, acting, art, history and literature in Sweden and France. Also studied scriptwriting at the University College of Film, Radio, Television and Theatre 2001–2005. Has written several short films, including *Strike Back* and *2010*.

SYNOPSIS Everyone is having kids, except for Julia and Bruno. It's a mystery, the doctors can find nothing wrong, they are both normal. Usually Julia doesn't value normalcy, rather the opposite, but more and more she is starting to think that the meaning of life is to have children.

DIRECTOR'S COMMENT *A talkative film about the driving forces around wanting something that most others get, except for you. About limits, how far you can go, about what's normal and what's not. About the fear of being supplanted, abandoned.*

FILMOGRAPHY 2009 JULIA, SHORT; 2007 ANNA, SHORT EXPR; 2007 SOM OM DE VILLE TRÖSTAS, SHORT.

SWEDISH FILMS

SWEDISH DOCUMENTARIES WORLD PREMIÈRES

Six documentaries, covering widely diverse subjects: Ebbe Carlsson, the Spanish Civil War, the Swedish countryside, the financial crisis and an aborted film production.

Opening film: *Greetings from the Woods*
by Mikel Cee Karlsson.

SWEDISH DOCUMENTARIES WORLD PREMIÈRES

MARI CARMEN ESPAÑA: VID TYSTNADENS SLUT **MARI CARMEN ESPAÑA: AT THE END OF SILENCE**



SWEDEN/SPAIN/GERMANY 2009

DOCUMENTARY, COLOUR, DIGIBETA, 74 MIN.

DIRECTOR: MARTIN JÖNSSON, CARL PONTUS HJORTHÉN **PRODUCER:** ANDREAS JONSSON **SCREENPLAY:** MARTIN JÖNSSON, CARL PONTUS HJORTHÉN **CINEMATOGRAPHY:** MARTIN JÖNSSON **EDITOR:** CARL JAVÉR **MUSIC:** KALLE GUSTAFSSON JERNHOLM **CAST:** MARTIN JÖNSSON, CARL PONTUS HJORTHÉN, MARI CARMEN ESPAÑA, FRANCISCO FRANCO **WORLD SALES:** TUSSILAGO AB **PRODUCTION:** TUSSILAGO AB **SUPPORTED BY:** SVT, SFI (TOVE TORBIÖRNSSON), WDR, FILM I HAL-
LAND WORLD PREMIÈRE



MARTIN JÖNSSON. Born in 1967 in Varberg, Sweden. Studied journalism at the University of Göteborg 1988–90.

CARL PONTUS HJORTHÉN. Born in 1970 in Stockholm. Debutant filmmaker. Writer, journalist, translator and bricklayer living in Granada since 1997.

DIRECTOR'S COMMENT *In a time where one of the big questions is how we are to attain a decent world order where dictators can be brought to justice and their victims be vindicated, the example of Spain is of universal interest. Here they did the opposite: no one was charged with the executions and torture that occurred during Franco's 40 years of dictatorship. Twice people all over the world hit the streets in protest against the Spanish fascists. In the 30s it was the solidarity movements in the Nordic countries that relatively were the strongest. Yet now, on our journey in the 21st century, we see that Spain still cherishes the memory of its fascist leader. But something is happening in Spain. A new generation is demanding an end to the silence. Olof Palme's words about the harsh judgement of history echoing in our heads, we follow Mari Carmen España's struggle to be allowed to open the mass grave where her grandfather lies, to give him vindication and a decent burial.*

FILMOGRAPHY 2009 MARI CARMEN ESPAÑA: VID TYSTNADENS SLUT, DOC.

HÄLSNINGAR FRÅN SKOGEN **GREETINGS FROM THE WOODS**



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 75 MIN.

DIRECTOR: MIKEL CEE KARLSSON **PRODUCER:** ERIK HEMMENDORFF, RUBEN ÖSTLUND **CINEMATOGRAPHY:** MIKEL CEE KARLSSON **EDITOR:** MIKEL CEE KARLSSON **CAST:** HANS KARLSSON, GUNN BRITT KARLSSON, BERTIL SVENSSON **WORLD SALES:** PLATTFORM PRODUKTION **PRODUCTION:** PLATTFORM PRODUKTION **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** FILM I VÄST, FILM I HALLAND, SVT, SFI (TOVE TORBIÖRNSSON), KONSTNÄRSNÄMNDEN **WORLD PREMIÈRE**



MIKEL CEE KARLSSON. Born in 1977 in Halland, Sweden. Former professional skateboarder and freelance photographer, founder of skating magazine Leif. Studied at the School of Film Directing in Göteborg 2002–2005. Works as a director and photographer.

SYNOPSIS With visual precision and attention to detail, feature film debutant Mikel Cee Karlsson captures people and their existence in a small village deep inside the Swedish forest. Over the course of four years, Mikel has been capturing singular scenes from a part of today's Sweden where reality inexorably seeps in behind the well-kept hedges.

DIRECTOR'S COMMENT *I'm interested in turning around and scrutinizing our concept of normality. It's about who and what is the norm, about fitting the mold. About conformism and accustomed roles. That's what drives me. The film is a portrait of the world where everybody tries to find their own identity, meaning and place.*

FILMOGRAPHY 2009 HÄLSNINGAR FRÅN SKOGEN, DOC; 2005 DUO JAG, SHORT (GIFF 2005); 2003 VUXEN, SHORT DOC; 2002 FORKBOY, SHORT; 2001 THE KEY, SHORT DOC.

FILMEN JAG INTE PRATAR OM LÄNGRE THE FILM I'M NO LONGER TALKING ABOUT

SYNOPSIS A documentary about an aborted film production. An inexperienced group of friends get together to make the world a better place. Under the leadership of enthusiastic entrepreneur Casey and backed by dot com cash they decided at the start of the new millennium to shoot "the best film in the world". When the IT bubble burst the project came to an abrupt end and became a sad story for all involved. The film combines scenes from the film with documentary footage from the shoot and Casey's inner journey in therapy and contemporary interviews with the film crew.

DIRECTOR'S COMMENT *It's been a while. But I can still feel a sting in my heart when I think about it. That which didn't turn out so well. Not as intended. We were going to make a film about daring, about believing in the impossible, about stepping into the unknown. But it wasn't to be. Because those involved in the shoot, in the mass psychosis, didn't buy it. According to them it was, in short, a failure. So it began to turn into a film about failure. How no one wanted to hear a story about a massive failure. And how that made it more fun to tell. It was a trauma for years. To Casey, Anna, Linus, Ingvar, Mathias and all the others who were there. When you shared a dream and watched the dream shatter, it can be hard to look each other in the eye. For all that's been said. What you wanted. Together. It hurts too much. You'd rather pretend that it never happened. Even though it's there. A constant presence. It's only a matter of daring to talk about it.*



SWEDEN 2009 DOCUMENTARY, COLOUR, HDCAM, 75 MIN.
DIRECTOR: MARTIN DEGRELL, JESPER GANSLANDT **PRODUCER:** JESPER GANSLANDT **SCREENPLAY:** MARTIN DEGRELL **CINEMATOGRAPHY:** ANNA IVANOVA **EDITOR:** JOHAN BJERKNER **MUSIC:** KARL-JONAS WINQVIST, PETER BRODERICK **CAST:** PATRICK CASEY, ANNA NORBERG, INGVAR HALLSTRÖM, MARTIN DEGRELL, LINUS ENGSTRÖM, MATHIAS HOLTZ **WORLD SALES:** FASAD **PRODUCTION:** FASAD AB **SUPPORTED BY:** SVT (HJALMAR PALMGREN), FILM I SKÅNE (JOAKIM STRAND), SFI (TOVE TORBIÖRNSSON) **WORLD PREMIÈRE**

MARTIN DEGRELL. Born in 1976 in Karlskrona, Sweden. Studied at the University of Lund. Writes about film and television for, among others, Sydsvenskan, Weird Science, Plaza. Editor of Film International.

JESPER GANSLANDT. Born in 1978 in Falkenberg, Sweden. Autodidact filmmaker. Studied Philosophy and History of Ideas at the University of Lund. Feature film debut in 2006 with *Falkenberg Farewell*.

FILMOGRAPHY MARTIN DEGRELL AND JESPER GANSLANDT: 2009 FILMEN JAG INTE PRATAR OM LÄNGRE, DOC. JESPER GANSLANDT: 2008 SKINNSKATTEBERG, SHORT DOC; 2008 JESPER GANSLANDT'S 114: E DRÖM, SHORT EXPR (GIFF 2008); 2006 FÄRVAL FALKENBERG (GIFF 2007).



PENGARNA OCH PANIKEN – EN FILM OM GIRIGHETEN THE MONEY AND THE PANIC – A FILM ABOUT GREED

SYNOPSIS It begins in 1711 and moves through the centuries of crises, eventually becoming a contemporary study. The film draws parallels between Minister Harley – the Earl of Oxford, Speaker of the House and director who caused the British economy to sink like a stone in 1719 – and a Swedish minister who has long prioritized his own financial interests. A film about various absurdities.

DIRECTOR'S COMMENT *This film is a greeting from someone who has always been sceptical of Capitalism.*



SWEDEN 2009 DOCUMENTARY, COLOUR, DIGIBETA, 79 MIN.
DIRECTOR: MAJ WECHSELMANN **PRODUCER:** MAJ WECHSELMANN **SCREENPLAY:** MAJ WECHSELMANN **CINEMATOGRAPHY:** JOAKIM HALLMAN **EDITOR:** JANNA LANGENBRUCH **MUSIC:** CAST: PETER ERIKSSON, ERIK THEDEÉN, MORGAN JOHANSSON, HÅKAN LINDGREN, MATS LARSSON, PETER ENGLUND, STEFAN DE VYLDER, OLLE ROSSANDER, STEN SJÖGREN, FREDRIK VIRTANEN **WORLD SALES:** PRODUKTIONSGRUPPEN WECHSELMANN AB **PRODUCTION:** SWEDISH DISTRIBUTION: **SUPPORTED BY:** **WORLD PREMIÈRE**

MAJ WECHSELMANN. Born in 1942 in Copenhagen, Denmark. Studied photography and directing in the 1960s and 1970s and has since directed and produced more than 45 documentaries, docudramas and fiction films.

FILMOGRAPHY (SELECT) 2009 PENGARNA OCH PANIKEN – EN FILM OM GIRIGHETEN, DOC; 2008 BANG OCH VÄRLDSHISTORIEN, DOC (GIFF 2008); 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 DÅR VÄLDET SLUTAR, BÖRJAR KÄRLEKEN, DOC (GIFF

2000); 1997 HITLER OCH VI PÅ KLAMPAREGATAN, DOC (GIFF 1997); 1992 ETT RÄTTFÄRDIGT KRIG?, DOC (GIFF 1993); 1991 COLD WAR IN A COLD LANDSCAPE, DOC (GIFF 1992)..



EBBE – THE MOVIE **EBBE – THE MOVIE**



SYNOPSIS The story of Ebbe Carlsson is that of Sweden's most successful and ruthless social climber. Ebbe had a knack for creating a myth about himself. In an era pervaded by a fragile and corrupt political system, he managed to infiltrate the corridors of power. When prime minister Olof Palme was assassinated, Ebbe took charge of the investigation, utterly inexperienced, without any professional training. With only a few more years left to live and nothing to lose, Ebbe went for broke. Who was he, Ebbe Carlsson?

+

DIRECTOR'S COMMENT *The story of Ebbe Carlsson is the most fascinating and surprising one we have ever heard. We didn't believe it and had to ask those who were there at the time: Who was he? Why didn't anyone stop him? Anna-Greta Leijon, Ingvar Carlsson, Abbe Bonnier and Mårten Palme are included among those providing answers.*

SWEDEN 2009 DOCUMENTARY, COLOUR, DIGIBETA, 83 MIN.
DIRECTOR: JANE MAGNUSSON, KARIN AF KLINTBERG **PRODUCER:** BRITTA LÜBECK **SCREENPLAY:** JANE MAGNUSSON, KARIN AF KLINTBERG **CINEMATOGRAPHY:** PETER FRICK **EDITOR:** THELMA/LOUISE **MUSIC:** JON REKDAL AND KUBE **CAST:** INGVAR CARLSSON, ANNA-GRETA LEIJON, SVERKER ÅSTRÖM, ABBE BONNIER, MÅRTEN PALME, STINA DABROWSKI, THOMAS ERIKSSON, LEIF G W PERSSON, JAN GUILLLOU **WORLD SALES:** ACNE FILM **PRODUCTION:** ACNE FILM **SUPPORTED BY:** SVT, SFI (TOVE TORBIÖRNSSON), FILM STHLM, LADDA PRODUCTIONS AB, THELMA/LOUISE **WORLD PREMIÈRE**



JANE MAGNUSSON. Born in 1968 in Mölnlycke, Sweden. A journalist, writer and film critic working for Dagens Nyheter. She wrote the screenplay for the feature film *The Swimsuit Issue* and works as a reporter for SVT's *Kobra* as of 2001.

KARIN AF KLINTBERG. Born in 1972 in Stockholm. She is a television producer, scriptwriter and script developer working for SVT. She also teaches TV production at the University College of Film, Radio, Television and Theatre, where she is an alumna.

FILMOGRAPHY KARIN AF KLINTBERG AND JANE MAGNUSSON: 2009 EBBE – THE MOVIE, DOC. JANE MAGNUSSON: 2006 BADETS HISTORIA, TV DOC; 2004 ALLA VI I KÖTTFLOTTEN, TV DOC; 2004 ARTSWIM, TV DOC.

SWEDISH FEATURES WORLD PREMIÈRES

Two feature films, one docudrama and two miniseries, about bad weather, teenagers, Karaoke singers and religious fanaticism.

Opening film: *The Storm*
by Calle Östlund.

SWEDISH FEATURES WORLD PREMIÈRES

KARAOKEKUNGEN **ALMOST ELVIS**



SWEDEN 2009 FEATURE, COLOUR, 35MM, 85 MIN.
DIRECTOR: PETRA REVENUE **PRODUCER:** MARTIN PERSSON, ANNIKA HELLSTRÖM **SCREENPLAY:** PETRA REVENUE **CINEMATOGRAPHY:** ANDREAS WESSBERG **EDITOR:** DINO JONSÄTER **MUSIC:** BJÖRN KNUTSSON **CAST:** KJELL WILHELMSEN, MIA SKÄRINGER, LARS ANDERSSON, STEN LJUNGGREN, INGVAR ÖRNER, GLORIA TAPIA, LARS VÄRINGER, INGER HAYMAN, PETER PARKRUD, ANNA-LOTTA LARSSON **WORLD SALES:** NORDISK FILM **PRODUCTION:** ANAGRAM PRODUKTION AB **SWEDISH DISTRIBUTION:** NORDISK FILM **SUPPORTED BY:** SFI, FILM I VÄST (ANDREA ÖSTLUND), NORDISK FILM, SVT **WORLD PREMIÈRE**



PETRA REVENUE. Born in 1965 in Lysekil, Sweden. Studied at Göteborg University, focusing on social anthropology. Debuted as a dramatist in 1990. She has written for TV, radio the stage and the screen, as well as prose. Prefers to work in the independent field such as at her home stage Trixter in Göteborg. Besides writing she has also directed theatre. The script for *Almost Elvis* was developed in her Master

SYNOPSIS *Almost Elvis* is a road movie that sets off in Göteborg and lands where it all started. It's about love hungry Pirko, whom noone notices whatever he does. Pirko lives in the world of the lonely. He has no taste, no close friends and social skills. But when Pirko, following yet another social failure at the local pub, faints and hits his head he has an epiphany – he will set off to seek his roots and thus get his life going in the right direction. Along the way Pirko realises that he can get love by imitating others. He suddenly meets people who wants to be his manager, sleep with him and even strengthen his brand. *Almost Elvis* is a film about our need to be loved and seen. Preferably for who we are, but when that fails – for what we do and – even if it's hard – for who we look like.

DIRECTOR'S COMMENT *Everyone asks for a genre when you're describing your film. Magic realism is a lovely concept that might explain what we're aiming for. A playful cross between cartoon and newbie David Lynch would be the ultimate. It is hopefully a naivistic and twisted tale on a serious topic. In the midst of our pursuit of superficial success, maybe loneliness has become the greatest disease of our times?*

Class at The School of Film Directing, Göteborg University.

FILMOGRAPHY 2009 KARAOKEKUNGEN.

FAMILJEN BABAJOU **THE BABAJOU FAMILY**



SWEDEN 2009
FEATURE, COLOUR, HDCAM, 180 MIN.
DIRECTOR: BAKER KARIM **PRODUCER:** STEFAN BARON **SCREENPLAY:** BAKER KARIM, ALEXANDER KARIM **CINEMATOGRAPHY:** BAKER KARIM **EDITOR:** BAKER KARIM **MUSIC:** BO ERIKSSON **CAST:** ALEXANDER KARIM, ZARINA MUSA, STIG OSSIAN ERIKSSON **WORLD SALES:** SVT **PRODUCTION:** SVT **WORLD PREMIÈRE**



BAKER KARIM. Born in 1974 in Kampala, Uganda. Studied at Los Angeles City College and AFI, Los Angeles.

SYNOPSIS A family drama set in Sweden in the 1980s. The Babajou family is originally from Uganda. When Idi Amin is finally overthrown, they have two options: returning to Uganda or staying in Sweden. The parents get divorced and the four children have to fend for themselves, without parents. A series about an immigrant family that isn't about integration problems. A series about children, made for grownups.

DIRECTOR'S COMMENT *A story loosely based on the lie of my own life. Some people want to see similarities to my own childhood, and there are some, but mainly this is a fiction film about issues I wrestled with while growing up.*

FILMOGRAPHY 2009 FAMILJEN BABAJOU, TV; 2005 FRAGMENTS OF AN UNFINISHED JOURNEY (GIFF 2005); 2003 THE APPLE TREE, SHORT (CO-DIR, GIFF 2003); 2002 MALCOLM, SHORT (GIFF 2002); 2001 FYRA KVINNOR (GIFF 2001).

STORMEN **THE STORM**

SYNOPSIS *The Storm* is a drama series in three parts about what happens to a society and its population as a storm of disastrous proportions hit them. Over a day and a half, we follow a number of people who are stuck in a rut and who are pushed closer together by the storm. The series is inspired by the many environmental and natural disasters that have afflicted people both in Sweden and abroad in recent years, such as hurricane Gudrun and the storm Per.

DIRECTOR'S COMMENT *The Storm is a relationship drama about ordinary people and their lives, about what happens when they are struck by a force beyond their power of influence. How does it affect their perspectives? What becomes important? The shoot was tough. The crew and actors worked in low temperatures, rain and wind over two dark autumn months in the woods around Göteborg.*



SWEDEN 2009 FEATURE, COLOUR, HDCAM, 180 MIN.
DIRECTOR: CALLE ÖSTLUND **PRODUCER:** CHRISTIAN WIKANDER
SCREENPLAY: MARTIN LARSSON **CINEMATOGRAPHY:** MATS AXBY
EDITOR: NISSE BERTILSSON **MUSIC:** MAIA HIRASAWA **CAST:** MONA MALM, INGVAR HIRDWALL, LOTTA TEJLE, JACOB NORDENSON, CARINA M JOHANSSON, ANJA LUNDOVIST, ROBIN STEGMAR, KÄLLA BIE **WORLD SALES:** SVT SALES **PRODUCTION:** SVT **WORLD PREMIÈRE**

CALLE ÖSTLUND. Born in 1974 in Stockholm. Has been working as a director since 1998, directing hundreds of daytime soap episodes in Sweden and Norway.

FILMOGRAPHY 2009 STORMEN, TV; 2008 ANDRA AV-ENYN, TV; 2004-2005 ALLT OCH LITE TILL, TV; 1999-2002 NYA TIDER, TV; 1997-1999 OP7, TV; 1997-1999 VÄNNER OCH FIENDER, TV.



VÄGEN HEM **VÄGEN HEM**

SYNOPSIS A contemporary thriller that, in the docudrama format, retells one of Sweden's most dramatic criminal cases – the murders in the small evangelical congregation of Knutby. The film starts in Sergels Torg in Stockholm, where a young nanny from Knutby is desperately trying to get hold of a gun. In chronological order, with a few exceptions and flashbacks, the film retells the events just before the crimes and in the months after, when both the preacher Helge Fossmo and the nanny were arrested for the murders.

DIRECTOR'S COMMENT *Even after all that's been said and written about the controversial congregation in Knutby I have felt that there was a need for a clearer and more in-depth look at the congregation's special doctrine and teachings, which in their extreme form affect and control the members in every last detail. The question I want to raise is whether the strict environment they live in, with its powerful leadership structure and extreme Bible interpretation, played a role in how a young woman with no criminal background could be persuaded to shoot two of her best friends.*



SWEDEN 2009
 FEATURE/DOCUMENTARY, COLOUR, DIGIBETA, 104 MIN.
DIRECTOR: KARIN SWÄRD **PRODUCER:** KARIN SWÄRD **SCREENPLAY:** KARIN SWÄRD **CINEMATOGRAPHY:** PHIL POYSTI, MICKE MALM **EDITOR:** STAFFAN ELMKVIST **CAST:** LIV MJÖNES, EMIL ALMEN, ANNA-LENA STRINDLUND **WORLD SALES:** NORDIC WORLD **PRODUCTION:** TV4 AB **SWEDISH DISTRIBUTION:** FOLKETS HUS OCH PARKER **WORLD PREMIÈRE**

KARIN SWÄRD. Born in 1957. Awardwinning journalist and documentary filmmaker. She has worked mainly in television and radio, for SR, SVT and TV4. Freelance since 2005.

FILMOGRAPHY (SELECT) 2009 VÄGEN HEM, FEAT/DOC; 2005 STÅ UPP – EN FILM OM KVINNLIGA KOMIKER, TV DOC; 2005 SKOTTEN I KNUTBY, DOC (GIFF 2005); 2002 SAGAN OM ASTRID LINDGREN, TV DOC; ROY ANDERSSON – EN BIOGRAFI OM FILMSKAPAREN, TV DOC; 1999 TED GÄRDESTAD, TV; 1994 M/S ESTONIA, TV DOC.



I TAKET LYSER STJÄRNORNA **GLOWING STARS**



SYNOPSIS Jenna is 14 years old and should only have to worry about her breasts that never get any bigger, why she's not as popular as the outgoing Ullis and how to get the very very very good looking Sakke to fall in love with her, or at least notice her at all. But at home, Jenna has an annoying grandmother and a beloved mother who has cancer. And in Jenna's pocket there is a long forgotten poem: "If you die, mom, then I'll kill myself."

DIRECTOR'S COMMENT *Can you tell me how you came to direct Glowing Stars? I finished the book in one sitting, loved it and contacted the writer, and pretty quickly I managed to win her confidence.*

SWEDEN 2009 FEATURE, COLOUR, 35MM, 86 MIN.
DIRECTOR: LISA SIWE **PRODUCER:** ANDERS LANDSTRÖM, LARS BLOMGREN **SCREENPLAY:** LINN GÖTTFRIDSSON **CINEMATOGRAPHY:** ANDRÉAS LENNARTSSON **EDITOR:** MICHAL LESZCZYLOWSKI **MUSIC:** KALLE BÄCKMAN **CAST:** JOSEFINE MATTSSON, MIKA BERNTSDOTTER AHLÉN, ANNIKA HALLIN, ANKI LIDÉN, SAMUEL HAUS **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SWEDISH DISTRIBUTION:** SANDREW METRONOME **SUPPORTED BY:** FILM I VÄST, SANDREW METRONOME, SVT, CANAL+, SFI (JOHAN BOGAEUS), NFTF **NORDIC PREMIÈRE**



LISA SIWE. Born in 1968 in Göteborg. Studied at the Stockholm Film School and directing at the University College of Film, Radio, Television and Theatre. Her graduation film *Födelsedagar och andra katastrofer* (1999) was voted Best Film at the Karlovy Vary film festival and led to employment as a scriptwriter and director at Madstonefilms in New York. *Glowing Stars* is her first feature film.

FILMOGRAPHY 2009 I TAKET LYSER STJÄRNORNA; 2006 BRANDVÄGG; 2005 LÅNGE LEVE LENNART, SHORT; 2004 ORKA, ORKA, TV; 1999 FÖDELSEDAGAR OCH ANDRA KATASTROFER, SHORT; 1997 DAYDREAMS, SHORT.

SWEDISH SHORTS

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

Opening film: *Edo's Petrol Station*
by Per-Ove Högnäs

TAXIMAN TAXIMAN



UNITED KINGDOM/SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 22 MIN.

DIRECTOR: HENRIK NORRTHON **PRODUCER:** HENRIK NORRTHON, SUZANNE KAPITZKY **SCREENPLAY:** HENRIK NORRTHON, HENRIK NORRTHON **CINEMATOGRAPHY:** JUAN MAGLIONE **EDITOR:** HENRIK NORRTHON **MUSIC:** KALLE ALM **CAST:** BRANKO TOMOVIC, CHRISTINA NOLAND, MARIJA KARAN, FENTON GEE, MICHELLE FRANCES **SUPPORTED BY:** LONDON FILMSCHOOL **WORLD PREMIERE**



HENRIK NORRTHON. Born in 1979 in Lund, Sweden. When he was 18 he moved to Bogota and started to make documentaries. Then he studied film in Stockholm and started collaborating with three other filmmakers. The first fiction won 1 km film at Stockholm Film Festival 2002. Breakthrough across Scandinavia with the low budget feature film *Fourteen Sucks*. After this Henrik decided to

SYNOPSIS Ivan from Bosnia now lives in London where he makes a living as a cabdriver. He lives with his girlfriend in the suburb Elephant & Castle. One day, as he is planning a surprise trip for the two of them, he finds a note where she writes that she is leaving him. He desperately tries to find her, but when he realises that she is gone his whole world crumbles and he doesn't know what to do with himself. He suddenly feels like a lonely immigrant without a country and a sense of belonging. He decides to leave and start a new life.

DIRECTOR'S COMMENT *The film was shot in the summer of 2007 with a small multinational crew. The story came to as I was riding a cab and started talking with the cabbie about his life in London and how he had ended up there after the Balkan war. It was an interesting story about searching for an identity, loneliness and forlornness that I wanted to see in a film. That's why I made it! I was attracted to the idea of telling a simple story and present a world metropolis where all cultures meet and where many feel lost, looking for themselves.*

improve his cinematography skills at London Film School. Currently he is planning his next feature.

FILMOGRAPHY 2009 TAXIMAN, SHORT; 2007 DEN SISTA RESAN, SHORT TV DOC; 2004 FJORTON SUGER (CO-DIR, GIFF 2005); 2003 I LOVE JOHAN, SHORT; 2002 BACKPACKERS, SHORT DOC; 2001 LOCOMBIA - SEX DRUGS AND VIOLENCE, SHORT DOC.

SPACE TRAVEL ACCORDING TO JOHN SPACE TRAVEL ACCORDING TO JOHN



UNITED KINGDOM/SWEDEN 2008

ANIMATION, COLOUR, DIGIBETA, 3 MIN.

DIRECTOR: ANDERS JEDENFORS, JAMIE STONE **PRODUCER:** LAURA CLARKE **SCREENPLAY:** ANDERS JEDENFORS, JAMIE STONE **CAST:** JOHN GILLESPIE **SUPPORTED BY:** CHANNEL 4 **NORDIC PREMIERE**



ANDERS JEDENFORS. Born in 1978 in Vänersborg, Sweden.

JAMIE STONE. Born in 1982 in London.

Directors Jamie Stone and Anders Jedenfors have just had their brains inflated under the expert guidance of

the Film Department at Edinburgh College of Art. Anders is fanatical about cinema verité, whereas Jamie is planted firmly at the opposite end of the reality spectrum.

DIRECTOR'S COMMENT *Space Travel According to John is the result of a month's work in a dark room, 16 hours a day, 7 days a week. Due to a lack of sand detergent was used instead, a somewhat foolhardy decision. This mixture of interview and animation is intended to restore the good name of fusion after decades of bad press stemming from the gene, nuclear and jazz varieties.*

FILMOGRAPHY ANDERS JEDENFORS AND JAMIE STONE: 2008 SPACE TRAVEL ACCORDING TO JOHN, SHORT ANIM; 2008 ROBOTICS ACCORDING TO LOUIS, SHORT ANIM; 2008 RECYCLING ACCORDING TO ALEXANDER, SHORT ANIM; 2008 ELECTRICITY ACCORDING TO JOHN, SHORT ANIM; 2007 TWO DREAMS, SHORT ANIM. ANDERS JEDENFORS: 2008 CARLSSONS, SHORT DOC. JAMIE STONE: 2008 FLIGHTS, SHORT; 2006 FRITZ, SHORT.

BOOO BOOO

SYNOPSIS The lonely but cheerful bunny Booo meets three daredevil bunny friends. The three daredevil bunnies do daring things, Booo does things in his own cautious way. The three bunnies laugh at him. But when they get in trouble with a big dog, Booo saves the day.

DIRECTOR'S COMMENT *I think that we always should be ourselves, regardless of whether we are children or grownups. Even if it isn't always easy.*



SWEDEN 2009 ANIMATION, COLOUR, 35MM, 7 MIN.
DIRECTOR: ALICJA JAWORSKI **PRODUCER:** CLAS CEDERHOLM
SCREENPLAY: ALICJA JAWORSKI **CINEMATOGRAPHY:** PIOTR JAWORSKI
EDITOR: ALICJA JAWORSKI **MUSIC:** MAGNUS DAHLBERG **CAST:** NILS GOTT, JOEL SAND, ROBIN BJÖRK (VOICES) **WORLD SALES:** POST SCRIPTUM & MEDIA **PRODUCTION:** PENNFILM STUDIO AB **SUPPORTED BY:** SFI (JOHAN BOGAEUS), FILM I SKÅNE **WORLD PREMIÈRE**

ALICJA JAWORSKI. Born in 1955 in Warsaw, Poland. Studied technical architecture 1975–79 and animation at a studio 1981–82. Moved to Sweden in 1983. Further animation studies and animation work in Denmark, Germany and Sweden, for example at PennFilm. Directorial debut in 2004 with *Little Pig Is Flying*.

FILMOGRAPHY 2009 BOOO, SHORT ANIM; 2007 LILLA SPÖKET LABAN – SPÖKDAGS, SHORT ANIM (CO-DIR); 2007 LILLA SPÖKET LABAN, SHORT ANIM (CO-DIR); 2004 LILLA GRISEN FLYGER, SHORT ANIM (GIFF 2005); 1993 ABC, ANIM TV.



FRÅGETECKNET QUESTION MARK

SYNOPSIS A running man, he's frightened, hiding, takes something from his pocket and throws it away. Another man discovers the discarded item. He picks it up. It is a question mark.

DIRECTOR'S COMMENT *This film is about the double standards of people and politicians.*



SWEDEN/IRAN 2008
 ANIMATION, COLOUR, 35MM, 9 MIN.
DIRECTOR: HAMID NAVIM **PRODUCER:** MOHAMAD REZA KARIMI SAREMI, KIAN NAVIM **SCREENPLAY:** HAMID NAVIM **EDITOR:** CHANGIZ SAJAD **MUSIC:** KAVAN HONARMAND **WORLD SALES:** SCANIMATION **PRODUCTION:** CANOON **SUPPORTED BY:** SFI, CANOON **SWEDISH PREMIÈRE**

HAMID NAVIM. Born in 1943 in Tehran, Iran. Studied film and animation in Sweden and Germany.

FILMOGRAPHY 2008 FRÅGETECKNET, SHORT ANIM; 2004 FÖDELSEN, SHORT ANIM (GIFF 2004); 1999 ÖRJAN DEN HÖJDRÄDDA ÖRNEN, SHORT ANIM (GIFF 1999); 1984 MORFY, SHORT ANIM; 1981 RYGGSKADOR, SHORT DOC.

LA FAVOLA DEL PENNELLO THE TALE OF AN ARTIST'S BRUSH



SWEDEN/ITALY 2008

DOCUMENTARY, COLOUR, DIGIBETA, 28 MIN.

DIRECTOR: ANDREAS KASSEL **PRODUCER:** FREDDY OLSSON, ANDREAS KASSEL **SCREENPLAY:** ANDREAS KASSEL, TONINO GUERRA **CINEMATOGRAPHY:** ANDREAS KASSEL **EDITOR:** ANDREAS KASSEL **CAST:** TONINO GUERRA **WORLD SALES:** BOKOMOTIV **PRODUCTION:** BOKOMOTIV FILMPRODUKTION AB **SUPPORTED BY:** FILM I HALLAND, SFI (TOVE TORBIÖRNSSON) **SWEDISH PREMIÈRE**

SYNOPSIS Andreas Kassel has together with Italian scriptwriter and poet Tonino Guerra made a film about artistic creativity. Guerra tells the story of his first encounter with painter Morandi and his brushes. Of course, it will in fact become a story of his own creative process. The almost 90 years old legend has created numerous immortal films with directors like De Sica, Antonioni, Fellini, Tarkovskij, the Taviani brothers, Rosi and Angelopoulos.

DIRECTOR'S COMMENT *Before my inner eye there was, throughout the shot, the image of a hand caressing an arm – the arm of a loved one, a mother, a child or a dear friend. The image of the hand and the arm didn't point out the motive – instead it told the rhythm, movement and look of the caressed one.*



ANDREAS KASSEL. Born in 1968 in Sundbyberg, Sweden. Architect, writer and director.

FILMOGRAPHY 2008 LA FAVOLA DEL PENNELLO, SHORT DOC; 1998 LA VOIRE DU IMAGE, SHORT; 1996 RUMMET, SHORT; 1993 MÅNEN OCH..., SHORT.

CHECKOO CHECKOO



SWEDEN 2008

ANIMATION, COLOUR, 35MM, 12 MIN.

DIRECTOR: ERIK ROSENLUND **PRODUCER:** ERIK ROSENLUND **SCREENPLAY:** ERIK ROSENLUND **CINEMATOGRAPHY:** ERIK ROSENLUND **EDITOR:** ERIK ROSENLUND **MUSIC:** MARTIN BIRD **WORLD SALES:** CHECKOOFILM **PRODUCTION:** CHECKOOFILM **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERMEIN), SVT, YLE **NORDIC PREMIÈRE**

SYNOPSIS An underperforming office worker does everything he can to fit in.

DIRECTOR'S COMMENT *A tragic comedy about life in modern society that is all about pace and rhythm.*



ERIK ROSENLUND. Born in 1975 in Stockholm. Worked as an illustrator and a maker of comics before learning animation. Graduated from the University of Arts, Crafts and Design in 2001. His films have won several awards and been shown around the world at some of the world's most prestigious festivals, most notably two selections at the Cannes Film Festival.

FILMOGRAPHY 2009 KALLPRAT, SHORT ANIM (GIFF 2009), 2008 CHECKOO, SHORT ANIM; 2007 SPEGELBARN, SHORT ANIM (GIFF 2007); 2005 BUTLER, SHORT ANIM (GIFF 2006); 2003 MÅSTE, SHORT ANIM (GIFF 2004); 2002 THE DARK SIDE OF THE MORNING, SHORT ANIM.

NA KONCU ULICY **AT THE END OF THE STREET**

SYNOPSIS Alexandra can't get over the fact that her girlfriend broke up with her. A very special kitchen table and a nocturnal encounter with a police officer makes her realise that loss is part of life.

DIRECTOR'S COMMENT *The film was my second-year production at the Polish Film School in Lodz. It was shot in the cold of November, with many outdoor scenes. But the weather favoured us; it rained almost all the time.*



POLAND 2007 FEATURE, COLOUR, BETA SP, 14 MIN.
DIRECTOR: JENIFER MALMQVIST **PRODUCER:** ANDRZEJ BEDNAREK, MARIUSZ WLODARSKI, AGNIESZKA WASIAK **SCREENPLAY:** JENIFER MALMQVIST **CINEMATOGRAPHY:** KATE MCCULLOUGH **EDITOR:** CECYLIA PACURA **CAST:** ELA KOMOROWSKA, MIKOLAJ OSINSKI, JOANNA GLEN
WORLD SALES: THE POLISH NATIONAL FILM SCHOOL **PRODUCTION:** THE NATIONAL UNIVERSITY OF FILM, TELEVISION AND THEATER IN THE NAME OF L SCHILLERA **SUPPORTED BY:** THE NATIONAL UNIVERSITY OF FILM, TELEVISION AND THEATER IN THE NAME OF L SCHILLERA; THE POLISH FILM INSTITUTE **SWEDISH PREMIERE**

JENIFER MALMQVIST. Born in 1973 in Göteborg. University studies in Civics and Humanities followed by film and TV production studies at Fridhems folk high school 1999–2000 and film production studies at Skurups folk high school 2002–2004. Currently studies directing at the National Film School in Lodz, Poland.

FILMOGRAPHY 2007 AT THE END OF THE STREET, SHORT; 2007 EVACUATION, SHORT; 2007 13 YEARS AND 10 MONTHS, SHORT DOC (GIFF 2007); 2004 I FRED, SHORT; 2003 ÄNGEL BÄNGEL, SHORT DOC..



VAD ÄR HEMMA? **WHAT IS HOME?**

SYNOPSIS "Where are you from?", people often ask. It's a hard question to answer. "I'm from back home" I think, but where is home? Is it where I live now? Or is it where I was born? Or perhaps where I grew up? I decide that my home is Klippan, the small factory town where I grew up. I also decide to return there to let my memories collide with the present. Is it nostalgia? Perhaps, but the collision between a glorified past and the dismantled "people's home" of the present reality is not a pretty sight. In the end a personal journey also becomes a collective journey from the glamour days of the eighties to the death of the factory towns in the 21st century.

DIRECTOR'S COMMENT *Klippan today. It feels like a city of ruins. Businesses, houses, kindergartens have all gone. Murder, racism and unemployment have come between reality and my memories about a tiny but affluent middle class town. I wanted to examine the discrepancy between what I remember and what it looks like today, the contrast between now and then.*



SWEDEN 2009
DOCUMENTARY, COLOUR, HDCAM, 8 MIN.
DIRECTOR: NIKLAS SALMOSE **PRODUCER:** NYBAT JOHANZON **SCREENPLAY:** NIKLAS SALMOSE **CINEMATOGRAPHY:** NIKLAS SALMOSE **EDITOR:** NIKLAS SALMOSE **MUSIC:** PATRIK SKANTZE **CAST:** PATRIK KALLIOLA, ÅSA SVENSSON **WORLD SALES:** TROLLTRUMMA FILMPRODUKTION **PRODUCTION:** TROLLTRUMMA FILMPRODUKTION **WORLD PREMIERE**

NIKLAS SALMOSE. Born in 1972 in Lund. Studied at the Stockholm Film School 1994–96, has a B.A. from the University of Stockholm 2001 and an M.A. in English Literature from the University of Edinburgh 2008. Has been working as a film teacher at Jakobsbergs folk high school since 1997. Joint owner of the production company Trolltrumma.

FILMOGRAPHY 2009 VAD ÄR HEMMA?, SHORT DOC; 2007 VINTERDRÖMMAR, SHORT (GIFF 2007); 2004 SÖRGERNAS ÄNGD, SHORT; 2004 121M, SHORT EXPR; 2000 FRÅN EN Ö TILL EN Ö, SHORT DOC.



LEKA MED ELDEN **PLAYING WITH FIRE**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 59 MIN.

DIRECTOR: ULF FRIBERG **PRODUCER:** ULF FRIBERG **SCREENPLAY:** AUGUST STRINDBERG, ULF FRIBERG **CINEMATOGRAPHY:** JOHN STRANDH **EDITOR:** MIKAEL JOHANSSON **CAST:** GUNILLA RÖÖR, STEN LJUNGGREN, PELLE SANDBERG, ANNIKA BOHOLM, BARBRO OBORG, ULF FRIBERG **WORLD SALES:** STENHUSET **PRODUCTION:** STENHUSET **SUPPORTED BY:** FILM PÅ GOTLAND, SFI (ANNE-MARIE SÖHRMAN FER-MELIN) **WORLD PREMIERE**



ULF FRIBERG. Born in 1962 in Nässjö, Sweden. Studied theatre in Malmö, 1986-1989. Has been working as an actor and director for both the stage and screen since 1990.

SYNOPSIS An artist, his wife, his parents and a female cousin try to pass the summer in the cabin in Gotland. "You eat, sleep and await your demise". A friend of the couple comes visiting. He is recently divorced, lonely and miserable. Suddenly the idyllic calm explodes in jealousy and love, reciprocated as well as not.

DIRECTOR'S COMMENT A "low budget film" in the real meaning of the phrase. The aim was to explore fiction. Where is the border between what's private and the professional sphere? All the characters in the film bear the names of their actor counterparts, and sometimes the fiction cracks open exposing their own private relationships. Or is all of it fiction? In this film we play with the viewer's concepts and way of seeing.

FILMOGRAPHY 2009 LEKA MED ELDEN, SHORT; 2008 BORTA BRA, SHORT (GIFF 2008); 2004 BILSKROTEN, SHORT (GIFF 2005).

EDOS MACK **EDO'S PETROL STATION**



FINLAND 2008

DOCUMENTARY, COLOUR, DIGIBETA, 29 MIN.

DIRECTOR: PER-OVE HÖGNÄS **PRODUCER:** PER-OVE HÖGNÄS **SCREENPLAY:** PER-OVE HÖGNÄS **CINEMATOGRAPHY:** PER-OVE HÖGNÄS **EDITOR:** PER-OVE HÖGNÄS **MUSIC:** ERIK PETERSEN **CAST:** SVEN KARLSSON **WORLD SALES:** PELAGOFILM **PRODUCTION:** PELAGO FILM **SUPPORTED BY:** FINLANDS TV, ÅLANDS LANDSKAPSREGERING, ÅLANDS KULTURSTIFTELSE **SWEDISH PREMIERE**



PER-OVE HÖGNÄS. Born in 1955 in Mariehamn, Åland. A freelance documentary filmmaker since 1990, who often produces film in collaboration with Finnish television. Runs his own company Pelago Film.

SYNOPSIS A film about caring, pastry and petrol. As life flies by, time has been standing still at Edo's petrol station outside Mariehamn in Sweden. For brothers Sven and Åke, the tap has become a way of life, they grew up there and know their customers. And they all appreciate the time and care they spend on every single customer. Monica, who has remained faithful to them ever since she got her driver's license, always brings fresh buns. And around Christmas time they are swamped with flowers and various gifts.

DIRECTOR'S COMMENT This is a film about everyday life and the passage of time. In spite of its local touch, the film has a universal character and even if tomorrow is ever present it never becomes annoyingly nostalgic.

FILMOGRAPHY 2008 EDOS MACK, SHORT DOC; 2004 POMMERN, SHORT DOC; 2003 DEN LYCKLIGA KON, SHORT DOC (GIFF 2004); 2001 LÅNG RESA TILL MÖTE, SHORT DOC (GIFF 2002); 1998 HAVSFOLK, SHORT DOC (GIFF 1999); 1996 EN FEST FÖR FRAMTIDEN, SHORT DOC (GIFF 1997); 1994 DEN TATUERADE ÅLÄNNINGEN, SHORT DOC; 1992 RO, RO TILL FISKESKÅR, SHORT DOC.

MIENTRAS ESPERAMOS IN THE MEANTIME

SYNOPSIS In a home for the disabled and elderly in El Salvador 250 people are living. In the pace of the elderly who are led through a chaos of colourful plates, screaming TV sets, iron beds and medicin cups, but also the quiet tending to small pastimes. We get to know the people inhabiting the sleeping wards and corridors. From time to time guitar music mingles with the clatter of cutlery, shuffling steps, voices in conversaton, snores and lapping waves. Here death is ever present, but so is love and life.

DIRECTOR'S COMMENT *Far away and close. Fellowship and loneliness. We have made a documentary about a retirement home in El Salvador that is about us all.*



SWEDEN/EL SALVADOR 2007

DOCUMENTARY, COLOUR, 35MM, 37 MIN.

DIRECTOR: MALIN NICANDER, LISA JONSSON **PRODUCER:** LISA JONSSON, MALIN NICANDER **SCREENPLAY:** LISA JONSSON, MALIN NICANDER **CINEMATOGRAPHY:** MALIN NICANDER **EDITOR:** EVA HILLSTRÖM **MUSIC:** LAUTARO PARRA **CAST:** ELBA CABRERA, LIDIA ALEMÁN, RAFAEL MULATO, VICTOR VEGA, MERCEDES GÓMEZ, VICENTE MENJIVAR **WORLD SALES:** LISA JONSSON **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), KONSTNÄRSNÄMNDEN **SWEDISH PREMIERE**

MALIN NICANDER. Born in 1971 in Örebro. Studied at Stockholm Film School and has worked for SVT, as well as first assistant cameraman and best boy. Currently studies cinematography at the Polish National Film School in Lodz.

LISA JONSSON. Born in 1973 in Håbo-Tibble. Studied TV/video, focusing on editing and sound engineering, at Kalix folk high school 1996–97. Mainly works as an editor for SVT.

FILMOGRAPHY MALIN NICANDER AND LISA JONSSON: 2007 MIENTRAS ESPERAMOS, SHORT DOC. MALIN NICANDER: 2008 VOYEURS, SHORT EXPR; 2007 OROBORUS, SHORT (GIFF 2007); 2005 THE WELL, SHORT..



JAGUAREN THE JAGUAR

SYNOPSIS "When Elmer was about to sleep, he turned into a jaguar. It was around nine PM and the gruel was just ready. He had brushed his teeth and looked in a book. That was when Elmer suddenly felt that something was wrong." This is the beginning of Ulf Stark's and Anna Höglund's illustrated book "The Jaguar". Animator and illustrator Mattias Gordon has made an animated film from this wild, beautiful and funny story about Elmer, the boy who becomes a jaguar.

DIRECTOR'S COMMENT *A little more than ten years ago I had the idea of making the book "The Jaguar" into an animated film. I fell for the story about the boy who turns into a jaguar and struggles with his new identity. A small crew worked on this film. Now it's time for the film to leave the nest and make it on its own.*



SWEDEN 2009

ANIMATION, COLOUR, 35MM, 21 MIN.

DIRECTOR: MATTIAS GORDON **PRODUCER:** LISBET GABRIELSSON **SCREENPLAY:** ULF STARK, ANNA HÖGLUND **MUSIC:** JONAS KNUTSSON **CAST:** ULF STARK, TOVE EDFELDT (VOICES) **WORLD SALES:** LISBET GABRIELSSON FILM AB **PRODUCTION:** LISBET GABRIELSSON FILM AB **SUPPORTED BY:** SFI (JOHAN BOGAEUS), SVT, FILMPOOL MITT, NFTF, GORDON ART, NRK **WORLD PREMIERE**

MATTIAS GORDON. Born in 1964 in Linköping, Sweden. Autodidact. Freelancing illustrator and animator since 1984.

FILMOGRAPHY 2009 JAGUAREN, SHORT ANIM; 2000 BARN, TV; 1992 EN HELT OVANLIG DAG, SHORT ANIM (GIFF 1993).



SWEDISH SHORTS

JAG DRÖMDE JAG VAR EN MÄNNISKA I DREAMT I WAS HUMAN



SYNOPSIS I dreamt I was a human being. Intense longing during some of the last days of summer. A dreamy and moody film.

DIRECTOR'S COMMENT This film is the final part in a series of four films, on the subject of purification.

SWEDEN 2009

EXPERIMENTAL, COLOUR, DIGIBETA, 6 MIN.

DIRECTOR: ANNICA BERGLUND, DITTE REIJERS **PRODUCER:** DITTE REIJERS, ANNICA BERGLUND **SCREENPLAY:** DITTE REIJERS, ANNICA BERGLUND **CINEMATOGRAPHY:** KRISTOFFER ANDRÉN **EDITOR:** LINA NYÅKER, DITTE REIJERS, ANNICA BERGLUND **MUSIC:** OLA ELIASSON **CAST:** DITTE REIJERS, ANNICA BERGLUND **WORLD SALES:** PERFEKT PRODUKTION **PRODUCTION:** PERFEKT PRODUKTION **SUPPORTED BY:** FILM I VÄRMLAND **WORLD PREMIERE**



ANNICA BERGLUND. Born in 1967 in Surahammar, Sweden.

DITTE REIJERS. Born in 1961 in Karlstad, Sweden.

They both work as artists, mainly in sculpture, but also with film under

the name Perfekt produktion.

FILMOGRAPHY ANNICA BERGLUND AND DITTE REIJERS: 2009 JAG DRÖMDE JAG VAR EN MÄNNISKA, SHORT EXPR; 2008 MENTAL MEXXANIN, SHORT EXPR; 2006 TVÄTTERSKORNA I PARIS, SHORT EXPR; 2005 SERVIETTVIKARNA, SHORT EXPR. ANNICA BERGLUND: 1998 HERR ÖSTERDAHLS DANSAFTON, SHORT DOC. DITTE REIJERS: 2004 ANNA LUS 3, SHORT EXPR; 2000 ANNA LUS 2, SHORT EXPR; 1998 ANNA LUS 1, SHORT EXPR.

FÖRTVIVLANS GRÄNS ON THE BORDER OF DESPERATION



SYNOPSIS On the Border of Desperation tells the story about fifty-year-old Tala and two teenagers, Rebwar (17 years old) and Shahoo (18 years old) and their fight against poverty and for a better life in Kurdistan in Iran. They are transporting petrol illegally over the border to Iraq at great risk of being caught or even shot by the border patrols.

DIRECTOR'S COMMENT I became aware of the extreme living conditions which is forcing many Kurds to take up dangerous and illicit trade such as smuggling of petrol. People are daily risking their lives to provide for their families. Also, I was taken by the fact that this is happening on the border between two countries with some of the world's largest assets of oil. My intention is to direct the eyes of the world towards this forgotten on-going "conflict" and the impact it has on individuals' situations. As a former Iranian citizen, although not Kurd, I am fully aware of what the Iranian regime is capable of and I realize the value of increased awareness of what is going on in Iran. At some point, we all have to take a stand.

SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 52 MIN.

DIRECTOR: NIMA SARVESTANI **PRODUCER:** NIMA SARVESTANI **SCREENPLAY:** NIMA SARVESTANI **CINEMATOGRAPHY:** ANONYMOUS **EDITOR:** BERNHARD WINKLER, NIMA SARVESTANI **MUSIC:** MEHRDAD HOVEIDA **CAST:** SHAHOO, REBOUAR, TEALA **WORLD SALES:** SVERIGES TELEVISION, SVT FÖRSÄLJNING **PRODUCTION:** NIMA FILM **SUPPORTED BY:** SVT (TOVE TORBIÖRNSSON), ITVS, NRK, DR, NFTF, SFI **WORLD PREMIERE**



NIMA SARVESTANI. Born in 1958 in Iran. Started his career as a journalist in Iran and has been concentrating on documentary filmmaking since moving to Sweden in 1984. Focusing on social and political issues, he is inspired by those who fight passionately for their cause.

FILMOGRAPHY 2009 FÖRTVIVLANS GRÄNS, SHORT DOC; 2006 REA PÅ NJURE, SHORT DOC; 2003 GÄST HOS DEN DÖDE MANNEN, SHORT DOC (GIFF 2004); 2002 NAKEN OCH VIND, SHORT DOC (GIFF 2003); 1999 MANY YEARS LATER, SHORT DOC; 1998 THE EVIL CYCLE, SHORT DOC.

RALPH & JIMMY RALPH & JIMMY

SYNOPSIS A surreal, animated take on the war-nig films aimed at problematic youths. The sound is assembled from Sid Davis's old film *Boys Beware* from 1961. The images are an animated film about a boy on skid row, who meets a friend, is treated to a soda, and learns a thing or two about medicine and some art history.

DIRECTOR'S COMMENT *Surreal films are the must fun to make. The lines from the original dialogue virtually begged for a new treatment.*



USA/SWEDEN 2009

ANIMATION, COLOUR, DIGIBETA, 5 MIN.

DIRECTOR: JACOB STÅLHAMMAR **PRODUCER:** JACOB STÅLHAMMAR
SCREENPLAY: JACOB STÅLHAMMAR **CINEMATOGRAPHY:** EDITOR:
JACOB STÅLHAMMAR **WORLD SALES:** JACOB STÅLHAMMAR **WORLD
PREMIÈRE**

JACOB STÅLHAMMAR. Born in 1967 in Halmstad, Sweden. Has a B.A. in English and a degree in psychology, and some unfinished architecture studies. His resumé includes illustrator, painter, neuro psychologist, sound engineer. Has also entered into stand-up comedy in recent years.

FILMOGRAPHY 2009 RALPH & JIMMY, SHORT ANIM; 2008 A HIGH SCHOOL LOVE STORY, SHORT ANIM (GIFF 2008); 2006 KULLABERG, SHORT EXPR (CO-DIR, GIFF 2006); 2005 DOM KALLAR OSS FANS, SHORT DOC (GIFF 2005).



ELKLAND ELKLAND

SYNOPSIS Henrik returns to a family he hasn't met in 15 years. His father has died and its time for the funeral. The coffin is a couple of sizes too small and his mother just wants to join him in eternal sleep. Now, more than ever, Henrik needs to reconcile with his brother Ronnie, his big brother who has spent his entire life with their parents on the farm.

DIRECTOR'S COMMENT *The week after I wrote the script I spent thinking about the film should be directed. Finally I found myself in a video store walking around among the shelves. Each shelf had its own genre and I asked myself: on what shelf would Elkland belong? I turned all the covers around and soon found that the rightful place of Elkland is on the Western shelf.*



SWEDEN 2009 FEATURE, COLOUR, 35MM, 58 MIN.

DIRECTOR: PER HANEFJORD **PRODUCER:** HANNA LUNDMARK **SCREEN-
PLAY:** PER HANEFJORD **CINEMATOGRAPHY:** OLA MAGNESTAM **EDITOR:**
HANNA LEJONQVIST **MUSIC:** MATTI BYE, KRISTIAN HOLMGREN **CAST:**
JIMMY LINDSTRÖM, ÖRJAN LANDSTRÖM, ANNA AZCARATE, SARA ARNIA
WORLD SALES: DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA
INSTITUTET **SUPPORTED BY:** DRAMATISKA INST, FILM I VÄSTERBOTTEN,
DIGITAL FILM FINLAND, FINLABB, DAGSLJUS, RÖDE ORM FILM **WORLD
PREMIÈRE**

PER HANEFJORD. Born in 1978 in Lycksele, Sweden. Studied directing at the University College of Film, Radio, Television and Theatre 2006–2008 and filmmaking at Kalix folk high school 2000–2001.

FILMOGRAPHY (SELECT) 2009 ELKLAND, SHORT; 2008 MELLAN OSS, SHORT (GIFF 2008); 2007 ANITA OF SWEDEN, SHORT DOC (CO-DIR, GIFF 2007); 2007 FORE-CHECKING-MORFAR, SHORT (GIFF 2007); 2006 ALLT MAN VILL, SHORT; 2005 EN GOD DAG, SHORT (GIFF 2005)..



SWEDISH SHORTS

MONSTER MONSTER



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 10 MIN.
DIRECTOR: JONAS WESTBOM **PRODUCER:** JON NOHRSTEDT **SCREEN-PLAY:** JONAS WESTBOM **CINEMATOGRAPHY:** ELLEN KUGELBERG **EDITOR:** ERLEND KRISTOFFERSEN **CAST:** CARL SJÖGREN, JULIA HÖGBERG, HENRIK NORLÉN **WORLD SALES:** TRUSTNORDISK **PRODUCTION:** NORDISK FILM PRODUCTION AB **SUPPORTED BY:** NORDISK FILM, SFI, DAGSLJUS FILMEQUIPMENT AB, FILM STOCKHOLM/FILMBASEN **WORLD PREMIÈRE**



JONAS WESTBOM. Born in 1981 in Stockholm. Studied at the Stockholm Film School 2003–2004 and studied scriptwriting at Runö folk high school 2005–2006. Worked as a gaffer/electrician for, among others, Roy Andersson 2004–2006.

SYNOPSIS Five-year-old Elis lives with his mom and dad in a dilapidated suburb. His parents are fighting and Elis sees black goo coming up from the drain. Suddenly the front door is forced open. The film shows a child’s reality in a documentary fantasy.

DIRECTOR’S COMMENT *This film represents the reality for tens of thousands of Swedish children. As I’d recently become a father, I reacted strongly to how many children are being subjected to the abuse of power and left powerless.*

FILMOGRAPHY 2009 MONSTER, SHORT; 2008 ABBORREN, SHORT (GIFF 2008); 2008 TRÖST, SHORT.

UTSIKT OUTLOOK



SWEDEN 2008

ANIMATION, COLOUR, DIGIBETA, 2 MIN.
DIRECTOR: ELISABET ERICSON **PRODUCER:** ELISABET ERICSON **SCREENPLAY:** ELISABET ERICSON **CINEMATOGRAPHY:** ELISABET ERICSON **EDITOR:** ELISABET ERICSON **CAST:** ELISABET ERICSON (VOICE) **WORLD SALES:** ELISABET ERICSON **SWEDISH PREMIÈRE**



ELISABET ERICSON. Born in 1986 in Sundsvall, Sweden. Has studied illustration and graphic design at Nyckelviksskolan in Stockholm and animation and experimental film at Diagonalakademin, Stockholm. Currently studying anthropology at the University of Stockholm.

SYNOPSIS The days go by uneventfully. She passes the time watching her neighbours and slowly the feeling forms that she is losing control. Is it time to say hello to madness?

DIRECTOR’S COMMENT *This film was meant to be about the neighbour across the street, about his dead bird and how the girl with the binoculars got to know him. But somewhere along the way I lost interest in him and would rather explore the life she lived herself, and the neighbour was instead turned into a reflection of her. But the main point was to have an excuse to build small objects out of clay and wire.*

FILMOGRAPHY 2008 UTSIKT, SHORT ANIM; 2007 ETT MENINGSLÖST SUS, SHORT ANIM (CO-DIR).

SALON AU REVOIR **THE BRAZILIAN**

SYNOPSIS Lise is the owner of a beauty salon. Beate, one of her customers, is getting ready to spread her legs for a Brazilian wax when it strikes her; a long time ago the two women knew each other. And just as the saying goes; revenge is a dish best eaten cold, a Brazilian wax is best prepared well heated ...

DIRECTOR'S COMMENT *A serious attempt to mix thriller and comedy.*



DENMARK 2008

FEATURE, COLOUR, HDCAM, 13 MIN.

DIRECTOR: ANNA EBORN **PRODUCER:** JULIE WALTERSDORPH **SCREENPLAY:** ANNA EBORN **CINEMATOGRAPHY:** ADAM WALLENSTEN **EDITOR:** RASMUS GITZ **MUSIC:** CHRIS DOUGLAS **CAST:** PATRICIA SCHUMANN, BOLETTE SCHRØDER, JOSEFINE MYNSTER-SWENDSEN **WORLD SALES:** ANNA EBORN **SUPPORTED BY:** FILMVÆRKSTEDET DFI, NORDISK FILM **SWEDISH PREMIÈRE**

ANNA EBORN. Born in 1983 in Uddevalla, Sweden. Working in Copenhagen as of two years as, among other things, assistant director at Bullitt Film for dvoted.net – Young Nordic Filmmakers. Also directs short films and documentaries.

FILMOGRAPHY 2008 SALON AU REVOIR, SHORT; 2007 TAKE MY SEX AWAY, SHORT DOC (CO-DIR); 2007 VILDVIND, SHORT.



FULLKOMLIGA ÖGONBLICK **FULFILLED MOMENTS**

SYNOPSIS A big city boy on a date with a country girl. The gap between them is tangible. The social interaction is slow and the encounter turns in unexpected directions.

DIRECTOR'S COMMENT *Power games and high expectations portrayed in a cinematic style reminiscent of the works of Andrzej Zulawski and Roman Polanski.*



SWEDEN 2009

FEATURE, COLOUR, BETA SP, 24 MIN.

DIRECTOR: FILIP HOLM **PRODUCER:** FILIP HOLM **SCREENPLAY:** FILIP HOLM **CINEMATOGRAPHY:** ROBIN ERICSSON **EDITOR:** FILIP HOLM **MUSIC:** JONAS FUST, JENS FUST **CAST:** TANJA OBRADOVIC, RASMUS JOHANSSON, GÖRAN PARKRUD, FANNI METELIUS **WORLD SALES:** FILIP HOLM **SUPPORTED BY:** FILM I SKÅNE, REAKTOR SYDOST **WORLD PREMIÈRE**

FILIP HOLM. Born in 1983 in Kalmar, Sweden. Studied film theory at the Universities of Örebro and Stockholm and psychology at Kalmar University. Currently studying film at Fridhems folk high school.

FILMOGRAPHY 2009 FULLKOMLIGA ÖGONBLICK, SHORT; 2008 MITT SOMMARLOV 2006, SHORT; 2006 FÖRBRYTARE PÅ FRI FOT, SHORT.



PUSSYFOOTING PUSSYFOOTING



SWEDEN/UNITED KINGDOM 2009

FEATURE, COLOUR, 35MM, 29 MIN.

DIRECTOR: LISA JAMES-LARSSON **PRODUCER:** SARA SELLGREN
SCREENPLAY: MARIA KARLSSON **CINEMATOGRAPHY:** FRIDA WENDEL
EDITOR: ROBERTH NORDH **MUSIC:** JOHAN SUNDHAGE, DANIEL WIG-STRAND **CAST:** KATE DICKIE, TERENCE BEESLEY, GAVIN BROCKERT, KAREN HENTHORN, VERITY CASEY **WORLD SALES:** DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA INSTITUTET **WORLD PREMIERE**

SYNOPSIS Joan and Stuart have been happily married for 23 years and soon it's time for their son Caileb to make grandparents out of them. But Joan has just been diagnosed with breast cancer and Caileb's girlfriend has already had two miscarriages. How can Joan open up to her family when she can't even look at herself in the mirror?

DIRECTOR'S COMMENT *Pussyfooting is a film about family. It is about fear of death, fear of exposure, of not being able to protect those you love from losing what is most dear to them, and ultimately it is a film about love. Maria (Writer), Sara (Producer) and I wrote a manifesto back in August '07. In it we wrote that our grad film would be about real people, in real, everyday situations, it would be true to the way we see the world, that we would endeavour to speak from our hearts, and that however difficult the character dilemmas we would find a way to reveal hope in the most tragic or difficult of situations. Pussyfooting has been a labour of love from every member of the team at the University College of Film, Radio, Television and Theatre, and with the dedication, bravery and faith of our incredible cast of actors and supporting crew we have made a film we feel reflects the very best of our abilities, that we genuinely and whole heartedly believe in.*



LISA JAMES-LARSSON. Born in 1978 in Germany. Studied directing at the University College of Film, Radio, Television and Theatre 2005–2008 and Film and Television at Brunel University, BA HONS, 1997–2000

FILMOGRAPHY (SELECT) 2009 PUSSYFOOTING, SHORT; 2008 EN LÅDA FULL AV MINNEN, SHORT (GIFF 2008); 2008 MELLAN 11 OCH 12, SHORT (CO-DIR, GIFF 2008); 2006 LOST AND FOUND, SHORT; 2005 IN TIME THIS TOO SHALL PASS, SHORT; 2004 CARRY ME, SHORT.

BALLADEN OM BEATRICE THE BALLAD OF BEATRICE



SYNOPSIS A surreal musical about the love affair between an office worker and a copy machine in a patriarchal slave society. Beatrice is one of many women working for the loathsome director Kättström. Eventuellt love begins to blossom between Beatrice and the copy machine. Together they decide to fight the injustices.

DIRECTOR'S COMMENT *We wanted to do something daring and different. Something that had never been seen before in a Swedish film.*

SWEDEN 2009

FEATURE, COLOUR, HDCAM, 13 MIN.

DIRECTOR: JONATAN SKÖLD, JONATAN ETZLER **PRODUCER:** MARCELO RACANA **SCREENPLAY:** RICHARD EKMAN **CINEMATOGRAPHY:** VUYO JAMA, FREDRIK OLSSON **EDITOR:** JONATAN ETZLER **MUSIC:** JONATAN ETZLER **CAST:** SAGA GÄRDE, RAFAEL EDHOLM, NILS MORITZ **WORLD SALES:** STOCKHOLMS FILMSKOLA **PRODUCTION:** STOCKHOLMS FILMSKOLA **SUPPORTED BY:** STOCKHOLMS FILMSKOLA **WORLD PREMIERE**

JONATAN SKÖLD. Born in 1987 in Stockholm. Stockholm Film School graduate. Founder of New Generation Film. Works as a production assistant.

JONATAN ETZLER. Born in 1988 in Stockholm. Stockholm Film School graduate. Currently studying film theory at the University of Stockholm.

FILMOGRAPHY JONATAN SKÖLD AND JONATAN ETZLER: 2009 BALLADEN OM BEATRICE, SHORT. JONATAN SKÖLD: 2007 FOPPATOFFLAN – AN INCONVENIENT SHOE, SHORT DOC; 2007 ÖR KIOSK BROS, SHORT; 2006 LEO, SHORT. JONATAN ETZLER: 2008 INSTALLATION TILL "FESTIVALEN", SHORT ANIM EXPR; 2007 DÖDA FISKAR ÅKER MED STRÖMMEN, SHORT DOC; 2006 RESERV-MORMOR, SHORT; 2006 PAPPERSVIKAREN, SHORT.



TRAVEMÜNDE TRELLEBORG TRAVEMÜNDE TRELLEBORG

SYNOPSIS David is an unsuccessful drummer on the dole, bitter about how life didn't turn out the way he dreamt it would. Now he's one the night ferry from Germany with three thousand Ecstasy pills taped to his torso. His plan is to sell the pills in Sweden to finance a new life somewhere else. But when David runs into his first love Sara in the restaurant, he starts to wonder where he's really heading.

DIRECTOR'S COMMENT *When I was young I had a crush on a boy called "Conny Cowboy". He lied, smoked weed, smuggled booze and was that person you never could trust. Conny Cowboy was a guy to be charmed by, but who was pretty lost. What would it be like to see him ten years later? If he still was "Conny Cowboy" it wouldn't be fun anymore but rather sad. We found some photos of "Conny Cowboy" on Facebook and started working on a script based on his story. A story about how hard it is to know which path leads to happiness.*



SWEDEN 2009

FEATURE, COLOUR, 35MM, 30 MIN.

DIRECTOR: SANNA LENKEN **PRODUCER:** ANNIKA ROGELL **SCREENPLAY:** PER GAVATIN **CINEMATOGRAPHY:** ERIK PERSSON **EDITOR:** MARINELLA ANGUSTI **MUSIC:** MIKAEL LUNDH **CAST:** JOEL SPIRA, JOHANNA GRANSTRÖM, NINA PETRI, AGNETA AHLIN, INGMAR VIRTÄ, RASMUS LUTHANDER, LENA NYLÉN **WORLD SALES:** DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA INSTITUTET **WORLD PREMIERE**

SANNA LENKEN. Born in 1978 in Göteborg. Studied, among other things, directing at the University College of Film, Radio, Television and Theatre 2005–2008 and filmmaking at European Film College, Ebeltoft, Denmark, 2003–2004, and Film i Väst, 2002–2003.

FILMOGRAPHY 2009 TRAVEMÜNDE TRELLEBORG, SHORT; 2008 VALBORG, SHORT (GIFF 2008); 2008 MELAN 11 OCH 12, SHORT (CO-DIR, GIFF 2008); 2007 CARROTS AND MASHED POTATOES, SHORT; 2004 SKALLGÅNG, SHORT; 2004 FIVE TO SIX, SHORT.



ALLA VILL TILL HIMLEN EVERYBODY WANTS TO HEAVEN

SYNOPSIS An animated documentary that takes the viewer on an inner journey through a child's imagination and fears about life and death. Eight-year-old Tilia has just begun her life's journey, to her there is no real end but she talks about natural deaths as opposed to unnatural ones. About how we choose gender and life, and how most deaths in Sweden are natural whereas elsewhere, in Iraq and Vietnam, people mainly die "unnatural deaths". Tilia believes that you come to a train heaven with lots of different trains where you pick your own destination and form, finally to return as either a boy or a girl.

DIRECTOR'S COMMENT *A very close friend of my own died unexpectedly and I became aware of how taboo and rejected death is in our culture. I wanted to explore how a subject like death could be treated with documentary material and animation. What is death to a child, who is so far from death, both mentally and physically, but who still hears about death even though it's never really present. I also wanted to mix in documentary footage to show how reality can be just as unreal as the animated material. Tilia had incredibly funny and smart notions that begged to be visualised and animated.*



SWEDEN 2008

ANIMATION, COLOUR, DIGIBETA, 9 MIN.

DIRECTOR: ANGELA BRAVO **PRODUCER:** ANNA G MAGNÚSDÓTTIR **SCREENPLAY:** ANGELA BRAVO **CINEMATOGRAPHY:** ANGELA BRAVO **WORLD SALES:** LITTLEBIG PRODUCTIONS **PRODUCTION:** LITTLEBIG PRODUCTIONS **SUPPORTED BY:** FILM STOCKHOLM, KONSTNÄRSNÄMNDEN **SWEDISH PREMIERE**

ANGELA BRAVO. Born in 1979 in Stockholm. Work practice at Atmo Media Network in 2001 was followed by documentary filmmaking studies at Biskops-Arnö 2001–2002, film theory at the University of Stockholm, film and art studies at the Royal University College of Fine Arts and scriptwriting studies at Brobygrafiska.

FILMOGRAPHY 2008 ALLA VILL TILL HIMLEN, SHORT ANIM DOC; 2006 DNA DREAM, SHORT ANIM; 2006 IN LAK ECH, SHORT ANIM; 2005 DANCING LOVING FREEDOM, SHORT ANIM; 2004 DARTOS, SHORT EXPR; 2002 KO FILM, SHORT ANIM.



KALLPRAT SMALLTALK



SWEDEN 2009

ANIMATION, COLOUR, DIGIBETA, 2 MIN.

DIRECTOR: ERIK ROSENLUND **PRODUCER:** ERIK ROSENLUND
SCREENPLAY: ERIK ROSENLUND **CINEMATOGRAPHY:** ERIK ROSEN-
LUND **EDITOR:** ERIK ROSENLUND **CAST:** SUSANNE STURESSON, ERIK
ROSENLUND (VOICES) **WORLD SALES:** CHECKOOFILM **PRODUCTION:**
CHECKOOFILM **WORLD PREMIERE**

SYNOPSIS How do everyday conversations
sound to others?

DIRECTOR'S COMMENT A contemporary com-
ment in all friendliness.



ERIK ROSENLUND. Born in 1975 in Stockholm.
Worked as an illustrator and a maker of comics be-
fore learning animation. Graduated from the Univer-
sity of Arts, Crafts and Design in 2001. His films
have won several awards and been shown around
the world at some of the world's most prestigious
festivals, most notably two selections at the Can-
nes Film Festival.

FILMOGRAPHY 2009 KALLPRAT, SHORT ANIM, 2008
CHECKOO, SHORT ANIM (GIFF 2009); 2007 SPEGL-
BARN, SHORT ANIM (GIFF 2007); 2005 BUTLER, SHORT
ANIM (GIFF 2006); 2003 MÅSTE, SHORT ANIM (GIFF 2004);
2002 THE DARK SIDE OF THE MORNING, SHORT ANIM.

JANNA & LIV JANNA & LIV



SYNOPSIS *Janna & Liv* is a furious roadmovie
about two very pregnant women who unwittingly
cross paths at an overcrowded clinic. Janna – who
harbours a deep fear of giving birth – is on her way
to work when labour pains set in. Liv is to have a C-
section and is not about to let anything get in the way
of her routine checkup before hurrying off to the vie-
wing of a flat. When Janna and Liv meet, they
are mercilessly flung away from both past and
future and straight into NOW.

DIRECTOR'S COMMENT *Life can be a real bitch.*
Come on and join the joyride.

SWEDEN 2008

FEATURE, COLOUR, BETA SP, 30 MIN.

DIRECTOR: THÉRÈSE AHLBECK **PRODUCER:** MARCUS OLSSON, SARA
LINDBLOM **SCREENPLAY:** OLIVIA DEMANT, THÉRÈSE AHLBECK **CINEMA-**
TOGRAPHY: ERIK PERSSON **EDITOR:** ERIK ANDERSSON **MUSIC:** JOHAN
TESTAD **CAST:** SOFIA LEDARP, LO KAUPPI, ANKI LIDÉN, EVA FRITJOFSSON,
BEATRICE JÄRÅS **WORLD SALES:** DRAMATISKA INSTITUTET **PRODUC-**
TION: DRAMATISKA INSTITUTET **WORLD PREMIERE**



THÉRÈSE AHLBECK. Born in 1972 in Kristianstad,
Sweden. Studied scriptwriting and directing at the
University College of Film, Radio, Television and
Theatre, 2005–2008 and scriptwriting at IHTV.
Also studied at Stockholm Film School, Skurups
folk high school (journalism) and the University of
Lund (B.A. in art theory).

FILMOGRAPHY 2009 JANNA & LIV, SHORT; 2008 PER-
RONGEN, SHORT; 2007 ISABELLE OCH KJELL OCH
BACKEN, SHORT; 2007 BENSINSTOPP, SHORT; 2006
ALLT OM MIN PAPPA, SHORT.

NU HANDLAR DET OM MIG **ABOUT ME**

SYNOPSIS A child's search for the game rules of life awakes thoughts questioning what's most important in his life. His suspicions grow ever stronger and more unpleasant but the search goes on.

DIRECTOR'S COMMENT *In working with memories, thoughts and dreams you create the perspective wherein you suddenly discover who you are.*



SWEDEN 2009

EXPERIMENTAL, COLOUR, DIGIBETA, 4 MIN.

DIRECTOR: DANIEL STALEY, **MATTIAS STALEY PRODUCER:** MATTIAS STALEY **SCREENPLAY:** DANIEL STALEY **CINEMATOGRAPHY:** RICK STALEY **EDITOR:** MATTIAS STALEY **CAST:** DANIEL STALEY (VOICE) **WORLD SALES:** STALEY **WORLD PREMIÈRE**

DANIEL STALEY. Born in 1974 in Genarp, Sweden. Studied at London School of Acting. Actor, dancer, filmmaker and drama pedagogue.

MATTIAS STALEY. Born in 1972 in Malmö, Sweden. Lives in Göteborg where he works with art and film.

FILMOGRAPHY (SELECT) 2009 NU HANDLAR DET OM MIG, SHORT EXPR; 2009 I ÖGONVRÅN, SHORT EXPR; 2009 LÅT DIG ALDRIG KOMMA UN DAN, SHORT EXPR; 2009 HUSET LEVER, SHORT EXPR; 2008 EFTER FESTEN, SHORT; 2007 PÅ STIGEN, SHORT; 2007 JAG MINNS HENNES RYGG, SHORT; 2006 ALLMÄNNINGEN, SHORT..



EMMAS FILM **EMMA'S FILM**

SYNOPSIS Emma is almost thirty and loves being single. Everything would be perfect if not for her perfect little sister who is about to get married. Emma has promised to bring her new boyfriend to the wedding and with only a week remaining she is desperately searching for someone to fit the bill.

DIRECTOR'S COMMENT *We were all out of ideas when we began working with Emma's Film. But having searched in vain for a grandiose story for a long time, me and my co-writer Björn Paqualin instead began writing down small anecdotes from our own lives. Seemingly unimportant events or comical situations formed the basis and soon the character of Emma started to take shape in this very candid film.*



SWEDEN 2009

FEATURE, COLOUR, BETA SP, 29 MIN.

DIRECTOR: ANDERS HABENICHT **PRODUCER:** JOEL BURMAN **SCREENPLAY:** BJÖRN PAQUALIN, ANDERS HABENICHT **CINEMATOGRAPHY:** LINUS ROSENQVIST **EDITOR:** JOAKIM TESSERT EKSTRÖM **MUSIC:** SARA WILSON **CAST:** CLAUDIA GALLI, VICTOR STRÖM **WORLD SALES:** DRAMATISKA INSTITUTET **PRODUCTION:** DRAMATISKA INSTITUTET **WORLD PREMIÈRE**

ANDERS HABENICHT. Born in 1979 in Stockholm. Studied directing at the University College of Film, Radio, Television and Theatre 2005–2008. Also studied filmmaking at Stockholm Film School and acting at STI.

FILMOGRAPHY 2009 EMMAS FILM, SHORT; 2008 AN HONOURABLE DAY, SHORT; 2008 ANTON SOM INGEN SER, SHORT; 2008 MELLAN 11 OCH 12, SHORT (CO-DIR, GIFF 2008); 2007 SIGNALER, SHORT (GIFF 2007)..



SWEDISH SHORTS

KÄRLEKSBERN LOVE CHILD



SWEDEN 2009

FEATURE, COLOUR, 35MM, 6 MIN.

DIRECTOR: DANIEL WIRTBERG **PRODUCER:** DANIEL WIRTBERG
SCREENPLAY: DANIEL WIRTBERG, TOBIAS NORÉN **CINEMATOGRAPHY:** MARTIN MATIASEK **EDITOR:** DANIEL WIRTBERG, TOBIAS NORÉN **MUSIC:** BENGT NILSSON **CAST:** TINDRA NORDGREN, MAGNUS KREPPER, CECILIE NERFONT THORGERSEN **WORLD SALES:** DAEMON FILM **PRODUCTION:** DAEMON FILM **SUPPORTED BY:** FILM I VÄRMLAND **WORLD PREMIÈRE**



DANIEL WIRTBERG. Born in 1983 in Erikshärad. Studied filmmaking at FAMU in Prague. Freelancing as producer and director with his own production company Daemon Film as base.

SYNOPSIS A little girl is having the time of her life as an only child, when one day a new member of the family arrives.

DIRECTOR'S COMMENT *When I was two, my first sibling was born – a little brother. I recall feeling utterly betrayed and let down by my parents. In afterthought I think it may have been the first time I experienced the sensation of the pain of growing up – of no longer being number one. From that memory came the idea for the film Love Child.*

FILMOGRAPHY 2009 KÄRLEKSBERN, SHORT; 2007 GÄRDSTAGEN, SHORT; 2006 INKRÄKTAREN, SHORT; 2005 BRÖDERNA DOBERMANN, SHORT DOC; 2004 JULIA, SHORT; 2002 MAKOVEC, SHORT DOC; 2001 NO ME MOLESTE MOSQUITO, SHORT; 2000 PUNGER FOR PRESIDENT, SHORT.

POD BLUZKA CLOSE



POLAND 2008

DOCUMENTARY, COLOUR, 35MM, 9 MIN.

DIRECTOR: LUCIA VON HORN PAGANO **SCREENPLAY:** LUCIA VON HORN PAGANO **CINEMATOGRAPHY:** ITA ZBRONIEC-ZAJT **EDITOR:** ANNA ADAMOWICZ **CAST:** AGNIESZKA GRABOSZ, ANITA BIELSKA, DOMINIKA CIEPLUCHA **WORLD SALES:** THE NATIONAL UNIVERSITY OF FILM, TELEVISION AND THEATER IN THE NAME OF L SCHILLERA **PRODUCTION:** THE NATIONAL UNIVERSITY OF FILM, TELEVISION AND THEATER IN THE NAME OF L SCHILLERA **NORDIC PREMIÈRE**



LUCIA VON HORN PAGANO. Born in 1984 in Stockholm. Studied at Fridhems folk high school 2004–2006 and at The National University of Film, Television and Theater in Lodz.

SYNOPSIS Somewhere in the Polish city of Lodz, Agnieszka and her friends are discovering first love.

DIRECTOR'S COMMENT *Going home from a successful meeting at a fire station, I happened to notice a small group of girls walking away from me along the street. Something about them called out: See us! I gave them my number and gradually got to take part of their story.*

FILMOGRAPHY 2008 CLOSE, SHORT DOC; 2008 FLYGPLAN, SHORT; 2006 SOM EN FÄGEL, SHORT; 2006 HALLO GOOD LUCK, SHORT DOC (CO-DIR).

JAG VILLE VA DOMS KOMPIS **WANTED TO BE FRIENDS**

SYNOPSIS !We played hide and seek, but they only looked for the others. Not me. They found all them others. 'cept for me." What's it like when you want to join in the games and think that the others don't want to be friends with you. What's it like to home alone through the center of town where the big kids hang. The children we meet are between six and nine years old and all attend the same recreation center. They all try find their place and way of belonging in the group.

DIRECTOR'S COMMENT *I wanted to show how it can feel when you haven't quite found your place and sense of security. How hard can be to be together and how impossible it can be to be apart.*



SWEDEN 2009

DOCUMENTARY, COLOUR, BETA SP, 29 MIN.

DIRECTOR: MARIKA HEIDEBÄCK **PRODUCER:** JENNY ÖRNBORN
SCREENPLAY: MARIKA HEIDEBÄCK **CINEMATOGRAPHY:** MARIKA HEIDEBÄCK **EDITOR:** DOMINIKA DAUBENBUCHER **MUSIC:** ANDERS BENNYSSON **CAST:** ANNA-SARA, SAICHUN, EMRE, ZINA **WORLD SALES:** STORY AB **PRODUCTION:** STORY AB **SUPPORTED BY:** SVT, SFI (HJALMAR PALMGREN) **WORLD PREMIERE**

MARIKA HEIDEBÄCK. Born in 1971 in Hässelby Sweden. Studied documentary directing at the University College of Film, Radio, Television and Theatre. Animator and documentary filmmaker.

FILMOGRAPHY 2009 JAG VILLE VA DOMS KOMPIS, SHORT DOC; 2006 HOLLY HALLONSTEN GER IGEN, SHORT ANIM; 2004 ZORRO HADE EN HÅST, SHORT DOC; 2004 NY I LAGET, SHORT DOC; 2003 VI TRÄFFAR HENNE SEN, SHORT DOC (GIFF 2003); 2002 ALI BORINTE HÅR, SHORT DOC (GIFF 2002); 1998 SEXTON DOBBAR, SHORT DOC.



BJÖRN OCH ULF **HELL OF A NIGHT**

SYNOPSIS It's Christmas Eve. A family is eagerly awaiting the arrival of their fourth member. And then he arrives ... An evening of powerful, suppressed emotions commences, feelings that have been hidden away and shut in, calling out to be released again and to be resurrected in the Hades of tradition. At the centre of the story are two brothers who haven't called each other by name since the dawn of time, the brothers Björn and Ulf.

DIRECTOR'S COMMENT *That old, timeless, Swedish angst in a modern take. A film whose level of recognition of brutality will affect and upset you!*



SWEDEN 2009

FEATURE, COLOUR, BETA SP, 25 MIN.

DIRECTOR: KLAS MARKLUND **PRODUCER:** KLAS MARKLUND **SCREENPLAY:** KLAS MARKLUND **CINEMATOGRAPHY:** MARTIN BOSTRÖM **EDITOR:** KLAS MARKLUND **MUSIC:** HENRIK SKANFORS **CAST:** KARL LINNERTORP, JESPER MARTIN SJÖBERG, ANNIKA NORDIN, JAN HERMFELDT. **WORLD SALES:** TOLTFE KOMANIET **WORLD PREMIERE**

KLAS MARKLUND. Born in 1982 in Härnösand, Sweden. Has worked as an assistant director for Alexander Moberg and Fanny Danielsson. Studied directing at IHTV.

FILMOGRAPHY 2009 BJÖRN OCH ULF, SHORT..



SWEDISH SHORTS

INGEN KOM NER **NO COME DOWN**



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 28 MIN.

DIRECTOR: TORBJÖRN MARTIN **PRODUCER:** BJÖRN FÄVREMARK, JOHN BOISEN **SCREENPLAY:** JOHN BOISEN, BJÖRN FÄVREMARK, TORBJÖRN MARTIN **CINEMATOGRAPHY:** HANS JOHANSSON **EDITOR:** TORBJÖRN MARTIN **CAST:** SIMON J BERGER, GUSTAF NORÉN, CHRISTINA LINDBERG, KAROLINA CONRAD, REINE JOHANSSON **WORLD SALES:** STARK **PRODUCTION:** STARK **SUPPORTED BY:** CAMERA CENTER, LUDBYRÅN **WORLD PREMIÈRE**

SYNOPSIS A night of cancerogens, blood, drugs, ex, sex, mushroom picking, darkness, cats, driving and paranoia. We meet Jens who, without knowing why, finds himself behind the wheel of a car. Nor do we know where he is going, or rather, what he is going away from. For the faster he goes, the quicker his past catches up. And the question is: who is lying in the trunk? *No Come Down* is a suggestively told story that probably leaves the viewer with more questions than answers.

DIRECTOR'S COMMENT *The aim was to create a feeling and a mood, rather than tell a traditional story. To, at the same time, maintain a fast pace that kept the viewer involved was to me the greatest challenge.*



TORBJÖRN MARTIN. Born in 1981 in Göteborg. Engineer, former elite gymnast and autodidact filmmaker. Has directed about a dozen short films but mainly works with commercials and music video at Stark in Göteborg.

FILMOGRAPHY 2009 INGEN KOM NER, SHORT; 2006 OCHRASY LIVE, SHORT DOC; 2005 CRUDE RIVER, SHORT; 2002 RODEOTRIP, SHORT DOC; 2001 TAXI, SHORT EXPR.

300 EMIL **300 EMIL**



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 29 MIN.

DIRECTOR: OSKAR KARLBERG, HERMAN NYGREN **PRODUCER:** GÖRAN LAGERBERG, OSKAR KARLBERG, HERMAN NYGREN **SCREENPLAY:** HERMAN NYGREN, OSKAR KARLBERG **CINEMATOGRAPHY:** OSKAR KARLBERG **EDITOR:** OSKAR KARLBERG, HERMAN NYGREN **MUSIC:** EMIL JENSEN **CAST:** EMIL JENSEN **WORLD SALES:** TEAM TONY **PRODUCTION:** TEAM TONY **SUPPORTED BY:** RIKSTEATERN, FOLKETS HUS OCH PARKER **WORLD PREMIÈRE**

SYNOPSIS The true story of Sweden's first friendly environmental tour. In the summer of 2007, Emil Jensen gathered up his bicycle pump and spare tires and set off into the summer to spread the word about how things really are. Or perhaps how they should be. Or how they, sometimes, aren't at all. During his breaks from his persistent bikeriding, Emil will delight audiences with clever musings about the circle of our lives. In astonishment, those in the know will realise how little they actually know. Throughout the trip we will also visit a number of people and let them share their experiences of Swedish summer. All of it told as a romance with Swedish summer, how important it is to save it.

DIRECTOR'S COMMENT *For all of you who sigh longingly at the mention of Swedish summer in December. For all of you who'd like to feel that you are Somebody. This film is for you.*



OSKAR KARLBERG. Born in 1976 in Stockholm. Studied at, for example, Stockholm Film School, Beckmans School of Design, Capitalschool of multimedia. Works with commercials, music videos, short films and documentaries.

HERMAN NYGREN. Born in 1982 in Tyresö. Studied at Stockholm Film School 2004-06. Works with commercials, music videos, short films and documentaries.

FILMOGRAPHY OSKAR KARLBERG AND HERMAN NYGREN: 2009 300 EMIL, SHORT DOC; 2007 THE BATTLE IN THE STREETS, SHORT DOC. OSKAR KARLBERG: 2007 THE WHITE DINNER, SHORT EXPR; 2005 MORENDO, SHORT; 2004 MAUSER, SHORT; ONCE UPON A TIME IN SWEDEN, SHORT. HERMAN NYGREN: 2006 STEN, SHORT; 2005 PLÖTSLIGT I LUFTEN, SHORT DOC; 2005 LEITER, SHORT; 2004 STÅPLATS, SHORT.

DEN GAMLA SKOLAN THE OLD SCHOOL

SYNOPSIS Having been dumped by his wife, Leif moves in with his younger friend Henry. A chamber play about misunderstandings, loss, fish and cards.

DIRECTOR'S COMMENT *I wanted to make a film featuring two characters that had too many problems to get close to each other.*



SWEDEN 2009

FEATURE, COLOUR, BETA SP, 9 MIN.

DIRECTOR: MATS DANIELSSON **PRODUCER:** MATS DANIELSSON
SCREENPLAY: MATS DANIELSSON **CINEMATOGRAPHY:** JONAS EM-BRING
EDITOR: MATS DANIELSSON ALEXANDRA BRIXEL **CAST:** STIG LARSSON, JOHAN HOLTZBERG **WORLD SALES:** MATS DANIELSSON
WORLD PREMIÈRE

MATS DANIELSSON. Born in 1983 in Stockholm. Worked as an actor for the stage and screen. Attended the Manuspiloterna scripwriting course in Stockholm. Currently studying film at Fridhems folk high school.

FILMOGRAPHY 2009 DEN GAMLA SKOLAN, SHORT..



DIVINE TRANSITIONS DIVINE TRANSITIONS

SYNOPSIS A fingerboard (a small skateboard that you control with your fingers) performs a complicated trick in slow motion. The trick is performed on the small ledge in a church pew in church where the psalm book stand. Just as the trick is approaching the landing, it is stopped by a sharp admonishment from the mother who is sitting close by in the pew. Organ music booms out into the vast church, the priest addresses the congregation. Big words, hard to put into context. The huge domes in the ceiling get the imagination going, seemingly being perfect for skateboarding. A number of skateboarders ride over the domes performing impressive tricks. Timeless, graceful manouvres combined with complicated tricks, the board hovering weightlessly in slow motion.

DIRECTOR'S COMMENT *The goal was to create a timeless and divinely beautiful film in the simultaneous meeting and cultural clash that church and skateboard culture could seem to be. It's an experimental film that I hope will stand out, providing a powerful experience. The aim is to show the power of imagination and what can happen when thoughts stray. Something we all can relate to, even though our thoughts will take different expressions.*



SWEDEN 2009

FEATURE, COLOUR, 35MM, 5 MIN.

DIRECTOR: PELLE HYBBINETTE **PRODUCER:** HELENE GRANQVIST
SCREENPLAY: PELLE HYBBINETTE **CINEMATOGRAPHY:** HANS HANSSON
EDITOR: JENS MÄRTENSSON **CAST:** ERIK CONNATTY, ANN PETRÉN, FANNY DANIELSSON **WORLD SALES:** GOOD **PRODUCTION:** GOOD
SUPPORTED BY: SFI (ANNE-MARIE SÖHRMAN FERMEIN), SVT, FILM I SKÅNE **WORLD PREMIÈRE**

PELLE HYBBINETTE. Born in 1976 in Lund, Sweden. Has a B.A. in Arts from the University in Lund, 2003. Divides his work time between Re-aktor Sydost, a regional resource centre, and freelance work with still photography and film projects.

FILMOGRAPHY 2009 DIVINE TRANSITIONS, SHORT;
 2007 BLOTT EN DAG, ETT ÖGONBLICK I SÄNDER, SHORT;
 2007 DREAMSCAPE, SHORT..



URKLIPP CUT OUT



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 15 MIN.

DIRECTOR: TOBIAS LUNDQVIST **PRODUCER:** MARIA AHLIN **SCREENPLAY:** TOBIAS LUNDQVIST **CINEMATOGRAPHY:** NIKLAS JOHANSSON **EDITOR:** TOBIAS LUNDQVIST, ANDREAS ÖHMAN **CAST:** JAN GRÖNQVIST, RIKARD LEKANDER **WORLD SALES:** SPLINTER ARTS AB **PRODUCTION:** SPLINTER ARTS AB **SUPPORTED BY:** FILM I HALLAND, FILM I SKÅNE, FÄRS&FROSTA SPARBANKSFOND, FILM I UPPLAND **WORLD PREMIÈRE**

SYNOPSIS The kindhearted hairdresser Gunnar, who spends his spare time wave surfing, has a problem. He is too kind for his own good. When, during a storm, he falls off his board and is hit by lightning strange things start to happen to him. He discovers ability to free his customers from their phobias, while taking over those phobias himself. With each day he accumulates more and more phobias until the situation is getting out of hand.

DIRECTOR'S COMMENT *A wavesurfing, middle-aged hairdresser with magical powers and a tendency to be too kind for his own good? An impossible idea became an impossible shoot, which became a highly possible, if strange, film.*



TOBIAS LUNDQVIST. Born in 1984 in Halmstad, Sweden. Studied film at Fridhems folk high school where he is now teaching part time, while freelancing as a director of music videos and commercials.

FILMOGRAPHY 2009 URKLIPP, SHORT; 2008 KÄRLEKEN, SHORT.

TROELL BAKOM KAMERAN TROELL BEHIND THE CAMERA



SYNOPSIS *Troell Behind the Camera* is a study of Jan Troell and his creative process during the production of *Everlasting Moments*. The film is more than a "making of". It can be regarded as a study in the mindset and approach of one of our greatest filmmakers. The film also presents part of the reality that formed the basis for the story, in the form of footage of Maja and Barry, daughter and grandson of the real Maria Larsson. The film shows Jan Troell in his day-to-day work on a film production but it also takes the viewer on a journey to Troell's very own "everlasting women".

DIRECTORS' COMMENT *I wanted to make this film to find out how Jan Troell works and what drives him. What I've learned from Jan is to trust in the process, to dare to enter a story through its images and make room for exploration. I hope that this film, in showing Jan's journey, will inspire others to create. (Hampus Linder)*

I wanted to portray my parents' creative process, both in order to get a new view of myself and to share it with an audience. Both for my own part and for the rest of the world. (Yohanna Troell)

SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 28 MIN.

DIRECTOR: HAMPUS LINDER, YOHANNA TROELL **PRODUCER:** HELENE GRANQVIST **SCREENPLAY:** HAMPUS LINDER, YOHANNA TROELL **CINEMATOGRAPHY:** HAMPUS LINDER **EDITOR:** JENS MÄRTENSSON **MUSIC:** MATTI BYE **CAST:** JAN TROELL, MIKAEL PERSBRANDT, MARIA HEISKANEN, PETER BÄVMAN **WORLD SALES:** GOOD **PRODUCTION:** GOOD **SUPPORTED BY:** FILM I SKÅNE **WORLD PREMIÈRE**



HAMPUS LINDER. Born in 1978 in Helsingborg, Sweden. Currently studying scriptwriting in Sunne. Studied directing at IHTV and filmmaking in Visby. Works as a director and photographer.

YOHANNA TROELL. Born in 1983 in Trelleborg, Sweden. Studied at Lee Strasberg Theatre and Film Inst., New York. She has also recently released her first album featuring her own material.

FILMOGRAPHY HAMPUS LINDER AND YOHANNA TROELL: 2009 TROELL BAKOM KAMERAN, SHORT DOC. HAMPUS LINDER: 2006 JUNK, SHORT DOC; 2006 SOLGLASÖGON, SHORT; 2005 EN DÅRES PARADIS, SHORT DOC.

PÅ GENOMRESA – EN INTERVJU MED ROY ANDERSSON **WALKING THROUGH – AN INTERVIEW WITH ROY ANDERSSON**

SYNOPSIS An interview with Roy Andersson about his film *Giliap* and the reception he met after it.

DIRECTOR'S COMMENT *This film was made in order to inspire especially young and unestablished filmmakers, showing how your first setback can be the start of something great.*



SWEDEN 2009

DOCUMENTARY, COLOUR, BETA SP, 9 MIN.

DIRECTOR: JOSÉPHINE ADAMS **PRODUCER:** JOSÉPHINE ADAMS, PATRIK FORSELL, FILIP HOLM **SCREENPLAY:** JOSÉPHINE ADAMS, PATRIK FORSELL, FILIP HOLM **CINEMATOGRAPHY:** PATRIK FORSELL **EDITOR:** JOSÉPHINE ADAMS **CAST:** ROY ANDERSSON, THOMMY BERGGREN **WORLD SALES:** JOSÉPHINE ADAMS **WORLD PREMIÈRE**

JOSÉPHINE ADAMS. Born in 1987 in Södertälje, Sweden. Studied media and film production at Mediagymnasiet, Nacka Strand. Currently studies film at Fridhems folk high school.

FILMOGRAPHY 2009 PÅ GENOMRESA – EN INTERVJU MED ROY ANDERSSON, SHORT DOC; 2008 KOMMA IKAPP, SHORT; 2008 BERLIN BABY, SHORT; 2007 I TANKEN, SHORT; 2007 SLÄPP, SHORT.



FAR NORTH **FAR NORTH**

SYNOPSIS *Far North* is a short film, a movement from North to South and back again. A groping memory – the familiar in the unfamiliar and the alien in the mundane. Ooooooh, I want to show you my mountains! Where are you from??? From Kalibukbuk?

DIRECTOR'S COMMENT *Where is the mountain, we asked? And went there! Where is the ocean? And checked that out as well. The journey took four years. The film is 13 minutes long.*



SWEDEN 2008

EXPERIMENTAL, COLOUR, DIGIBETA, 13 MIN.

DIRECTOR: RAKETA **PRODUCER:** RAKETA **SCREENPLAY:** ÅSA LIPKA FALCK, HELENA BYSTRÖM **CINEMATOGRAPHY:** MÅRTEN NILSSON, ÅSA LIPKA FALCK **EDITOR:** ÅSA LIPKA FALCK, MAGDA LIPKA FALCK **MUSIC:** MATTHIAS SKÖLD **CAST:** SIXTEN FALCK, ROGER CONNAH, ADAM LIPKA FALCK **WORLD SALES:** RAKETA **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERMEIN), FILM I VÄSTERNORRLAND, FILMPOOL JÄMTLAND **SWEDISH PREMIÈRE**

RAKETA. Started up in 1998 and is running interdisciplinary, collaborative projects and experiments within art, design, architecture and digital media.

FILMOGRAPHY 2008 FAR NORTH, SHORT EXPR; 2004 KOM OCH SMAKA PÅ EN SALLAD!, SHORT EXPR; 2003 PIZZA, NORRSKEN OCH ANDRA SAKER, SHORT EXPR.



SWEDISH SHORTS

JONNY HEISKANEN **JONNY HEISKANEN**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 15 MIN.

DIRECTOR: PETER GRÖNLUND **PRODUCER:** PETER GRÖNLUND

SCREENPLAY: PETER GRÖNLUND **CINEMATOGRAPHY:** JOHN STRANDH

EDITOR: PETER GRÖNLUND **MUSIC:** ANDERS DIURSON, PETER GRÖNLUND

CAST: ANDRÉ SJÖBERG, MALIN VULCANO, JAN MODIN, MAKSIM LAPITSKIJ **WORLD SALES:** PETER GRÖNLUND **SUPPORTED BY:** FILM STOCKHOLM **WORLD PREMIERE**

SYNOPSIS Sanna is a heroin addict who sells herself in different apartment brothels in Stockholm. Sanna's brother Mika is ordered by their relatives to go to the brothel where Sanna currently is working and take her away from there.

DIRECTOR'S COMMENT Sweden has a shortage of good crime drama. You easily wind up in clichés and "cool jargon". This is an attempt to make a break from all that. An attempt to make it look like reality.



PETER GRÖNLUND. Born in 1977 in Tehran, Iran. Studied at Stockholm Film School 2004–2006.

FILMOGRAPHY 2009 JONNY HEISKANEN, SHORT; 2008 SANNA KAUSTINEN, SHORT; 2006 SPÅR SOM LEDER BORT, SHORT; 2005 BRÖDERNA JAUKKA, SHORT; 2004 RESA IN I SIMON PARA, SHORT.

FISH **FISH**



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 10 MIN.

DIRECTOR: ÅSA JOHANNISSON **PRODUCER:** ANNIKA HELLSTRÖM, LIS

SVENSSON BRANDBERG **SCREENPLAY:** ÅSA JOHANNISSON **CINEMA-**

TOGRAPHY: ANDRA LASMANIS **EDITOR:** ERIKA GONZALES **MUSIC:** CA-

RIN BLOM **CAST:** GRY LAMBERTSEN, RUNE ANDERSEN **WORLD SALES:**

CINENIC FILM & TV **PRODUCTION:** CINENIC FILM **SUPPORTED BY:** SFI

(ANNE-MARIE SÖHRMAN FERME LIN), FILM I VÄST, SVT VÄST, DORIS FILM **WORLD PREMIERE**

SYNOPSIS The main character is a young woman named Gerd. Her only friend, a goldfish, has recently died. She is lonely. Finally she decides to get a new goldfish. When she returns home she discovers that she has locked herself out and tries to climb to her balcony. She almost falls and drops the goldfish. It is saved by a man who shows up. Together they climb to the balcony and into the flat.

DIRECTOR'S COMMENT This is a sad story told with sight gags. It contains a lot of physical comedy performed by a woman. I thought it would be interesting to let a woman play a comical lead role, sort of a clown. Women rarely get to play that type of character in traditional films. I have elected to work with movement and Neo Circus on film because I have a background as, among other things, a circus director focusing on contemporary circus.



ÅSA JOHANNISSON. Born in 1967 in Småland, Sweden. Works as a director, choreographer, mime artist and actress. Studied mime at the University Collage of Dance. Works for both the stage and screen. She has among other things collaborated with Ella Lemhagen and worked as a choreographer on film productions.

FILMOGRAPHY 2009 FISH, SHORT.

LEISURE SUITE LEISURE SUITE

SYNOPSIS Hedda wants to have sex. Her boyfriend doesn't have time for it today, however much he wants to. Not being satisfied makes Hedda satiate her lust with fantasies about group sex.

DIRECTOR'S COMMENT *I want people to watch this film and become happy and lustful. It's great to be horny and let sex fantasies be just that – mere fantasies. To me it's also important to make it about a woman's desire without objectifying her.*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 7 MIN.

DIRECTOR: JOHANNA PAULSDOTTER LÖFSTEDT **PRODUCER:** JOHANNA PAULSDOTTER LÖFSTEDT **SCREENPLAY:** JOHANNA PAULSDOTTER LÖFSTEDT **CINEMATOGRAPHY:** ALEXANDER WESTERGÅRDH **EDITOR:** JOHANNA PAULSDOTTER LÖFSTEDT **MUSIC:** OLLE SJÖSTRÖM **CAST:** JOSEFINE FREDRIKSSON, ROSTAM PERSSON **WORLD SALES:** JOHANNA PAULSDOTTER LÖFSTEDT **WORLD PREMIÈRE**

JOHANNA PAULSDOTTER LÖFSTEDT. Born in 1985 in Stockholm. Studied, among other things, film censorship and film theory at the University of Stockholm and attended a course at the University College of Film, Radio, Television and Theatre. Co-founder of film collective Tjockishjärta, where friends and colleagues help each other to make films.

FILMOGRAPHY 2009 LEISURE SUITE, SHORT; 2007 LIVILL, SHORT; 2006 ASFALTSBLOMMOR, SHORT EXPR; 2005 1, 2, 3 NEJ NEJ!, SHORT DOC; 2005 VILL HA, SHORT EXPR; 2004 SOV PÅ MIN ARM, SHORT.



SKRAPSRÅR SCRATCHES

SYNOPSIS Scenes from a deserted factory lot – about boredom and the longing for love (without really getting any). A group of kids pass the time just like any other day ... almost.

DIRECTOR'S COMMENT *I wanted to work with kids in front of the camera, ended up with 23 of them. The premise was to make a film without a main character, focusing on situations and events over the course of one day.*



SWEDEN 2008

FEATURE, COLOUR, BETA SP, 22 MIN.

DIRECTOR: GABRIELA PICHLER **SCREENPLAY:** GABRIELA PICHLER **CINEMATOGRAPHY:** HARRY TUVANEN **EDITOR:** GABRIELA PICHLER **MUSIC:** MARTIN ÖHMAN **CAST:** MIKAEL ANDERSSON, SOROOR ARABZADEH, SANDRA ANDERSSON, ERIK MUUNA, POUYA BAHRA, MAHMOD EL-HAJ, SIMON ANDERSEN, TOM PETTERSSON, DANIÉLA FRYKSTRAND **WORLD SALES:** GABRIELA PICHLER **PRODUCTION:** FILMHÖGSKOLAN **SUPPORTED BY:** FILMHÖGSKOLAN, FILM I VÄST

GABRIELA PICHLER. Born in 1980 in Flemingsberg, Sweden. Has a Bosnian mother and an Austrian father. Has a B.A. in film theory and studied documentary filmmaking in Öland.

FILMOGRAPHY 2008 SKRAPSRÅR, SHORT; 2007 TOKYO UNDERGROUND PARTY, SHORT; 2007 LEDA, SHORT (GIFF 2007); 2004 NÅNGÅNG, SHORT DOC.



BU OCH BÄ FÅR BESÖK **BOO AND BAA HAVE COMPANY**



SWEDEN 2009

ANIMATION, COLOUR, 35MM, 8 MIN.

DIRECTOR: STAFFAN ERLANDSSON, ANNA ERLANDSSON **PRODUCER:** FRANCY SUNTINGER **SCREENPLAY:** LENA LANDSTRÖM, OLOF LANDSTRÖM **CINEMATOGRAPHY:** STAFFAN ERLANDSSON **EDITOR:** STAFFAN ERLANDSSON **MUSIC:** MARKUS JÄGERSTEDT **CAST:** SISSELA KYLE (VOICE) **WORLD SALES:** SPEEDFILM AB **PRODUCTION:** SPEEDFILM AB **SUPPORTED BY:** SVT, YLE/FST, SFI (JOHAN BOGAEUS) **WORLD PREMIERE**

SYNOPSIS It's autumn. Boo and Baa are raking leaves. "Strange", Boo and Baa thinks, "that the wheelbarrow meows when you drive it". But then they discover the cat who has climbed into the tree and is unable to get down. How can they help it? Boo and Baa tries many different solutions.

DIRECTORS' COMMENT *Boo and Baa, from Lena and Olof Landström's children's book, come to life in this animated short film. We built a model of their world and animated Boo and Baa as cartoon characters in this model world.*



STAFFAN ERLANDSSON. Born in 1974 in Linköping, Sweden. Studied Media production at the University of Kalmar, graduating in 1997. Has worked with various children's shows for SVT. Founded Röda Roboten Animation in 2000 where he has been working fulltime since 2004.

ANNA ERLANDSSON. Born in 1975 Uppsala, Sweden. Art director and prop man who studied at Nordiska Scenografiskolan. Joint partner at Röda Roboten Animation.

FILMOGRAPHY (SELECT) 2009 BU OCH BÄ FÅR BESÖK, SHORT ANIM; 2006 JACK OCH PEDRO PÅ NYA ÄVENTYR, SHORT ANIM; 2002 JACK OCH PEDRO – JACKS INGENTINGDAG, SHORT ANIM.

I LOVE THE GAME OF THE HOCKEY, EN DOKUMENTÄRFILM OM DET SOM INTE ÄR HIPHOP I FÖRORTEN **I LOVE THE GAME OF THE HOCKEY, A DOCUMENTARY ABOUT WHAT'S NOT HIP HOP IN THE SUBURBS**



SYNOPSIS Alexander and his friends love Hockey team Frölunda Indians above all else, so much so that certain things in life will have to take the back seat. We follow Alexander over the course of a couple of sunny autumn days in Göteborg, listening to his thoughts and dreams.

DIRECTOR'S COMMENT *I wanted to portray a group of people who rarely get to make their voices heard. And in spite of the reticence and nervousness of the main characters, the film manages to, through powerful emotions, tell an important story about a part of Sweden.*

SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 21 MIN.

DIRECTOR: ROBIN FÄRDIG **PRODUCER:** KENNY HJÄLTE **SCREENPLAY:** ROBIN FÄRDIG **CINEMATOGRAPHY:** ROBIN FÄRDIG **EDITOR:** TORA BEE **MUSIC:** JOHAN ESPERSSON **CAST:** ALEXANDER BENGTSSON, MATTIAS POULSEN, PETTER WÄSTBERG **WORLD SALES:** AGITPROP **PRODUCTION:** AGITPROP **SUPPORTED BY:** RIVALISERANDE STENAR **WORLD PREMIERE**



ROBIN FÄRDIG. Born in 1979 in Göteborg. Studied film and scriptwriting at Katrinebergs folk high school 2000–2001, the University College of Film, Radio, Television and Theatre 2001–2004 and Brobygrafiska. Has worked with film and theatre in various capacities.

FILMOGRAPHY 2008 I LOVE THE GAME OF THE HOCKEY, EN DOKUMENTÄRFILM OM DET SOM INTE ÄR HIPHOP I FÖRORTEN, SHORT DOC; 2008 TVÅ, SHORT (GIFF 2008); 2007 ÄRET, DOC; 2006 TOURIST, SHORT; 2006 GJORT KAFFE, SHORT; 2005 TOWN IN WAR, SHORT DOC; 2005 BALLONGDANSEN, SHORT; 2004 FÖRHÖRET, SHORT; 2004 DEN INRE RESAN, SHORT DOC; 2003 BASKET, SHORT; 2002 TURKOSSTADEN, SHORT.

BABYSISTER **BABYSISTER**

SYNOPSIS Ingrid takes the train to Malmö to visit her big sister Greta. Ingrid, who is not feeling too well, wants to console herself by shopping for shoes while Greta wants to go swimming. It's a sunny Swedish summer's day but that doesn't make it any easier for Ingrid and Greta to break the ice.

DIRECTOR'S COMMENT *A film about how we take our nearest kin for granted, about reconciliation and what possibilities we have in our oldest relationships if we take responsibility for them.*



SWEDEN 2009

FEATURE, COLOUR, HDCAM, 13 MIN.

DIRECTOR: SAGA GÄRDE **PRODUCER:** MARTIN JERN **SCREENPLAY:** SAGA GÄRDE **CINEMATOGRAPHY:** RAGNA JORMING **EDITOR:** SAGA GÄRDE RIKARD ROGELAND **MUSIC:** SHEA SHEA SHEA FEAT TOBIAS LILJA **CAST:** CECILIA HÄLL, ALEXANDRA DAHLSTRÖM **WORLD SALES:** DANSK SKALLE AB **PRODUCTION:** DANSK SKALLE AB **SUPPORTED BY:** FILM I SKÅNE **WORLD PREMIÈRE**

SAGA GÄRDE. Born in 1979 in Stockholm. An actress who has appeared in numerous film and TV productions, such as *Spung*, *Playa del Sol* and *Hombres*. This is her directorial debut. Studied acting with Marcus Groth and at Skara Skolscen, as well as music and modern dance.

FILMOGRAPHY 2009 BABYSISTER, SHORT.



B TEMA **IN THE THEME**

SYNOPSIS A young couple are celebrating their first wedding anniversary. They give each other small presents, drink a bottle of champagne together, show off their wedding bands and reminisce about their relationship. Accompanied by Frida Selander's expressive music, they face questions on marital arguments, conflicts with other young people, their plans on having a family and their everyday life "in the theme". Director and cinematographer Olga Popova approaches two young people, whose life together is, after all, not quite average, let alone accepted, in a minimalist and strictly documentary style featuring a handheld camera and b/w images.

DIRECTOR'S COMMENT *A story about two girls, their relationships, and the world surrounding them.*



RUSSIA/SWEDEN 2008

DOCUMENTARY, COLOUR, DIGIBETA, 14 MIN.

DIRECTOR: OLGA POPOVA **PRODUCER:** OLGA POPOVA **SCREENPLAY:** OLGA POPOVA **CINEMATOGRAPHY:** OLGA POPOVA **EDITOR:** OLGA POPOVA **MUSIC:** FRIDA SELANDER **CAST:** S A SOLOVEVA, B D RUBINTSCHIKA **WORLD SALES:** BOTNIA FILM **PRODUCTION:** BOTNIA FILM **SWEDISH PREMIÈRE**

OLGA POPOVA. Born in 1989 in Moscow. Currently studying at VGIK, Moscow.

FILMOGRAPHY 2008 B TEMA, SHORT DOC.



HELST AV ALLT VILL JAG BLI SKÅDESPELARE I WANT TO BE AN ACTRESS



SWEDEN 2009
DOCUMENTARY, COLOUR, DIGIBETA, 15 MIN.
DIRECTOR: MALIN LINDSTRÖM **PRODUCER:** MALIN LINDSTRÖM
SCREENPLAY: MALIN LINDSTRÖM **CINEMATOGRAPHY:** MALIN LINDSTRÖM **EDITOR:** MALIN LINDSTRÖM **MUSIC:** JOHANNA NORRLID
CAST: JENNY M JENSEN **WORLD SALES:** MALIN LINDSTRÖM **WORLD PREMIÈRE**

SYNOPSIS After two years of dreaming and persistent rehearsing at a small school in the south of Sweden, it is finally time for the big test. Jenny, along with hundreds of others, is applying for the historic theatre universities. With the help of a distinguished camera, we get to follow them into the closed rooms. Rooms brimming with desperate longing and trembling nerves. Few are admitted and the pressure is high when all you want is to become an actor.

DIRECTOR'S COMMENT *Many of us have applied for jobs and programmes that we really wanted. It's a vulnerable situation, being judged, and I think most people can relate to Jenny, who were brave enough to let me follow and film her.*



MALIN LINDSTRÖM. Born in 1983 in Sundsvall, Sweden. Studied film at Fridhems folk high school 2006–2008.

FILMOGRAPHY 2009 HELST AV ALLT VILL JAG BLI SKÅDESPELARE, SHORT DOC; 2007 EN VÄRLD AV ROUGE OCH SKÄGG, SHORT DOC (CO-DIR, GIFF 2007).

KONSTNÄRINNAN PÅ AVD. 22 THE ARTIST ON WARD 22



SYNOPSIS This is the story of Ester Henning, a poor young woman from Mora who, almost a century ago, decided to become an artist. She moved to Stockholm and through many hardships began studying to be a sculptress. In 1916 she fell ill and was diagnosed with schizophrenia. Her journal from Säter's hospital states: "As a contributing cause of the illness – hopes gone wrong." Ester Henning were to spend 60 years at the mental institution, where she created a unique collection of images. She painted her world, nurses, patients and the view from her window.

DIRECTOR'S COMMENT *We wanted to portray an unusual artistry who has gained less attention than it deserves. Ester Henning's images show a world rarely seen in art – life in a mental institution.*

SWEDEN 2009
DOCUMENTARY, COLOUR, DIGIBETA, 40 MIN.
DIRECTOR: KERSTI GRUNDITZ, MAUD NYCANDER **PRODUCER:** MAUD NYCANDER **SCREENPLAY:** MAUD NYCANDER, KERSTI GRUNDITZ, KRISTINA LINDSTRÖM **CINEMATOGRAPHY:** ANDERS BOHMAN GUNNAR KÄLLSTRÖM **EDITOR:** KERSTI GRUNDITZ **MUSIC:** CECILIA ÖHRWALL
CAST: ULF FRIBERG, KRISTINA LINDSTRÖM (VOICES) **WORLD SALES:** FOTOGRAF MAUD NYCANDER **SUPPORTED BY:** SVT KULTUR, JANNY-LISA CLAESSONS STIFTELSE, FILM I DALARNA **WORLD PREMIÈRE**



KERSTI GRUNDITZ. Born in 1966 in Revsund, Sweden. Filmmaker and editor. M.A. in choreography from Mills College, Oakland, 1996, and a B.A. in dance pedagogy from The University College of Dance in Stockholm.

MAUD NYCANDER. Born in 1960 in Stockholm. Documentary filmmaker and photographer. Studied documentary filmmaking and editing at the University College of Film, Radio, Television and Theatre.

FILMOGRAPHY KERSTI GRUNDITZ AND MAUD NYCANDER: 2009 KONSTNÄRINNAN PÅ AVD 22, SHORT DOC. KERSTI GRUNDITZ: 2008, FYRA DAGAR, SHORT; 2008,

DROTTNINGEN AV SVARTVATTNET, EN FILM OM KERSTIN EKMAN, SHORT DOC; 2008, PRÄSTEN ÅR EN KVINNA, SHORT DOC; 2005, ROMANEN ÅR KUNGI, EN FILM OM JAN KJÆRSTAD, SHORT DOC; 2003, VÄNTAN, SHORT; 1998, SORROW, SHORT. MAUD NYCANDER: 2007 NUNNAN, SHORT DOC; 2007 MELLAN RUM, SHORT; 2006 RUM FÖR SJUKA SJÄLAR, SHORT DOC (GIFF 2006); 2004 KÄRLEK OCH FISKPINNAR, SHORT DOC.

BLOMMA, MITT HJÄRTA **SONJA & VICTOR**

SYNOPSIS Victor and Sonja have been a couple since high school, that was six years ago. Now they have a long distance relationship. Sonja is studying in Visby, Victor is back in Stockholm. He goes to Visby to visit her over the weekend, just as he always does. This time turns out to be the last. Memories bring us back through different stages of their relationship.

DIRECTOR'S COMMENT *I spent my entire summer in Gotland and was inspired to write this story. I wanted to make a beautiful film about something that I think a lot of people have gone through.*



SWEDEN 2009 FEATURE, COLOUR, DIGIBETA, 15 MIN.
DIRECTOR: VALENTINA CHAMORRO **PRODUCER:** VALENTINA CHAMORRO **SCREENPLAY:** VALENTINA CHAMORRO **CINEMATOGRAPHY:** ALEXANDER WESTERGÄRDH **EDITOR:** VALENTINA CHAMORRO **MUSIC:** ERIKA ILJERO, OLLE SJÖSTRÖM **CAST:** MAX EDENBORG, JOSEFIN FREDRIKSSON, VICTOR VON SCHIRACH **WORLD SALES:** VALENTINA CHAMORRO
SUPPORTED BY: FILMCENTRUM I STOCKHOLM, FILM I STOCKHOLM/FILMBASEN, FANZINGO **WORLD PREMIÈRE**

VALENTINA CHAMORRO. Born in 1986 in Stockholm. Studied Media/film at Mediagymnasiet in Nacka Strand and film theory at the University of Stockholm and attended the Manuspiloterna scriptwriting course as well as a film course at the University College of Film, Radio, Television and Theatre. Currently studying scriptwriting for film and interactive media at Brobygrafiska.

FILMOGRAPHY 2009 BLOMMA, MITT HJÄRTA, SHORT; 2006 GLUGG, SHORT; 2006 ERNESTO GUERRA, SHORT DOC; 2005 JAG BORDE KÖPA SMÖR, SHORT; 2005 LIMBO, SHORT; 2004 VIT, SHORT; 2004 ADRENALIN, SHORT DOC; 2004 EN HÖSTDIKT, SHORT; 2004 ALFAPET SM, SHORT; 2003; BLÅ, SHORT; 2003 COOLIZ, SHORT; 2003 STOP STEARING, SHORT; 2003 SOMA, SHORT; 2001 BLOMMOR OCH STENAR, SHORT.



LÖPAREN **THE GOTHENBURG RUNNER**

SYNOPSIS A relationship comes crashing down to the sound of applause from the crowd watching the half-marathon Göteborgsvarvet.

DIRECTOR'S COMMENT *The Gothenburg Runner was initially an idea for an essay, which turned into an essay about a film, but which only became a film.*



SWEDEN 2009
 FEATURE, COLOUR, DIGIBETA, 13 MIN.
DIRECTOR: TOBIAS ÅKESSON **PRODUCER:** TOBIAS ÅKESSON **SCREENPLAY:** TOBIAS ÅKESSON **CINEMATOGRAPHY:** JOHAN LUNDBORG
EDITOR: TOBIAS ÅKESSON **MUSIC:** MAGNUS GRANBOM **CAST:** PÅR LUTTROPP, ELIN GRADIN, MOA MILLGÅRD **WORLD SALES:** TOBIAS ÅKESSON **WORLD PREMIÈRE**

TOBIAS ÅKESSON. Born in 1977 in Malmö, Sweden. Studied film production at Högskolan Väst and attended the film production Master Programme at the School of Film Directing in Göteborg.

FILMOGRAPHY 2009 LÖPAREN, SHORT; 2005, ENTUSIASTEN, SHORT (GIFF 2005).



SWEDISH SHORTS

HÅLL OM MIG **HOLD ME TIGHT**



SYNOPSIS 15-year-old Ida lives with her mother in Rossö in the Strömstad archipelago. Over the course of three stormy days, her life is turned upside down. She has a strained relationship with her mother, a non-existent relationship with her father and is let down by her best friend. A film about longing – for the first love, for friendship, for consolation and security. About being a young girl and feelings and friendship can change.

DIRECTOR'S COMMENT *An independent project which began in the summer of 2007, when the first script ideas started to come. For a long time I had wanted to make a film set on the island of my childhood's summers, Rossö. The setting is strikingly beautiful and their is a special mood of Swedish melancholy about the place which I find unique and interesting. On top of that I love working with young actors, as they often have a certain honesty about them. The combination became a youth film set in Rossö. Filming began in the late summer of 2008 with a SEK 100 000 budget and small crew of young and hungry film workers and amazing actors. This is the result.*

SWEDEN 2009 FEATURE, COLOUR, DIGIBETA, 36 MIN.
DIRECTOR: MARIA ERIKSSON **PRODUCER:** MARIA ERIKSSON **SCREENPLAY:** MARIA ERIKSSON, LEIF SANDQVIST **CINEMATOGRAPHY:** SARA SVÄRDSÉN **EDITOR:** MARIA ERIKSSON **CAST:** FELICIA LÖWERDAHL, LINNEA CART-LAMY, ANNA BJELKERUD, JOHAN GRY, JAN COSTER, MARIA HAVRELL, JONATAN MACZNIK, JOHAN SKATTBERG **WORLD SALES:** MARIA ERIKSSON **SUPPORTED BY:** STRÖMSTADS KOMMUN/KULTURUNGDOM, WILHELM OCH MARTINA LUNDGREN'S MINNESFOND, SKANDIAS FOND IDEÉR FÖR LIVET, ABF GÖTEBORG, RAINER HECHT, INGER ERICSSON **WORLD PREMIÈRE**



MARIA ERIKSSON. Born in 1986 in Göteborg. Studied directing at IHTV 2006–2007. Works as casting director and assistant director while working on her own film projects.

FILMOGRAPHY 2009 HÅLL OM MIG, SHORT; 2009 JAG HAR ALDRIG, SHORT; 2008 BESLUTET, SHORT (GIFF 2008); 2006 LJUSET HAR SLOCKNAT, SHORT DOC.

ATT DELA ALLT **SHARE ALL**



SYNOPSIS Emelie, the love of Oscar's life, has found another love – but says she can be with both of them. Oscar encourages her and says that he wants everything for her that makes her happy. But where does Oscar draw the line for himself?

DIRECTOR'S COMMENT *This film is very "Umeå" to me. At the same time it's a classic sense vs. sensibility story. A story about being afraid of losing the one you love and being prepared to sacrifice everything for the sake of love.*

SWEDEN 2009 FEATURE, COLOUR, DIGIBETA, 15 MIN.
DIRECTOR: AMANDA KERNELL **PRODUCER:** HANNA WESTERLIND
SCREENPLAY: AMANDA KERNELL **CINEMATOGRAPHY:** PETRUS SJÖVIK
EDITOR: ELISABETH ANDERSSON **CAST:** CAMARON SILVEREK, SIRI HUORTON WAGNER, MAGNUS NILSSON **WORLD SALES:** HANNA-SOFIA **PRODUCTION:** HANNASOFIA **WORLD PREMIÈRE**



AMANDA KERNELL. Born in 1986 in Umeå, Sweden. Divides her work time between sexual education and theatre and film work. Studied dramaturgy at Biskops-Arnö folk high school and scriptwriting at Filmpool Nord. Swedish representative for Prix de la jeunesse at the 2008 Cannes Film Festival.

FILMOGRAPHY 2009 ATT DELA ALLT, SHORT; 2009 SPEL, SHORT (GIFF 2009); 2009 UNDER TÄCKET, SHORT; 2008 SEMESTERSYSTERN, SHORT (GIFF 2008); 2006 VÅRA DISCON, SHORT.

BARBIEBLUES **BARBIEBLUES**

SYNOPSIS The girl's fairly harmless Barbie role playing turns, in the eyes of her mother, into sadistic bullying. A nagging worry which has been eating at her finds its confirmation. She has had enough. She must have revenge. Nothing awakens our animal instincts like the fear that our children are being harmed.

DIRECTOR'S COMMENT *Barbieblues is about our fear of being left out and perhaps the greatest fear of all: the fear that our children won't fit in and our desperate desire to protect them from everything bad. Fight fire with fire.*



SWEDEN 2009

FEATURE, COLOUR, BETA SP, 8 MIN.

DIRECTOR: MARIA BOLME **PRODUCER:** ANNA CARLSTEN **SCREENPLAY:** MARIA BOLME **CINEMATOGRAPHY:** HENRIK GYLLENSKIÖLD **EDITOR:** FREDRIK ALNÄNG **CAST:** MARIA SUNDBOM, INDIGO FUNCK **WORLD SALES:** CRICKET FILM AB **SUPPORTED BY:** SFI (ANNE-MARIE SÖHRMAN FERME LIN) **WORLD PREMIÈRE**

MARIA BOLME. Born in 1965 in Stockholm. Studied editing at ETC Akademin and attended a directing course at the University College of Film, Radio, Television and Theatre. Also studied at Stockholm Film School, Skrivarakademin, The University of Lund and elsewhere.

FILMOGRAPHY 2009 BARBIEBLUES, SHORT; 2008 FRIDA FANTISERAR, TV; 2006 ANNAS BÄSTA KOMPIS, SHORT (GIFF 2006)..



REGISSÖREN **THE DIRECTOR**

SYNOPSIS Cisco is the leader of a gang of street kids in Rwanda. They are brutally chased off and banished to the countryside. The glue that holds them together is their passion for film. All their money is spent at the cinema. They dream about, one day, making their own films and becoming stars. *The Director* takes us into the world of street kids, where friendship and loyalty is essential.

DIRECTOR'S COMMENT *When we first approached the kids we were overwhelmed by their positive attitude. They were far from the generic image of street kids as helpless non-persons that is often presented. We wanted to show the positive energy that these children possess, if they're only given a chance.*



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 56 MIN.

DIRECTOR: FABIEN MANIREBANIMPUHWE, PETER RINALDO **PRODUCER:** PETER RINALDO **SCREENPLAY:** PETER RINALDO **CINEMATOGRAPHY:** PETER RINALDO **EDITOR:** MARIA RINALDO **MUSIC:** PER RINALDO **CAST:** CISCO, DUDU, D'AMOUR, MBIMBIRI, GIKOTORI **WORLD SALES:** DOCUMENTARY GROUP **PRODUCTION:** DOCUMENTARY GROUP **SUPPORTED BY:** SVT MELLANSVERIGE, FILMPOL STOCKHOLM MÅLARDALEN, FILMPOOL MITT, ABF, HÄLLEFORS FOLKHÖGSKOLA **WORLD PREMIÈRE**

FABIEN MANIREBANIMPUHWE. Born in 1976 in Gatumba, Rwanda. Studied TV and Video at Tollare folk high school (2002) and documentary filmmaking at Fellingsbro folk high school (2003).

holm 1985–86 and attended Nya Filmskolan in 1986. Has been freelancing for the major Swedish TV networks. Now works as an independent filmmaker and producer.

FILMOGRAPHY FABIEN MANIREBANIMPUHWE AND PETER RINALDO: 2009 REGISSÖREN, SHORT DOC. FABIEN MANIREBANIMPUHWE: 2002 GLESBYGDS-

POLKA, SHORT DOC. PETER RINALDO: 2008 LOBBYISTERNA, SHORT DOC; 2004 I GUDS NAMN, DOC; 2000 BLODSBARN, SHORT DOC; 1996 BLODSARVET, DOC; 1991 SKULDEN, SHORT DOC; 1990 BRÄNT LAND, SHORT DOC; 1987 SISTA STRIDEN, SHORT DOC; 1984 ORIENTAL BLONDE, SHORT DOC..



PETER RINALDO. Born in 1964 in Örebro. Studied film theory at the University of Stock-

MAXIM **MAXIM**



SWEDEN 2008

FEATURE, COLOUR, BETA SP, 24 MIN.

DIRECTOR: JONAS ESKILSSON **PRODUCER:** RASMUS WILHELMSSON
SCREENPLAY: JONAS ESKILSSON **CINEMATOGRAPHY:** JACOB ANDRÉN
EDITOR: JONAS ESKILSSON **MUSIC:** VANESSA LIFTIG **CAST:** JONAS ESKILSSON, MARLENE JONSSON, ÅSA GUSTAVSSON, BRANDON MARTIN
LANE WORLD SALES: YXFILM **PRODUCTION:** YXFILM **SUPPORTED BY:** FILM I VÄST/VÄXTHUS

SYNOPSIS In *Maxim*, a young man returns to his hometown Göteborg after a few years in exile. At first Maxim's goals seem vague but eventually we realise that he is in love with his sister, Ylva, who is about to get married. On his nightly ramblings Maxim also run into an old lover, Daniel, and sells himself to an elderly woman, Kristin. *Maxim* is an attempt to find the narrative from the inside with the director playing the main character in order to completely create the film from his perspective.

DIRECTOR'S COMMENT A central idea behind *Maxim* is that of finding the story from within. That by playing the character of Maxim I would get to know him better – that the script would evolve organically from me as an actor. I have gathered material in a way reminiscent of documentary filmmaking. The documentary director may know his ending and his beginning but be susceptible to impulses and random events that aid the film with a more organic result.



JONAS ESKILSSON. Born in 1982 in Helsingborg, Sweden. Studied film at Fridhems folk highs school 2003–2005 and directing at the School of Film Directing in Göteborg, 2005–2008.

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

HELA HAVET STORMAR **MUSICAL CHAIRS**



SYNOPSIS As usual he was going for a jogging trip after work. But everybody who knows him well, including his wife, knows he was really going out for a smoke on a sly ...

DIRECTOR'S COMMENT My first time filming on RED (HD format). Which was a great success. I gathered actors whom I admired and explained the entire concept. No dialogue, one single take, etc. I've always been fascinated with how innocent games as grownups can turn into something else.

SWEDEN 2009

FEATURE, COLOUR, HDCAM, 10 MIN.

DIRECTOR: AMIR CHAMDIN **PRODUCER:** BRADY BLADE **SCREENPLAY:** AMIR CHAMDIN **CINEMATOGRAPHY:** CRILLE FORSBERG **EDITOR:** JOEN CARLSTEDT **CAST:** KIM BODNIA, LIA BOYSEN, RAMON GIL MARCOS, AGNIESZKA KOSÓN, VERA VITALI **WORLD SALES:** CHAMDIN & STÖHR FILM **PRODUCTION:** CHAMDIN&STÖHRFILM **WORLD PREMIÈRE**

FILMOGRAPHY 2009 HELA HAVET STORMAR, SHORT; 2006 OM GUD VILL (GIFF 2006).



AMIR CHAMDIN. Born in 1974 in Stockholm. Started his career as a musician. He has directed over 50 music videos and received the MTV Nordic Best Music Video award. After several commercials at RenckÅkerlundFilms Amir Chamdin and Martina Stöhr started their own company, Chamdin&Stöhr Film at 2005. The first feature film was *God Willing*.

TRI DNYA TRI DNYA

SYNOPSIS Ira, who has run away from home, spend three days with his brother – a guest worker in Sweden. The picking up the last tomatos of the season, boredom and fragile encounters in the night.

DIRECTOR'S COMMENT *I have met several young guest workers from Eastern Europe, people who don't have a natural place in their own societies, who in a way have already emigrated without chosing or wanting to realising it. They live in a no man's land, accepting the role of "second class Europeans". I'm moved by these young people waiting for their lives to begin. Their existence says something vital about our times and the society we live in. To me film is about seeing, about striving to understand reality, what it's like to be human. I'm interested in creating work methods that aid this seeing, a process that lends honesty and precision to the portrayal of life.*



SWEDEN 2008 FEATURE, COLOUR, BETA SP, 26 MIN.
DIRECTOR: MARTA DAULIUTE **PRODUCER:** ELISABETH MARJANOVIC' CRONVALL **SCREENPLAY:** MARTA DAULIUTE **CINEMATOGRAPHY:** ELISABETH MARJANOVIC' CRONVALL **EDITOR:** MARTA DAULIUTE, ALICE ILMENSKA **MUSIC:** YURY YURKINSSON, TOMMY SPAANHEDEN **CAST:** MICHELLE ALEXANIAN, VLADIMIR ANTOCHVILI, VLADIMIR JANICKIN, ALISHER MAKHKAMOV, MACIEJ RADZKI, RUSLAN TARACHAN, YURY VIKTOROVITJ PODLEVSKIKH **WORLD SALES:** MARTA KOMETA FILM **SUPPORTED BY:** FILMHÖGSKOLAN, FILM I VÅST

MARTA DAULIUTE. Born in 1984 in Siauliai, Lithuania. Studied film at Fridhems folk high school 2003–2005 and directing at the School of Film Directing in Göteborg 2005–2008.

FILMOGRAPHY 2008 TRI DNYA, SHORT; 2008 LJUDLÖST, SHORT EXPR; 2007 KLÄNGER OCH SPÅR, SHORT EXPR; 2005 SMEKNINGEN, SHORT; 2004 OM IGLKOTTAR, SHORT.



CHAQUE MINUTE CHAQUE MINUTE

SYNOPSIS It's Leif's 60th birthday party. Roland is afraid to get a divorce. Monika don't want the guests to leave. The neighbours' teenage daughter helps herself to the booze. Henrik loses his footing. The constant longing for something more to happen ...

DIRECTOR'S COMMENT *In Chaque minute I wanted to portray three generations that mirror and clarify each other, based on the choices they make and they have made in their lives. When making films I start with what I want to see. I want and need to (re)create reality in order to understand it. I'm interested in people's inability to be themselves in the social construct, their need for affirmation and the constant longing for something more to happen in the present. I work to find honesty in what I do and portray, I want to see life and not a conception of life.*



SWEDEN 2008 FEATURE, COLOUR, BETA SP, 29 MIN.
DIRECTOR: ELISABETH MARJANOVIC' CRONVALL **PRODUCER:** ELISABETH MARJANOVIC' CRONVALL, MARTA DAULIUTE **SCREENPLAY:** ELISABETH MARJANOVIC' CRONVALL **CINEMATOGRAPHY:** MARTIN PÅLSHEDEN **EDITOR:** ELISABETH MARJANOVIC' CRONVALL, CHARLOTTE BERGLIN **MUSIC:** HANNA CHAWKI, THOMAS JANSSON **CAST:** CASSANDRA JENNER, SIMON J BERGER, ANNA BJELKERUD, MATS BLOMGREN, PER JOHANSSON, LARS VÄRINGER **WORLD SALES:** ELISABETH MARJANOVIC' CRONVALL **SUPPORTED BY:** FILMHÖGSKOLAN, FILM I VÅST

ELISABETH MARJANOVIC' CRONVALL. Born in 1983 in Huddinge, Sweden. Studied at the School of Film Directing in Göteborg 2005–2008.

FILMOGRAPHY 2008 CHAQUE MINUTE, SHORT; 2007 EN GÅNG TILL, SHORT; 2006 VADET, SHORT; 2004 RUBIK, SHORT.



SWEDISH SHORTS

KATARINA ANA NERVOSA **KATARINA ANA NERVOSA**



SWEDEN 2008

EXPERIMENTAL, COLOUR, DIGIBETA, 20 MIN.

DIRECTOR: IMRI SANDSTRÖM **PRODUCER:** IMRI SANDSTRÖM **SCREENPLAY:** IMRI SANDSTRÖM **CINEMATOGRAPHY:** IMRI SANDSTRÖM **EDITOR:** IMRI SANDSTRÖM **MUSIC:** IMRI SANDSTRÖM **WORLD SALES:** IMRI SANDSTRÖM

SYNOPSIS Katarina Ana Nervosa is the story of Catherine Benincasa, a fourteenth century saint who refrained from eating. It is also the story of Ana, a present-day anorectic.

DIRECTOR'S COMMENT *The script was written in both Swedish and English. The texts aren't identical but they follow along the same lines. The film is multilingual, rather than a language being translated into another.*



IMRI SANDSTRÖM. Born in 1980 in Umeå, Sweden. An artist who studied at the Umeå Academy of Fine Arts and the Royal Danish Academy of Fine Arts. She works with various media, such as text, sound and video.

FILMOGRAPHY 2008 KATARINA ANA NERVOSA, SHORT EXPR; 2006 ISN'T IT TOUCHING, SHORT EXPR; 2004 VYER ÖVER FALTRÄSK, SHORT DOC.

FÅGELBUREN **THE BIRDCAGE**



SWEDEN/IRAN 2008

DOCUMENTARY, COLOUR, DIGIBETA, 14 MIN.

DIRECTOR: NAHID PERSSON SARVESTANI **PRODUCER:** NAHID PERSSON SARVESTANI **SCREENPLAY:** NAHID PERSSON SARVESTANI **CINEMATOGRAPHY:** NAHID PERSSON SARVESTANI **EDITOR:** NAHID PERSSON SARVESTANI, BERNHARD WINKLER **CAST:** HABIB **WORLD SALES:** THE SWEDISH FILM INSTITUTE **PRODUCTION:** REALREEL DOC **AB SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON) **SWEDISH PREMIÈRE**

SYNOPSIS Two old men are doing business on a street in Iran. One of them carries a cage filled with birds that he tries to sell. The other leans against a wall and shows off a room in his house that he wants to let. Their animated dialogue takes on a grim character when the authorities decide to block the street trade. The camera shakes and turns, the salesmen are seriously reprimanded. Only the filmmakers can stay, because they managed to obtain a permit. The title refers to the man's birdcage, but is also a metaphor for life in Iran, which is dominated by prohibitions. This has turned the country into a kind of prison.

DIRECTOR'S COMMENT *It is about the people behind the regime, how they try to adjust and survive in a country where every step you take is supervised. We get to know some of the people Habib meets and the police who involve them selves in everybody's life.*



NAHID PERSSON SARVESTANI. Born in 1960 in Shiraz, Iran. Nahid Persson Sarvestani took political asylum in Sweden as a result of her political activism during and after the 1979 revolution in Iran. Since 2000 Nahid has pursued a successful career as a documentary filmmaker in Sweden.

FILMOGRAPHY 2008 FÅGELBUREN, SHORT DOC; 2008 DROTTNINGEN OCH JAG, DOC (GIFF 2009); 2008 DET BLÅ HJÄRTAT, SHORT DOC; 2007 FYRA FRUAR OCH EN MAN (GIFF 2008); 2005 PROSTITUTION BAKOM SLÖJAN, SHORT DOC (GIFF 2005); 2005 ÅT HELVETE MED DET GAMLA, SHORT (CO-DIR, GIFF 2005); 2000 SJUTTON ÅR AV LÅNGTAN, SHORT (GIFF 2001).

FÖRFLUTEN ENSAMHET SOLITUDE PAST

SYNOPSIS Ingrid is the loneliest woman in the world. She is old and only has her dead cat for company in her flat. Ingrid feels sorry for herself and begrudges others their happiness. When she has almost given up, she ends up in a retirement home. There Ingrid is reminded of the life she never had. The angst is unbearable so Ingrid decides to wreak her vengeance on an innocent, severely disabled woman. She gets up in the middle of the night to strangle her. But when Ingrid gets close to another person she can no longer deal with her emotions and is swallowed up by her longing.

DIRECTOR'S COMMENT *A film about loneliness.*



SWEDEN 2008

ANIMATION, COLOUR, DIGIBETA, 7 MIN.

DIRECTOR: MY SANDSTRÖM **PRODUCER:** MY SANDSTRÖM **SCREEN-PLAY:** MY SANDSTRÖM **CINEMATOGRAPHY:** MY SANDSTRÖM **EDITOR:** MY SANDSTRÖM **WORLD SALES:** MY SANDSTRÖM **SUPPORTED BY:** REAKTOR SYDOST, FILM PÅ GOTLAND

MY SANDSTRÖM. Born in 1986 in Karlskrona, Sweden. Studied at Diagonalakademin, Folkuniversitetet MITV and Medieinstitutet.

FILMOGRAPHY 2008 FÖRFLUTEN ENSAMHET, SHORT ANIM.



ALICE & SIMON ALICE & SIMON

SYNOPSIS Alice and Simon are classmates and in love. Simon is bullied at school and his family decides to move. Now there is not much time left for them to show how they really feel about each other.

DIRECTOR'S COMMENT *This film is about finding the courage to say how you really feel.*



SWEDEN 2008

FEATURE, COLOUR, DIGIBETA, 12 MIN.

DIRECTOR: JESPER MILLER **PRODUCER:** JESPER MILLER, PHILIP BERNHARD **SCREENPLAY:** PHILIP BERNHARD, JESPER MILLER **CINEMATOGRAPHY:** PHILIP BERNHARD **EDITOR:** CARL MOBERG **MUSIC:** JESPER MILLER **CAST:** EBBA SVENBURG, PHILIP LITHNER **WORLD SALES:** JESPER MILLER **SUPPORTED BY:** FILM I SKÅNE, PENGABUNKEN REGION SKÅNE

JESPER MILLER. Born in 1982 in Göteborg. Studied film at Skurups folk high school 2006–2008.

FILMOGRAPHY 2008 ALICE & SIMON, SHORT; 2007 JÄVLA MAMMA, SHORT..



CIRCULO VICIOSO **VICIOUS CIRCLE**



SWEDEN/CHILE 2007

DOCUMENTARY, COLOUR, DIGIBETA, 29 MIN.

DIRECTOR: ANNA PERSSON, BRIGITTA KONTROS **PRODUCER:** ANNA PERSSON, BRIGITTA KONTROS **SCREENPLAY:** NATALY HERNÁNDEZ AREVALO **CINEMATOGRAPHY:** ANNA PERSSON, BRIGITTA KONTROS **EDITOR:** ANNA PERSSON, BRIGITTA KONTROS **MUSIC:** JOSEF SZABÓ **CAST:** NATALY HERNÁNDEZ AREVALO **WORLD SALES:** ANNA PERSSON

SYNOPSIS Nati longs for her former life of freedom as a punk rocker on the streets of Valparaíso. Now she lives with her one-year-old son Dylan and her absent boyfriend Leo in a small house on one of the city's hills. Increasingly frustrated with her isolation and powerlessness, Nati makes plans for a different future without her boyfriend. She is determined to break the circle of male chauvinism that has haunted her and other women through generations. She is not raising her son to be a machista.



ANNA PERSSON. Born in 1981 in Västerås, Sweden. Studied film at Biskops-Arnö folk high school 2006–2007 and video and radio production in Valparaíso. Currently studying documentary filmmaking at the University College of Film, Radio, Television and Theatre.

BRIGITTA KONTROS. Born in 1983, Sturdy, Romania. Studied short film production at Forsa folk high school and film at Biskops-Arnö folk high school 2006–2007. Currently studying video and radio production in Valparaíso.

FILMOGRAPHY 2007 CIRCULO VICIOSO, SHORT DOC.

LONDON TRANSFER **LONDON TRANSFER**



SWEDEN/UNITED KINGDOM 2008

FEATURE, COLOUR, HDCAM, 21 MIN.

DIRECTOR: ROOZBEH BEHTAJI **PRODUCER:** KAJSÅ PÅLSSON, ANDERS NORDBERG, ANDREAS POUSSETTE **SCREENPLAY:** ROOZBEH BEHTAJI **CINEMATOGRAPHY:** JANN DÖPPERT **EDITOR:** PIERRE LAURENT **MUSIC:** VANESSA LIFTIG **CAST:** ROOZBEH BEHTAJI, DAN MACLANE, PAUL KELLEHER, PAUL NEWBERRY, FAYE AUSTIN, STEVE MULLINS, DEAN TOMKINS, ALASTAIR MACDUFF, INNU LUTHRA, CAROL ROACHE, JACK FIRMAN **WORLD SALES:** LITTLE RED FISH **SUPPORTED BY:** ZAHRA BAYATI, FILMHÖGSKOLAN, FILM I VÄST, MARYAM BAYATI

SYNOPSIS Sam is travelling from one airport to another during a brief stop in London, he's carrying a large bag without handles. While waiting for the airport bus in central London he leaves the terminal looking for a restroom. In his nightly London odyssey it becomes apparent that it's not always easy to know people's intentions ...

DIRECTOR'S COMMENT *An odyssey through a nightly London, about the fear of each other that prevent us from meeting, and the value in overcoming this fear.*



ROOZBEH BEHTAJI. Born in 1981 in Tehran, Iran. Grew up in Göteborg. Has also lived in USA, Barcelona and London. Studied film theory, philosophy, scriptwriting and directing at the School of Film Directing in Göteborg.

FILMOGRAPHY 2008 LONDON TRANSFER, SHORT; 2008 BEA BEBÅDELSE, SHORT (GIFF 2008); 2006 DANCE IN PUBLIC SPACE, SHORT EXPR; 2006 BOLLEN ÅR RUND, SHORT (CO-DIR, GIFF 2006); 2001 HERR E, SHORT; 1993 GARAGET, SHORT; 1992 DÖRREN, SHORT.

TOLD YOU SO **TOLD YOU SO**

SYNOPSIS *Told You So* is an animated video showing the use of psychological power between two people. During a short dialogue, which initially seems innocuous enough, through the use of persistent repetition a provocative and manipulative tactic emerges. The purpose of the exhaustion tactics is of course to obtain results and thus triumph.

DIRECTOR'S COMMENT *What fascinates me the most about animation is that nothing happens by coincidence.*



SWEDEN 2008

ANIMATION, COLOUR, BETA SP, 2 MIN.

DIRECTOR: CECILIA LUNDQVIST **PRODUCER:** CECILIA LUNDQVIST
SCREENPLAY: CECILIA LUNDQVIST **EDITOR:** CECILIA LUNDQVIST **MUSIC:** CECILIA LUNDQVIST **WORLD SALES:** CECILIA LUNDQVIST

CECILIA LUNDQVIST. Born in 1971 in Eskilstuna, Sweden. Studied at Konstfack, Stockholm, 1994–1999 and the Royal University College of Fine Arts 1999–2000.

FILMOGRAPHY 2008 TOLD YOU SO, SHORT ANIM; 2008 OH, I'M SO HAPPY, SHORT ANIM; 2008 WE COULD HAVE HELPED, SHORT ANIM; 2006 DEAD END, SHORT ANIM; 2006 SCRATCH AND SNIFF, SHORT ANIM; 2005 MAKING PANCAKES, SHORT ANIM; 2005 FINDING THE RIGHT MOMENT, SHORT ANIM; 2004 POWER PLAY, SHORT ANIM; 2003 SMILE, SHORT ANIM; 2003 FROM THE BEGINNING, SHORT ANIM; 2001 EMBLEM, SHORT ANIM; 2001 C, SHORT ANIM; 2000 ABSOLUTELY NORMAL,

SHORT ANIM; 2000 VARNING FÖR LEKANDE BARN, SHORT ANIM; 1999 CHIPS, SHORT ANIM; 1999 SOUVENIR, SHORT ANIM; 1999 REBUS, SHORT ANIM; 1999 KEDJEREAKTION 1-56, SHORT ANIM; 1998 PARTY, SHORT ANIM; 1997 DISCO, SHORT ANIM; 1997 TRIM, SHORT ANIM; 1994 FLICKAN OCH HUNDEN, SHORT ANIM.



KALLE OCH BODEN **KALLE AND THE SHED**

SYNOPSIS A documentary fairytale about Kalle, Stockholm and an insignificant little shed.

DIRECTOR'S COMMENT *The idea for this documentary came to me after I read a book about forgotten places. In the spring of 2007 I went to Stockholm and shot this film, which in the end became a portrait of my pal Kalle.*



SWEDEN 2007

DOCUMENTARY, COLOUR, DIGIBETA, 4 MIN.

DIRECTOR: JOAKIM POLLING **PRODUCER:** JOAKIM POLLING **SCREENPLAY:** JOAKIM POLLING **CINEMATOGRAPHY:** JOAKIM POLLING **EDITOR:** JOAKIM POLLING **CAST:** KARL WANNERSKOG

JOAKIM POLLING. Born in 1985 in Skanör, Sweden. Studied at Fridhems folk high school.

FILMOGRAPHY 2007 KALLE OCH BODEN, SHORT DOC..



SWEDISH SHORTS

NU HÄNDER DET IGEN **IT'S HAPPENING AGAIN**



SWEDEN 2008

EXPERIMENTAL, COLOUR, DIGIBETA, 5 MIN.

DIRECTOR: FRANK ASCHBERG, GABRIEL WATSON **PRODUCER:** GABRIEL WATSON **SCREENPLAY:** GABRIEL WATSON, FRANK ASCHBERG **CINEMATOGRAPHY:** FRANK ASCHBERG **EDITOR:** GABRIEL WATSON **MUSIC:** JOHAN T KARLSSON **CAST:** CALLE TIDBECK, NICOLAI ZELLMANI, DANIEL ESPINOSA, GUNNAR HELLSTRÖM, FRANK ASCHBERG, GABRIEL WATSON **WORLD SALES:** ASCHWATS **PRODUCTION:** ASCHWATS

SYNOPSIS A thorough study of human behaviour.

DIRECTOR'S COMMENT *A thorough study of human behaviour.*



FRANK ASCHBERG. Born 1981 in Stockholm. Director, cinematographer and still photographer.

GABRIEL WATSON. Born in 1972 in Stockholm. Director, editor and animator.

Together they make documentaries, short films and animations under the name of Aschwats.

FILMOGRAPHY FRANK ASCHBERG AND GABRIEL WATSON: 2008 NU HÄNDER DET IGEN, SHORT EXPR. FRANK ASCHBERG: 2006 FISHMEN IN NADOR, SHORT. GABRIEL WATSON: 2003 GIRLFLESH, SHORT ANIM EXPR.

DISTANCES **DISTANCES**



SYNOPSIS *Distances* retells the roaming journey of a group of illegal refugees lost in between two frontiers, trying to reach Europe. *Distances* follows a man, away from himself, drowning in his environment and by his own obstinacy; a man with a rough energy, closed on himself, but which makes him survive. A poetic and evocative film on the ordeals of refugees trying to reach Europe.

DIRECTOR'S COMMENT *Distances is based on an interview with an Iraqi refugee, who traveled over land from Baghdad to Stockholm. I tried to take his emotional experience and share it with spectators.*

SWEDEN/FRANCE 2009

FEATURE, COLOUR, HDCAM, 30 MIN.

DIRECTOR: DAVID DUSA **PRODUCER:** EMILIE BLEZAT, HELENA DANIELSSON **SCREENPLAY:** DAVID DUSA **CINEMATOGRAPHY:** ARMIN FRANZEN **EDITOR:** YANNICK COUTHERON **MUSIC:** SEBASTIEN ROUX **CAST:** LOU CASTEL, MALIK FARAOUN, HAMDEN SARAY, MARIE SELVA, YOUSSEF HAMID **WORLD SALES:** SCIAPODE **PRODUCTION:** SCIAPODE **SUPPORTED BY:** SFI, REGION AUVERGNE, ADAMI, CNC **WORLD PREMIÈRE**

DAVID DUSA. Born in 1979 in Budapest, Hungary. Grew up in Sweden and South Africa. He obtained a Master's degree in film studies in Göteborg and Paris. *Machine*, Dusa's first short, was selected at IFFR in 2006 and Berlinale Talent Campus. Dusa's second short *Amin* won the Prix UIP at the IFF Rotterdam 2007 and was nominated for Best European Short by the European Film Academy. In

June 2008 Dusa finished his third short film, *Distances*, on the ordeals of refugees trying to reach Europe. Dusa's first feature project was selected for Cinemart 2008 at the IFF Rotterdam.

FILMOGRAPHY 2009 DISTANCES, SHORT; 2007 AMIN, SHORT (GIFF 2008); 2006 MACHINE, SHORT EXPR.



TYSKLAND GERMANY

SYNOPSIS The second installment in a series about different countries. The film *USA* was the first. Here comes the follow-up *Germany*, which is about Germany

DIRECTOR'S COMMENT *I think this film is a little too short. But there wasn't any more. As I remember it, there was more. But there wasn't.*



SWEDEN 2009

DOCUMENTARY, COLOUR, HDCAM, 1 MIN.

DIRECTOR: MÅRTEN NILSSON **PRODUCER:** MÅRTEN NILSSON **SCREENPLAY:** MÅRTEN NILSSON **CINEMATOGRAPHY:** MÅRTEN NILSSON **EDITOR:** MÅRTEN NILSSON **MUSIC:** KENNETH COSIMO **WORLD SALES:** GNUFILM **PRODUCTION:** GNUFILM **WORLD PREMIERE**

MÅRTEN NILSSON. Born in 1962 in Palma de Mallorca, Spain. Has directed numerous short films and also works as a cinematographer. Member of the group "Till Arbete!" ("To Work!") alongside Kim Hiorthøy and Gunilla Heilborn.

FILMOGRAPHY 2009 TYSKLAND, SHORT EXPR DOC; 2009 INTRO FILM FOR 32ND GIFF; 2007 HUR MAN GÖR, SHORT (CO-DIR); 2006 WHO IS NIC?, SHORT DOC; 2005 SPORTSTUGAN, SHORT (CO-DIR, GIFF 2005); 2003 USA, SHORT EXPR DOC (GIFF 2004); 2003 REWIND, SHORT (CO-DIR, GIFF 2004); 2002 ALLA TYCKER SOM DOM VILL, SHORT DOC; 2001 DET ÅR MITT YRKE ATT VARA KÄNSLIG, SHORT EXPR (GIFF 2002); 2000 SVITJOD 2000+ (GIFF 2002), SHORT DOC (CO-DIR); 1999 LALALALUCHA,

SHORT EXPR (GIFF 2000); 1995 ANTILOPER, SHORT EXPR (GIFF 1995); 1992 DEN LILLA TREKANTEN, SHORT (GIFF 1993); 1991 VINSÖNGKRINÖNG, SHORT EXPR.



ICY RIDERS ICY RIDERS

SYNOPSIS *Icy Riders* is a road movie which takes us from the idyllic Dalecarlia in Sweden to the poverty and icy cold of Siberia. Ice racing is a fairly unknown sport in Sweden but across the Urals Posa Serenius is a superstar. *Icy Riders* lets us follow the 59-year-old legend through what was to be his last world championship season.

DIRECTOR'S COMMENT *I've never ridden a motorbike, never tinkered with a moped. Never changed tires on a car or taken a screwdriver to any kind of vehicle. But three years ago I was appointed head mechanic on the Swedish national ice racing team. The appointment had nothing to do with my engineering skills. The reason was that the national team wanted to smuggle me into a series of competitions in Russia. They told me it would be cold, that the distances were huge and that I would get to sleep on the floor between the real mechanics. At least there would be no mosquitos, or so they said. But that wasn't why I accepted. I was simply curious about what they were up to over there, those men. Year after year. Across the Urals.*



SWEDEN 2008

DOCUMENTARY, COLOUR, DIGIBETA, 55 MIN.

DIRECTOR: BENGT LÖFGREN **PRODUCER:** ANDREAS JONSSON **SCREENPLAY:** BENGT LÖFGREN **CINEMATOGRAPHY:** BENGT LÖFGREN **EDITOR:** SIMON JEDVIK **MUSIC:** LEIF JORDANSSON **CAST:** POSA SERENIUS, ANATOLY BONNDARENKO, VARG-OLLE NYGREN, GUNTHER BAUER, JOHNNY THUINSTRÄ, STEFAN SVENSSON **WORLD SALES:** TUSSILAGO AB **SUPPORTED BY:** SVT, FILM I VÄST, FILM I DALARNA **SWEDISH PREMIERE**

BENGT LÖFGREN. Born in 1965 in Kristinehamn, Sweden. Studied art at Hovedskous's art school. Gave up painting in 1997 in order to pursue documentary filmmaking.

FILMOGRAPHY 2008 ICY RIDERS, SHORT DOC; 2007 PREDIKANTEN, SHORT DOC (CO-DIR, GIFF 2007); 2004 CCCP HOCKEY, SHORT DOC; 2001 EL SALAMA, SHORT DOC.



SUSANS LÄNGTAN **SUSAN'S LONGING**



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 23 MIN.

DIRECTOR: KRISTIAN A SÖDERSTRÖM **PRODUCER:** KRISTIAN A SÖDERSTRÖM **SCREENPLAY:** KRISTIAN A SÖDERSTRÖM **CINEMATOGRAPHY:** KRISTIAN A SÖDERSTRÖM **EDITOR:** KRISTIAN A SÖDERSTRÖM **MUSIC:** DANIEL GUSTAFSSON **CAST:** MICHAELA BERNER, ALICIA VIKANDER, LENNART ALMROTH, ANETTE SEVREUS **WORLD SALES:** CINEMA SYMP-TOMS **WORLD PREMIÈRE**

SYNOPSIS Susan longs for her boyfriend Anders who is out of town. She waits, isolated in the flat they just moved in to, feels that something moves through their home in the night and is tormented by nightmares where she is homeless and looking for Anders who has left her. She tries to find comfort in telephone conversations with Anders but his time is limited. Between longing and worry, between dream and reality, the feeling grows that Susan's perception of the world isn't completely reliable. She suffers from schizophrenia.

DIRECTOR'S COMMENT *The film was born from a wish to depict schizophrenia in a humanistic way. I wanted to make the viewer see through the eyes of the afflicted and try to create empathy, as I feel that there is a tendency in films to portray schizophrenic people as scary. I wanted to show the horror of losing one's grip on reality, the realisation of this loss and the sadness that comes with it.*



KRISTIAN A SÖDERSTRÖM. Born in 1974 in Göteborg. Studied film and video production at Filmakademien in Göteborg and directing and scriptwriting at UCLA in Los Angeles. He has worked with director Björn Runge and actor Sven Wollter. In August 2007, his short film *Darkness of Truth* – also screened at GIFF 2007 – won the International Discovery Award at Rhode Island's international film festival.

FILMOGRAPHY 2009 SUSANS LÄNGTAN, SHORT; 2007 SANNINGENS MÖRKER, SHORT (GIFF 2007); 2005 GÖMDA AVTRYCK, SHORT; 2003 FAMILJEN, SHORT; 2002 JOHANSSONS OCH INGVAR MATTSON, SHORT; 1999 A NEW LIFE, SHORT; 1997 DUBBELTID, SHORT.

SE TILL MIG SOM VUXEN ÄR **RELEASE ME**



SWEDEN 2009

DOCUMENTARY, COLOUR, DIGIBETA, 49 MIN.

DIRECTOR: CHARLOTTE BERGLIN **PRODUCER:** THERESE MAROUN **SCREENPLAY:** CHARLOTTE BERGLIN **CINEMATOGRAPHY:** CHARLOTTE BERGLIN **EDITOR:** CHARLOTTE BERGLIN **MUSIC:** LARS HAMMARSTRÖM **CAST:** CHARLOTTE BERGLIN, LISELOTTE AXELSSON JOHN, JAN AXELSSON, HANS BLOHM **WORLD SALES:** A SCARLET FILMPRODUKTION **SUPPORTED BY:** FILM I VÄST, FILM I HALLAND **WORLD PREMIÈRE**

SYNOPSIS How important is mutual understanding? We get to follow two young women, who are close friends, women who really wanted a different outlook on life from their parents. Liselott's parents find it hard to accept her happiness as "it" has another skin tone. And what prevents Charlotte from letting go of the past? We witness 17 years of film making in a film where disappointments and misunderstandings between people follow on the heels of one another.

DIRECTOR'S COMMENT *To me, this film was an inner journey and an emotional chaos where I expose myself and others that I love. Situations from life that I've avidly tried to capture on film in the belief that change is possible.*



CHARLOTTE BERGLIN. Born in 1980 in Kungsbacka, Sweden. Studied TV and video production in Gamleby. Began making films at age eleven and works professionally since 2000. Mainly focuses on documentaries and information film.

FILMOGRAPHY 2009 SE TILL MIG SOM VUXEN ÄR, SHORT DOC; 2006 FÖRSKOLEFILM, SHORT EXPR DOC; 2005 JENNIFER, VAD FATTAS DIG?, SHORT DOC.

MINA BEHOV **MY NEEDS**

SYNOPSIS A young boy in the borderland between sleep and wakefulness is desperately trying to find a bathroom.

DIRECTOR'S COMMENT *I have, as a result of sheer provocation, always felt a need to explore the boundary between people's expectations and prejudice about how films, aesthetically, should look. I think all directors have a need to challenge the dramatic and aesthetic conventions. We are the ones who decide what is ugly and what is beautiful, because we are the creators of the world you are looking at.*



SWEDEN 2009

EXPERIMENTAL, COLOUR, DIGIBETA, 7 MIN.

DIRECTOR: LODE KUYLENSTIERNA **PRODUCER:** LODE KUYLENSTIERNA, JACOB KUYLENSTIERNA **SCREENPLAY:** L KUYLENSTIERNA **CINEMATOGRAPHY:** STAFFAN ÖVGÅRD **EDITOR:** L KUYLENSTIERNA **MUSIC:** JOHAN DAHLÉN **CAST:** DAVID DU REITZ **WORLD SALES:** CALLBOY **PRODUCTION:** LODEDETLOF PRODUKTION **SUPPORTED BY:** FILM I JÖNKÖPING, ARTCRAFT, JÖRGEN KUYLENSTIERNA, CALLBOY **WORLD PREMIÈRE**

LODE KUYLENSTIERNA. Born in 1983 in Jönköping, Sweden. Started out studying art, in practice as well as theory, in Stockholm. Then began freelancing as assistant art director and production assistant on various commercials while studying film at Stockholm Film School. Today works as an assistant director at production company Callboy.

FILMOGRAPHY 2009 MINA BEHOV, SHORT EXPR; 2007 FÅGELBOET, SHORT (GIFF 2008); 2007 APOLLON & DIONYSOS, SHORT.



DU ÄR MAKALÖS! **SPLENDID!**

SYNOPSIS Someone ought to grab a hold of Kale. Get a hold of the kid, eh! Get a haircut and job, and so on. These things are normal, dammit. Far inside his head the voices are echoing, saying weird things. A powerful sense of Now takes hold. You have to wonder, what's really strange?

DIRECTOR'S COMMENT *What I like about living in the city... Somewhere someone is always going somewhere ... you can hear buses and trains, slightly distant. You can imagine things then. What they're thinking about, where they're going ... But there are no leaders among us here ... It's a problem ... (a little louder:) Where are all the leaders?*



SWEDEN 2009

FEATURE, COLOUR, DIGIBETA, 14 MIN.

DIRECTOR: JOHAN HOLTZBERG **PRODUCER:** ANNA BYVALD **SCREENPLAY:** CINEMATOGRAHY: LASZLO I G SCHÜSZLER **EDITOR:** ERLAND KRISTOFFERSEN **MUSIC:** BON JOVI **CAST:** MATS DANIELSSON, RAINER GERDES, EVA ENGSTRÖM, MOA BJÖRKLUND, STEFAN LARSSON **WORLD SALES:** SILVEROSA FILM **PRODUCTION:** SILVEROSA FILM **SUPPORTED BY:** FILM I STOCKHOLM, SFI (ANNE-MARIE SÖRHMANN-FERMEIN) **WORLD PREMIÈRE**

JOHAN HOLTZBERG. Born in 1972 in Stockholm. Studied at Nordens Författarskola, Biskops-Arnö and European Film College in Denmark.

FILMOGRAPHY 2009 DU ÄR MAKALÖS!, SHORT; 2008 PREMIÄR, SHORT (GIFF 2008); 2007 INGEN KNÄCKER KUGGE, SHORT (GIFF 2007); 2007 JAG + MORSAN OCH FARSAN, SHORT DOC; 2006 SLÄPP SARGEN, SHORT (CO-DIR, GIFF 2006); 1999 SABOTEUR, SHORT; 1999 FETHJÄLTE SHORT.



SWEDISH FEATURES

2008

34 Swedish features that hit the big screen in 2008.

Opening film: *Rallychicks*
by Lena Koppel.

SWEDISH FEATURES 2008

DE OFRIVILLIGA INVOLUNTARY



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 102 MIN.

DIRECTOR: RUBEN ÖSTLUND **PRODUCER:** ERIK HEMMENDORFF **SCREENPLAY:** RUBEN ÖSTLUND, ERIK HEMMENDORFF **CINEMATOGRAPHY:** MARIUS DYBWAD BRANDRUD **EDITOR:** RUBEN ÖSTLUND **MUSIC:** TIBOR GENT **CAST:** MARIA LUNDQVIST, HENRIK VIKMAN, VILMAR BJÖRKMAN, CECILIA MILOCCO **WORLD SALES:** THE CO-PRODUCTION OFFICE **PRODUCTION:** PLATTFORM PRODUKTION **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI, NFTF, KONSTNÄRSNÄMNDEN

SYNOPSIS Ruben Östlund's new film tells five parallel stories of the individual and the group. Various situations come to a head during, for example, a 60th birthday party, a bus trip and a night out on the town in Göteborg.

RUBEN ÖSTLUND. Ruben Östlund was born in 1974 in Göteborg. Entered the film scene with a string of ski movies and established himself as a documentary filmmaker. Feature film debut with the fictional *The Guitar Mongoloid* (2004).

ISKARIOT ISCARIOT



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 83 MIN.

DIRECTOR: MIKO LAZIC **PRODUCER:** ULF AHLBERG, TONY KRANTZ **SCREENPLAY:** FRANK ÅGREN **CINEMATOGRAPHY:** ANDREAS WESSBERG **EDITOR:** FREDRIK ABRAHAMSSON **MUSIC:** PATRIK ANDRÉN **CAST:** GUSTAF SKARSGÅRD, JACOB ERICKSSON, MICHAEL NYQVIST, HELENA AF SANDEBERG **WORLD SALES:** IRONWOOD FILMS AB **PRODUCTION:** IRONWOOD PRODUKTION AB **SWEDISH DISTRIBUTION:** SCANBOX **SUPPORTED BY:** SFI

SYNOPSIS When drug dealer Adam is unable to pay off a debt he is forced to enlist the aid of his nowadays respectable brother Valle. This thriller, starring Gustaf Skarsgård and Jacob Ericksson, was the closing film of GIFF 2008.

MIKO LAZIC. Born in 1968 in Stockholm. Works with advertising, fashion photography and as a director. Feature film debut in 2005 with *Made in Yugoslavia*.

KÄRLEK 3000 LOVE 3000



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: SHAHRIYAR LATIFZADEH **PRODUCER:** TOBIAS OLLÉN **SCREENPLAY:** SHAHRIYAR LATIFZADEH **CINEMATOGRAPHY:** MARTIN THUREJELL **EDITOR:** OLOF GUDMUNDSON **MUSIC:** TOBIAS HYLANDER **CAST:** HANNA ALSTRÖM, SHAHRIYAR LATIFZADEH, HENRIK LUNDSTRÖM, PETER EGGERS, LARS VÄRINGER **WORLD SALES:** STOLLYWOOD PRODUCTIONS **PRODUCTION:** STOLLYWOOD **SWEDISH DISTRIBUTION:** NOBLE ENTERTAINMENT

SYNOPSIS A random meeting at a bus stop sets off a love affair between the neurotic Sam and the vivacious Hanna. *Love 3000* is something of a Swedish Woody Allen movie – if Al- len had been a romantic rather than a cynic.

SHAHRIYAR LATIFZADEH. Born in 1979 in Eshafan, Iran. Came to Sweden in 1989. A director, scriptwriter and actor who has made some 50 short films before his feature film debut *Love 3000*. Recipient of the Bo Widerberg Grant in 2006.

H:R LANDSHÖVDING MR GOVERNOR



SWEDEN 2008

DOCUMENTARY, B/W, 35 MM, 85 MIN.

DIRECTOR: MÅNS MÅNSSON **PRODUCER:** MARTIN PERSSON **SCREENPLAY:** MÅNS MÅNSSON **CINEMATOGRAPHY:** MÅNS MÅNSSON **EDITOR:** MÅNS MÅNSSON **MUSIC:** CAST: ANDERS BJÖRCK, INGRID DAHLBERG, BJÖRN ERIKSSON, TUULIKKI KOIVUNEN BY- LUND **WORLD SALES:** SANDREW METRONOME **PRODUCTION:** ANAGRAM PRODUKTION AB **SWEDISH DISTRIBUTION:** SANDREW METRONOME **SUPPORTED BY:** SFI (TOVE TORBJÖRNSSON), AVEK, NFTF, KONSTNÄRSNÄMNDEN, KUNGLIGA KONSTHÖGSKOLAN

SYNOPSIS Over the course of a year we get to follow Anders Björck, Governor of Uppsala County. In black and white cinematography, without the use of interviews, the film portrays a working day filled with meetings, ribbon cuttings and phone conversations.

MÅNS MÅNSSON. Born in 1982 in Stockholm. Documentary filmmaker who has previously made a number of award-winning short films, including *The Kinch*, which premiered at GIFF 2005. *Mr Governor* is his feature film debut.

LÅT DEN RÄTTE KOMMA IN LET THE RIGHT ONE IN



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 106 MIN.

DIRECTOR: TOMAS ALFREDSON **PRODUCER:** CARL MOLINDER, JOHN NORDLING
SCREENPLAY: JOHN AJVIDE LINDQVIST **CINEMATOGRAPHY:** HOYTE VN HOYTEMA **EDITOR:** DINO JONSÄTER, TOMAS ALFREDSON **MUSIC:** JOHAN SÖDERQVIST **CAST:** KÅRE HEDEBRANT, LINA LEANDERSSON, PER RAGNAR, HENRIK DAHL **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** EFTI AB **SWEDISH DISTRIBUTION:** SANDREW METRONOME **SUPPORTED BY:** SFI (PETER "PIDOR" GUSTAFSSON), NFTF

SYNOPSIS Blackeberg in the 1980s. A killer is on the loose. Meanwhile, bullied 12-year-old Oskar gets to know a mysterious new girl in the neighbourhood. The film version of John Ajvide Lindqvist's modern vampire story.

TOMAS ALFREDSON. Born in 1965 in Lidingö, Sweden. Autodidact film and television director who has, among other things, frequently worked with Killinggänget. Winner of the Nordic Film Prize at GIFF 2008 for *Let the Right One In*. His upcoming film is based on another story by John Ajvide Lindqvist.

MARIA LARSSONS EVIGA ÖGONBLICK EVERLASTING MOMENTS



SWEDEN/DENMARK/NORWAY/FINLAND/GERMANY

2008 FEATURE, COLOUR, 35 MM, 130 MIN.

DIRECTOR: JAN TROELL **PRODUCER:** THOMAS STENDERUP, JAN TROELL **SCREENPLAY:** NIKLAS RÅDSTRÖM, AGNETA ULFSÄTER-TROELL **CINEMATOGRAPHY:** JAN TROELL **EDITOR:** NIELS PAGH ANDERSEN **MUSIC:** MATTI BYE **CAST:** MARIA HEISKANEN, MIKAEL PERSBRANDT, JESPER CHRISTENSEN, GHITA NÖRBY **WORLD SALES:** TRUSTNORDISK **PRODUCTION:** FINAL CUT FILM PRODUCTION APS **SWED DISTR:** SANDREW METRONOME **SUPPORTED BY:** SFI, DFI, NORSK FILMFOND, SES, FILMFÖRDERUNG HAMBURG GMBH

SYNOPSIS At the beginning of the 20th century, working class woman Maria Larsson wins a camera in the lottery – something which will change her life. This film, starring Maria Heiskanen and based on a true story, is Sweden's entry for the Best Foreign Language Academy Award.

JAN TROELL. Born in 1931 in Limhamn, Sweden. Has worked as a director and cinematographer on both fiction films and documentaries since the 60s. Breakthrough with *This Is Your Life* (1966). His most recent film was *Tune*, which premiered at GIFF 2007. One of Sweden's most internationally acclaimed directors.

MORGAN PÅLSSON – VÄRLDSREPORTER MORGAN PÅLSSON – WORLD REPORTER



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 88 MIN.

DIRECTOR: FREDRIK BOKLUND **PRODUCER:** MARTIN PERSSON **SCREENPLAY:** WIKTOR ERICSSON **CINEMATOGRAPHY:** RICHARD LINDSTRÖM **EDITOR:** ANDREAS NILSSON **MUSIC:** MAGNUS BÖRJESSON **CAST:** ANDERS JANSSON, JOHAN WESTER, SUZANNE REUTER, ROLF SKOGLUND, CAMILLA FREY **WORLD SALES:** SANDREW METRONOME **PRODUCTION:** ANAGRAM PRODUKTION AB **SWEDISH DISTRIBUTION:** SANDREW METRONOME

SYNOPSIS After a mishap at a top level meeting, smug TV reporter Morgan Pålsson (a character from the hit comedy series *Hipp Hipp*) is shipped off to the tiny country of Moboto. Once arrived, he finds himself in the middle of a coup d'état – giving him the chance to finally land the scoop he's been waiting for.

FREDRIK BOKLUND. Born in 1971 in Bjäred, Sweden. Director and cinematographer primarily known for music videos and music documentaries featuring artists like Robyn, Jellyfish and U96. *Morgan Pålsson – World Reporter* is his feature film debut.

ALLT FLYTER THE SWIMSUIT ISSUE



SWEDEN 2008 FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: MÅNS HERNGREN **PRODUCER:** REBECCA HAMBERGER **SCREENPLAY:** JANE MAGNUSSON, MÅNS HERNGREN **CINEMATOGRAPHY:** HENRIK STENBERG **EDITOR:** FREDRIK MORHEDEN **MUSIC:** THE SOUNDTRACK OF OUR LIVES **CAST:** JONAS INDE, AMANDA DAVIN, ANDREAS SVENSSON, JIMMY LINDSTRÖM, PETER GARDINER **WORLD SALES:** TRUSTNORDISK **PRODUCTION:** S/S FLADEN FILM AB **SWEDISH DISTRIBUTION:** NORDISK FILM **SUPPORTED BY:** NFTF, MEDIENBOARD BERLIN-BRANDENBURG GMBH, SFI (LISA OHLIN)

SYNOPSIS After a wild bachelor party and an excruciating defeat in floor ball, Fredrik, an out-of-work, over the hill, would-be athlete discovers his passion and talent for synchronized swimming. He soon dreams of competing with his friends for the gold as Sweden's only male team at the world championship in Berlin.

MÅNS HERNGREN. Born in 1962 in Stockholm, Sweden. Director, actor and scriptwriter working in film and television. Often collaborates with Håkan Holm, as on *The Reunion* (2002) and most recently *Every Other Week* (2006).

SWEDISH FEATURES 2008

PING-PONGKINGEN THE KING OF PING PONG



SWEDEN/DENMARK/GERMANY 2008

FEATURE, COLOUR, 35 MM, 107 MIN.

DIRECTOR: JENS JONSSON **PRODUCER:** JAN BLOMGREN **SCREENPLAY:** JENS JONSSON, HANS GUNNARSSON **CINEMATOGRAPHY:** ASKILD VIK EDVARDSEN **EDITOR:** KRISTOFER NORDIN **MUSIC:** MARTIN WILLERT **CAST:** JERRY JOHANSSON, HAMPUS JOHANSSON, GEORGI STAYKOV, ANN-SOFIE NURMI, FREDERIK NILSSON **WORLD SALES:** NON STOP SALES AB **PRODUCTION:** BOB FILM NORTH AB **SWEDISH DISTRIBUTION:** NORDISK FILM **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON), NFTF, EURIMAGES

SYNOPSIS Rille and Erik are two very different brothers, living in northern Sweden. Erik is undoubtedly the cool one, but in the ping pong room Rille is in charge. Jens Jonsson's long awaited feature film debut competed for the Nordic Film Prize at GIFF 2008 and won the World Cinema Jury Prize at Sundance.

JENS JONSSON. Born in 1974 in Umeå, Sweden. Started out as an artist and is now an internationally renowned short film director and scriptwriter. *The King of Ping Pong* is his feature film debut.

VAMPYRER NOT LIKE OTHERS



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 75 MIN.

DIRECTOR: PETER PONTIKIS **PRODUCER:** PATRICK SOBIESKI **SCREENPLAY:** PETER PONTIKIS **CINEMATOGRAPHY:** ERIK PERSSON **EDITOR:** HANNA LEJONQVIST **MUSIC:** SVANTE FJÆSTAD **CAST:** JENNY LAMPA, RUTH VEGA FERNANDEZ, DAVID DENCİK, PETER JÄRN, OMID KHANSARI **WORLD SALES:** IMPASSE FILMS AB **PRODUCTION:** IMPASSE FILMS AB **SWEDISH DISTRIBUTION:** NONSTOP ENTERTAINMENT

SYNOPSIS Vera and Vanja are sisters – and vampires. Vanja wants to live like a normal human being but Vera won't have it. After a murder at a nightclub they find themselves chased by bikers and the situation comes to a head.

PETER PONTIKIS. Born in 1976 in Solna, Sweden. Art theory graduate and director who has previously made a number of short films, including *The Gift*, which premiered at GIFF 2006. *Not Like Others* is his feature film debut.

PERSONA NON GRATA PERSONA NON GRATA



SWEDEN 2008

FEATURE, COLOUR, DIGIBETA, 78 MIN.

DIRECTOR: MATS AREHN **PRODUCER:** THOMAS SAMUELSSON **SCREENPLAY:** MATS AREHN **CINEMATOGRAPHY:** MATS OLOFSSON **EDITOR:** ROGER SELLBERG **MUSIC:** CAST: JANNE CARLSSON, ALEXANDRA RAPAPORT **WORLD SALES:** AB SVENSK FILMDUSTRI – INTERNATIONAL SALES **PRODUCTION:** 200 BILDER AB **SWEDISH DISTRIBUTION:** FOLKETS HUS OCH PARKER **SUPPORTED BY:** SFI (LISA OHLIN)

SYNOPSIS A young woman (Alexandra Rapaport) seeks out her former piano teacher (Janne "Loffe" Carlsson) in a park. What seems a mere coincidence soon develops into a confrontation about something that happened long ago.

MATS AREHN. Born in 1946 in Stockholm. Director, producer and scriptwriter who made his feature film debut in 1975 with *Maria*. Most recently he directed *The Chef* (2005). He has also worked as a film commissioner for the Swedish Film Institute.

OSTINDIEFARAREN – TILL KINA OCH HEM IGEN THE EAST INDIAMAN – TO CHINA AND HOME AGAIN



SWEDEN 2008

DOCUMENTARY, COLOUR, FIL, 99 MIN.

DIRECTOR: PATRIK AXÉN, PEDER JACOBSSON, JOHAN LÖFSTEDT **PRODUCER:** PATRIK AXÉN **CINEMATOGRAPHY:** PEDER JACOBSSON **EDITOR:** JOHAN LÖFSTEDT **MUSIC:** CAST: PETER KAALING, GUNNAR SIFVERBERG-UTGAARD, KLAS WIHL, GÖRAN BENGTSSON **WORLD SALES:** STAVRO FILMPRODUKTION AB **PRODUCTION:** STAVRO FILMPRODUKTION AB **SWEDISH DISTRIBUTION:** FOLKETS HUS OCH PARKER

SYNOPSIS A documentary chronicling life aboard the East Indiaman Göteborg during its adventurous journey from 2005 to 2007. From Göteborg, by way of Brasil, South Africa and Australia, to China – and then back again!

PATRIK AXÉN. Born in 1975 in Motala, Sweden. Producer and director.

PEDER JACOBSSON. Born in 1965 in Göteborg. Cinematographer and director.

JOHAN LÖFSTEDT. Born in 1975 in Vadstena, Sweden. Director and editor, known for, among other things, a couple of documentaries.

ANGEL ANGEL



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 108 MIN.

DIRECTOR: COLIN NUTLEY **PRODUCER:** COLIN NUTLEY **SCREENPLAY:** COLIN NUTLEY, MICHAEL BAKER **CINEMATOGRAPHY:** JENS FISCHER **EDITOR:** PERRY SCHAFER **MUSIC:** PER ANDREÅSSON **CAST:** HELENA BERGSTRÖM, ROLF LASSGÅRD, RIKARD WOLFF, ELISABET CARLSSON, JOHAN RABAEUS **WORLD SALES:** SWEETWATER AB **PRODUCTION:** SWEETWATER FILMRIGHTS II AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** NFTF, SFI (LISA OHLIN)

SYNOPSIS In Colin Nutley's latest film Helena Bergström plays Angel, a has-been pop singer who fakes her own death in order to create headlines and thus sell more albums. Things don't go according to plan.

COLIN NUTLEY. Born in 1944 in Gosport, UK. Living and working in Sweden since the 1980s. Producer and director whose films include *House of Angels* (1992), Oscar nominated *Under the Sun* (1998) and most recently *Heartbreak Hotel* (2006).

ARN – RIKET VID VÄGENS SLUT ARN – THE KINGDOM AT ROAD'S END



SWEDEN/GERMANY/NORWAY/FINLAND/UNITED KINGDOM/DENMARK 2008

FEATURE, COLOUR, 35 MM, 128 MIN.
DIRECTOR: PETER FLINTH **PRODUCER:** WALDEMAR BERGENDAHL, JAN MARNELL **SCREENPLAY:** HANS GUNNARSSON **CINEMATOGRAPHY:** ERIC KRESS **EDITOR:** SØREN B EBBE, MORTEN HØJBJERG **MUSIC:** TUOMOS KANTELINEN **CAST:** JOAKIM NÄTTERQVIST, SOFIA HELIN, GUSTAF SKARSGÅRD, FANNY RISBERG, MILIND SOMAN, NICHOLAS BOULTON **WORLD SALES:** SF SALES **PRODUCTION:** AB SVENSK FILMINDUSTRI **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (LISA OHLIN), MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY, DFI (LENA HANSSON-VARHEGYI), EURIMAGES, SES, NFTF (SVEND ABRAHAMSEN)

SYNOPSIS The second Arn film starts where the first part left off. Arn is in the Holy Land but longs for Sweden and his Cecilia. Back home plots and schemes surround the royal throne and Cecilia clings to the hope that Arn one day will return to her.

PETER FLINTH. Born in 1964 in Copenhagen, Denmark. Debuted in 1997 with *Eye of the Eagle* and has since then worked as a film and TV director in Denmark and Sweden, mainly with children's films. His last film before Arn was *Mastermind* (2005).

ARN – TEMPELRIDDAREN ARN – THE KNIGHT TEMPLAR



SWEDEN/GERMANY/NORWAY/FINLAND/

U. KINGDOM/DENMARK 2007

FEATURE, COLOUR, 35 MM, 138 MIN.
DIRECTOR: PETER FLINTH **PRODUCER:** WALDEMAR BERGENDAHL, JAN MARNELL **SCREENPLAY:** HANS GUNNARSSON **CINEMATOGRAPHY:** ERIC KRESS **EDITOR:** OLIVIER BUGGE COUTTE, ANDERS VILLADSEN **MUSIC:** TUOMOS KANTELINEN **CAST:** JOAKIM NÄTTERQVIST, SOFIA HELIN, STELLAN SKARSGÅRD, BIBI ANDERSSON **WORLD SALES:** SF SALES **PRODUCTION:** AB SVENSK FILMINDUSTRI **SWE DISTR:** AB SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (LISA OHLIN), MEDIA PROG OF THE EUROPEAN COMMUNITY, DFI (LENA HANSSON-VARHEGYI), EURIMAGES, SES, NFTF (SVEND ABRAHAMSEN)

SYNOPSIS It's the 12th century and warrior Arn is sent away as a Knight Templar while his love Cecilia is forced into a nunnary. The first film based on Jan Guillous Arn novels and the most ambitious Swedish film project ever.

PETER FLINTH. Born in 1964 in Copenhagen, Denmark. Debuted in 1997 with *Eye of the Eagle* and has since then worked as a film and TV director in Denmark and Sweden, mainly with children's films. His last film before Arn was *Mastermind* (2005).

PATRIK 1,5 PATRIK AGE 1.5



SWEDEN/FINLAND 2008

FEATURE, COLOUR, 35 MM, 100 MIN.
DIRECTOR: ELLA LEMHAGEN **PRODUCER:** TOMAS MICHAELSSON **SCREENPLAY:** ELLA LEMHAGEN **CINEMATOGRAPHY:** MAREK WIESER **EDITOR:** THOMAS LAGERMAN **MUSIC:** FREDRIK EMILSON **CAST:** GUSTAF SKARSGÅRD, TORKEL PETERSON, TOM LJUNGMAN, ANNIKA HALLIN, AMANDA DAVIN **WORLD SALES:** AB SVENSK FILMINDUSTRI – INTERNATIONAL SALES **PRODUCTION:** FILMLANCE INTERNATIONAL AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (PETER "PIODOR" GUSTAFSSON), NFTF, SES

SYNOPSIS At last Göran and Sven get to adopt a child. Full of hopes and expectations they decorate the nursery for little Patrik; 1,5. A comma has been misplaced, however, and they are treated to the acquaintance of 15-year-old Patrik, a gay-hating youth criminal.

ELLA LEMHAGEN. Born in 1965 in Uppsala, Sweden. Director and scriptwriter. Debut in 1996 with *About Em*, which premiered at GIFF. She has mainly worked on children's films such as the award-winning *Tsatsiki, Mum and the Policeman* (1999) and most recently *Immediate Boarding* (2003).

SWEDISH FEATURES 2008

RALLYBRUDAR RALLYCHICKS



SWEDEN 2008

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: LENA KOPPEL **PRODUCER:** ANDERS BIRKELAND **SCREENPLAY:** MARIANNE WILLTORP, LENA KOPPEL, LARS VASA JOHANSSON **CINEMATOGRAPHY:** ANDREAS WESSBERG **CAST:** EVA RÖSE, MARIE ROBERTSON, MARIA LUNDOVIST, BJÖRN BENGTSSON, JANNE CARLSSON **WORLD SALES:** NON STOP SALES AB **PRODUCTION:** GF STUDIOS AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (LISA OHLIN), HAGFORS KOMMUN, TORSBY KOMMUN

SYNOPSIS It's the 1960s and Ulla (Eva Röse) takes a job in Värmland to finance her passion for driving at full speed along the forest roads. When she gets a chance to compete in a real race she not only faces competition at the track – but narrowmindedness and prejudice.

LENA KOPPEL. Born in 1955 in Oskarshamn, Sweden. Spent part of her youth in Canada. Director and scriptwriter with a number of short films to her credit. Debuted in 1998 with *True Moments* and most recently made *Bombay Dreams* (2004).

BEDRAGAREN THE SWINDLER



SWEDEN 2008

DOCUMENTARY, COLOUR, DIGIBETA, 84 MIN.

DIRECTOR: ÅSA BLANCK, JOHAN PALMGREN **PRODUCER:** ÅSA BLANCK **SCREENPLAY:** ÅSA BLANCK **CINEMATOGRAPHY:** JOHAN PALMGREN **EDITOR:** PETTER BURNDÉLL **MUSIC:** JON EKSTRAND, KRISTER LINDER **CAST:** BILL STRÖMBERG, MARJATTA TITOFF, NORBERT ROSZA, TONY ERNST **WORLD SALES:** SVT SALES **PRODUCTION:** MTG MODERN STUDIOS AB **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), FILM STOCKHOLM, NFTF

SYNOPSIS He presented himself as a Catholic priest, arranged big dinner parties and helped people make a lot of money in a very short time. But suddenly he was gone – and with him the life savings of many a Malmö resident.

ÅSA BLANCK. Born in 1970 in Lund, Sweden. Director, editor and producer.

JOHAN PALMGREN. Born in 1967 in Lund, Sweden. Director and photographer.

Collaborative directorial feature film debut at GIFF 2006 with *The Substitute*.

LESLIE – KILLEN SOM KOMMER ATT GLÄNSA LESLIE – A STAR WAITING TO SHINE



SWEDEN/NORWAY 2008

DOCUMENTARY, COLOUR, DIGIBETA, 104 MIN.

DIRECTOR: STEFAN BERG **PRODUCER:** STEFAN BERG, MALIN FORS **SCREENPLAY:** CINEMATOGRAPHY: STEFAN BERG **EDITOR:** KJELL TUNEGÅRD, JANNE BJERG SØRENSEN **MUSIC:** CONNY C A MALMQVIST, MAGNUS BÖRJESON **CAST:** LESLIE TAY, JOSEPHINE QUAYE, FAMUSA BAJO, ALEXANDER ANDERSSON **WORLD SALES:** BERG IMAGES **PRODUCTION:** BERG IMAGES **SWEDISH DISTRIBUTION:** BERG IMAGES **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), NFI, SPARBANKSSTIFTELSEN SKÅNE, MALMÖ STAD

SYNOPSIS Leslie is a young aspiring rapper living with his mother and sister in Malmö. We follow him through five years of school fatigue, from age 14 to 19, during which time he often ends up in trouble – but also slowly works his way up in the music business.

STEFAN BERG. Born in 1957 in Solna, Sweden. Documentary filmmaker and cinematographer who often collaborates with Magnus Gertten, for example on *Rolling Like a Stone* (2005). Currently working on a documentary about singer Ola Salo.

EN ENASTÅENDE STUDIE I MÄNSKLIG FÖRNEDELING AN EXTRAORDINARY STUDY IN HUMAN DEGRADATION



SWEDEN 2008

DOCUMENTARY, COLOUR, 35 MM, 83 MIN.

DIRECTOR: PATRIK ERIKSSON **PRODUCER:** ERIK HEMMENDORFF, RUBEN ÖSTLUND **CINEMATOGRAPHY:** PATRIK ERIKSSON, RUBEN ÖSTLUND, ERIK HEMMENDORFF **EDITOR:** PATRIK ERIKSSON **CAST:** PATRIK ERIKSSON, ERIK HEMMENDORFF, RUBEN ÖSTLUND, VANJA SANDELL, BILLSTRÖM **WORLD SALES:** PLATTFORM PRODUKTION **PRODUCTION:** PLATTFORM PRODUKTION **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), KONSTNÄRSNÄMDEN

SYNOPSIS When filmmaker Patrik Eriksson breaks down after being dumped, he and his film crew start documenting him using their camera phones. The result was this documentary, which competed for the Nordic Film Prize at GIFF 2008.

PATRIK ERIKSSON. Born in 1970 in Örebro, Sweden. Director and documentary filmmaker who often uses himself as the subject for his films. *An Extraordinary Study in Human Degradation* is his feature film debut.

LONG DISTANCE LOVE LONG DISTANCE LOVE



SWEDEN 2008

DOCUMENTARY, COLOUR, DIGIBETA, 88 MIN.

DIRECTOR: MAGNUS GERTTEN, ELIN JÖNSSON **PRODUCER:** MAGNUS GERTTEN, LENNART STRÖM **SCREENPLAY:** MAGNUS GERTTEN **CINEMATOGRAPHY:** JON RUDBERG **EDITOR:** JESPER OSMUND **MUSIC:** MAGNUS JARLBO **CAST:** ALISER SULTANOV, DILDORA SULTANOVA **WORLD SALES:** AUTO IMAGES AB **PRODUCTION:** AUTO IMAGES AB **SWEDISH DISTRIBUTION:** AUTO IMAGES **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), NTF

SYNOPSIS Lack of work forces Aliser to leave his pregnant wife Dildora in Kyrgyzstan and seek his fortune in Moscow, 3500 kilometres away. A low key documentary from a part of the world that we rarely meet.

MAGNUS GERTTEN. Born in 1953 in Limhamn, Sweden. Documentary filmmaker and producer whose 2008 work also included a film about singer Lars Winnerbäck.

ELIN JÖNSSON. Born in 1973 in Saltsjöbaden, Sweden. Freelance journalist making her film debut with *Long Distance Love*.

BANG OCH VÄRLDSHISTORIEN BANG AND THE HISTORY OF THE WORLD



SWEDEN/NORWAY/ICELAND/FINLAND 2008

DOCUMENTARY, COLOUR, 35 MM, 72 MIN.

DIRECTOR: MAJ WECHSELLMANN **PRODUCER:** MAJ WECHSELLMANN **SCREENPLAY:** MAJ WECHSELLMANN **CINEMATOGRAPHY:** HANS-ÅKE LERIN, GÖRAN GESTER, DIRK GRÄPER, PETER KRUSE, MAJ WECHSELLMANN **EDITOR:** JANNA LANGENBRUCH, JOAKIM HALLMAN, MAJ WECHSELLMANN **MUSIC:** CAST: GUNILLA NYROOS (VOICE OVER), AGNETA WALLIN (VOICE OVER) **WORLD SALES:** PRODUKTIONSGRUPPEN WECHSELLMANN AB **PRODUCTION:** PRODUKTIONSGRUPPEN WECHSELLMANN AB **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY, KONSTNÄRSNÄMNDEN, NRK, YLE/FST, RUV, NTF

SYNOPSIS Barbro Alfving – Bang – is arguably Sweden's best known journalist. This film shows her groundbreaking work, for example reporting from the 1936 Berlin Olympics, but also her vulnerable position as a bisexual and a single mother.

MAJ WECHSELLMANN. Born in 1942 in Copenhagen, Denmark. Studied photography and directing in the 1960s and 1970s and has since directed and produced more than 45 documentaries, docudramas and fiction films, most recently *The Lass* (2007).

FISHY FISHY



SWEDEN 2007/2008

FEATURE, COLOUR, 35 MM, 75 MIN.

DIRECTOR: MARIA BLOM **PRODUCER:** LARS JÖNSSON **SCREENPLAY:** MARIA BLOM **CINEMATOGRAPHY:** TROLLE DAVIDSSON **EDITOR:** PETRA AHLIN **MUSIC:** CAST: MY BODÉLL, DANIEL GUSTAVSSON, PAULA MCMANUS, PER GRYT, LIVIA MILLHAGEN **WORLD SALES:** AB SVENSK FILMINDUSTRI – INTERNATIONAL SALES **PRODUCTION:** MEMFIS FILM AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (LISA OHLIN)

SYNOPSIS Danne and Micka are neighbours living in Fisksätra. Though very different, they begin to spend time together and discover unknown parts of themselves and each other. Maria Blom's "real" film debut, shot before *Dalecarlians*.

MARIA BLOM. Born in 1971 in Täby, Sweden. Scriptwriter and director for both the stage and screen. Directorial feature film debut in 2004 with the award-winning *Dalecarlians* which was, however, filmed after *Fishy*, which premiered at GIFF 2006.

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



SWEDEN 2008

DOCUMENTARY, COLOUR, 35 MM, 75 MIN.

DIRECTOR: JOAKIM JALIN **PRODUCER:** ANNIKA HELLSTRÖM **SCREENPLAY:** JOAKIM JALIN **CINEMATOGRAPHY:** JOAKIM JALIN **EDITOR:** JOAKIM JALIN, DANIEL FRISTRÖM **MUSIC:** CAST: BO ARBJÖRK, INGELA ARBJÖRK, HASSE CARLSSON, DENNIS JANEBRINK, BO LILJEDAHL **WORLD SALES:** CINENIC FILM & TV **PRODUCTION:** JALIN FILM, CINENIC FILM **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), KONSTNÄRSNÄMNDEN, FOLKETS HUS OCH PARKER

SYNOPSIS In the 1970s Sweden had thousands of dance bands – today there are only a few hundred. *May I Have the Last Dance* is a film about both the bands that disappeared and the ones still going strong.

JOAKIM JALIN. Born in 1969 in Kungälv, Sweden. Started out as a drummer and later became a cinematographer working with, among others, Stefan Jarl on numerous films. In recent years he has also directed, making his feature film debut with *May I Have the Last Dance*.

SWEDISH FEATURES 2008

GUD, LUKT OCH HENNE GOD, SMELL AND HER



SWEDEN/DENMARK/ICELAND 2008

FEATURE, COLOUR, 35 MM, 90 MIN.

DIRECTOR: KARIN WESTERLUND **PRODUCER:** ANITA OXBURGH **SCREENPLAY:** KARIN WESTERLUND **CINEMATOGRAPHY:** KARIN WESTERLUND, KAMAL ABDEL AZIZ, RANAJIT RAY, DAN JAMA, PETER MOKROSINSKI, SEBASTIAN WINTERØ **EDITOR:** FREDRIK MORHEDEN **MUSIC:** PETER PETER, PETER KYED, GEORGE VASSILEV, IRINA-KALINA GOUDEVA **CAST:** GUNILLA RÖÖR, GHITA NØRBY, DERMOT CROWLEY, LIA BOYSEN **WORLD SALES:** MIGMA FILM AB **PRODUCTION:** MIGMA FILM AB **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (LENA HANSSON-VARHEGIY), DFI, KMI, DR. SVT, YLE, TC FILMS, FILM I VÄST

SYNOPSIS Actress Gunilla Rörer travels to Egypt and other places, where she meets and acts with people who either are themselves or are playing themselves. A film on the border between text and image, documentary and fiction.

KARIN WESTERLUND. Born in 1955 in Karlshamn, Sweden. Artist, filmmaker and writer. Has previously made a number of short films, such as the award-winning *Helgoland* (2000). *God, Smell and Her* is her feature film debut.

LJUSÅR LIGHT YEAR



SWEDEN/DENMARK 2008

DOCUMENTARY, COLOUR, 35 MM, 101 MIN.

DIRECTOR: MIKAEL KRISTERSSON **PRODUCER:** LISBET GABRIELSSON **SCREENPLAY:** MIKAEL KRISTERSSON **CINEMATOGRAPHY:** MIKAEL KRISTERSSON **EDITOR:** MIKAEL KRISTERSSON **MUSIC:** CAST: WORLD SALES: LISBET GABRIELSSON FILM AB **PRODUCTION:** LISBET GABRIELSSON FILM, PICA FILM **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (KERSTIN ALLROTH), DFI (JAKOB HØGEL), NFTF

SYNOPSIS A beautifully shot nature film set in and around a garden in Falsterbo, Sweden. Over the course of four seasons we meet people and animals in their respective everyday situations, be it harvesting potatoes or weaving a spider's web.

MIKAEL KRISTERSSON. Born in 1947 in Falsterbo, Sweden. Director and cinematographer mainly focusing on nature documentaries, such as the feature film debut *Pica Pica* (1987).

HIMLENS HJÄRTA HEAVEN'S HEART



SWEDEN/DENMARK 2008

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: SIMON STAHO **PRODUCER:** JONAS FREDRIKSEN **SCREENPLAY:** PETER ASMUSSEN **CINEMATOGRAPHY:** ANDERS BOHMAN **EDITOR:** JANUS BILLESKOV JANSEN **MUSIC:** STEFAN NILSSON **CAST:** MIKAEL PERSBRANDT, LENA ENDRE, JAKOB EKLUND, MARIA LUNDQVIST **WORLD SALES:** TRUST FILM SALES **PRODUCTION:** TROLLHÄTTAN FILM AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (LISA ÖHLIN), DFI

SYNOPSIS Two middle-aged couples meet for dinner. When the conversation ventures into the area of infidelity major rifts suddenly appear in both marriages. Intimate acting by a well-known quartet: Jakob Eklund, Lena Endre, Maria Lundqvist and Mikael Persbrandt.

SIMON STAHO. Born in 1972 in Denmark. Director and scriptwriter working in Denmark and Sweden. Debut in 1998 with *Wildside*. Currently working on upcoming film *Warriors of Love*.

MAGGIE VAKNAR PÅ BALKONGEN MAGGIE IN WONDERLAND



SWEDEN/FINLAND 2008

DOCUMENTARY, COLOUR, 35 MM, 72 MIN. **DIRECTOR:** ESTER MARTIN BERGSMARK, BEATRICE MAGGIE ANDERSSON, MARK HAMMARBERG **PRODUCER:** ANNA BYVALD **SCREENPLAY:** MARK HAMMARBERG, ESTER MARTIN BERGSMARK **CINEMATOGRAPHY:** MARK HAMMARBERG, ESTER MARTIN BERGSMARK **EDITOR:** ANNE HOVAD FISCHER **MUSIC:** SAMI SÄNPÄKKILÄ **CAST:** BEATRICE "MAGGIE" ANDERSSON **WORLD SALES:** SILVEROSA FILM **PRODUCTION:** SILVEROSA FILM **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (TOVE TORBJÖRNSSON)

SYNOPSIS Maggie is from Kenya but lives in Malmö, Sweden. We follow her through her everyday life, from her Swedish for Immigrants language classes to downtown clubs, or at home in her apartment. A deeply personal portrait, partly filmed by Maggie herself.

ESTER MARTIN BERGSMARK. Born in 1982 in Stockholm.

MARK HAMMARBERG. Born in 1979 in Göteborg.

They have been working together for the last five years, making their feature film debut with *Maggie in Wonderland*.

VARG WOLF



SWEDEN/NORWAY/FINLAND 2008

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: DANIEL ALFREDSON **PRODUCER:** ANITA OXBURGH **SCREENPLAY:** KERSTIN EKMAN **CINEMATOGRAPHY:** JÖRGEN PERSSON **EDITOR:** HÅKAN KARLSSON **MUSIC:** ADAM NORDÉN **CAST:** PETER STORMARE, ROBIN LUNDBERG, ROLF DEGERLUND, MARIE DELLESKOG, GUSTAV KLING **WORLD SALES:** AB SVENSK FILMINDUSTRI – INTERNATIONAL SALES **PRODUCTION:** MIGMA FILM AB **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (MARIANNE AHRNE), NTF, NORSK FILMFOND, SES, FILMPOL JÄMTLAND, MIDNORSK FILMSENTER AS, FILM I VÄSTERNORRLAND

SYNOPSIS Klemens and his brother in law Nils work hard tending reindeers and barely making ends meet. When, for the third year in a row, wolves kill a number of reindeer they finally have had enough. Peter Stormare in one of his few recent Swedish roles in a film written by Kerstin Ekman.

DANIEL ALFREDSON. Born in 1959 in Stockholm. Film and TV director who debuted in 1993 with *Man on the Balcony*. He is currently working on a new feature film. Also worked as head of the drama department at SVT.

MAMMA MU & KRÅKAN MAMMA MOO AND CROW



SWEDEN/GERMANY/HUNGARY 2008

DOCUMENTARY, COLOUR, 35 MM, 77 MIN.

DIRECTOR: IGOR VEJSTAGIN **PRODUCER:** JOHANNA BERGENSTRÄHLE **SCREENPLAY:** JUJJA WIESLANDER **MUSIC:** NIKLAS FRANSSON **CAST:** RACHEL MOLIN, JOHAN ULVESON (VOICES) **PRODUCTION:** AB SVENSK FILMINDUSTRI **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SUPPORTED BY:** SFI (JOHAN BOGAEUS), NTF

SYNOPSIS Mamma Moo is a different sort of cow, who learns how to swim, ride a bike and climb trees. One day she meets the grumpy loner Crow and friendship begins to form. An animated film for kids and their parents.

IGOR VEJSTAGIN. Born in 1966 in the Soviet Union. TV and film director working in Sweden, Norway, Russia, the UK and the US. *Mamma Moo and Crow* is his feature film debut, to be followed up with a TV series about Mamma Moo.

TRÄDÄLSKAREN THE TREE LOVER



SWEDEN 2008

DOCUMENTARY, COLOUR, 35 MM, 76 MIN.

DIRECTOR: JONAS SELBERG AUGUSTSÉN **PRODUCER:** FREDDY OLSSON **SCREENPLAY:** CINEMATOGRAPHY: ANDREAS NORIN **EDITOR:** ANDERS TYRLAND **MUSIC:** EMIL SVANÄNGEN, HARRY TUVANEN **CAST:** JONAS SELBERG AUGUSTSÉN, ANDERS TYRLAND, ANDREAS NORIN, GÖRAN GREIDER, ANJA HIRDMAN **WORLD SALES:** BOKOMOTIV **PRODUCTION:** BOKOMOTIV FREDDY OLSSON FILMPRODUKTION **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON)

SYNOPSIS Film maker Jonas Selberg Augustsén decides to build a house 14 meters up in a tree. We get to follow this unusual construction project, but also hear people like Göran Greider and Anja Hirdman contemplating man's relationship with nature.

JONAS SELBERG AUGUSTSÉN. Born in 1974 in Boden, Sweden. Director and cinematographer on both fiction films and documentaries. Previously worked as a carpenter and sales person. *The Tree Lover* is his feature film debut.

MIO MIO



SWEDEN 2008

DOCUMENTARY, COLOUR, 35 MM, 72 MIN.

DIRECTOR: JONAS EMBRING **PRODUCER:** JONAS EMBRING **SCREENPLAY:** JONAS EMBRING **CINEMATOGRAPHY:** JONAS EMBRING **EDITOR:** KRISTIN GRUNDSTRÖM, ERLEND KRISTOFFERSEN, JONAS EMBRING **MUSIC:** PELLE JACOBSSON **CAST:** MIO, MELINA, JEFFREY **PRODUCTION:** REGISSÖR JONAS EMBRING **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (TOVE TORBIÖRNSSON), FILM STOCKHOLM

SYNOPSIS As a child, Mio was sent to Sweden to support his family back home in Thailand. But once arrived in Sweden, something went wrong. We follow Mio and his friends over three years in this *They Call Us Misfits* for the 21st century

JONAS EMBRING. Born in 1974 in Stockholm. Started out as a still photographer, nowadays works as a director with a number of short films and music videos to his credit. However, his feature film debut, *Mio*, is a documentary.

NECROBUSINESS NECROBUSINESS



SWEDEN/UNITED KINGDOM/GERMANY/BELGIUM/ DENMARK/FINLAND 2008

DOCUMENTARY, COLOUR, 35 MM, 96 MIN.
DIRECTOR: FREDRIK KRUSENSTJERNA, RYSZARD SOLARZ **PRODUCER:** FREDRIK KRUSENSTJERNA **SCREENPLAY:** FREDRIK VON KRUSENSTJERNA, RYSZARD SOLARZ, MONIKA SIERADZKA **CINEMATOGRAPHY:** RYSZARD SOLARZ **EDITOR:** FREDRIK VON KRUSENSTJERNA, RYSZARD SOLARZ, ANDERS REFN **MUSIC:** JULIUS HJORT **CAST:** MONIKA SIERADZKA, GRZEGORZ STELMASZEWSKI, MARIAN SZYMCZAK, TOMASZ SZYMCZAK, TOMASZ NOWAK **WORLD SALES:** FREDRIK VON KRUSENSTJERNA FILM AB **PRODUCTION:** FREDRIK VON KRUSENSTJERNA FILM AB **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI (HJALMAR PALMGREN, TOVE TORBIÖRNSSON), VAF, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY, DFI, DRTV, YLE, NFTF

SYNOPSIS A few years ago the Polish city of Lodz was shaken by scandal – it turned out that undertakers had bribed ambulance workers to be first on the scene when someone died. *Necrobusiness* tries to get to the core of what actually happened.

FREDRIK KRUSENSTJERNA. Born in 1958 in Stockholm. Editor, producer and director.

RYSZARD SOLARZ. Born in 1953 in Wroclaw, Poland. Moved to Sweden in 1969. Director, cinematographer and editor.

They have both mainly worked in television.

UNGE FREUD I GAZA YOUNG FREUD IN GAZA



SWEDEN/FINLAND/DENMARK/NORWAY 2008

DOCUMENTARY, COLOUR, DVCAM PAL, 90 MIN.
DIRECTOR: PEÅ HOLMQUIST, SUZANNE KHardALIAN **PRODUCER:** PEÅ HOLMQUIST, JOUKO AALTONEN, MIKAEL OPSTRUP **SCREENPLAY:** PEÅ HOLMQUIST, SUZANNE KHardALIAN **CINEMATOGRAPHY:** PEÅ HOLMQUIST, MARITA HÄLLFORS, AYED AL HAMDANY **EDITOR:** LISA EKBERG **MUSIC:** TIN SOHEILI, NIKLAS SCHAK **CAST:** AYED AL HAMDANY **WORLD SALES:** DECKERT DISTRIBUTION **PRODUCTION:** HB PEÅ HOLMQUIST FILM **SWEDISH DISTRIBUTION:** FOLKETS BIO **SUPPORTED BY:** SFI, DFI, SES, YLE/FST, NRK, DRTV, AVEK, NFTF, MEDIA PROGRAMME OF THE EUROPEAN COMMUNITY

SYNOPSIS Ayed is a 28-year-old psychologist in Gaza. He meets patients suffering from eating disorders and depression – but also those who bear concrete scars from the violence in Palestine. A both serious and humorous insight into life in Gaza.

PEÅ HOLMQUIST. Born in 1947 in Kristianstad, Sweden. Photographer and director, and documentary film professor, who has made some 30 films since the 70s.

SUZANNE KHardALIAN. Born in 1956 in Beirut, Lebanon and is living in Sweden since 1987. Journalist and filmmaker.

They often collaborate, most recently on *Bullshit* (2005).

SWEDISH RETROSPECTIVE

Three silent films from the golden era, one film by and one about Ingmar Bergman, five shorts by Roy Andersson and nine by Mårten Nilsson.

Opening film: *To Visit a Son*
by Roy Andersson.

SWEDISH RETROSPECTIVE

ROY ANDERSSONS KORTFILMER **ROY ANDERSSON'S SHORTS**



SWEDEN 1967-1993
DIRECTOR: ROY ANDERSSON

SYNOPSIS With only four feature films, GIFF's new Honorary President Roy Andersson, has made an unquestionable mark on film history. But he is also a recognised short film director – with five films under his belt!

BESÖKA SIN SON **TO VISIT A SON**
SWEDEN 1967, 16 MM, FEATURE, B/W, 9 MIN

HÄMTA EN CYKEL **GETTING A BIKE**
SWEDEN 1968, 16 MM, FEATURE, COLOUR, 18 MIN

LÖRDAGEN DEN 5-10

SATURDAY OCTOBER 5TH
SWEDEN 1969, 35 MM, FEATURE, BLACK/W, 47 MIN

HÄRLIG ÄR JORDEN **WORLD OF GLORY**
SWEDEN 1991, 35 MM, FEATURE, COLOUR, 14 MIN

NÅGONTING HAR HÄNT
SOMETHING HAPPENED
SWEDEN, 1987/1993, 35 MM, FEATURE, COLOUR, 25 MIN



ROY ANDERSSON. Born in 1943 in Uddevalla, Sweden. Director and scriptwriter who made his feature film debut in 1970 with *A Swedish Love Story*. He has directed four feature films, five shorts and more than 400 commercials and is counted among Europe's foremost directors. As of 2008 he is the Honorary President of Göteborg International Film Festival.

FILMOGRAPHY 2007 DU LEVANDE (GIFF 2008); 2000 SÅNGER FRÅN ANDRA VÅNINGEN (GIFF 2001); 1991 HÄRLIG ÄR JORDEN, SHORT (GIFF 1991); 1987 NÅGONTING HAR HÄNT, SHORT; 1975 GILIAP; 1970 EN KÄRLEKSHISTORIA (GIFF 2002); 1968 DEN VITA SPORTEN, DOC (CO-DIR); 1969 LÖRDAGEN DEN 5-10, SHORT; 1968 HÄMTA EN CYKEL, SHORT; 1967 BESÖKA SIN SON, SHORT.

HUR MÅRTEN NILSSON GÖR **WHAT MÅRTEN NILSSON DOES**



SYNOPSIS This year's intro film makers are filmmaker Mårten Nilsson, choreographer Gunilla Heilborn and musician Kim Hiorthøy. They have previously collaborated on several original short films, all containing dance – such as *What You Do*, recipient of the Guldbagge award in 2008. We screen three of the dance films and a selection of Mårten's other films.

HENRIK VIKMAN BERÄTTAR
HENRIK VIKMAN'S TALKING
SWEDEN 2000, DVCAM, FEATURE, COLOUR, 5 MIN (CO-DIRECTED WITH GUNILLA HEILBORN)

SPORTSTUGAN **THE LODGE**
SWEDEN 2005, 35 MM, FEATURE, COLOUR, 13 MIN (CO-DIR WITH GUNILLA HEILBORN)

VINSÖNGKRINÖNG **VINSÖNGKRINÖNG**
SWEDEN 1991, 16 MM, EXPR, B/W, 3 MIN

LA LA LA LUCHA **LA LA LA LUCHA**
SWEDEN 1999, 35 MM, EXPR, COLOUR, 11 MIN

SVITJOD 2000+ **SVITJOD 2000+**
SWEDEN 2000, 35 MM, DOC, COLOUR, 10 MIN (CO-DIR WITH DAVID FLAMHOLC)

WHO IS NIC? **WHO IS NIC?**
SWEDEN 2006, DVCAM, DOCUMENTARY, COLOUR, 8 MIN

USA **USA**
SWEDEN 2003, 35 MM, DOCUMENTARY, COLOUR, 1 MIN

TYSKLAND **GERMANY**
SWEDEN 2009, HDCAM, DOCUMENTARY COLOUR, 1 MIN

HUR MAN GÖR **WHAT YOU DO**
SWEDEN 2008, 35 MM, FEATURE, COLOUR, 30 MIN (CO-DIRECTED WITH GUNILLA HEILBORN AND KIM HIORTHØY)

SWEDEN 1991-2009
DIRECTOR: MÅRTEN NILSSON



MÅRTEN NILSSON. Born in 1962 in Palma de Mallorca, Spain. Has directed numerous short films and also works as a cinematographer. Member of the group "Till Arbete!" ("To Work!") alongside Kim Hiorthøy and Gunilla Heilborn.

FILMOGRAPHY 2009 TYSKLAND, SHORT EXPR DOC; 2009 INTRO FILM FOR 32ND GIFF; 2007 HUR MAN GÖR, SHORT (CO-DIR); 2006 WHO IS NIC?, SHORT DOC; 2005 SPORTSTUGAN, SHORT (CO-DIR, GIFF 2005); 2003 USA, SHORT EXPR DOC (GIFF 2004); 2003 REWIND, SHORT (CO-DIR, GIFF 2004); 2002 ALLA TYCKER SOM DOM VILL, SHORT DOC; 2001 DET ÄR MITT YRKE ATT VARA KÄNSLIG, SHORT EXPR (GIFF 2002); 2000 SVITJOD 2000+ (GIFF 2002), SHORT DOC (CO-DIR); 1999 LALALALUCHA,

SHORT EXPR (GIFF 2000); 1995 ANTILOPER, SHORT EXPR (GIFF 1995); 1992 DEN LILLA TREKANTEN, SHORT (GIFF 1993); 1991 VINSÖNGKRINÖNG, SHORT EXPR.

BERÖRINGEN THE TOUCH



SWEDEN/USA 1971

FEATURE, COLOUR, 35 MM, 115 MIN.

DIRECTOR: INGMAR BERGMAN **PRODUCER:** INGMAR BERGMAN **SCREENPLAY:** INGMAR BERGMAN **CINEMATOGRAPHY:** SVEN NYKVIST **EDITOR:** SIV LUNDGREN **MUSIC:** CAST: ELLIOTT GOULD, BIBI ANDERSSON, MAX VON SYDOW **PRODUCTION:** CINEMATOGRAPH AB, ABC PICTURES CORPORATION

SYNOPSIS In GIFF's huge Ingmar Bergman retrospective in 2008, *The Touch* wasn't included due to difficulties in obtaining a print. The festival compensates for this in 2009 by screening Bergman's first film shot in English. Bibi Andersson and Max von Sydow play a couple whose marriage is threatened by the arrival of a British archeologist played by Elliot Gould. Since the 70s only the international version has been available to audiences but in this copy, newly restored by the Swedish Film

Institute, everyone speaks Swedish except for Elliot Gould.

INGMAR BERGMAN. Born in 1918 in Uppsala, Sweden, dead in 2007. Worked as a director's assistant in the theater and as script-writer at SF before making his directorial debut in 1946, with *Crisis*, and went on to direct a number of internationally acclaimed films. With no comparison Sweden's best known director, and from 1994 up until his death Honorary President of Göteborg International Film Festival.

INGMAR BERGMAN INGMAR BERGMAN



SWEDEN 1972

DOCUMENTARY, COLOUR, 16 MM, 53 MIN.

DIRECTOR: STIG BJÖRKMAN **SCREENPLAY:** STIG BJÖRKMAN **CINEMATOGRAPHY:** ROLAND LUNDIN **EDITOR:** STIG BJÖRKMAN **CAST:** INGMAR BERGMAN **PRODUCTION:** THE SWEDISH FILM INSTITUTE **SWEDISH DISTRIBUTION:** THE SWEDISH FILM INSTITUTE

SYNOPSIS A well made and very interesting interview film shot during the production of Bergman's film *The Touch*. Among other things it includes a discussion about Bibi Andersson's clothes: skirt or pants?

STIG BJÖRKMAN. Born in 1938 in Stockholm. Film critic, director and author known for, among other things, interview books about Lars von Trier and Woody Allen. Between 1964 and 1972 he was managing editor of *Chaplin* magazine.

I LIVVETS VÅR THE SPRINGTIME OF LIFE



SWEDEN 1912

FEATURE, COLOUR, 35 MM, 54 MIN.

DIRECTOR: PAUL GARBAGNI **SCREENPLAY:** ABDON HEDMAN **CINEMATOGRAPHY:** WILLI NEUMAIER **CAST:** VICTOR SJÖSTRÖM, GEORG AF KLERCKER, MAURITZ STILLER, ANNA NORRIE **PRODUCTION:** PATHÉ FRÈRES FILIAL

SYNOPSIS In one of the very first Swedish feature films, legendary director Mauritz Stiller is not behind the camera but in front of it. Young Gerda is, in accordance with her mother's last wishes, left with her father who in turn leaves her with an unscrupulous widow. Many years and complications later all their paths unexpectedly cross. An exciting story about one of its time's pressing issues: child trafficking.

PAUL GARBAGNI. Born in France. Theatre director who was lured to the film industry by the Pathé company and directed almost 40 silent films between 1910 and 1922, including some 20 films about detective Nick Winter. *The Springtime of Life* is one of his few films made outside of France.

MADAME DE THÈBES MADAME DE THÈBES



SWEDEN 1915

FEATURE, COLOUR, 35 MM, 50 MIN.

DIRECTOR: MAURITZ STILLER **SCREENPLAY:** MARTIN JØRGENSEN, LOUIS LEVY **CINEMATOGRAPHY:** JULIUS JAENZON **CAST:** RAGNA WETTERGREEN, NICOLAY JOHANNSEN, ALBIN LAVÉN **PRODUCTION:** AB SVENSKA BIOGRAFTEATERN

SYNOPSIS Out of Stiller's surviving work, this film was found as late as in 2004. Love, betrayal and twists of fate form the plot of this drama about a young man growing up without any knowledge about his real parents. Breathtaking cinematography by Julius Jaenzon.

MAURITZ STILLER. Born in 1883 in Helsinki, Finland. Died in 1928. Alongside Victor Sjöström Sweden's most renowned and successful director of the silent era. Discovered Greta Garbo and accompanied her to Hollywood, where he ended his career.

SWEDISH RETROSPECTIVE

FLICKAN I FRACK GIRL IN TAILS



SWEDEN 1926

FEATURE, COLOUR, 35 MM, 114 MIN.

DIRECTOR: KARIN SWANSTRÖM **SCREENPLAY:** HJALMAR BERGMAN, IVAR JOHANSSON **CINEMATOGRAPHY:** RAGNAR WESTFELT **EDITOR:** IVAR JOHANSSON **CAST:** EINAR AXELSSON, MAGDA HOLM, NILS AHREN **PRODUCTION:** AB BIOGRAFRNAS FILMDEPÖT

SYNOPSIS Young Katja helps her goodhearted but lazy and dimwitted friend Ludwig von Battwhy study for the exams. When he surprises everyone by passing, it's time to celebrate at the prom. But Katja's brother (played by Kar de Mumma) gets all of Dad's money for his life of luxury – as well as new tails. When Katja fails to persuade her father she causes a stir by arriving at the party dressed in her brother's tails.

KARIN SWANSTRÖM. Born in 1873 in Norrköping, Sweden. Died in 1942. Stage and screen actress who also directed a handful of films. From the 30s on she worked as a production manager at Svensk Filmindustri (SF) and played a part in introducing a young Ingmar Bergman to the world of film.

INTERNATIONAL FILMS

NORDIC LIGHT

The best of the latest from our four Nordic neighbours.

Opening film: *Troubled Water*
by Erik Poppe.

FLUGTEN **THE ESCAPE**



DENMARK 2009

FEATURE, COLOUR, 35 MM, 114 MIN.

DIRECTOR: KATHRINE WINDFELD **PRODUCER:** MORTEN KAUFMANN
SCREENPLAY: RASMUS HEISTERBERG **CINEMATOGRAPHY:** JONAS ALARIK **EDITOR:** SOFIA LINDGREN **MUSIC:** JEAN-PAUL WALL **CAST:** IBEN HJELJE, FAEGH ZAMANI, LARS MIKKELSEN, RAFI MOHAMMED BAYAN, HENRIK PRIP, VIBEKE HASTRUP, SONJA RICHTER, MIKAEL BIRKKJÆR, WAGMA KHATTAK, SØREN SPANNING **WORLD SALES:** NIMBUS FILM **PRODUCTION:** NIMBUS FILM **INTERNATIONAL PREMIÈRE**



KATHRINE WINDFELD. Born in 1966 in Denmark. She graduated in 1995 as director from The National Polish Film School in Lodz. She has participated on several TV series assistant director. She has directed several shorts and documentaries. Her professional breakthrough as a director came with the Swedish TV series *The Crown Princess* in 2006. This is her feature debut.

SYNOPSIS Danish journalist Rikke Lyngvig is taken hostage in Afghanistan by a terror group threatening to kill her. However, with help from one of the terrorists, the young Nazir, Rikke manages to escape. On her return, she is soon declared the Danish Jessica Lynch and her career is launched into the spotlight. All the while Nazir flees from Afghanistan, heading for Denmark. When he finally seeks out Rikke, she is shocked and torn. Is she willing to help the man who threatened to kill her, and to jeopardize her new-found career? Their tumultuous encounter turns into an ill-fated confrontation with their own demons and a nation driven by a hunger of sensation and political populism.

FILMOGRAPHY (SELECT) 2008 *THE ESCAPE*; 2008 *KUNGAMORDET*, TV; 2008 *SOMMER*, TV; 2006 *THE CROWN PRINCESS*, TV.

BLOD & ÆRE **BIG JOHN**



NORWAY 2008

DOCUMENTARY, COLOUR, 35MM, 86 MIN.

DIRECTOR: HÅVARD BUSTNES **PRODUCER:** DAG HOEL **SCREENPLAY:** BJØRN-ERIK HANSEN **CINEMATOGRAPHY:** NILS PETTER DEVOLD **MIDTUN:** HÅVARD BUSTNES, RØNE HOV **EDITOR:** ANDERS TEIGEN **CAST:** JOHN KLEMETSEN, OLE KLEMETSEN, WENCHE KLEMETSEN, JOHN KLEMETSEN JR, MARCO PEDERSEN, EMANUEL STEWARD **WORLD SALES:** FACTION FILM **PRODUCTION:** FACTION FILM



HÅVARD BUSTNES. Educated as a TV director at Lillehammer University College and NTNU. He founded Klapp Media in 1998 and co-founded Faction Film in 2003. He has directed and produced documentaries for broadcast in Norway, Sweden, Finland and Japan, as well as commercials. This is his first full-length documentary. He now works as a fulltime producer and director, living and working in Trondheim, Norway.

SYNOPSIS There is a fine line between loving and protecting, and shielding and controlling one's child. This notion is brought to the forefront in this story, where the father sacrifices his own career in order to support his son's professional boxing. "Big John" Klemetsen coaches his son Ole, who has a tremendous talent for boxing and becomes the national champion at age 15. The father decides everything – Ole is only to concentrate on his boxing. The whole family helps to develop Ole. Team Klemetsen is a success. Ole signs a professional contract with one of boxing's best known managers in the USA, Emanuel Steward. Big John quits his job and comes along to Kronk Gym in Detroit. The goal is to make Ole world champion. After many ups and downs, they finally reach the target: he will fight for the title of World Champion. Today Ole is retired from pro boxing, and he struggles to find a new career. Team Klemetsen is now a travelling dance orchestra.

DIRECTOR'S COMMENT *I was never very interested in boxing, and had to question many of my prejudices when I first met the Klemetsens. My primary fascination was with the story of a father who loves his son above all else, but still throws him into the ring to fight the most dangerous boxers in the world. The film is characterized by the protagonist's honesty and willingness to share his story, and I believe this also will challenge some of the viewers' preconceptions.*

FILMOGRAPHY 2008 *BLOD & ÆRE*; 2007 *RIKTIG MENTAL INNSTILLING*, SHORT DOC; 2004 *BUSINESS AS USUAL*, SHORT DOC; 2000 *GOLDFRØMMEN*, SHORT DOC

KOLME VIISASTA MIESTÄ **THREE WISE MEN**

SYNOPSIS Matti, a police inspector, Erkki, photographer and Rauno, an actor – all aged 51 – are childhood friends, who haven't seen each other for a long time. They meet coincidentally on Christmas Eve in Helsinki and spend the night together in a karaoke bar. Between drinking and singing they tell about the joys and sorrows of their lives, revealing some painful experiences and even taking their friendship apart. The events take a dramatic turn when a mysterious woman enters the bar.

DIRECTOR'S COMMENT *The idea for Three Wise Men was born in discussions with the three main actors. Once we started talking about acting and different methods of acting and making films. Then John Cassavetes and his way of working with actors came up and soon after we decided to make an experiment and make a film inspired by his method. In the beginning there was no screenplay, we just worked on the characters. I asked each actor to choose the character he'd like to play. Then, together with each actor separately, we created the backstories for the characters. The other actors didn't know the backstory of the other characters, they only knew the beginning of the main story, practically only the first scene. We then developed the story, I even wrote a screenplay – which I didn't show to anyone else. I fed the actors with more information as we went on shooting the film.*



FINLAND 2008

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: MIKA KAURISMÄKI **PRODUCER:** MIKA KAURISMÄKI **SCREENPLAY:** MIKA KAURISMÄKI, PETRI KARRA **CINEMATOGRAPHY:** RAUNO RONKAINEN **EDITOR:** MIKA KAURISMÄKI **CAST:** KARI HEISKANEN, PERTTI SVEHOLM, TIMO TORIKKA **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** MARIANNA FILMS OY **SWEDISH PREMIERE**

MIKA KAURISMÄKI. Born in 1955 in Helsinki, Finland. He studied cinema 1977–81 at Hochschule für Film und Fernsehen, Munich. He co-founded the production companies Villealfa Filmproductions in 1981 and Marianna Films 1987. Together with his brother Aki he also founded Midnight Sun Film Festival, in the north of Finland, in 1986. In 1992 he moved to Brazil.

FILMOGRAPHY SELECT: 2008 THREE WISE MEN; 2005 BRASILEIRINHO, DOC; 2003 HONEY BABY (GIFF 2004); 2002 SOUND OF BRAZIL, DOC (GIFF 2003); 1999 HIGHWAY SOCIETY (GIFF 2000); 1998 LOS ANGELES WITHOUT A MAP (GIFF 1999); 1991 ZOMBIE AND THE GHOST TRAIN (GIFF 1992); 1987 HELSINKI NAPOLI/ ALL NIGHT LONG; 1985 ROSSO (GIFF 1986/87); 1984 KLAANI (GIFF 1985); 1980 THE LIAR, SHORT (GIFF 1991).



SAUNA **SAUNA**

SYNOPSIS A horror film bathing in the Finnish sauna culture, in the no-zone between Christianity and paganism. The year is 1595. The long war is finally over. Brothers Knut and Erik, members of a commission marking the border between Finland and Russia, commit a terrible sin when they leave a young girl to die a horrible death. As the commission crosses an uncharted swamp, the girl returns to haunt them, her face pouring endless filth. The weary men find solace in a nameless village and find a sauna – where all sins are washed away. Seeking forgiveness, the brothers step in. The story leads us into the core of darkness where there is no hope, no salvation.

DIRECTOR'S COMMENT *I never wanted to do a horror film. I do like watching them, though; that cathartic experience, when you get safely close to your own fears: violence, cruelty, unjustified evil, loss, obscurity. Maybe that's exactly why, because I didn't want to do a horror film, Sauna isn't just a horror film. I wish it to be something much more, but it isn't up to me anymore – it's in the viewers' hands now. I wanted to do a film about sin and forgiveness. About how forgiveness cannot be gotten or asked from anywhere else than from the people against whom you have done wrong. About how we have to be brave enough to turn back to look at those people face to face. If they aren't here anymore, we can be forgiven only by ourselves. Not by anyone else. I believe that the essence of real horror lies not in what you see or hear as a viewer. It's in real characters.*



FINLAND 2008

FEATURE, COLOUR, 35MM, 83 MIN.

DIRECTOR: ANTTI-JUSSI ANNILA **PRODUCER:** JESSE FRYCKMAN, TERO KAUKOMAA **SCREENPLAY:** IIRO KÜTTNER **CINEMATOGRAPHY:** HENRI BLOMBERG **EDITOR:** JOONA LOUHIVUORI **MUSIC:** PANU AALTIO **CAST:** VILLE VIRTANEN, TOMMI ERONEN, RAIN TOLK, KARI KETONEN, KATI OUNTINEN, TAISTO REIMALUOTO, ISMO KALLIO, VIKTOR KLIMENKO **WORLD SALES:** BLIND SPOT PICTURES **PRODUCTION:** BRONSON CLUB, BLIND SPOT PICTURES **SWEDISH PREMIERE**

ANTTI-JUSSI ANNILA. Born in 1977 in Helsinki, Finland. He studied cinematography at Tampere Polytechnic University. His final thesis was about Hong Kong cinema and the essence of a good action film. He has studied the Kung Fu and Wuxia genres to merge them with Finnish mythology. While still in film school, he made several shorts in this genre. His feature debut was *Jade Warrior* in 2006.

FILMOGRAPHY 2008 SAUNA; 2006 JADE WARRIOR (GIFF 2007); 1999 HARD STUDENT IV: THE ULTIMATE BATTLE, SHORT.



DE USYNLIGE TROUBLED WATER



NORWAY 2008

FEATURE, COLOUR, 35 MM, 121 MIN.

DIRECTOR: ERIK POPPE **PRODUCER:** FINN GJERDRUM, STEIN B. KVAE

SCREENPLAY: HARALD ROSENLOW EEG **CINEMATOGRAPHY:** JOHN

CHRISTIAN ROSENLUND **EDITOR:** EINAR EGELAND **MUSIC:** JOHAN

SÖDERQVIST **CAST:** PÅL SVERRE VALHEIM HAGEN, ELLEN DORRIT

PETERSEN, TRINE DYRHOLM, TROND ESPEN SEIM, TERJE STRØMDAHL

WORLD SALES: BAVARIA FILM INTERNATIONAL **PRODUCTION:** PARA-

DOX SPILLEFILM AS

SYNOPSIS How do you find light, joy and purpose in life after a blow of fate? Jan Thomas is released from prison after having served eight years – for what may have been an accident or murder. Being a divinely gifted organist he gets a deputyship in a church. The priest is Anna, a single mother that Jan Thomas soon feels attracted to. He decides not to tell her about his past, but then Agnes, a teacher, comes on a school visit to the church. She recognizes the organist Jan Thomas as the young boy who was convicted of the murder of her son. The film combines two stories about people who try to come to terms with the past – and with their own fate. They try to accept who they have become, and to find a new way to relate to love.



ERIK POPPE. Born in 1960 in Oslo, Norway. He grew up in Norway and Portugal. Was educated and worked as a still photographer 1983-87. Educated as a cinematographer at Dramatiska Institutet in Stockholm 1987-1991. He has directed commercials, music-, short-, TV- and documentary films and worked as cinematographer on several film features, 1991-2003. His feature debut was *Schpaaa*

in 1998. This is his third feature which together with *Hawaii*, *Oslo* completes a trilogy.

FILMOGRAPHY 2008 TROUBLED WATER; 2004 HAWAII, OSLO; 2001-2002 THE BRIGADE, TV SERIES; 1998 SCHPAAA (GIFF 1999); 1997 BRATTS, SHORT; 1994 AFTEN-LANDET, DOC; 1991 DET VAKRE I DET BRUTALE, DOC

KÄSKY TEARS OF APRIL



FINLAND 2008

FEATURE, COLOUR, 35 MM, 115 MIN.

DIRECTOR: AKU LOUHIMIES **PRODUCER:** ALEKSI BARDY **SCREENPLAY:**

JARI OLAVI RANTALA **CINEMATOGRAPHY:** RANE RONKAINEN **EDITOR:**

BEN MERCER **MUSIC:** PESSI LEVANTO **CAST:** SAMULI VAURAMO, PIHLA

VIITALA, EERO AHO, EEMELI LOUHIMIES, RIINA MAIDRE, SULEVI PELTOLA,

MIKKO KOUKI **WORLD SALES:** MDC INTERNATIONAL GMBH **PRODUC-**

TION: HELSINKI-FILMI OY

SYNOPSIS 1918 – the Finnish civil war between "Red" socialists and "White" bourgeois. A prisoner of the Whites, Red guard troop leader Miina Malin, manages to escape only to be re-captured by jaeger Aaro Harjula. Against the general consensus, he does not wish for her to be shot but wants her to have a fair trial. The meeting of Aaro and Miina joins two human stories together and sparks a love theme in the midst of the horrors of the civil war.



AKU LOUHIMIES. Born in 1968 in Finland. He studied at the Finnish University of Arts and in The United States. His previous credits include comedy and drama series as well as documentaries for TV. His feature debut was *The Restless* in 2001. He won the Nordic Film Award at GIFF 2005 with *The Frozen Land*.

FILMOGRAPHY SELECT: 2008 TEARS OF APRIL; 2008 LATE FRAGMENTS; 2006 MAN EXPOSED (GIFF 2007); 2006 FROZEN CITY (GIFF 2006); 2005 FROZEN LAND (GIFF 2005); 2002 LOVERS & LEAVERS; 2001 RESTLESS; 1998 ENSI TIISTAINA BRAHMSIA, SHORT; 1996 SIRPA-LEITA, SHORT; 1995 KOTIKATU, TV SHORT; 1995 JUNA, SHORT

GAVEN THE PRESENT

SYNOPSIS Mogens has a very active imagination. Sometimes a little too active, in which case he has, on occasion, been admitted to a mental hospital just to ease the pressure a little. He hasn't seen his family for years, but one day he turns up at a family reunion hosted by his former wife and two adult sons. They, however, do not share his enthusiasm. Soon one of his sons, Jens, has to escort his father back to the hospital. But perhaps because Jens has inherited a little of his father's runaway imagination, he takes pity on him, even as he keeps rambling on about a red sports car he has bought as a present. The two head out on a wild goose chase that leaves Jens gasping for air.

DIRECTOR'S COMMENT *First of all, The Present is an entertaining story about a family. A father, a son and two brothers who find each other. We all have a family – that's where we come from and that's where most of our deepest feelings spring from. Family is not a choice. We cannot decide who our mother, father, sister and brother are. Many of us walk around with 'a stone in our shoe' because something in our family is not exactly the way it should be. It is difficult when it is someone close to us, when it is someone from our family, which we for some reason cannot reach. And that is the theme – to learn to live with "the stone in your shoe", to learn to live with your family the way it is – which the film is about and which it allows us to laugh and cry about.*



DENMARK 2008

FEATURE, COLOUR, 35MM, 94 MIN.

DIRECTOR: NIELS GRÅBØL **PRODUCER:** KARIN TROLLE **SCREENPLAY:** RASMUS BOTOFT, NIELS GRÅBØL **CINEMATOGRAPHY:** MORTEN SØBORG **EDITOR:** JACOB THUESEN **MUSIC:** MIKAEL THUESEN **CAST:** HENNING JENSEN, JACOB CEDERGREN, PAW HENRIKSEN, ULF PILGAARD, KAREN LISE MÜNSTER **WORLD SALES:** AB SVENSK FILMINDUSTRI **PRODUCTION:** SF FILM PRODUCTION **SWEDISH PREMIERE**

NIELS GRÅBØL. Born in 1966 in Denmark. He has made films and commercials since 1988, when he directed the short film *Thin Ice*. He is co-founder of the production company Tju-Bang Film. His feature debut was *The Hideaway* in 1991. He has also directed for TV. This is his third feature.

FILMOGRAPHY 2008 THE PRESENT; 2004 FORSVAR, TV-SERIES; 1997 DET STORE FLIP; 1993 BARNEPIGEN; 1991 LANDSBYEN, TV-SERIES; 1991 THE HIDEWAY (GIFF 1992); 1988 JORDEN ER GIFTIG.



DEN DU FRYGTER FEAR ME NOT

SYNOPSIS When Michael hears about a clinical trial for a new anti-depressant, he signs up on a whim. Unfortunately, the pills turn out to have serious side effects and the trial is abandoned. Michael refuses to give up his new-found sense of calm and self control which the pills have provided, so he decides to continue the experiment on his own. Intoxicated by his immediate success, Michael feels an urge to take control of other people's lives as well. Slowly, his psychological games grow more drastic, until he makes a discovery which forces him to view his actions in a terrifying new light.

DIRECTOR'S COMMENT *Some films just come together so easily. Some films are not great scenarios. This was the easy kind of film because the actors I wanted were all available. And then we found this girl, and it is quite a complicated part for someone who's never done movies before, and she was just like an actress. She was there, I looked at many, many young girls, and she was just like, years above everybody. And on the set they forgot that she was a girl, the other actors improvised with her like she was a grown up, or a really educated actor.*



DENMARK 2008

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: KRISTIAN LEVRING **PRODUCER:** SISSE GRAUM JØRGENSEN **SCREENPLAY:** KRISTIAN LEVRING, ANDERS THOMAS JENSEN **CINEMATOGRAPHY:** JENS SCHLOSSER **EDITOR:** PERNILLE BECH CHRISTENSEN **CAST:** ULRICH THOMSEN, PAPRIKA STEEN, EMMA SEHSTED HØEG, LARS BRYGMANN, STINE STENGAGE, BODIL UDSEN, BJARNE HENRIKSEN **WORLD SALES:** TRUSTNORDISK **PRODUCTION:** ZENTROPA ENTERTAINMENT

KRISTIAN LEVRING. Born in 1957 in Denmark. Brought up in France and Switzerland. Graduated in editing from the National Film School of Denmark in 1988. Alongside a career directing commercials, he was one of the co-founders of the movement Dogme95. Made his feature debut in 1986 with *A Shot From the Dark*. In 2000 he directed the Dog-

me film, *The King Is Alive*. This is his fourth feature.

FILMOGRAPHY 2008 FEAR ME NOT; 2003 THE INTENDED; 2002 D-DAG (CO-DIR), TV; 2001 THE KING IS ALIVE (DOGME 4); 1986 A SHOT FROM THE HEART.



POSTIA PAPPI JAAKOBILLE **LETTERS TO FATHER JACOB**



FINLAND 2009

FEATURE, COLOUR, 35 MM, 74 MIN.

DIRECTOR: KLAUS HÄRÖ **PRODUCER:** LASSE SAARINEN, RIMBO SALO-
MAA **SCREENPLAY:** KLAUS HÄRÖ **CINEMATOGRAPHY:** TUOMO HUTRI
EDITOR: SAMU HEIKKILÄ **MUSIC:** DANI STRÖMBÄCK **CAST:** KAARINA HA-
ZARD, HEIKKI NOUSIAINEN, JUKKA KEINONEN **WORLD SALES:** KINOTAR
OY **PRODUCTION:** KINOTAR OY **SWEDISH PREMIERE**

SYNOPSIS This is the story of Leila, a life sentenced prisoner who has just been pardoned. When she is released from prison, she is offered a job at a secluded parsonage; she moves there against her will. Leila is used to taking care only of herself, so she experiences conflicting feelings when she starts working as the personal assistant for Jacob, the blind pastor living in the parsonage. Every day the mail man brings letters from people asking for help from pastor Jacob. Answering the letters is Jacob's life mission, while Leila thinks it's a waste of time. Leila has already decided to leave the parsonage when the letters suddenly stop coming. Jacob's life is shaken to its foundation. Two completely different lives are intertwined unexpectedly, and the roles of the helper and the one being helped are turned upside down.

DIRECTOR'S COMMENT *I had long hoped to make a film that would portray faith in a warm and genuine manner. But I felt that I hadn't found the right story. Not before it literally thumped through the mail slot. Had I not been lying in bed and recovering from a cold, I probably wouldn't have taken the time to read the screenplay that came in the mail that day. Thank God I did! The story of Leila and Jaakob touched a nerve; a story that speaks, with both deep seriousness and subtle humour, about our need of mercy and forgiveness.*



KLAUS HÄRÖ. Born in 1971 in Porvoo, Finland. He studied directing and attended screen writing seminars at the University of Industrial Arts in Helsinki. He has directed four features as well as documentaries and shorts. He works in both Sweden and Finland.

FILMOGRAPHY 2009 LETTERS TO FATHER JACOB; 2007 THE NEW MAN (GIFF 2007/08); 2005 MOTHER OF MINE (GIFF 2005); 2005 THE LEADING LADY, SHORT (GIFF 2006); 2003 ELINA – SOM OM JAG INTE FANNS (GIFF 2003/04); 2000 INTO THE NIGHT, SHORT (GIFF 2000)

BURMA VJ – REPORTER I ET LUKKET LAND **BURMA VJ – REPORTING FROM A CLOSED COUNTRY**



DENMARK/SWEDEN/NORWAY/UNITED KINGDOM 2008

DOCUMENTARY, COLOUR, DIGIBETA, 84 MIN.

DIRECTOR: ANDERS HØGSBRO ØSTERGAARD **PRODUCER:** LISE
LENSE-MØLLER **SCREENPLAY:** ANDERS HØGSBRO ØSTERGAARD, JAN
KROGSGAARD **CINEMATOGRAPHY:** BURMA'S UNDERCOVER JOUR-
NALISTS, SIMON PLUM **EDITOR:** JANUS BILLESKOV JANSEN, THOMAS
PAPAPETROS **WORLD SALES:** FIRST HAND FILMS **PRODUCTION:** MAGIC
HOUR FILMS APS, **SWEDISH PREMIERE**

SYNOPSIS Filmmaker Anders Østergaard brings us close to Burma's video journalists who insist on keeping up the flow of news from their closed country despite risking torture and life in jail. Armed with small handycams they make their undercover reportages, smuggle the material out of the country, and broadcast it back into Burma via satellite or offer it freely to international media. "Joshua", age 27 and one of the undercover VJs, is suddenly thrown into the role as tactical leader of his group of reporters, when Buddhist monks in September 2007 lead a massive uprising. Foreign TV crews are banned from entering the country, so it is left to Joshua and his crew to document the events and establish a lifeline to the surrounding world. It is their footage that keeps the revolution alive on TV screens all over. During the turbulent days of September, Joshua finds himself on an emotional rollercoaster between hope and despair, as he frantically tries to keep track of his reporters in the streets while the great uprising unfolds.

DIRECTOR'S COMMENT *On the surface, this film can be easily accessed and understood as a documentary to serve an urgent need. On a more personal level, however, it is also an investigation – and a celebration – of the nature of documentarism. In the beginning of making this film, our main character had no hope of change in sight, yet he could not stop his urge to take up his camera and shoot, because it made him feel alive and added meaning to his world. Yet he had no reason to believe that his video reports would make any considerable difference. That all changed during the great uprising in Burma in September 2007. The uprising was a tragedy by all standards. After a few days of hope and ecstasy, days of killing followed, and the generals got back in control as they always have before. Yet, in one respect the uprising marked a remarkable progress – simply because we know about it. (...) Thus, after decades of oblivion, Burma was rediscovered by the world. And by and large, we owe this to just a handful of Burmese citizens who seized the moment and put their cameras to work with ingenuity and immense courage.*



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

FILMOGRAPHY 2008 BURMA VJ: REPORTER I ET LUKKET LAND, DOC; 2008 SÅ KORT OG MÆRKELT LIVET ER, SHORT DOC; 2006 GASOLIN, DOC; TINTIN AND I, DOC (GIFF 2004); 2002 BRØDRE I ÅNDEN, TV; 2001 MALARIA!, SHORT DOC 2000 FRA ASKEN I ILDEN, SHORT DOC; 1999 TROLLKARLEN - EN FILM OM JAN JOHANSSON, DOC (GIFF 1999) 1996 GENSYN MED JOHANNESBURG, SHORT DOC

TÄÄLLÄ LEPÄÄ AINO KOSKI HERE LIES AINO KOSKI



FINLAND 2007

FEATURE, COLOUR, DIGIBETA, 60 MIN.

DIRECTOR: MARJA PYYKKÖ **PRODUCER:** PIIA NOKELAINEN **SCREENPLAY:** NIKLAS LINDGREN, KAROLIINA TORVINEN, MARJA PYYKKÖ **CINEMATOGRAPHY:** KONSTA SOHLBERG **EDITOR:** MIKKO SIPPOLA **MUSIC:** ANTTI LEHTINEN **CAST:** MIINA TURUNEN, TIIA LOUSTE, TIMO RUUSKANEN, JUHA MUJE, HEIKKI NOUSIAINEN, SANTERI KINNUNEN, TERHI PANULA **WORLD SALES:** JUONIFILMI OY **PRODUCTION:** JUONIFILMI OY **SWEDISH PREMIÈRE**

SYNOPSIS A tragicomedy that is full of life tells the story of 30-year-old Aino who fails in her attempt to commit suicide and gets another chance to choose her fate. But what if someone else is making that choice for her?

MARJA PYYKKÖ. Born in 1975. Studied film directing at the University of Art and Design Helsinki UIAH, School of Motion Picture, Television and Production Design. This film is her Master of Art graduation film. Marja's previous school films include *Respect* (2004) and *Tango* (2003).

ODDS ODDS ODD'S ODDS



NORWAY 2009

DOCUMENTARY, COLOUR, HDCAM, 25 MIN.

DIRECTOR: ÅNUND AUSTENÄ **PRODUCER:** TORSTEIN NYBØ **SCREENPLAY:** ÅNUND AUSTENÄ **CINEMATOGRAPHY:** ANDERS NYBØ **EDITOR:** SKAFTI GUDMUNDSSON **CAST:** ODD SKUTERUD **WORLD SALES:** MEDIAMENTE AS **PRODUCTION:** MEDIAMENTE AS **WORLD PREMIÈRE**

SYNOPSIS Somewhere in a state of loneliness a man sits typing a letter. Through the downscaled universe of a living room in a small house we encounter a man trapped in his destiny, which is unfamiliar and troubling for most of us. His company consists of a dog and a parrot – and music. After midnight, when everybody else is at sleep, he can finally venture outside, for a brief walk with his dog. But Odd does not seem to give in, he still has his supply of crude humour. And out there somewhere is a friend who will show up, even in the

darkest hours. Odd is everybody's unfamiliar neighbour, possibly our bad conscience. The film follows Odd heartily and closely through a series of uneventful days. While the unforgivable end comes alarmingly close ...

ÅNUND AUSTENÄ. Born in 1964. MA Visual Anthropology, University of Manchester. Lives in Kolbotn, Norway. Works for Mediefabrikken, regional centre for young and aspiring filmmakers.

KJÖTBORG THE CORNER SHOP



ICELAND 2008

DOCUMENTARY, COLOUR, DIGIBETA, 44 MIN.

DIRECTOR: HELGA RAKEL RAFNSDÓTTIR, HULDA RÓS GUDNADÓTTIR **PRODUCER:** THORFINN GUDNASON **SCREENPLAY:** HELGA RAKEL, HULDA RÓS **CINEMATOGRAPHY:** FRIDRIK GUDMUNDSSON **EDITOR:** STEFANIA THORS **MUSIC:** SINDRI MÁR SIGFUSSON **WORLD SALES:** VILLINGUR - RUN FOR YOUR LIFE PRODUCTION **PRODUCTION:** VILLINGUR - RUN FOR YOUR LIFE PRODUCTION **SWEDISH PREMIÈRE**

SYNOPSIS The Corner Shop is a documentary about one of the last remaining grocery stores in Iceland. Run by two eccentric brothers, it is the glue that keeps the community together. Armed with humour and good intentions, the brothers fight a battle against more efficient models of consumption. How far would you go to help your fellow neighbour and how many fruses can you possibly know on the topic of potatoes and chewing gum? This is an unusual love story, a funny and intimate film

that shows the art of shopkeeping in a new light.

HELGA RAKEL RAFNSDÓTTIR. Studied acting at École Philip Gaulier and comparative literature at Iceland University.

HULDA RÓS GUDNADÓTTIR. Studied social anthropology, design and visual arts. Her media installations and videos have been exhibited in Berlin, London, New York, Copenhagen, Barcelona and Reykjavik.

SMÁFUGLAR 2 BIRDS



ICELAND 2008

SHORT, COLOUR, BETA SP, 15 MIN.

DIRECTOR: RÚNAR RÚNARSSON **PRODUCER:** THOR SIGURJONSSON, SKÚLI FR. MALMQUIST, HLIN JÓHANNESDÓTTIR **SCREENPLAY:** RÚNAR RÚNARSSON **CINEMATOGRAPHY:** SOPHIA OLSSON **EDITOR:** JACOB SCHULSINGER **MUSIC:** KJARTAN SVEINSSON **CAST:** ATLI ÓSKAR FJALARSSON, HERA HILMARSDÓTTIR, SIGURDUR JAKOB HELGASON, THÖRUNN JAKOBSDÓTTIR, ÓMAR ÖRN HAUSSON **WORLD SALES:** ZIK ZAK FILMWORKS **PRODUCTION:** ZIK ZAK FILMWORKS **SWEDISH PREMIÈRE**

SYNOPSIS 2 Birds takes place during one bright summer night and follows a group of young teenagers on a journey from innocence to adulthood. The main character is a timid boy who has a typical schoolboy crush on a girl his age, who also happens to be a friend of his mate.

RÚNAR RÚNARSSON. Born in 1977 in Reykjavik, Iceland. He will graduate from The National Film School of Denmark in the summer of 2009. He became director of Reykjavik Short Film festival, in 2005.

BRAEDRABYLT WRESTLING



ICELAND 2007

SHORT, COLOUR, DIGIBETA, 20 MIN.

DIRECTOR: GRÍMUR HÁKONARSON **PRODUCER:** GRÍMUR HÁKONARSON **SCREEN-PLAY:** GRÍMUR HÁKONARSON **CINEMATOGRAPHY:** GUNNAR HEIDAR **EDITOR:** ELISABET RÓNALDSDÓTTIR **MUSIC:** JÓHANN JÓHANSSON **WORLD SALES:** HARK FILM **PRODUCTION:** HARK FILM **SWEDISH PREMIERE**

SYNOPSIS A love story of two men told through the Icelandic Wrestling. Denni is a tunnel-maker and Einar is a farmer in the Icelandic countryside. They both practise the sport of Icelandic wrestling, which allows them to escape their daily routine and to express their true selves.

GRÍMUR HÁKONARSON. Graduated from FAMU Academy of Performing Arts in Prague in 2004. He has made many short films and documentaries in Iceland and many of them have been screened in cinemas and on television.

FOCUS: TURKEY

13 top quality films from a film country on the move, including three of director Nuri Bilge Ceylan's older films.

Opening film: *Three Monkeys*
by Nuri Bilge Ceylan.

HAVAR HAVAR



TURKEY 2008

FEATURE, COLOUR, 35MM, 80 MIN.

DIRECTOR: MEHMET GÜLERYÜZ **SCREENPLAY:** FEZA SİNAR **CINEMA-TOGRAPHY:** SADIK İNCESU **EDITOR:** AYHAN ERGÜR **MUSIC:** AYNUR DOĞAN, OSMAN AKTAŞ, KALAN MÜZİK **CAST:** ÇİÇEK TEKDEMİR, ABDULLAH TARHAN, EYÜP A GILDAY **WORLD SALES:** GÜLERYÜZ FILM PRODÜKSİYON **NORDIC PREMIERE**

SYNOPSIS The consecutive suicides of young women in the South-eastern town of Batman aroused awareness and it was only later that these suicides were uncovered as "honour killings". The film discusses this tragic issue, focusing on a young woman named Havar who is rumoured to have been intimate with a young man. When these rumours reach her cousin Sehmuz, who has been promised to marry her, he pressures Havar's father, provoking him to kill her. Havar is now the victim and her father, her executioner. This feature debut was shot with amateurs actors from the region. In the Batman region the word "havar" means "scream, cry for help and rebellion".

DIRECTOR'S COMMENT The name of the principal female character, "Havar" also means 'a cry for help' in Kurdish. Therefore I thought it is meaningful as a title of this film. Honour killings inspired my project and it is related to women's and children's rights. Forcing a young woman to suicide or making a minor young male commit the murder has been the way to escape from the criminal penalty. The entire cast of the movie are local people, thus young women from the region who are the subject of these 'honour killings' were in front of the camera. I was quite anxious in the beginning. It will be very significant to have locals as actors in the film. I am quite glad that the locals have supported the project.



MEHMET GÜLERYÜZ. Born in 1966 in Kastamonu, Turkey. Graduated From Sakarya University Administration Department. 1987-1991 he worked as assistant director to Yavuz Özkan. He has made documentaries on the history of Turkish cinema in collaboration with Feza Sinar. In the 1990s he made commercials, music videos and produced two films for Turkish Television. He has also been Secretary

General of the Film Directors Association and founded SETEM (Film Directors, Writers and Composers Association) in 2003. He is now General Secretary of SETEM.

FILMOGRAPHY 2008 HAVAR; 2004 YILMAZ DURU TELLS ABOUT YILMAZ DURU, DOC; 2003 "THE SCENARIST OF GOLDEN AGE, DOC; , 2002 AN ANTALYA LOVER-BEHLÜL DAL, DOC; 2001 SHADOW HEROS, DOC; 2000 KEMAL SUNAL, DOC; 1995 HISTORY OF TURKISH CINEMA, DOC; 1993 EXPECTATION, TV; 1992 NEYZEN TEVFIK, SHORT,

TATIL KITABI SUMMER BOOK



TURKEY 2008

FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: SEYFİ TEOMAN **PRODUCER:** YAMAÇ OKUR, SEYFİ TEOMAN, NADİR OPERLİ **SCREENPLAY:** SEYFİ TEOMAN **CINEMATOGGRAPHY:** ARNAU VALLS COLOMER **EDITOR:** ÇİÇEK KAHRAMAN **CAST:** TANNER BİRSEL, HARUN OZUAG, TAYFUN MUNAY, AYTEN TOKUN, OSMAN İNAN **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** BULUT FILM **NORDIC PREMIERE**

SYNOPSIS Mustafa is a hard-working and ambitious agricultural merchant who is cold and austere towards his family. One day he has a brain hemorrhage on a business trip and goes into a coma after the operation. His wife, Guler, who has been suspecting that her husband is having an affair, is now convinced of it. Veysel, their teenage son, wants to leave the military academy and start a civilian life of his own. Ali, their 10 year old son, has to cope both with his bully classmates and the chewing gums he has to sell. Hasan, Mustafa's brother, has chosen to live a life in solitude after divorcing his wife and has always been an outsider to the family. But now he finds himself involved in his brother's family after his brother's coma. Hasan has to solve the mystery about his brother's mistress and the money lost during his trip.

DIRECTOR'S COMMENT Summer Book is a film about the pace and rhythm of life in a small provincial city. Silifke, the town where the film was shot, is in the Mediterranean region and very close to the coast. Despite its beauty and great positioning, the town is rarely visited by tourists and is far from the cliché portrayal of Mediterranean towns, full of friendly, joyful and loud people. It is, instead, a bleak and incomplete city. I am very much interested in the dramatic potential of non-dramatic moments in life. Presentation of dramatic moments without dramatization is the other face of my approach. Thus, on one hand I feel very connected to European minimalist directors like Bresson and Dardenne brothers, and on the other, to Asian masters like Hou Hsiao-hsien, Edward Yang, Kiarostami and Ozu. The combination of long wide shots with functional close-ups with amateur actors, minimal acting and natural lighting will determine the style and atmosphere of this film. I think a film should try to be as loose as life itself.



SEYFİ TEOMAN. Born in 1977 in Kayseri, Turkey. He first studied Economics at Bogazici University in Istanbul and then film directing at Polish National Film School in Lodz, Poland for two years. He made the short film Apartment in 2004. This is his feature debut. He lives in Istanbul and is currently working on his second feature, Ghosts.

FILMOGRAPHY 2008 SUMMER BOOK; 2004 APARTMENT, SHORT

SONBAHAR **AUTUMN**

SYNOPSIS Sentenced to jail in 1997 as a 22 year old university student, Yusuf is released on health grounds ten years later. He returns to his village in the eastern Black Sea region, where he's welcomed only by his sick and elderly mother. It turns out that his father has died while he was in jail and his older sister is married and has moved away to the city. Economic factors mean that it's almost exclusively old people who live in the mountain village, and the only person Yusuf sees is his childhood friend Mikail. As autumn slowly gives way to winter, Yusuf goes with Mikail to a tavern where he meets Eka, a beautiful young Georgian hooker. Neither the timing nor circumstances are right for these two people from different worlds to be together. For all that, love becomes a final desperate attempt to grasp life and elude loneliness. With the 1990s as a backdrop, the film at once documents and criticises a slice of recent history.

ÖZCAN ALPER. Born in 1975 in Artvin, Turkey. In 1992 he started to study Physics at Istanbul University. In 1996 he passed to Science of History at the same university. At the same time he developed an interest in film. Began his professional career in 1999 as assistant director and production staff on several films and TV series. Directed his first short, *Grandmother*, in 2001. This is his

feature debut. He is also a film critic in "Yeni Film" a Turkish cinema magazine.



TURKEY/GERMANY 2008

FEATURE, COLOUR, 35 MM, 99 MIN.

DIRECTOR: ÖZCAN ALPER **PRODUCER:** SERKAN ACAR **SCREENPLAY:** ÖZCAN ALPER **CINEMATOGRAPHY:** FEZA ÇALDIRAN **EDITOR:** THOMAS BALKENHOL **CAST:** ONUR SAYLAK, MEGİ KOBOLADZE, R GULEFER YENIGUL, SERKAN KESKIN, NINO LEJAVA **WORLD SALES:** MEDIA LUNA ENTERTAINMENT **PRODUCTION:** NORDIC PREMIERE

NOKTA **DOT**

SYNOPSIS Ahmet decides to help his friend Selim sell an invaluable Koran – a family heirloom. But when he brings in his mafia contacts, they kidnap Selim and plan to blackmail his father Veli Hodja into handing over the 13th century book. Veli Hodja concedes to their demands but his son's kidnappers murder Selim all the same. Ahmet then kills all the thugs in the ensuing chaos. After a time, Ahmet considers tracking down Selim's family and telling them the truth. But then he learns that Selim's father is dead. He approaches Selim's uncle, Hamdullah Hodja, but can't bring himself to tell him the truth. Instead, Ahmet gives Mümin, the old man's helper, a partial account of the past. When Mümin attacks him, Ahmet manages to escape to the salt lake. He means to go to Veli Hodja's house and leave the Koran with his daughter.

DIRECTOR'S COMMENT *The film takes its subject from calligraphy; it is also shaped by the art form in terms of both form and content. The majority of Islamic poets interpreted everything in life as a book or a verse and endeavoured to see calligraphy in everything animate and inanimate that existed in life. The value system shaping Ahmet, the lead character's central dilemma thus derives from the moral values typically associated with a calligrapher. Ahmet is, after all, a calligrapher, but one who has committed murder.*



TURKEY 2008

FEATURE, COLOUR, 35MM, 78 MIN.

DIRECTOR: DERVİS ZAIM **PRODUCER:** BARAN SEYHAN, DERVİS ZAIM **SCREENPLAY:** DERVİS ZAIM **CINEMATOGRAPHY:** ERCAN YILMAZ **MUSIC:** MAZLUM CİMEN **CAST:** MEHMET ALİ NUROĞLU, SERHAT KILIC, SETTAR TANRIOĞEN, SENER KOKKAYA **WORLD SALES:** SARMAŞIK SANATLAR **PRODUCTION:** SARMAŞIK SANATLAR, MARATHON FILM **NORDIC PREMIERE**

DERVİS ZAIM. Born in 1964 in Limasol, Cyprus. Studied at the Bosphorus University, in Istanbul and Warwick University in the United Kingdom. He worked at national TV in Turkey. Made his feature debut *Somersault in a Coffin* in 1997, followed by *Elephants and Grass* in 2000. This is his fifth feature. He is also a writer, in 1992 he

published the novel "Ares In Wonderland". Based in Istanbul.

FILMOGRAPHY 2008 THE DOT; 2006 WAITING FOR HEAVEN; 2004 PARALLEL TRIPS, DOC; 2003 MUD; 2000 ELEPHANTS AND GRASS; 1996 SOMERSAULT IN A COFFIN.



SÜT MILK



TURKEY/GERMANY/France 2008

FEATURE, COLOUR, 35 MM, 102 MIN.
DIRECTOR: SEMİH KAPLANOĞLU **PRODUCER:** SEMİH KAPLANOĞLU
SCREENPLAY: SEMİH KAPLANOĞLU, ORÇUN KÖKSAL **CINEMATOGRAHY:** ÖZGÜR EKEN **EDITOR:** FRANÇOIS QUIQUERÉ **CAST:** MELİH SELÇUK, BASAK KÖKLÜKAYA, RIZA AKIN, SAADET İSİL AKSOY **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** KAPLAN FILM PRODUCTION **NORDIC PREMIERE**

SYNOPSIS Recent high school graduate Yusuf is uncertain about his future in the provincial countryside. Writing poetry is his greatest passion and some of his poems are beginning to be published in obscure literary journals. But for the time being, he continues working in his single mother's village milk business, also with an uncertain future. Up until now, Yusuf's widowed mother Zehra has focused all her attention on her only child. Still a young and beautiful woman, Zehra is having a discreet relationship with the town station master. His mother's affair, and his being deemed unfit for military service due to a childhood illness, make Yusuf even more anxious about making the sudden jump toward manhood. Will young Yusuf be able to handle the changes in his peaceful existence? Can he survive writing poetry and working alongside his mother in her small-time milk business? Or will he be forced to move to the big city or seek a job in one of the many factories threatening the unspoiled landscape?

DIRECTOR'S COMMENT *The swift change that my country is experiencing today is most evident in the rural areas. I wanted to focus on the life of a poet in a society which defies the typical labels of traditional and modern, rural and urban, east and west, by its habit of freely drifting among those frontiers. Milk is the second part of a trilogy that unfolds backwards in time from the adulthood to the childhood of a poet. I explore the loss of innocence, the act of leaving the mother and the impact of this separation not only through its social reflections but also from a cosmic, metaphysical perspective which I think is more representative. And I tried to interpret and depict the story through an unadulterated cinematographic language.*



SEMİH KAPLANOĞLU. Born in 1963, in Izmir, Turkey. He received a BS in Cinema-Television from the Faculty of Fine Arts, Dokuz Eylül University, Izmir, in 1984. He worked as an assistant cameraman on documentaries by Süha Arin. He was the scriptwriter and director of the TV series Sehnaz Tango. His feature debut was *Away From Home*. He has also

written many articles and columns for magazines and newspapers.

FILMOGRAPHY 2008 MILK; 2007 EGG (GIFF 2008); 2004 ANGEL'S FALL (GIFF 2006); 2000 AWAY FROM HOME

PANDORANIN KUTUSU PANDORA'S BOX



TURKEY/GERMANY/France/BELGIUM

2008 FEATURE, COLOUR, 35 MM, 112 MIN.
DIRECTOR: YESİM USTAĞLU **PRODUCER:** YESİM USTAĞLU **SCREENPLAY:** YESİM USTAĞLU, SEMA KAYGUSUZ **CINEMATOGRAHY:** JACQUES BESSE **EDITOR:** FRANK NAKACHE **MUSIC:** JEAN-PIERRE MAS **CAST:** TSİLLA CHELTON, DERYA ALABORA, ONUR ÜNSAL, ÖVÜL AVKIRAN, OSMAN SONANT **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** USTAĞLU FILM **NORDIC PREMIERE**

SYNOPSIS Two sisters and a brother live in the centre of Istanbul today. They are in their thirties and forties, and lead very different lives, self-centered on their upper-middle class preoccupations. One day, a phone call brings them together on a voyage through Turkey's suburbs and villages, to the small town in the Black Sea mountains where they were born. Their aged mother, Nusret, has disappeared. As the siblings start reminiscing about her, the tensions between them quickly become apparent; like an opened Pandora's box, all the unresolved disputes are scattered around. Old wounds are opened up again. When they find their mother and bring her to Istanbul they soon learn that she is suffering from Alzheimer's disease. The confrontation with Nusret's sordidness brings them to realize how poor their own lives are. It is only Nesrin's rebellious son Murat who empathises with Nusret and who ultimately sneaks her out of the institution into which her daughters have committed her, leading his grandmother back to her home in the mountains that she is desperate to return to.

DIRECTOR'S COMMENT *Pandora's Box is a story of alienation and isolation. It is a story of individuals whose lives have been shaped by a sterile, middle-class morality, a story that many people touched by the inevitable combination of capitalism and modernity can identify with. It is a kind of human landscape, both universal and singular at the same time.*



YESİM USTAĞLU. Born in 1960. Studied architecture at Karadeniz Technical University and completed her masters degree at Yıldız University in Istanbul. After making several shorts in Turkey, she made her feature debut in 1994 with *The Trace*. Her other features include *Journey To The Sun* in 1999 and *Waiting For The Clouds* in 2003. This is her fourth feature.

FILMOGRAPHY 2008 PANDORA'S BOX; 2004 WAITING FOR THE CLOUDS; 1999 JOURNEY TO THE SUN; 1994 THE TRACE (GIFF 1995)

BU NE GÜZEL DEMOKRASİ! WHAT A BEAUTIFUL DEMOCRACY!

SYNOPSIS Turkey, the summer of 2007. The general election is in two months' time and political campaigning is everywhere. Six different women are working hard to reach the same goal: to be a member of parliament for the first time in their lives. One successful business woman runs from house visits packed with women to mass-circumcision ceremonies to ensure that her party already in power will gain more seats. Her rival warns women that there would be a Sharia regime if they don't vote for her opposition party. Meanwhile, the Kurdish candidate tries to console mourning mothers but faces strong criticism because she can't speak Kurdish. And two former sex-workers claim the street even though there is hardly any penny in their pockets and the police are hard on them. There is pressure at every level: men, money, time, voters and rivals.

DIRECTOR'S COMMENT *Do women have enough access to politics in Turkey? What obstacles do they have to overcome to participate in the political arena? Do they have any real agenda on women's problems in Turkey? As the directors of the documentary What a Beautiful Democracy! we posed these questions to re-flame a debate in our country. We looked for the answers while chronicling the campaign of six female candidates running in the 2007 general elections in Turkey. (...) We asked but didn't question; we observed but didn't interfere. Our aim was to see how these women were perceived by their electorate, as well as by the male elite of their parties. We are happy with our film, but not what we observed. For us, fair representation of women in the parliament is a question of functioning democracy. This observational documentary is the first collective work of Filmist.*



TURKEY 2008

DOCUMENTARY, COLOUR, BETA SP, 74 MIN.

DIRECTOR: SOMNUR VARDAR, BELMIN SÖYLEMEZ, BERKE BAS, HASMET TOPALOĞLU **CINEMATOGRAPHY:** BERKE BAS, BELMIN SÖYLEMEZ, HASMET TOPALOĞLU, SOMNUR VARDAR, MELİS BİRDİR, ELVAN KIVILCIM, ZEYNEL DOĞAN, ONUR DEMİR **EDITOR:** HASMET TOPALOĞLU, BELMIN SÖYLEMEZ, BERKE BAS, SOMNUR VARDAR **WORLD SALES:** FILMIST **PRODUCTION:** FILMIST **NORDIC PREMIERE**

FILMIST COLLECTIVE: **BELMIN SÖYLEMEZ.** She worked as copy writer, editor, director and producer. Has directed shorts and documentaries. **BERKE BAS.** She received a masters degree in media studies at New School University. She has worked on various documentary projects and publicity videos. **HASMET TOPALOĞLU.** He has worked for national TV-channels as reporter, producer and presenter. Since 2002 he produces documentaries and educational films for NGO's. **SOMNUR VARDAR.** She received a M.A. from Media Studies program of New School for

Social Research, NY. She wrote, produced and directed documentaries. Since 2000, she has been working as an independent researcher.

FILMOGRAPHY SELECT: **HASMET TOPALOĞLU:** 2005 FIVE CONSTRUCTION MASTERS, DOC; 2004 BLACK ON YELLOW, DOC. **BELMIN SÖYLEMEZ:** 2005 34 TAXI, DOC; 2000 THE MOUSTACHE, DOC; 1994 NOTHING NEW ON THE FRONT DOC. **SOMNUR VARDAR:** 1999 AN ISLAND ON THE MEDITERRANEAN, TV DOC; 1998 MEMORIES OF THE REPUBLIC, TV DOC; 1998 THE GERMAN DREAM OF 40 YEARS, TV DOC SERIES. **BERKE BAS:** 2005 IN TRANSIT, DOC; 2002 CROSSING BROOKLYN, DOC.



BAHOZ THE STORM

SYNOPSIS Cemal passes the university exam and moves to Istanbul from his small town. His isolation in the crowd of a big city comes to an end through an anti-establishment revolutionary group he meets on campus. The disagreement between him and Helin, one of the pioneers of the group, becomes a starting point for him to realize his own identity. Rojda and Orhan, who go through similar processes, also starts to change; each becomes an active member of the revolutionary group. These young people, 18-19 years old, start to have dreams of changing the world. *The Storm* tells the transformation process Cemal, Rojda and Orhan experience.

DIRECTOR'S COMMENT *A storm erupting suddenly in a stagnant environment turns everything topsy-turvy. It has the desire to tear everything down by its swift motion. Feelings of security go away and new processes begin. This is the dialectic of nature, and actually, it has a surprising resemblance to the dialectic of the society. The Storm attempts to cinematographically treat the process of "change" through the example of the Kurds of Turkey – the pain it inflicts on the individual, extraordinary events it brings about and the characters struggling with the contradictions between a desire for a secure life and the raging storm of a changing self-perception.*



TURKEY 2008

FEATURE, COLOUR, 35MM, 156 MIN.

DIRECTOR: KAZIM ÖZ **PRODUCER:** OZKAN KUCUK, KAZIM ÖZ **SCREEN-PLAY:** KAZIM ÖZ **CINEMATOGRAPHY:** ERCAN OZKAN **EDITOR:** KAZIM ÖZ **MUSIC:** VEDAT YILDIRIM, BURAK KORUCU, AYHAN AKKAYA **CAST:** CAHIT GÖK, HAVIN FUNDA SAC, SELİM AKGÜL, ASIYE DİNSOY, ALİ GECİMLİ **WORLD SALES:** YAPIM 13 & MESOPOTAMIA CINEMA **PRODUCTION:** YAPIM13 & MESOPOTAMIA CINEMA **NORDIC PREMIERE**

KAZIM ÖZ. Born 1973 in Dersim, Turkey. During his university studies, he worked with New Life Theatre, on the branches of acting and directing for four years, starting in 1992. Since 1996, he has been working in Mesopotamia Culture Center, Cinema Department; now Mesopotamia Cinema Collective. His feature debut was *The Photograph* in 2001. In 2004 he made the fea-

ture documentary *The Distant*.

FILMOGRAPHY 2008 THE STORM; 2008 SHAWAKS, DOC; 2004 THE DISTANCE, DOC; 2001 THE PHOTOGRAPH (GIFF 2002); 1999 AX (THE LAND), SHORT; 1998 JOURNEY TO THE SUN; 1996 LET THESE HANDS WILL BE WINGS AND WE WILL FLY..., SHORT DOC.



GITMEK MY MARLON AND BRANDO



TURKEY/THE NETHERLANDS/ UNITED KINGDOM 2008

FEATURE, COLOUR, 35 MM, 92 MIN.

DIRECTOR: HÜSEYİN KARABEY **PRODUCER:** SOPHIE LORANT, LUCINDA ENGLEHART, HÜSEYİN KARABEY **SCREENPLAY:** HÜSEYİN KARABEY, AYÇA DAMGACI **CINEMATOGGRAPHY:** A EMRE TANYILDIZ **EDITOR:** MARY STEPHEN **CAST:** AYÇA DAMGACI, HAMA ALI KHAN, SAVAS EMRAH OZDEMIR **WORLD SALES:** INSOMNIA WORLDSALES **PRODUCTION:** A-SI FILM **NORDIC PREMIERE**



HÜSEYİN KARABEY. In the 1990s Karabey was heavily involved in the Democracy Movement and these experiences have influenced much of his subsequent film work. He entered the Cinema-TV department of the Fine Art Faculty of Marmara University and graduated in 2001. He went on to develop the short *Boran* and the feature length docu-drama *Silent Death*. He has also worked with theatre groups

SYNOPSIS Three years ago, in real-life, Hama Ali, a charismatic B-movie actor from Iraq, and Ayca, a rotund and charming actress from Turkey, met on a film-set. Their love affair continued across borders through video love letters and broken phone-calls until the Americans invaded Iraq and hellish violence engulfed the country. As most people fled from East to West seeking safety, Ayca decided to make the journey from West to East, seeking her lover.

DIRECTOR'S COMMENT *My Marlon and Brando is not a story that we're used to seeing on screen. It is a story that moves from West to East, against the common current. It is also the true powerful love story of Hama Ali and Ayca. I hope it can shatter some perceptions of the region and introduce audiences to some wonderful, and real, characters. I passionately believe that if we all had the chance to hear someone else's story every day of our lives, there would be much deeper cultural understanding. When I came across the story of Ayca and Hama Ali, we were all determined to share it with the widest possible audience. It is really a love story but set against a violent, political landscape that is the tragic reality. Hama Ali's video love letters provide an unusual insight into Iraq and Ayca's travels take us deep into a rarely seen Iran. The mothers waiting at the border, the taxi driver stopping at his destroyed village, a joyous wedding on the road ... to me, as challenges in the region continue, it is so important that we do not forget the individuals who inhabit this landscape.*

across Istanbul and made a feature length documentary, *Breath*, about choreographer Pina Bausch. This is his feature debut.

FILMOGRAPHY 2008 MY MARLON AND BRANDO; 2006 I MISSED MY RENDEZ-VOUS WITH DEATH, SHORT DOC; 2005 DIALOGUES IN THE DARK, SHORT DOC; 2004 PINA BAUSCH ISTANBUL "BREATH", SHORT DOC; 2003 GIFT TO NAZIM HIKMET RAN, SHORT DOC; 2001 SILENT

DEATH; 1999 BORAN, SHORT; 1999 JUDGEMENT, SHORT; 1998 LOST PEOPLE AND THE STREET, SHORT DOC; 1997 DIALOGUE, SHORT; 1997 BACHELORS INNS, SHORT DOC; 1997 1 MAY 2 FILM, SHORT DOC; 1996 ETRUCH CAMP, SHORT DOC.

ÜÇ MAYMUN THREE MONKEYS



TURKEY/FRANCE/ITALY 2008

FEATURE, COLOUR, 35 MM, 109 MIN.

DIRECTOR: NURI BİLGE CEYLAN **PRODUCER:** ZEYNEP ÖZBATUR **SCREENPLAY:** NURI BİLGE CEYLAN, EBRU CEYLAN, ERCAN KESAL **CINEMATOGGRAPHY:** GÖKHAN TIRYAKI **EDITOR:** AYHAN ERGÜRSSEL, BORA GÖKSİNGÖL, NURI BİLGE CEYLAN **CAST:** AHMET RIFAT SUNGAR, BORA GÖKSİNGÖL, NURI BİLGE CEYLAN **WORLD SALES:** PYRAMIDE INTERNATIONAL **PRODUCTION:** ZEYNOFILM PRODUKSİYON HİZMETLERİ LTD. **SWEDISH DISTRIBUTION:** NOVEMBERFILM **SWEDISH PREMIERE**



NURI BİLGE CEYLAN. Born in 1959 in Istanbul, Turkey. After graduating from engineering department of Bosphorus University, Istanbul, he studied filmmaking for two years at Mimar Sinan University, Istanbul. His feature debut was *The Small Town* in 1997.

SYNOPSIS A politician falls asleep while driving his car, and runs over a pedestrian. As elections are coming up, he makes a deal with his driver who wasn't involved in the accident. The driver goes to prison, while the politician pays him. They are both trapped in different, but interconnected, moral dilemmas.

DIRECTOR'S COMMENT *Since the beginning of my early youth, what has most intrigued, perplexed and at the same time scared me, has been the realization of that unprecedented wide scope of what goes on in the human psyche. It has always astonished me to see in the human soul the coexistence of the power to rule and the potential to forgive, the interest in the most holy and that of the lowest banality, and love and hate. For this reason, dealing with the qualities of our inner world which cannot be formulated rationally and trying to comprehend it, has always been the foremost reason for me in making films. This film aims to present that kind of emotional and psychological situation together with a plot loaded with the violence of complicated events evolving between four main characters. We have tried to dramatize the abstract thoughts, beliefs and conceptual conflicts which deeply engage our minds by personifying them in these characters.*

FILMOGRAPHY 2008 THREE MONKEYS; 2006 CLIMATES; 2003 DISTANT; 1999 CLOUDS OF MAY (GIFF 2001); 1997 THE SMALL TOWN; 1995 COCOON, SHORT.

IKLIMLER CLIMATES



TURKEY 2006

FEATURE, COLOUR, 35 MM, 101 MIN.

DIRECTOR: NURI BILGE CEYLAN **PRODUCER:** ZEYNEP ÖZBATUR **SCREENPLAY:** NURI BILGE CEYLAN **CINEMATOGRAPHY:** GÖKHAN TIRYAKI **EDITOR:** AYHAN ERGÜRSEL, NURI BILGE CEYLAN **CAST:** EBRU CEYLAN, NURI BILGE CEYLAN, NAZAN KESAL, MEHMET ERYILMAZ **WORLD SALES:** PYRAMIDE INTERNATIONAL **PRODUCTION:** ZEYNOFILM PRODUKSİYON HİZMETLERİ LTD. **SWEDISH DISTRIBUTION:** NOVEMBERFILM

SYNOPSIS Man was made to be happy for simple reasons and unhappy for even simpler ones – just as he is born for simple reasons and dies for even simpler ones ... Isa and Bahar are two lonely figures dragged through the ever-changing climate of their inner selves in pursuit of a happiness that no longer belongs to them.

NURI BILGE CEYLAN. Born in 1959 in Istanbul, Turkey. After graduating from engineering department of Bosphorus University, Istanbul, he studied filmmaking for two years at Mimar Sinan University, Istanbul. His feature debut was *The Small Town* in 1997.

UZAK DISTANT



TURKEY 2003

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: NURI BILGE CEYLAN **PRODUCER:** NURI BILGE CEYLAN **SCREENPLAY:** NURI BILGE CEYLAN **CINEMATOGRAPHY:** NURI BILGE CEYLAN **EDITOR:** AYHAN ERGÜRSEL, NURI BILGE CEYLAN **CAST:** MUZAFFER ÖZDEMİR, MEHMET EMIN TOPRAK, ZUHAL GENCER ERKAYA, NAZAN KIRILMIS **WORLD SALES:** PYRAMIDE INTERNATIONAL **PRODUCTION:** NBC FILM

SYNOPSIS A photographer who is haunted by the feeling that the gap between his life and his ideals is growing finds himself obliged to put up in his apartment a young relative who has left behind his village looking for a job aboard a ship in Istanbul to go abroad.

NURI BILGE CEYLAN. Born in 1959 in Istanbul, Turkey. After graduating from engineering department of Bosphorus University, Istanbul, he studied filmmaking for two years at Mimar Sinan University, Istanbul. His feature debut was *The Small Town* in 1997.

MAYIS SIKINTISI CLOUDS OF MAY



TURKEY 1999

FEATURE, COLOUR, 35 MM, 131 MIN.

DIRECTOR: NURI BILGE CEYLAN **PRODUCER:** NURI BILGE CEYLAN **SCREENPLAY:** NURI BILGE CEYLAN **CINEMATOGRAPHY:** NURI BILGE CEYLAN **EDITOR:** AYHAN ERGÜRSEL, NURI BILGE CEYLAN **CAST:** MEHMET EMIN CEYLAN, MUZAFFER ÖZDEMİR, FATMA CEYLAN, MEHMET EMIN TOPRAK, MUHAMMED ZIMBAOĞLU, SADIK INCESU **WORLD SALES:** PYRAMIDE INTERNATIONAL **PRODUCTION:** NBC FILM

SYNOPSIS This May in the town seems to be warmer and gloomier than the previous years. Still, everyone seems to be happy despite their small worries and lives closed for any surprises. However, this happiness is a little disturbed by the arrival of Muzaffer who has made up his mind to shoot a film in this town where he had passed his childhood.

NURI BILGE CEYLAN. Born in 1959 in Istanbul, Turkey. After graduating from engineering department of Bosphorus University, Istanbul, he studied filmmaking for two years at Mimar Sinan University, Istanbul. His feature debut was *The Small Town* in 1997.

GALA

Big films, great directors, red carpet and première atmosphere!

Opening film: *Slumdog Millionaire*
by Danny Boyle.

FLAMMEN & CITRONEN **FLAME AND CITRON****DENMARK/GERMANY 2008**

FEATURE, COLOUR, 35 MM, 130 MIN.

DIRECTOR: OLE CHRISTIAN MADSEN **PRODUCER:** LARS BREDO RAHBEK **SCREENPLAY:** LARS K ANDERSEN, OLE CHRISTIAN MADSEN **CINEMATOGRAPHY:** JØRGEN JOHANSSON **EDITOR:** SØREN B EBBE **MUSIC:** KARSTEN FUNDAL **CAST:** THURE LINDHART, MADS MIKKELSEN, STINE STENGÅDE, PETER MYGIND, CHRISTIAN BERKEL, HANNS ZISCHLER **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** NIMBUS FILM PRODUCTIONS APS **SWEDISH PREMIERE**



OLE CHRISTIAN MADSEN. Directed his feature debut, *Pizza King*, in 1999. Has directed a number of features, including *Prague*, *Nordkraft* and the Dogme picture *Kira's Reason – A Love Story*. He has also directed the historical TV drama mini-series *The Spider* in 2000.

SYNOPSIS Copenhagen 1944. While the Danish population hopes for a swift end to the war, freedom fighters Bent Faurischou-Hviid (23), a.k.a. Flame and Jørgen Haagen Schmith (33), a.k.a. Citron, secretly put their lives at stake fighting for the Holger Danske resistance group. The fearless and uncompromising Flame is a confirmed anti-fascist and dreams of the day when the group will assemble and openly launch an armed counterattack at the occupying power. The more sensitive family man, Citron, used to work primarily as a driver for Flame, but now finds himself becoming more deeply involved in the group's work. When their immediate superior, Aksel Winther, orders them into action against two German Abwehr officers, events start to get out of hand. Flame engages in conversation with the talented and intelligent Colonel Gilbert and for first time, Flame calls the soundness of the order he is about to execute into question. Something feels terribly wrong. Furthermore, when suspicion turns to his girlfriend, the beautiful and mysterious courier, Ketty, Flame begins to spot the outline of a different and mostly hidden agenda. Can Ketty be trusted? Can Winther? And who really works

FILMOGRAPHY 2008 FLAME & CITRON; 2006 PRAGUE (GIFF 2007); 2005 NORDKRAFT; 2002–2003 UNIT ONE TV; 2001 KIRA'S REASON – A LOVE STORY (GIFF 2002); 2000 THE SPIDER TV; 1999 PIZZA KING (GIFF 1999); 1997 SINAN'S WEDDING, SHORT (GIFF 1998).

for whom? The film is inspired by actual events and eyewitness accounts from some of the people who experienced Flame and Citron at very close range.

DIRECTOR'S COMMENT When Lars K. Andersen and I started working on *Flame and Citron*, there was no public debate about the Occupation or about the role of the resistance movement. In many ways, the Occupation had been shelved. A point well illustrated by the first rejections we got, when we attempted to finance the film. The subject matter was considered dusty and old-fashioned. In the course of the 7-8 years this film has been in play, this has changed. (...) Other European countries have seen this same tendency. The war is being reexamined – and a lot has been written particularly about the mistakes made by the resistance movement. (...) The great mistake was not the mistakes themselves but the fact that we didn't talk about them after the war. Wrongful assassinations were one of the greatest secrets until a few years ago.

PARLEZ-MOI DE LA PLUIE **LET IT RAIN****FRANCE 2008**

FEATURE, COLOUR, 35 MM, 110 MIN.

DIRECTOR: AGNÈS JAOUÏ **PRODUCER:** CHRISTIAN BERARD, JEAN-PHILIPPE ANDRACA **SCREENPLAY:** AGNÈS JAOUÏ, JEAN-PIERRE BACRI **CINEMATOGRAPHY:** DAVID QUESEMANT **EDITOR:** FRANÇOIS GEDIGIER **CAST:** AGNÈS JAOUÏ, JEAN-PIERRE BACRI, JAMEL DEBBOUZE, PASCALE ARBILLLOT **PRODUCTION:** LES FILMS A4, FRANCE 2 CINÉMA, STUDIO CANAL **SWEDISH DISTRIBUTION:** ATLANTIC **SWEDISH PREMIERE**



AGNÈS JAOUÏ. Born in 1964 in Antony, Hauts-de-Seine, France. Studied acting for Patrice Chéreau at the Théâtre des Amandiers in Nanterre. Worked for many years mainly as an actor. Made her feature debut with *Le goût des autres* in 2000. Together with her husband, actor Jean-Pierre Bacri, she writes and acts in the films. This is her third feature.

SYNOPSIS Agathe Villanova is a woman whose feminist convictions have persuaded her to enter politics. She returns to her childhood home in the South of France to help her sister sort out some family affairs. Agathe doesn't like the region and escapes it as soon as she can, but she is sent back there to fight the forthcoming election. Karim, the son of the family's Algerian housekeeper, has aspirations to make a film, and together with his friend Michel, he persuades Agathe to be the subject of a series of programmes on "successful women". It's an unseasonably wet, grey August, but the weather isn't the only thing to cause irritation.

FILMOGRAPHY 2008 PARLEZ-MOI DE LA PLUIE; 2004 COMME UN IMAGE; 2000 LE GOUT DES AUTRES.

OM SHANTI OM OM SHANTI OM

SYNOPSIS A romantic saga of the boy next door. Om Prakash Makhija, who works as a junior artist in Bollywood in the 1970s. He is madly in love with the superstar of that time, Shantipriya. His dreams and aspirations to become a superstar and be with his ladylove are thwarted as he witnesses the brutal murder of his beloved by the mercenary producer Mukesh Mehra. Om Prakash dies trying to save his Shanti. But destiny has something else in store when "Om Prakash", the junior artist, returns as "Om Kapoor", the superstar of 2007. His journey of rediscovering himself, his past life and avenging the death of his beloved is the story of this film – a tribute, especially to the joyous and exultant era of Bollywood – the swinging 70s.

FARAH KHAN. Born in 1965 in Bombay, India. Her film career began as assistant to filmmaker Mansoor Khan for the film *Jo Jeeta Wohi Sikander*. A month later she took over as choreographer, establishing her own approach to dance sequences. A new style of story telling and fresh techniques became her trademark. She changed the face of choreography with the song 'Chaiya

Chaiya' for the film *Dil Se*. She has also made choreographies for films by Mira Nair and an Andrew Lloyd Webber musical. Her feature debut was *Main Hoon Na*. This is her second feature.



INDIA 2007

FEATURE, COLOUR, 35MM, 169 MIN.

DIRECTOR: FARAH KHAN **PRODUCER:** GAURI KHAN **SCREENPLAY:** MUSHTAQ SHEIKH **CINEMATOGRAPHY:** V MANIKANDAN **EDITOR:** SHIRISH KUNDER **MUSIC:** VISHAL DADLANI, SHEKHAR RAVJANI, PYARELAL RAMPRASAD SHARMA **CAST:** SHAH RUKH KHAN, DEEPIKA PADUKONE **WORLD SALES:** EROS INTERNATIONAL LTD **PRODUCTION:** RED CHIL- LIES ENTERTAINMENT **NORDIC PREMIERE**

FILMOGRAPHY 2007 OM SHANTI OM; 2004 MAIN HOON NA.



THE HURT LOCKER THE HURT LOCKER

SYNOPSIS An intense portrayal of the elite soldiers that have one of the most dangerous jobs in the world: disarming bombs in the heat of combat. When a new sergeant, James, takes over a highly trained bomb disposal team amidst violent conflict, he surprises his two subordinates, Sanborn and Eldridge, by recklessly plunging them into a deadly game of urban combat. As the men struggle to control their wild new leader, the city explodes into chaos, and James' true character reveals itself. The story is based on first-hand observation by journalist and screenwriter Mark Boal who was stationed on assignment with a special bomb unit.

DIRECTOR'S COMMENT *On the military research for the film: I spent some time with EOD (explosive ordnance disposal) techs at Fort Irwin, since I wasn't in Baghdad, and then I went to Kuwait and Camp Arifjan and spent time with the EOD techs there. That gave me a fair to kind of extreme understanding of what their life is like. I don't mean to simplify it, but the idea of making life and death decisions multiple times on any given day under tremendous stress... first of all, what they look for in a young tech is the ability to work under those conditions. And to be able to keep your head and keep your cool, and not to mention the aptitude and the IQ tests that precede your being invited to this really elite group. The actors trained at Fort Irwin, Fort Hood, and in Jordan with live ordnance and EOD techs. Jeremy (Renner) was really incredibly proficient by the time we started shooting.*



USA 2008

FEATURE, COLOUR, 35 MM, 130 MIN.

DIRECTOR: KATHRYN BIGELOW **PRODUCER:** GREG SHAPIRO, KATHRYN BIGELOW **SCREENPLAY:** KATHRYN BIGELOW, MARK BOAL **CINEMATOGRAPHY:** BARRY ACKROYD **EDITOR:** CHRIS INNIS, BOB MURAWSKI **MUSIC:** MARCO BELTRAMI **CAST:** RALPH FIENNES, GUY PEARCE, DAVID MORSE, JEREMY RENNER, CHRISTIAN CAMARGO, ANTHONY MACKIE **WORLD SALES:** VOLTAGE PICTURES **SWEDISH DISTRIBUTION:** NORDISK FILM **SWEDISH PREMIERE**

KATHRYN BIGELOW. Born in 1951 in San Carlos, California, USA. She trained as a painter before turning her hand to writing and directing films. She is a graduate from Columbia's Film School. Amongst her feature length productions are, *Point Break* (1991), *The Weight Of Water* and *K-19: The Widow Maker* (2002).

FILMOGRAPHY SELECT: 2008 THE HURT LOCKER; 2007 MISSION ZERO; 2002 K-19: THE WIDOWMAKER; 2000 THE WEIGHT OF WATER; 1998-99 HOMICIDE: LIFE ON THE STREET (3 EPISODES), TV; 1995 STRANGE DAYS (GIFF 1996); 1991 POINT BREAK; 1990 BLUE STEEL; 1989 TOUCHED BY THE HAND OF GOD, NEW ORDER VIDEO; 1987 NEAR DARK; 1982 THE LOVELESS; 1978 THE SET-UP.



REVOLUTIONARY ROAD



USA/UNITED KINGDOM 2008

FEATURE, COLOUR, 35 MM, 119 MIN.

DIRECTOR: SAM MENDES **PRODUCER:** BOBBY COHEN, JOHN HART, SAM MENDES, SCOTT RUDIN **SCREENPLAY:** JUSTIN HAYTHE **CINEMATOGRAPHY:** ROGER DEAKINS **EDITOR:** TARIQ ANWAR **MUSIC:** THOMAS NEWMAN **CAST:** DAVID HARBOUR, KATE WINSLET, KATHRYN HAHN, KATHY BATES, LEONARDO DICAPRIO, MICHAEL SHANNON **PRODUCTION:** BBC FILMS, DREAMWORKS PICTURES, EVAMERE ENTERTAINMENT **SWEDISH DISTRIBUTION:** UIP **SWEDISH PREMIERE**

SYNOPSIS Adapted from the novel by Richard Yates, this is the story of a 1950s American marriage which poses the question which has been reverberating through modern relationships every since: can two people break away from the ordinary without breaking apart? Following their marriage April and Frank move into their new home in Revolutionary Road, but despite their best intentions they find themselves becoming exactly what they didn't want: a good man with a routine job who has lost his nerve and a less than happy housewife starved of fulfilment. They hatch an audacious plan to start all over again but each spouse is pushed to extremes, one to escape whatever the cost and the other to save all that they have, whatever the cost.

DIRECTOR'S COMMENT *This is not a movie about a woman who wants to go to Paris. It's a movie about a woman who wants her life back and can still remember the dreams she once had and is finally waking up, which a lot of people do in their 30s and 40s, who go, 'How did I get here? This is not what I wanted. But I never made the decision, this all happened in increments – I had a child and I had to compromise and I had to do this and that and suddenly I've lost my way. Now I'm just like everyone else and I thought I was special.*



SAM MENDES. Born in 1965 in Reading, United Kingdom. Educated at Cambridge University. He began his career in the theatre as assistant director at the Studio Theatre in Chichester in 1987 and was the first Artistic Director of the Minerva Theatre in 1989. In 1992 he founded the Donmar Warehouse in London, which he ran in the capacity of Artistic Director until 2002. He's also worked for the Royal

Shakespeare Company. His film work began in 1999 with his feature debut, *American Beauty*.

FILMOGRAPHY 2008 REVOLUTIONARY ROAD; 2005 JARHEAD; 2002 ROAD TO PERDITION; 1999 AMERICAN BEAUTY (GIFF 2000)

FROST/NIXON



USA/UNITED KINGDOM/France 2008

FEATURE, COLOUR, 35 MM, 122 MIN.

DIRECTOR: RON HOWARD **PRODUCER:** TIM BEVAN, ERIC FELLNER, BRIAN GRAZER, RON HOWARD **SCREENPLAY:** PETER MORGAN **CINEMATOGRAPHY:** SALVATORE TOTINO **EDITOR:** MIKE HILL, DAN HANLEY **MUSIC:** HANS ZIMMER **CAST:** FRANK LANGELLA, MICHAEL SHEEN, SAM ROCKWELL, KEVIN BACON, MATTHEW MACFADYEN, OLIVER PLATT, REBECCA HALL **PRODUCTION:** WORKING TITLE FILMS, STUDIO CANAL **SWEDISH DISTRIBUTION:** UIP **SWEDISH PREMIERE**

SYNOPSIS In summer 1977, the televised David Frost/Richard Nixon interviews attracted the largest audience for a news program in the history of American TV. More than 45 million viewers – hungry for a glimpse into the mind of their disgraced former commander in chief and anxious for him to acknowledge the abuses of power that led to his resignation, sat transfixed as Nixon and Frost sparred in a riveting verbal boxing match over the course of four evenings. Two men with everything to prove knew only one could come out a winner. Their legendary confrontation would revolutionize the art of the confessional interview, change the face of politics and capture an admission from the former president that startled people all over the world – possibly even including Nixon himself.

DIRECTOR'S COMMENT *What I hope the film does for viewers is what Peter Morgan's play did for me: remind us that accountability matters. When the system allows our leaders to hide behind verbal gymnastics, or have their sins blithely rationalized because of the complexity of the office they hold, then it is up to the people to demand a reckoning. And while the media is, to be sure, an industry vying for customers, it can and must somehow also be that instrument of enlightenment for us, the public who so desperately rely upon them. I hope our film reminds all of us that truth, in the end, is not merely a good idea but is something worth struggling for. And, last but not least, I hope it reminds us of the pleasure and excitement of a good human drama well-played. I experienced that here in London a couple of years ago, and I hope those who see Frost/Nixon on the screen feel that same sensation.*



RON HOWARD. Born in 1954 in Duncan, Oklahoma, USA. Director and screenwriter who has directed films ranging from the dramas *A Beautiful Mind* and *Apollo 13* to the comedies *Parenthood* and *Splash*. He began his career as an actor in films and TV series in the late 1950s and early 60s. Together with producing partner Brian Grazer he founded Imagine Entertainment in 1986 to create independently

produced features. Most recently, he directed the adaptation of the international best seller "The Da Vinci Code".

FILMOGRAPHY SELECT: 2008 FROST/NIXON; 2006 THE DA VINCI CODE; 2005 CINDERELLA MAN; 2003 THE MISSING; 2001 A BEAUTIFUL MIND; 1999 EDTV; 1995 APOLLO 13; 1992 FAR AND AWAY; 1988 WILLOW, 1985 COCOON; 1984 SPLASH; 1977 GRAND THEFT AUTO; 1969 DEED OF DARING-DO, SHORT; 1969 CARDS, CADS, GUNS, GORE AND DEATH, SHORT

SLUMDOG MILLIONAIRE SLUMDOG MILLIONAIRE

SYNOPSIS Jamal Malik, an 18 year-old orphan from the slums of Mumbai, is just one question away from winning a staggering 20 million rupees on India's *Who Wants To Be A Millionaire*? Arrested on suspicion of cheating, he tells the police the incredible story of his life on the streets, and of the girl he loved and lost. But what is a kid with no interest in money doing on the show? And how is it he knows all the answers? Gradually the hostile Inspector is drawn into Jamal's story – and starts to believe that this "slum dog" is actually telling the truth. Finally convinced, the Inspector releases him to go back onto the show, to answer the final question. Jamal's is a story of modern India. Growing up in the slums of Mumbai, as a young boy his mother is killed in a religious uprising. Jamal finds himself living by his wits on the streets with Salim, his older brother, and Latika, an orphaned girl Jamal comes to care for, and as they grow older, to love.

DIRECTOR'S COMMENT *I've been to slums before but in different places in the world, like Kibera in Kenya but this was like ... there's this smell you get first of all ... this incredible mixture of our excrement (it belongs to all of us) and then saffron. It's just this mixture of the sweet and the sour. What is extraordinary about India is that it's one of the world's leading nuclear powers. It's got nuclear weapons. So it's in the top six or eight nuclear powers in the world. But on the other hand, there are no public toilets. We put as many of those real slum-dwelling people in the film as we could get. It's actually a thriving, bustling mini-metropolis. Now, in fact, what's happened, because India is a democracy, is that the slums have become incredibly powerful places politically because they have a lot of people in them. There are a lot of votes in a small area.*



UNITED KINGDOM/USA 2008

FEATURE, COLOUR, 35 MM, 120 MIN.

DIRECTOR: DANNY BOYLE **PRODUCER:** CHRISTIAN COLSON **SCREEN-PLAY:** SIMON BEAUFOY **CINEMATOGRAPHY:** ANTHONY DOD MANTLE **EDITOR:** CHRISTOPHER DICKENS **MUSIC:** A R RAHMAN **CAST:** DEV PATEL, ANIL KAPOOR, IRRFAN KHAN, MADHUR MITTAL **WORLD SALES:** PATHE INTERNATIONAL **PRODUCTION:** CELADOR FILMS **SWEDISH DISTRIBUTION:** SVENSK FILMINDUSTRI **SWEDISH PREMIERE**

DANNY BOYLE. Born in 1956 in Bury, United Kingdom. Began his career in theatre, working for the Joint Stock Company and Royal Court (where he was artistic director 1982-87). He then moved into TV, directing feature-length episodes of the series *Inspector Morse* and *Mr Wroe's Virgins*. In 1993 he directed his feature debut, *Shallow Grave*. His greatest success was the adaptation

of Irvine Welsh's novel "Trainspotting" in 1996. This is his eighth feature.

FILMOGRAPHY SELECT: 2008 SLUMDOG MILLIONAIRE; 2007 SUNSHINE; 2004 MILLIONS; 2002 28 DAYS LATER; 2000 THE BEACH; 1997 A LIFE LESS ORDINARY; 1996 TRAINSPOTTING; 1994 SHALLOW GRAVE.



MASTERS

New films from directors whose cinematic art is always an event in itself: Robert Guédiguian, Jia Zhangke, Claire Simon, Jerzy Skolimowski, Marco Tullio Giordana, Terence Davies, Majid Majidi, Claire Denis, Zhang Yuan, Léa Pool and Nikolaus Geyrhalter.

Opening film: *35 Shots of Rum*
by Claire Denis.

ER SHI SI CHENG JI 24 CITY



CHINA 2008

DOCUMENTARY, COLOUR, HDCAM, 117 MIN.

DIRECTOR: JIA ZHANGKE **PRODUCER:** CHOW KEUNG, , JIA ZHANGKE
SCREENPLAY: JIA ZHANGKE, ZHAI YONGMING **CINEMATOGRAPHY:**
 YU LIK-WAI, WANG YU **EDITOR:** LIN XUDONG, KONG JINLEI **MUSIC:** LIM
 GIONG **CAST:** JOAN CHEN, LV LIPING, ZHAO TAO **WORLD SALES:** MK2
PRODUCTION: XSTREAM PICTURES, SHANGHAI FILM GROUP, CHINA
 RESOURCES (HOLDINGS) CO **SWEDISH PREMIÈRE**



JIA ZHANGKE. Born in 1970 in Fengyang, Shanxi Province, China. He is a graduate from the Beijing Film Academy and made his feature debut, *Xiao Wu*, in 1998. He lives in Beijing and works as an independent filmmaker.

SYNOPSIS Chengdu nowadays. The state-owned factory 420 shuts down to give way to a complex of luxury apartments called "24 City" Eight characters from three generation in the factory' history tell their stories – old workers, factory executives and yuppies. Their respective stories melt into the history of China.

DIRECTOR'S COMMENT This film is made up of interviews with five workers, who share their real-life experiences with us, and of fictional monologues by three women. I decided to integrate documentary and fiction in this parallel flow because this seemed to me the best way of representing the last half-century of Chinese history. As far as I'm concerned, history is always a blend of facts and imagination. The stories of these characters, both real and fictional, center on a state-owned factory which supplies the Air Force and other sectors of the military. The factory was founded 60 years ago, and was moved to Chengdu City 50 years ago. It has weathered all of the successive political movements under communist government. I'm not interested in chronicling this history as such, but rather in seeing how a century of experiments with Socialism has impacted on the fate of Chinese people. To understand the complexity of the social changes, we need to listen to the direct and in-depth testimonies of the people who have lived through them.

FILMOGRAPHY 2008 24 CITY, DOC; 2007 USELESS, DOC (GIFF 2008); 2007 TEN YEARS; 2006 STILL LIFE; 2006 DONG, DOC; 2004 THE WORLD (GIFF 2005); 2002 UNKNOWN PLEASURE; 2002 IN PUBLIC, DOC; 2000 PLATFORM; 1998 XIAO WU (GIFF 1999).

LES BUREAUX DE DIEU GOD'S OFFICES



FRANCE/BELGIUM 2008

FEATURE, COLOUR, 35MM, 122 MIN.

DIRECTOR: CLAIRE SIMON **PRODUCER:** RICHARD COPANS, PHILIPPE CARCASSONE, PHILIPPE KAUFFMANN **SCREENPLAY:** CLAIRE SIMON, NATALIA RODRIGUEZ, NADÈGE TREBAL **CINEMATOGRAPHY:** PHILIPPE VAN LEEUW **EDITOR:** JULIEN LACHERAY **MUSIC:** ARTHUR SIMON **CAST:** ANNE ALVARO, NATHALIE BAYE, MICHEL BOUJENAH, RACHIDA BRAKNI, ISABELLE CARRE, BEATRICE DALLE, NICOLE GARCIA, EMMANUEL MOURET **WORLD SALES:** FILMS BOUTIQUE **PRODUCTION:** LES FILMS D'ICI, CINÉ-@ **NORDIC PREMIÈRE**



CLAIRE SIMON. Born in 1955 in London, United Kingdom. Grew up in the Var region in France. She studied Ethnology, Arabic and Berber. She learned filmmaking through editing and in parallel began shooting shorts independently. Among her most recognized films are *La Police* (1988) and *Scènes de ménage* (1991). She discovered the practice of live cinema at Varan Workshops and made several

SYNOPSIS Djamila would like to be on the pill because her relationship with her boyfriend has become serious stuff now; Zoé's mother gives her condoms but calls her a whore; Nejma hides her pills outside because her mother searches her bag; Hélène finds herself too fertile; Clémence is scared; Adeline wishes she could have kept it, and so does Margot. Maria Angela would like to know who she's pregnant by, while Ana Maria has opted for love and freedom. Anne, Denise, Marta, Yasmine, and Milena are the advisers receiving and listening to each of these women as they wonder how sexual freedom can be enjoyed. In *God's Offices*, you laugh and cry and feel swamped. You dance there, you have a cigarette on the veranda, and you come anonymously to tell the commonplace or unbelievable story of your life.

DIRECTOR'S COMMENT How can I describe what I have wanted to film and found so beautiful each time I spent time in a Family Planning center? You see the most modern and ancient tragedies unfurling there, shielded by the dusty mouldings of what used to be stately bourgeois apartments. There, free women are inventing every day a profession they have chosen, which consists in listening to other women wrestling with their freedom to love and have children now, one of these days, or never. Because of a phone call that's been missed, a child will be born, for better or for worse – for the young woman and for the child itself? Who knows? We are between walls that hear what people never tell outside about the new life we have all known since it became possible to make distinctions between amorous embrace and sex and the birth of a child.

documentaries, of which *Récréations* and *At All Costs* were released in theaters and along with other films, were seen as heralding a new wave of documentaries in French cinema. She has also directed the two features *A Foreign Body* (1997) and *On Fire* (2006).

FILMOGRAPHY SELECT: 2008 LES BUREAUX DE DIEU; 2006 ON FIRE (GIFF 2007); 2002 MIMI, DOC; 2000 800 KM DE DIFFERENCE/ROMANCE, DOC; 1997 A FOREIGN BODY (GIFF 1998); 1995 COÛTE QUE COÛTE; 1989 LES PATIENTS; 1988 LA POLICE; 1984 BARRES BARRES, SHORT; 1982 MON CHER SIMON, SHORT; 1980 TANDIS QUE J'AGONISE, SHORT; 1976 MADELEINE, SHORT.

CZTERY NOCE Z ANNA **FOUR NIGHTS WITH ANNA**

SYNOPSIS A small, provincial town on the outskirts of Poland. Leon Okrasa, 40, is a stoker at the hospital crematory. In the past, he witnessed – or perhaps committed – a brutal rape upon Anna, now 30 and working as a nurse at the same hospital. They live near one another as well, she – in a hostel for workers next to the hospital, he – in a dilapidated cottage a few meters away. He often spies on her in the streets by day and peeps at her window by night. But he wants more. One night he sneaks into her room through the window and spends the night sitting at her bed, looking at her in the moonlight. It soon becomes an obsession. He breaks into her room more and more often. And, step by step, he begins to influence her life – sews in a missing button, mends her clock, replaces spoiled food in her fridge, etc. When he begins to mix powdered sleeping pills with her sugar, it is clear that Leon is about to lose control. Will he rape her? We know he used to be a prisoner. Anna begins to notice strange things happening around her, but she thinks it's all in her head. One day, Leon is arrested when sneaking into Anna's through the window. A new court session begins, when Leon proves

his deep feelings for Anna. Perhaps it is true love after all.

DIRECTOR'S COMMENT *Four Nights with Anna is an intimate film. It deals with an intimate, off-center subject: a man sneaking into a woman's room at night while she's asleep. The stylistic approach – attention to detail, focus on the simple aspects of everyday existence – is intimate as well. Basic, honest, nuanced and spare. My intent was to render full credibility to a seemingly outlandish story. To explore the rational in what on the surface would appear irrational and psychotic. The story represents a basic need for contact with another human being, all the more desperate in a society that seems to build more and more barriers between people.*

JERZY SKOLIMOWSKI. Born in 1938 in Łódź, Poland. Director, playwright, scriptwriter, and actor. Graduated in ethnology, literature and history from Warsaw University in 1959. Graduated from Łódź Film Academy in directing in 1962.

FILMOGRAPHY 2008 *FOUR NIGHTS WITH ANNA*; 1991 *FERDYDURKE*; 1989 *TORRENTS OF SPRING*; 1985 *THE LIGHTSHIP* (GIFF 1986); 1984 *SUCCESS IS THE BEST REVENGE*; 1982 *MOONLIGHTING*; 1981 *HANDS UP!*; 1978 *THE SHOUT*; 1972 *ROI, DAME, VALET*; 1970 *DEEP END*; 1970 *THE ADVENTURES OF GERARD*; 1967 *LE DÉPART*; 1966 *BARRIER*; 1965 *WALK OVER*; 1960 *THE EROTIC, SHORT* (GIFF 1991); *LITTLE HAMLET, SHORT* (GIFF 1991).



POLAND/France 2008

DOCUMENTARY, COLOUR, 35MM, 87 MIN.

DIRECTOR: JERZY SKOLIMOWSKI **PRODUCER:** PAULO BRANCO, JERZY SKOLIMOWSKI **SCREENPLAY:** JERZY SKOLIMOWSKI & EWA PIASKOWSKA **CINEMATOGRAPHY:** ADAM SIKORA **MUSIC:** MICHAŁ LORENC **CAST:** ARTUR STERANKO, KINGA PREIS **WORLD SALES:** ELLE DRIVER **PRODUCTION:** ALFAMA FILMS PRODUCTION, SKOPIA FILM



SANGUEPAZZO **WILD BLOOD**

SYNOPSIS At dawn on April 30, 1945, five days after Liberation, two blood-soaked corpses were found on the outskirts of Milan, Italy. Osvaldo Valenti and Luisa Ferida – executed by partisans. But who were Osvaldo Valenti and Luisa Ferida? Idolized by the public, a famous couple on and off screen, Valenti and Ferida were stars of the Fascist-endorsed 'white telephone' cinema. Comfortable in the roles of the charming male rogue and the soulless lost woman, they had scandalized petit-bourgeois Italy. Drug addicts, their private lives were no less controversial. Following the 1943 armistice, they sided with the doomed Social Republic; during the civil war, they dedicated themselves to the black market and joined a band of torturers responsible for terrible atrocities. Degenerate, perverted, insatiable, both were driven by an uncontrollable lust for sensation and their all-consuming cocaine habits. At least this was the rumor. Even the partisan leadership had doubts about their guilt. A powerful and controversial saga of corruption and desire run wild, and a compelling exploration of the power of celebrity, myth and cinema, enacted beneath the dark shadow of fascism.

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

sels in 1985 and the thought-provoking *Pasolini, an Italian Crime* (1995).



ITALY/France 2008

FEATURE, COLOUR, 35 MM, 148 MIN. **DIRECTOR:** MARCO TULLIO GIORDANA **PRODUCER:** ANGELO BARBAGALLO **SCREENPLAY:** LEONE COLONNA, ENZO UNGARI, MARCO TULLIO GIORDANA **CINEMATOGRAPHY:** ROBERTO FORZA **EDITOR:** ROBERTO MISSIROLI **MUSIC:** FRANCO PIERSANTI **CAST:** MONICA BELLUCCI, LUCA ZINGARETTI, ALESSIO BONI, MAURIZIO DONADONI, GIOVANNI VISENTI, LUIGI DI BERTI, PAOLO BONANNI, MATTIA SBRAGIA, TRESY TADDEI **WORLD SALES:** WILD BUNCH **NORDIC PREMIERE**

FILMOGRAPHY 2008 *WILD BLOOD*; 2005 *ONCE YOU'RE BORN YOU CAN NO LONGER HIDE*; 2003 *THE BEST OF YOUTH* (GIFF 2004); 2001 *ANOTHER WORLD IS POSSIBLE*; 2000 *ONE HUNDRED STEPS* (GIFF 2001); 1996 *SCARPETTE BIANCHE*, TV; 1995 *PASOLINI, AN ITALIAN CRIME* (GIFF 1996, 2007); 1994 *L'UNICO PAESE AL MONDO*; 1991 *ESPECIALY ON SUNDAY*; 1988 *APPUNTAMENTO A LIVERPOOL*; 1984 *NOTTI E NEBBIE*, TV; 1981 *LA CADUTA DEGLI ANGELI RIBELLI*; 1980 *TO LOVE THE DAMNED*.



OF TIME AND THE CITY OF TIME AND THE CITY



UNITED KINGDOM 2008

DOCUMENTARY, B/W, DIGIBETA, 72 MIN.

DIRECTOR: TERENCE DAVIES **PRODUCER:** SOL PAPADOPOULOS, ROY BOULTER **SCREENPLAY:** TERENCE DAVIES **CINEMATOGRAPHY:** TIM POLLARD **EDITOR:** LIZA RYAN-CARTER **MUSIC:** IAN NEIL **WORLD SALES:** HANWAY FILMS **PRODUCTION:** HURRICANE FILMS **SWEDISH PREMIÈRE**



TERENCE DAVIES. Born in 1945 in Liverpool, United Kingdom. He is one of the most respected filmmakers in cinema today. 1976-83 he made the trilogy, *Children, Madonna and Child*, and *Death and Transfiguration* – all set in Liverpool. Later films, like *The Long Day Close* (1992) is also set in Liverpool.

SYNOPSIS *Of Time and The City* is both a love song and a eulogy to the director's birthplace of Liverpool. It is also a response to memory, reflection and the experience of losing a sense of place as the skyline changes and time takes its toll. *Of Time and The City* revisits the territory of his earlier narrative films. Terence Davies says he treated it as a fiction film although he acknowledges that it is much more factual. In comparing it with his narrative work he says that "the stylistic features remain the same". But he recognises that recurrent themes and motifs run through all the work of other directors and he suspects that the same may well be true of him.

DIRECTOR'S COMMENT *What comes home to me is how moving it is that people who had nothing were so generous with what they had. If the monarch had done her duty she would have spent her wedding and coronation budget on clearing the slums.*

FILMOGRAPHY SELECT: 2008 OF TIME AND THE CITY, DOC; 2000 THE HOUSE OF MIRTH (GIFF 2001); 1995 THE NEON BIBLE; 1992 THE LONG DAY CLOSES; 1988 DISTANT VOICES, STILL LIVES; 1984 THE TERENCE DAVIES TRILOGY, 1983 DEATH AND TRANSFIGURATION, SHORT; 1980 MADONNA & CHILD, SHORT (GIFF 1991); 1976 CHILDREN, SHORT.

AVAZE GONJESHK-HA THE SONG OF SPARROWS



IRAN 2008

FEATURE, COLOUR, 35 MM, 96 MIN.

DIRECTOR: MAJID MAJIDI **PRODUCER:** MAJID MAJIDI **SCREENPLAY:** MAJID MAJIDI, MEHRAN KASHANI **CINEMATOGRAPHY:** TOORAJ MANSOORI **EDITOR:** HASSAN HASSANDOOST **MUSIC:** HOSSEIN ALIZADEH **CAST:** REZA NAJI, MARYAM AKBARI, KAMRAN DEGHAN, HAMED AGHAZI **WORLD SALES:** FORTISSIMO FILM **SALES PRODUCTION:** NORDIC **PREMIÈRE**



MAJID MAJIDI. Born in 1959 in Tehran, Iran. He appeared in amateur productions before completing his studies in acting at the Academy for Dramatic Arts. He began making his own shorts and documentaries in the 1980s. In 1992 he made his feature debut, *Baduk*.

SYNOPSIS Karim works at an ostrich farm outside of Tehran, Iran. He leads a simple and contented life with his family in his small house, until one day when one of the ostriches runs away. Karim is blamed for the loss and is fired from the farm. Soon after, he travels to the city to repair his elder daughter's hearing aid but finds himself mistaken for a motorcycle taxi driver. Thus begins his new profession: ferrying people and goods through heavy traffic. But the people and material goods that he deals with daily starts to transform Karim's generous and honest nature, much to the distress of his wife and daughters. It is up to those closest to him to restore the values that he had once cherished.

DIRECTOR'S COMMENT *My movies begin from the heart of the society. One of my concerns has always been mankind and the problems of urban living. And these led me to make *The Song of Sparrows*.*

FILMOGRAPHY 2008 THE SONG OF SPARROWS; 2005 THE WILLOW TREE; 2001 BARAN (GIFF 2002); 1999 THE COLOUR OF PARADISE (GIFF 2000); 1997 CHILDREN OF HEAVEN; 1996 THE FATHER; 1992 BADUK.

35 RHUMS 35 SHOTS OF RUM

SYNOPSIS Lionel, widowed, has raised his daughter, Josephine, on his own. Now their life together begin to resemble that of a couple. They look after each other as if time was endless.

DIRECTOR'S COMMENT *Then comes the separation. All that love, all that effort in order to rise to the task, to achieve this equilibrium, but now you're leaving me to live your own life, says the father to himself.*

Allow me, please, allow me to breathe easy a little longer at your side, thinks the daughter.

The father: I believe my future withered as you grew. And I held firm, I did my best.

The daughter: Will I be loved as much as you love me? A few days ago somebody said to me: "Franz Fanon, that's so outdated!" And it's certainly old. But as for the rest, amidst this combination of fear and anger that keeps me alive and drives me, I believe this is a film about love.



FRANCE 2008

FEATURE, COLOUR, 35MM, 100 MIN.

DIRECTOR: CLAIRE DENIS **PRODUCER:** BRUNO PESERY **SCREENPLAY:** CLAIRE DENIS, JEAN-PAUL FARGEAU **CINEMATOGRAPHY:** AGNÈS GODARD **EDITOR:** GUY LECORNE **MUSIC:** STUART STAPLES **CAST:** ALEX DESCAS, MATI DIOP, GRÉGOIRE COLIN, NICOLE DOGUE, INGRID CAVEN **WORLD SALES:** ELLE DRIVER **PRODUCTION:** ARENA FILMS **NORDIC PREMIÈRE**

CLAIRE DENIS. Born in 1946 in Paris, France. She passed her youth in Djibouti, Cameroon and Burkina Faso. Graduate from IDHEC (La Fémis), she worked as an assistant for directors such as Jacques Rivette, Jim Jarmusch and Wim Wenders. She made her feature debut in 1988 with *Chocolat* and has since directed a great number of features and documentaries.

FILMOGRAPHY SELECT: 2008 35 SHOTS OF RUM; 2005 VERS MATHILDE, DOC; 2004 THE INTRUDER; 2002 VERS NANCY, SHORT (TEN MINUTES OLDER – THE CELLO COLLECTION, GIFF 2003); 2002 FRIDAY NIGHT; 2001 TROUBLE EVERY DAY; 1999 GOOD WORK; 1996 NÉNETTE ET BONI (GIFF 1997); 1994 US GO HOME, TV (GIFF 1995); 1994 I CAN'T SLEEP (GIFF 1995); 1991 KEEP IT YOURSELF, SHORT (GIFF 1992); 1990 NO FEAR, NO DIE (GIFF 1991); 1988 CHOCOLAT (GIFF 1989/2007).

LADY JANE LADY JANE

SYNOPSIS Back in the day when the Rolling Stones were singing "Lady Jane", Muriel, François and René, three childhood friends from a working class neighborhood of Marseille, were handing out stolen furs to the local women working at the factory. But after having killed a jeweler in a parking lot they suddenly ceased their unlawful activities, and to keep a low profile, agreed to stop seeing one another ... until the day Muriel's son is kidnapped. The friends then come together again to gather the ransom money.

DIRECTOR'S COMMENT *I don't really have a noir novel culture, like some of my friends whose bookshelves are full of crime thrillers. However I very much like American film noir, as well as 1960s French detective films, with an older (Jean) Gabin. What interests me in this film genre is that "it works", as Brecht used to say. Even in the worst thrillers, whatever happens, we stay 'til the end. We want to know what is going to happen, we don't get off the train. From the start there is an inextricable knot which is resolved at the end of the film. It's a narrative technique which I've always found interesting.*



FRANCE 2007

FEATURE, COLOUR, 35MM, 102 MIN.

DIRECTOR: ROBERT GUÉDIGUIAN **PRODUCER:** ROBERT GUÉDIGUIAN **SCREENPLAY:** ROBERT GUÉDIGUIAN, JEAN-LOUIS MILES **CINEMATOGRAPHY:** PIERRE MILON **EDITOR:** BERNARD SASIA **CAST:** ARIANE ASCARIDE, GERARD MEYLAN, JEAN-PIERRE DARROUSSIN **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** AGAT FILMS & CIE **NORDIC PREMIÈRE**

ROBERT GUÉDIGUIAN. Born in 1953 in Marseille, France. Director, scriptwriter and producer. His work is firmly rooted in the proletarian and militant background from where he comes. Always surrounded by the same group of artists, he remains loyal to his artistic family (screenplay writers, technicians, and especially actors). He's one of the co-founder of Agat Films & Cie-Ex

Nihilio societies. In addition to film he has also directed for the stage. He has directed a great number of features since the early 1980s.

FILMOGRAPHY (SELECT) 2007 LADY JANE; 2005 ARMENIA; 2004 PROMENEUR DU CHAMP DE MARS; 2001 MARIÉJO AND HER 2 LOVERS (GIFF 2003); 1999 THE TOWN IS QUIET (GIFF 2001, 2003); 1999 CHARGE! (GIFF 2003); 1997 WHERE THE HEART IS (GIFF 2003); 1996 MARIUS

AND JEANNETTE (GIFF 1998, 2003); 1994 'TIL DEATH DO US PART (GIFF 2003); 1992 MONEY MAKES HAPPINESS (GIFF 2003); 1989 I WILL SPEW THEE (GIFF 2003); 1985 WHO KNOWS? (GIFF 2003); 1983 ROUGE MIDI (GIFF 2003); 1980 LAST SUMMER (GIFF 2003).



DADA DADA'S DANCE



CHINA 2008

FEATURE, COLOUR, 35MM, 92 MIN.

DIRECTOR: YUAN ZHANG **PRODUCER:** YUAN ZHANG **SCREENPLAY:** LI XINYUN, JIA LISHA, LI XIAOFENG **CINEMATOGRAPHY:** ZHANG JIAN **EDITOR:** WU YIXIANG, JACOPO QUADRI **MUSIC:** ANDREA GUERRA **CAST:** LI XINYUN, LI XIAOFENG **WORLD SALES:** BEIJING GOOD-TIDING CULTURAL DEVELOPMENT CO., LTD. **PRODUCTION:** BEIJING GOOD-TIDING CULTURAL DEVELOPMENT CO. LTD. **NORDIC PREMIÈRE**



YUAN ZHANG. Born in 1963 in Jiangsu China. He graduated with a Bachelor of Arts degree in Cinematography from the Beijing Film Academy in 1989. In 1990 he produced and directed his feature debut, *Mama*. Since then he has directed a number of features and some documentaries. He is also an active MTV producer and director.

SYNOPSIS One hot summer afternoon, Dada dances freely on the balcony but then realises that someone is peeking on her from the opposite rooftop. It is her neighbour Zhao Ye who has a crush on Dada. Zhao Ye is not the only one who fancies her, her mom's regular date also shows interest in her and even makes further advances.

DIRECTOR'S COMMENT *The story formed in my head several years ago, it first originated from a dream of mine. The subject remained interesting when I went back and thought more about it, so I decided to make this story about this girl, Dada. Her emotions and heartbeat lead the film's rhythm, I want to create a story that is both cruel and tender, while bearing relevance to our own lives.*

FILMOGRAPHY 2008 DADA'S DANCE; 2006 LITTLE RED FLOWERS; 2003 GREEN TEA; 2003 I LOVE YOU (GIFF 2003); 1999 SEVENTEEN YEARS (GIFF 2000); 1999 CRAZY ENGLISH, DOC; 1996 EAST PALACE, WEST PALACE (GIFF 1998); 1996 SONS; 1994 THE SQUARE DOC (GIFF 1995); 1993 BEIJING BASTARD (GIFF 1994); 1991 MUM (GIFF 1993)

MAMAN EST CHEZ LE COIFFEUR MOMMY IS AT THE HAIRDRESSER'S



CANADA 2008

FEATURE, COLOUR, 35MM, 97 MIN.

DIRECTOR: LÉA POOL **PRODUCER:** LYSE LAFONTAINE **SCREENPLAY:** ISABELLE HÉBERT **CINEMATOGRAPHY:** DANIEL JOBIN **EDITOR:** DOMINIQUE FORTIN **MUSIC:** LAURENT EYQUEM **CAST:** LAURENT LUCAS, MARIANNE FORTIER, CÉLINE BONNIER **WORLD SALES:** SEVILLE INTERNATIONAL **PRODUCTION:** EQUINOXE PRODUCTIONS **NORDIC PREMIÈRE**



LÉA POOL. Born in 1950 in Geneva, Switzerland. She emigrated to Québec in 1975. In 1978, she completed a bachelor's degree in Communications at Université du Québec à Montréal. Since then, she has directed numerous videos, shorts, films and TV programs. In 1984, she wrote and directed her feature debut, *La Femme de l'hôtel*. In

SYNOPSIS It's the summer of 1966. Time for Élise to enjoy summer vacation, total freedom, running wild in the fields, and crazy giggles with friends. But as she becomes more aware of the dreams sorrows and lies of the people closest to her, Élise sees that her mother's sudden abandonment disrupts her entire family. While her brother Coco stubbornly seeks refuge in constructing a super car, the youngest, Benoît, plummets deep into his own internal world retreating ever-further in the furnace room. As for her father, he is simply overwhelmed by the situation. Élise decides to take the helm of her drifting family in a poignant attempt to save them. With support from the living and breathing surrounding nature and the silent comfort Monsieur Mouche offers, Élise is on the verge of experiencing a summer unlike any other.

1990 she her her first documentary feature, *Hôtel Chronicles*.

FILMOGRAPHY 2008 MOMMY IS AT THE HAIRDRESSER'S; 2002 THE BLUE BUTTERFLY; 2000 LOST AND DELIRIOUS; 1999 EMPORTE-MOI; 1998 GABRIELLE ROY; 1995 FEMMES: UNE HISTOIRE INÉDITE, DOC; 1993, MOUVEMENTS DU DÉSIR; 1991 LA DEMOISELLE SAUVAGE (GIFF 1992); 1990 HÔTEL CHRONICLES; 1988 À CORPS PERDU; 1986 ANNE TRISTER; 1984 LA FEMME DE L'HÔTEL

7915 KM 7915 KM

SYNOPSIS It's a motor-sports spectacle that kicks up plenty of dust. On the trail of the 2007 Dakar Rally, this film undertakes a search, encountering the variety to be found in Africa along the way. It demonstrates the vastness of this distance, which is the result of political and economic conditions, and also the ideas and prejudices to be found in both Europe and Africa. It also makes the closeness tangible, which becomes clear in the stories of everyday life, work, hopes and worries. Keeping the sobering reality in mind, it creates an homage to humanity and slowness which questions deep-seated perceptions and the role of Europeans in numerous, presumably African, problems.

DIRECTOR'S COMMENT *The race itself never really interested us. From the very beginning we wanted to take a look behind the façade produced by the media. But it was obvious that that alone couldn't be the film's sole content: The echo of the race and the relationship between Europe and Africa would be juxtaposed, with the Rally serving as a central thread that would prevent it from becoming arbitrary.*



AUSTRIA 2008 DOCUMENTARY, COLOUR, 35MM, 106 MIN.
DIRECTOR: NIKOLAUS GEYRHALTER **PRODUCER:** NIKOLAUS GEYRHALTER, MICHAEL KITZBERGER, MARKUS GLASER, WOLFGANG WIDERHOFER **SCREENPLAY:** MARIA ARLAMOVSKY, NIKOLAUS GEYRHALTER, WOLFGANG WIDERHOFER **CINEMATOGRAPHY:** NIKOLAUS GEYRHALTER **EDITOR:** WOLFGANG WIDERHOFER **WORLD SALES:** AUTLOOK FILMSALES **PRODUCTION:** NIKOLAUS GEYRHALTER FILMPRODUKTION GMBH **NORDIC PREMIÈRE**

NIKOLAUS GEYRHALTER. Born in 1972 in Vienna, Austria. In 1994 he founded Nikolaus Geyrhalter Filmproduktion. The company's core competence is producing full-length documentaries for theatrical release. He has also worked for several TV channels.

FILMOGRAPHY 2008 7915 KM, DOC; 2005 OUR DAILY BREAD, DOC; 2001 ELSEWHERE, DOC (GIFF 2002); 1999 PRIPYAT, DOC (GIFF 2000); 1997 THE YEAR AFTER DAYTON, DOC (GIFF 1998); 1994 WASHED ASHORE, DOC.



ANIMANIA/BILL PLYMPTON

Animation to the max featuring the best animated films of the year. This year's animator in focus is Bill Plympton.

Opening film: *Waltz with Bashir*
by Ari Folman.

IDIOTS AND ANGELS IDIOTS AND ANGELS



USA 2008

ANIMATION, COLOUR, 35MM, 78 MIN.

DIRECTOR: BILL PLYMPTON **PRODUCER:** BILJANA LABOVIC **SCREEN-PLAY:** BILL PLYMPTON **EDITOR:** KEVIN PALMER **MUSIC:** COREY A JACKSON **WORLD SALES:** BRANSCOME INTERNATIONAL **PRODUCTION:** PLYMPTOONS **NORDIC PREMIERE**

SYNOPSIS Angel is a selfish, abusive, morally bankrupt man who hangs out at his local bar, berating the other patrons. One day, Angel mysteriously wakes up with a pair of wings on his back. The wings make him do good deeds, contrary to his nature. He desperately tries to rid himself of the good wings, but eventually finds himself fighting those who view the wings as their ticket to fame and fortune.

DIRECTOR'S COMMENT *The first recollection I have of the concept was an event in 2005, when I was walking with a student at the Lille Short Film Festival in France, and he asked me what my next feature would be about. I declared, off-handedly, that it would be about an angel who didn't want his wings, and as we discussed the idea, I really got to like the concept. That night, in my hotel room, I started to explore the dramatic possibilities of a reluctant angel. At that point, I had just finished production on Hair High, and although I thought it was a great film and would make me rich, it was a very difficult production – so, I decided that Idiots and Angels would be the exact opposite*

of Hair High. While Hair High was bright and colorful and fully animated, Idiots would be monochromatic and more limited in its animation. While Hair High had big-name actors providing voices, Idiots would only have music and sound effects, no dialogue at all. Because of that, I wanted music to play throughout – almost like a long opera – or an extended string of music videos. My recent short film Shuteye Hotel was a short rehearsal, an experiment done in the new style of Idiots and Angels, a dark and surreal Eastern European look.



BILL PLYMPTON. Born in 1946 in Portland, Oregon, USA. He moved to New York City, upon graduation from Portland State University in Graphic Design. He began his career creating cartoons for publications such as New York Times, National Lampoon, Playboy and Screw. After producing many shorts which appeared on MTV and Spike and Mike's, he turned his talent to features. Since 1991 he's

made nine features, 6 of them, *The Tune, Mondo Plympton, I Married A Strange Person, Mutant Aliens, Hair High* and *Idiots and Angels*, animated features.

FILMOGRAPHY 2008 IDIOTS AND ANGELS, ANIM; 2008 HOT DOG, SHORT ANIM; 2007 SHUTEYE HOTEL, SHORT

ANIM; 2006 GUIDE DOG, SHORT ANIM; 2004 HAIR HIG, ANIM; 2004 GUARD DOG, SHORT ANIM; 2001 MUTANT ALIENS, ANIM; 2001 EAT, SHORT ANIM; 1998 I MARRIED A STRANGE PERSON; 1997 MONDO PLYMPTON; 1995 GUNS ON THE CLACKAMAS; 1994 J. LYLE; 1992 THE TUNE; 1990 PLYMPTOONS, SHORT ANIM; 1989 HOW TO KISS, SHORT ANIM; 1989 25 WAYS TO QUIT SMOKING, SHORT ANIM; 1988 ONE OF THOSE DAYS, SHORT ANIM; 1987 YOUR FACE, SHORT ANIM.

BEST OF BILL PLYMPTON BEST OF BILL PLYMPTON



USA 1987-2007

ANIMATION, COLOUR, 35 MM, 90 MIN.

DIRECTOR: BILL PLYMPTON **PRODUCTION:** PLYMPTOONS

THE FAN AND THE FLOWER (2005) (7:10) An ill fated and unconsummated romance between a fan and a flower magically creates a fairy tale ending. **SHUTEYE HOTEL (2007) (7:00)** A film noir murder mystery that takes place in a sleazy hotel. **GUARD DOG (2004) (5:00)** Why do dogs bark at such innocent creatures as pigeons and squirrels... what are they afraid of? This film answers that eternal question. **GUIDE DOG (2006) (5:45)** A sequel to the Oscar nominated short *Guard Dog*. This time our hero dog helps blind people with typical disastrous results. **HOT DOG (2007) (5:50)** This is the third in the DOG series. The hero joins the fire company to save the world from house fires and gain the affection he so richly deserves. **25 WAYS TO QUIT SMOKING (1989) (5:00)** Inspired by a book proposal of Bill's entitled "101 Ways to Quit Smoking" and although the book never sold, this film has gone on to be his biggest money-maker. Bill claims that his mother, who smoked for 40 years, quit after seeing this film. Excellent for lung and cancer groups. **EAT (2000) (9:00)** A quaint, charming French restaurant, with elegant guests and soft music slowly evolves into a scene of culinary mayhem. **YOUR FACE (1987) (3:10)** This is the film that set the style and started the career of Bill Plympton. One of the most profitable short films ever made. 1988 Academy Award nominee for Best Animation. **PUSH COMES TO SHOVE (1991)**

(6:30) Laurel and Hardy were the inspiration for this madcap escalation of physical humor and violent brutality. **HOW TO KISS (1989) (6:35)** One of the wackier "How To" films ever made. This short shows all the violent and bizarre pitfalls of "sucking face". **HOW TO MAKE LOVE TO A WOMAN (1995) (5:00)** This film makes "How to Kiss" look like "Sesame Street". Now we're talking naked bodies and hot emotions here. **SURPRISE CINEMA (1999) (7:00)** A mischievous man plays an assortment of extreme practical jokes on unsuspecting victims - like replacing one man's razor with a chainsaw. **PARKING (2002) (5:00)** A parking lot attendant loses his temper when his lot is invaded by a persistent blade of grass, and a fierce battle ensues. **SEX & VIOLENCE (1997) (8:00)** Many of Bill's sex print-cartoon ideas that were too extreme for the men's magazine market are put into animation in this powderkeg short.

DIRECTOR'S COMMENT *I would like to thank the Göteborg International Film Festival for screening films from my whole career as an animator. I look forward to traveling to Sweden and meeting my loyal fans there. I'm sure I'll have a great time.*

made nine features, 6 of them, *The Tune, Mondo Plympton, I Married A Strange Person, Mutant Aliens, Hair High* and *Idiots and Angels*, animated features.

FILMOGRAPHY 2008 IDIOTS AND ANGELS, ANIM; 2008 HOT DOG, SHORT ANIM; 2007 SHUTEYE HOTEL, SHORT

ANIM; 2006 GUIDE DOG, SHORT ANIM; 2004 HAIR HIG, ANIM; 2004 GUARD DOG, SHORT ANIM; 2001 MUTANT ALIENS, ANIM; 2001 EAT, SHORT ANIM; 1998 I MARRIED A STRANGE PERSON; 1997 MONDO PLYMPTON; 1995 GUNS ON THE CLACKAMAS; 1994 J. LYLE; 1992 THE TUNE; 1990 PLYMPTOONS, SHORT ANIM; 1989 HOW TO KISS, SHORT ANIM; 1989 25 WAYS TO QUIT SMOKING, SHORT ANIM; 1988 ONE OF THOSE DAYS, SHORT ANIM; 1987 YOUR FACE, SHORT ANIM



BILL PLYMPTON. Born in 1946 in Portland, Oregon, USA. He moved to New York City, upon graduation from Portland State University in Graphic Design. He began his career creating cartoons for publications such as New York Times, National Lampoon, Playboy and Screw. After producing many shorts which appeared on MTV and Spike and Mike's, he turned his talent to features. Since 1991 he's

WALTZ WITH BASHIR **WALTZ WITH BASHIR**

SYNOPSIS One night at a bar, an old friend tells director Ari about a recurring nightmare in which he is chased by 26 vicious dogs. Every night, the same number of beasts. The two men conclude that there's a connection to their Israeli Army mission in the first Lebanon War of the early eighties. Ari is surprised that he can't remember a thing anymore about that period of his life. It's not in his system. Intrigued by this riddle, he decides to meet and interview old friends and comrades around the world. He needs to discover the truth about that time and about himself. As Ari delves deeper and deeper into the mystery, his memory begins to creep up in even more enigmatic images

DIRECTOR'S COMMENT *Waltz With Bashir* was always meant to be an animated documentary. For a few years, I had the basic idea for the film in my mind but I was not happy at all to do it in real life video. How would that have looked like? A middleaged man being interviewed against a black background, telling stories that happened 25 years ago, without any archival footage to support them. That would have been SO BORING! Then I figured out it could be done only in animation with fantastic drawings. War is so surreal, and memory is so tricky that I thought I'd better go all along the memory journey with the help of very fine illustrators.



ISRAEL 2008 FEATURE, COLOUR, 35 MM, 87 MIN.
DIRECTOR: ARI FOLMAN **PRODUCER:** ARI FOLMAN, Yael Nahiel, Serge Lalou, Gerhard Meixner, Roman Paul **SCREENPLAY:** ARI FOLMAN **EDITOR:** Feller Nili **MUSIC:** Max Richter **CAST:** Ron Ben-Yishai, Ronny Dayag, Ari Folman, Dror Harazi (voices) **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** BRIDGIT FOLMAN FILM GANG, RAZOR FILM, LES FILMS D'ICI **SWEDISH DISTRIBUTION:** FOLKETS BIO **SWEDISH PREMIERE**

ARI FOLMAN. Born in 1962 in Haifa, Israel. His graduate film, was *Comfortably Numb* in 1991. 1991–96 he directed documentary specials for TV. In 1996 he wrote and directed his feature debut *Saint Clara*. He has also written for several Israeli TV series. He made his initial attempt at animation in his series *The Material That Love Is*

Made Of – each episode opens with five minutes of documentary animation. This is his third feature.

FILMOGRAPHY 2008 WALTZ WITH BASHIR; 2004 THE MATERIAL THAT LOVE IS MADE OF, TV DOC; 2001 THE THIRD EYE, TV DOC; 2001 MADE IN ISRAEL; 1996 SAINT CLARA; 1991 COMFORTUBALY NUMB, DOC.

CHICAGO 10 **CHICAGO 10**

SYNOPSIS Set to the music of revolution, Chicago 10, with a blend of archival footage and animation, evokes a landmark US political event: eight demonstrators were arrested and tried for conspiracy in the wake of the violent anti-war protests during the 1968 Democratic National Convention, which became known as the Chicago Conspiracy Trial. The victories won then, against an armed and oppressive government supporting a unilateral war of aggression, are more than relevant now. Featuring among others the voices of Nick Nolte, Liev Schreiber, Roy Scheider and Mark Ruffalo.

of the town of Watersmeet on Michigan's Upper Peninsula. He currently lives with his family in Rockaway, New York.



USA 2007
 FEATURE, COLOUR, 35MM, 110 MIN.
DIRECTOR: BRETT MORGEN **PRODUCER:** BRETT MORGEN, GRAYDON CARTER **SCREENPLAY:** BRETT MORGEN **EDITOR:** STUART LEVY **MUSIC:** JEFF DANNA **CAST:** HANK AZARIA, NICK NOLTE, LIEV SCHREIBER, MARK RUFFALO (VOICES) **WORLD SALES:** MAXIMUM FILMS INTERNATIONAL **PRODUCTION:** RIVER ROAD ENTERTAINMENT **SWEDISH PREMIERE**

BRETT MORGEN. He received an MFA in film from NYU in 1998 and a BA from Hampshire College in 1993. Producer and director whose credits include the Robert Evans biopic *The Kid Stays In The Picture* and the boxing documentary *On The Ropes*. In 2003 he began directing commercials. His first campaign, *Nimrods* is the inspiration for his TV project, *Nimrod Nation* – a portrait

FILMOGRAPHY 2008 CHICAGO 10; 2002 THE KID STAYS IN THE PICTURE, DOC; 1999 ON THE ROPES, DOC; 1996 OLLIE'S ARMY



MAXIMERAT ANIMERAT MAXIMATED ANIMATION



GLOW **GLOW 2007, UNITED KINGDOM, 5 MIN.**

Based on the story of Grace Fryer who worked at the Radium Dial Company, New Jersey, in the 1920s, painting clock dials with radium. Her luminous radium ghost is reunited with the other factory workers.

JO LAWRENCE. Film maker, illustrator, and maker of contemporary artifacts. Holds a BA in Graphic Design and an MA in Illustration and Animation from Kingston University. Previous films: Red Thread, 0800, and Zeuxis.

FATHER **FATHER 2008, AUSTRALIA, 8 MIN.**

A boy struggles to understand his strange, silent father – a Lithuanian immigrant who has become an emotional refugee in his own home.

SEBASTIAN DANTA. His two films from RMIT University in Melbourne, Losing Face and Flat, screened at over 30 festivals worldwide. His third animation, Father, was financed by the Australian Film Commission.

KUYGOROZH **KUYGOROZH 2007, RUSSIA, 13 MIN.**

Having got an egg with KuyGorozh, the old man and the old woman have begun a new life, but the pleasure of greedy idlers was short.

IGOR GELASHVILY. Born in 1966 in Moscow, Russia. Co-operated at Central TV in creation of animation clips and advertising. Has made computer game "The Magic dream" and worked as artist on the multiseriess project Mike, Lu and Og. Presently director at the Pilot studio.

STYRI **FOUR 2007, SLOVAKIA, 15 MIN.**

The story takes place in a nostalgic day of 1937. The inhabitants of the island are roaming around a seashore, waiting for the concert of a popular singer. In this setting four stories – that of Hana, Eva, Lilith and a singer Ariel, unfold.

IVANA SEBESTOVA. Born in 1979 in Poprad, Slovakia. Since 1998 studying at the Academy of Music and Dramatic Arts (VSMU) in Bratislava. This is her first film.

LABYRINTH **LABYRINTH 2008, CANADA, 9 MIN.**

After being given an enigmatic lock to protect, a detective encounters strange phenomena and beings from the afterlife in this surrealistic film noir story. The story uses the paint on glass animation technique.

PATRICK JENKINS. Born in 1955, lives and works in Toronto. Artist, animator and documentary filmmaker. Has directed a great number of documentaries and animations since making his first film in 1976.

FANTASTICNA ODISEJA DOKTORA ZODIAKA **DOCTOR ZODIAC'S FANTASTIC ODYSSEY 2008, CROATIA, 10 MIN.**

Due to professional and personal problems, doctor Zodiac loses himself to childhood obsession with circus and eventually escapes from humanity altogether.

MATIJA PISACIC. Born in 1975 in Zagreb, Croatia. Graduated from School of arts and crafts, and studied philosophy at the Faculty of Philosophy of the Society of Jesus in Zagreb. Is publishing his works on www.emisijaemocija.com.

THE BELOVED ONES **THE BELOVED ONES 2007, UNITED KINGDOM/THE NETHERLANDS/UGANDA, 6 MIN.**

The true stories of two African women living with the repercussions of HIV/AIDS in a compelling and intimate portrait.

MARCIA WILLIAMS. Born in 1970 in United Kingdom. Studied English literature and film at Exeter University and Central Saint Martins School of Art. Selected for Channel 4's Animator In Residence scheme. Made Glasgow Kiss, an oil on glass film. Teaches animation at the University of Wolverhampton.

MORANA **MORANA 2008, CROATIA, 13 MIN.**

After running through a misty, desolate landscape, a solitary hunter spends a rainy night in a shelter on top of a steep cliff.

NICOLAS SCHMERKIN. Born in 1968 in Zagreb, Croatia. He graduated in 1992 from the Academy of Fine Arts, Painting Department in Zagreb. Started working with 2D and 3D computer animation in 1993. Works as artistic director in Kenges studio and as a lecturer on electronic animation.

AGENDA **AGENDA 2007, SOUTH AFRICA, 7 MIN.**

An everyday tale about a tea-girl who serves tea to very important people, at a very important meeting. The film was made by animating almost life-size sculptures made from recycled junk.

DIEK GROBLER. Born in 1964 in South Africa. Obtained his BA Fine Arts degree from the University of Pretoria in 1987 and his Masters Degree in Fine Arts from the University of the Witwatersrand in 1996. Since 2000 mainly focusing on animation.

TOLERANTIA **TOLERANCE 2008, BOSNIA & HERZEGOVINA, 6 MIN.**

After a long sleep, the hero of this story, a Bosnian, awakes and starts building a wonder. Are conflict and intolerance essential to human nature? Have they been always there and will never go away?

IVAN RAMADAN. Born in 1985. A student of Architecture. Has experience in 3D animation from previous projects. This is his first independent short film. He lives in Sarajevo.

NOT A WAR STORY – A LOOK AT RECENT ISRAELI ANIMATION

At least five animation features are now in production in Israel. Hours of animation are made for pre-school TV. These leave limited time for personal shorts. Those presented here offer an exciting variety. Most of them relate to emotions and behavior. Only a few reflect the troubling mid-East reality. The program as a whole gives an idea of Life in Israel as not seen on TV news: creativity, imagination, sensitivities and humor.

FAIRY TALE, 4 MIN.

DIRECTORS: TAMI BERENSTEIN, GILAT PARAG

ILLUMINATIONS, 2007, 4 MIN

DIRECTOR: ITAY FROUMIN

WILD NATURE, 2008, 3 MIN

DIRECTORS: A BEN ARI, A YEYNI, O RUBIN

AVINU MALKENU, 2002, 3 MIN

DIRECTOR: URI KRANOT

TRUE LOVE HOTEL, 2008, 7 MIN

DIRECTOR: ALON GAASH

WOOSHT, 2008, 1 MIN

DIRECTOR: SHARON GAZIT

ADOLF, 2006, 1 MIN

DIRECTOR: SHARON GAZIT

AUTOFOTO, 2001, 3 MIN

DIRECTOR: AVI OFER

ESCAPISM, 2002, 7 MIN

DIRECTOR: AVI OFER

SANDBOX, 2006, 4 MIN

DIRECTOR: AVI OFER

MERMAID S.O.S., 2004, 3 MIN

DIRECTORS: AVI OFER, TSVIKA OREN

FOOD CHAIN, 2003, 2 MIN

DIRECTOR: YUVAL NATHAN

DON'T MOOSE WITH MOOSE, 2005, 3 MIN

DIRECTOR: SAUL FREED

ROAD KILL: ANT, 2002, 2 MIN

DIRECTORS: YUVAL NATHAN, SAUL FREED

ATTRACTIVE, 2007, 4 MIN

DIRECTORS: YUVAL NATHAN, MERAV NATHAN

DANCING, 2008, 4 MIN

DIRECTORS: YUVAL NATHAN, MERAV NATHAN

MOMIJI, 2007, 3 MIN

DIRECTORS: YUVAL NATHAN, MERAV NATHAN

ROAD KILL: PIGS, 2003, 2 MIN

DIRECTOR: SAUL FREED

BEETLE JUK, 2008, 3 MIN

DIRECTORS: ANA SHAVCHENKO, YOAV BRIL

CELESTINA, 2006, 5 MIN

DIRECTOR: RICARDO WERDESHEIM

PICKLES' SEASON, 2006, 7 MIN

DIRECTOR: RONEN ZHURAT

BETON, 2006, 6 MIN

DIRECTORS: ARIEL BELINCO, MICHAEL FAUST

**ISRAEL 2001-2008**

ANIMATION, COLOUR, DIGIBETA, 83 MIN.
NORDIC PREMIÈRE

I LOVE THE WAY I AM, 4 MIN

DIRECTOR: EDUARD MITGARTZ

A SUNNY DAY, 2007, 7 MIN

DIRECTOR: GIL ALKABETZ

ELU ILMA GABRIELLA FERRITA **LIFE WITHOUT GABRIELLA FERRI**

SYNOPSIS Dramatic story about love, locked doors, a faceless thief, a wounded stork, a lost laptop and the virtual prostitutes the O'Key sisters ... There is no Gabriella Ferri but there is almost a happy end. This 35 minutes long film is still in production; this is only a short excerpt of the working material.

**ESTONIA 2008**

SHORT, B/W, BETA SP, 44 MIN.

DIRECTOR: PRIIT PÄRN, OLGA PÄRN **PRODUCER:** KALEV TAMM

SCREENPLAY: OLGA PÄRN **ANIMATORS:** TARMO VAARMETS, MARJE ALE, ÜLLE METSUR, ANNELY POLDSAAR, TIINA UBAR-SAUTER **EDITOR:** PRIIT PÄRN, OLGA PÄRN **MUSIC:** ERKKI-SVEN TUUR **PRODUCTION:** EESTI JOONISFILM

PRIIT PÄRN. Born in 1946 in Tallinn, Estonia. He graduated from the Department of Biology of University of Tartu in 1970. Has worked as an art director and animated film director at Tallinnfilm Studio since 1976. Since 1994 he works at Eesti Joonisfilm Studio. Has been active as a caricaturist and illustrator since the end of the 1960's. He has had over 30 solo exhibitions internatio-

nally the last 12 years. He has also worked as a teacher over the past 10 years. Since 2006 he is the head of animation department in the Estonian Academy of Arts.

OLGA PÄRN. Born in 1976 in Minsk, Belarus. She graduated from the graphic department at Belarusian Art Academy in 2000. She studied at the animation school La Poudriere in France In

1996-2003 she worked in the animation department of studio Belarusfilm.

FILMOGRAPHY SELECT: PRIIT PÄRN: 2008 LIFE WITHOUT-GABRIELLA FERRI; 2007 BLACK CEILING, CO-DIR; 2005 FRANK AND WENDY, CO-DIR; 2003 KARL AND MARILYN; 1998 NIGHT OF THE CARROTS; 1995 1895; 1992 HOTEL E; 1987 BREAKFAST ON THE GRASS; 1982 THE TRIANGLE; 1977 IS THE EARTH ROUND?.

MUST LAGI BLACK CEILING



ESTONIA 2007

ANIMATION, COLOUR, BETA SP, 18 MIN.

DIRECTOR: JANNO POLDMA, KASPAR JANCIS, HEIKI ERNITS, ULO PIKKOV, PRIIT TENDER, PRIIT PÄRN, OLGA PÄRN, MATI KUTT **PRODUCER:** KALEV TAMM **SCREENPLAY:** JANNO POLDMA, KASPAR JANCIS, HEIKI ERNITS, ULO PIKKOV, PRIIT TENDER, PRIIT PÄRN, OLGA PÄRN, MATI KUTT **MUSIC:** KASPAR JANCIS, SVEN GRUNBERG, MIRJAM TALLY, BRIAN MELVIN, TONU KORVITS **WORLD SALES:** EESTI JOONISFILM **PRODUCTION:** EESTI JOONISFILM **SWEDISH PREMIERE**

SYNOPSIS A visualisation of seven pieces of Estonian classic poetry in the handwriting of eight Estonian animators.

AUTUMN ELEGY. Having put the essence of sadness in words, a poet enjoys a cigarette and the admiration of his closest people.

THE VERY LAST CIGARETTE. An ironically absurd tale of a man who has decided to smoke his very last cigarette before he dies.

LIGHTS IN THE NIGHT. Loneliness and longing in the city at night with peeks through the window into different peoples' rooms.

TABLEMAT OF THE BALTIC SEA. Two feathers on skates dance a poem without words.

THE VEGETATING DIRECTOR. Surrealism, irony and lyricism come together as an office manager becomes a green plant.

I FEEL A LIFELONG BULLET IN THE BACK OF MY HEAD. The multi-layered, emotional poetry has turned into a never-ending dance of a woman and a man where they become each other's coffee table in turns.

SUBSTANTIA STELLARIS. The never-ending potential that rules the universe expressed in moving images.

A selection of widely disparate films with one thing in common – they tell love stories that are not the conventional, heterosexual ones. From Britain's Victorian days to today's Istanbul by way of Italian beach life.

Opening film: *Milk*
by Gus Van Sant.

AFFINITY **AFFINITY****UNITED KINGDOM 2008**

FEATURE, COLOUR, DIGIBETA, 90 MIN.

DIRECTOR: TIM FYWELL **PRODUCER:** ADRIAN BATE **SCREENPLAY:** AN-DREW DAVIES **CINEMATOGRAPHY:** BERNARD COUTURE **EDITOR:** MARY FINLAY **MUSIC:** FRÉDÉRIC WEBER **CAST:** ANNA MADELEY, ZOE TAPPER, ANNE REID, DOMINI BLYTHE, AMANDA PLUMMER, ANNA MASSEY **WORLD SALES:** DCD RIGHTS **PRODUCTION:** BOX TV **SWEDISH PREMIÈRE**

SYNOPSIS Set in and around the women's prison at Millbank in Victorian London, this film is an eerie and utterly compelling ghost story, a complex and intriguing mystery and a poignant love story with an unexpected twist in the tale. Following the death of her father, Margaret Prior has decided to pursue some 'good work' with the lady criminals of one of London's most notorious gaols. Surrounded by prisoners, murderers and common thieves, Margaret feels herself drawn to one of the prison's more unlikely inmates – the imprisoned spiritualist Selina Dawes who weaves an enigmatic spell. Is she a fraud or a prodigy? Sympathetic to the plight of the innocent-seeming Selina, Margaret sees herself dispensing guidance and perhaps friendship on her visits, little expecting to find herself dabbling in a twilight world of séances, shadows, unruly spirits and unseemly passions.



TIM FYWELL. Born in 1951 in Fulham, United Kingdom. He is a British TV and film director. He started his career in British television, directing episodes of Brookside. In 2003 he made his feature debut with *I Capture the Castle*. He went on to direct his first Hollywood feature, *Ice Princess*, in 2005.

FILMOGRAPHY SELECT: 2008 AFFINITY; 2005 ICE PRINCESS; 2003 CAMBRIDGE SPIES, TV; 2003 I CAPTURE THE CASTLE; 1996 NORMA JEAN & MARILYN, TV

J'AI RÊVÉ SOUS L'EAU **I DREAMT UNDER THE WATER****FRANCE 2008**

FEATURE, COLOUR, BETA SP, 73 MIN.

DIRECTOR: HORMOZ **PRODUCER:** SÉBASTIEN BURNET, HORMOZ, PHILIPPE ARRIZABALAGA **SCREENPLAY:** HORMOZ, PHILIPPE ARRIZABALAGA **CINEMATOGRAPHY:** SÉBASTIEN JOFFARD **EDITOR:** FRANCK NAKACHE **MUSIC:** MURIEL MORENO **CAST:** HUBERT BENHAMDINE, CAROLINE DUCÉY, CHRISTINE BOISSON, HERVÉ P GUSTAVE, EVA IONESCO **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** TRISKEL FILM **NORDIC PREMIÈRE**

SYNOPSIS 20-years-old Antonin is secretly in love with Alex, his best friend. After Alex's brutal death, Antonin succumbs to an overwhelming sexuality that leads him into prostitution. One day, he meets Juliette. It is love at first sight, but a drug issue starts to interfere between them. After some happy weeks, the young woman decides to run away. Close to despair, Antonin finally finds comfort in the arms of Baptiste, one of his former clients, while Juliette remains in his heart.

DIRECTOR'S COMMENT *In Antonin's pursuit of happiness, I Dreamt Under the Water describes the initiation and the chaotic experience of a young man becoming adult through his sexual and love affairs. At the beginning, his need of affection is totally impossible: Alex, his best friend for whom he is secretly falling is heterosexual and a junkie. His death leads Antonin to explore his own inhibitions. However, this overwhelming sexuality, far from feeding his loneliness, drives him to a dead-end. These failures, then his meetings with Juliette, too lost to love him, and Baptiste, for whom love seems impossible, teach him to give up on romanticism to be happy. The film is an urban and modern drama, rhythmized by musics related to the nightlife in Paris.*



HORMOZ. Born in 1970 in Teheran, Iran. He moved to Paris in 1980. Until the mid 1990s, he studied Science, Economy and Literature. After watching Brian de Palma's *Dressed to Kill* in 1986, he started writing scripts and directing shorts on super 8. In the early 90s, he also started taking photographs, took part in exhibitions and was published. He is part of the artist group Queer Factory since 2002.

He made his first "professional" short, *Blue Lips*, in 1997. This is his feature debut.

FILMOGRAPHY 2008 J'AI REVE SOUS L'EAU, 2005 J'AI REVE SOUS L'EAU, SHORT; 1997 LES LEVRES BLEUES; SHORT; 1990 LABYRINTHE OBSCUR, SHORT; 1988 VISIONS, SHORT

MEIN FREUND AUS FARO **TO FARO**

SYNOPSIS 22 year-old Melanie lives with her father, her older brother Knut and his girlfriend Viki and works in a food packing plant. She looks, dresses and acts like a boy, and people frequently take her for one. When she is mistaken for a Portuguese male by 14 year-old hitchhiker Jenny, she grabs the opportunity to escape her dreary life and reinvents herself. Her new Portuguese co-worker Nuno serves as her identity role model. Jenny and Mel fall madly in love, but it is only a matter of time until her lie will be discovered.

DIRECTOR'S COMMENT *To Faro is my first feature film about the first love and how it changes your life, if you are brave enough to give over. My protagonist even changes herself into a himself and so experiences love for the first time as a portugese boy. Inspired by Fernando Pessoa, who invented several personalities for himself to write through different perspectives, so to say "undercover", my protagonist experiences a different point of view of her life as a portugese boy and so is able to find her real self, which is something in-between female and male.*



GERMANY 2007

FEATURE, COLOUR, 35MM, 93 MIN.

DIRECTOR: NANA NEUL **PRODUCER:** HEJO EMONS, KRISTINA LOEB-BERT **SCREENPLAY:** NANA NEUL **CINEMATOGRAPHY:** LEAH STRIKER **EDITOR:** DORA VAJDA **MUSIC:** JÖRG FOLLERT **CAST:** ANJORKA STRECHEL, LUCIE HOLLMANN, MANUEL CORTEZ **PRODUCTION:** WÜSTE FILM WEST GMBH **SWEDISH PREMIÈRE**

NANA NEUL. Born in 1974 in Werther, Germany. Studied script writing and directing at the Academy of Media Arts in Cologne 1995-2000. Further studies 2003-04 at Drehbuchwerkstatt München – Script development Program. She has made five shorts since 1997. This is her feature debut.

FILMOGRAPHY 2008 MEIN FREUND AUS FARO; 2000 BEAUTIFUL 2000, SHORT; 2000 LIGUSTRUM VULGARE, SHORT; 1999 9H11, SHORT; 1998 THE YELLOW EMPEROR, SHORT; 1997 A TASTE OF SNOW, SHORT.



ELÈVE LIBRE **PRIVATE LESSONS**

SYNOPSIS Jonas, a teenager who is doing badly at school, meets Pierre, a man in his thirties, who is moved by his situation and takes him under his wing. On the strength of this special bond, Jonas drops out of school. Incapable of setting limits on their relationship, the cost of continuing his education keeps rising for Jonas. Can you learn when you are breaking the rules?

DIRECTOR'S COMMENT *One of the starting points was getting people to think about the distinction between transmission and intrusion. What makes a situation swing one way or another? At what point in Jonas' education is there a shift from transmission to transgression? Jonas is a teenager full of curiosity. He wants to find out about a whole lot of things. He meets adults who make him believe they have answers to his questions. Like any neurotic person up against shortcomings and suffering, Jonas wants a guide and Pierre takes on that very role. He acts like a guardian of knowledge with Jonas: "You have questions about your sexual identity, about love? I'll give you access to all the answers." We can compare him with a voter who wants to improve his everyday life and meets a politician who says to him: "I'll save your life and make you happy. Your happiness will come from the buying power I'll give you."*



BELGIUM/FRANCE 2007

FEATURE, COLOUR, 35MM, 105 MIN.

DIRECTOR: JOACHIM LAFOSSE **PRODUCER:** JACQUES HENRI BRONCK-ART, MARTINE DE CLERMONT-TONNERRE **SCREENPLAY:** JOACHIM LAFOSSE, FRANÇOIS PIROT **CINEMATOGRAPHY:** HICHAME ALAOUIÉ **EDITOR:** SOPHIE VERCRUYSSÉ **CAST:** JONAS BLOQUET, JONATHAN ZACCAÏ, YANNICK RENIER **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** VERSUS PRODUCTION, MACT PRODUCTIONS **NORDIC PREMIÈRE**

JOACHIM LAFOSSE. Born in 1975 in Brussels, Belgium. His graduate film at IAD, the Belgian cinema school, was the short Tribu. Scriptwriter, director, playwright and theater director, he has worked on many projects, directing his first mid-length film, *Folie privée*, in 2003. Directed his first two features, *Ça rend heureux* and *Private Property*, 2005-06. This is his third feature.

FILMOGRAPHY 2008 PRIVATE LESSONS; 2006 PRIVATE PROPERTY; 2006 ÇA REND HEUREUX; 2003 FOLIE PRIVÉE, SHORT; 2001 TRIBU, SHORT.



MILK MILK



USA 2008

FEATURE, COLOUR, 35 MM, 128 MIN.

DIRECTOR: GUS VAN SANT **PRODUCER:** DAN JINKS, BRUCE COHEN
SCREENPLAY: DUSTIN LANCE BLACK **CINEMATOGRAPHY:** HARRIS DAVIES **EDITOR:** ELLIOT GRAHAM **MUSIC:** DANNY ELFMAN **CAST:** SEAN PENN, EMILE HIRSCH, JOSH BROLIN, DIEGO LUNA, JAMES FRANCO, ALISON PILL, VICTOR GARBER, DENIS O'HARE **SWEDISH DISTRIBUTION:** AB SVENSK FILMINDUSTRI **SWEDISH PREMIERE**

SYNOPSIS In 1977, Harvey Milk was elected to the San Francisco Board of Supervisors, becoming the first openly gay man to be voted into major public office in America. His victory was not just a victory for gay rights; he forged coalitions across the political spectrum. From senior citizens to union workers, Harvey Milk changed the very nature of what it means to be a fighter for human rights and became, before his untimely death in 1978, a hero for all Americans. This film charts the last eight years of Harvey Milk's life. While living in New York City, he turns 40. Looking for more purpose, Milk and his lover Scott Smith relocate to San Francisco, where they found a small business, Castro Camera, in the heart of a working-class neighborhood that was soon to become a haven for gay people from around the country. With his beloved Castro neighborhood and beautiful city empowering him, Milk surprises Scott and himself by becoming an outspoken agent for change. With vitalizing support from Scott and new friends and volunteers, Milk plunges headfirst into the choppy waters of politics.



GUS VAN SANT. Born in 1952 in Louisville, Kentucky, USA. He earned a B.A. at the Rhode Island School of Design before moving to Hollywood. He made his feature debut in 1985 with *Mala Noche*. Eventually he settled in Portland, Oregon, where in addition to directing and producing, he pursued painting, photography, and writing. His body of work also includes *Drugstore Cowboy*, *My Own Private*

Idaho, *Good Will Hunting*, *Elephant*, *Last Days* and *Paranoid Park*. Throughout his career, he has also continued to make shorts and directed music videos for many top recording artists.

FILMOGRAPHY SELECT: 2008 MILK; 2007 PARANOID PARK; 2007 FIRST KISS, SHORT (EPISODE PROJECT TO EACH HIS CINEMA); 2005 LAST DAYS; 2003 ELEPHANT; 2002 GERRY; 2000 FINDING FORRESTER; 1998 PSYCHO;

1997 GOOD WILL HUNTING; 1996 FOUR BOYS IN A VOLVO, SHORT; 1995 TO DIE FOR; 1993 EVEN COWGIRLS GET THE BLUES; 1991 MY OWN PRIVATE IDAHO; 1991 THANKSGIVING PRAYER; 1989 DRUGSTORE COWBOY; 1985 MALA NOCHE; 1985 KEN DEATH GETS OUT OF JAIL; 1978 THE DISCIPLINE OF DE, SHORT; 1967 FUN WITH A BLOODROOT, SHORT.

JAY JAY



PHILIPPINES 2008

FEATURE, COLOUR, DIGIBETA, 96 MIN.

DIRECTOR: FRANCIS PASION **PRODUCER:** FRANCIS PASION **SCREENPLAY:** FRANCIS PASION **CINEMATOGRAPHY:** CARLO MENDOZA
EDITOR: CHUCK GUTIERREZ, FRANCIS PASION, KATS SERRAON **MUSIC:** GIAN GIANAN **CAST:** BARON GEISLER, COCO MARTIN, FLOR SALANGA, ANGELICA RIVERA, JERICHO ESPIRITU, J C SANTOS **WORLD SALES:** IGNATIUS FILMS CANADA **PRODUCTION:** PASION PARA PELIKULA PRODUCTIONS **NORDIC PREMIERE**

SYNOPSIS Jay, a gay schoolteacher, is brutally murdered in an apparent sex-crime. Even before his family hears about it, a TV producer—also named Jay—and his camera crew are inside their house to document their shock and grief. The TV producer convinces the family to let him shoot the dead man's wake and funeral for a "reality show". This will help them to ferret out the truth about the crime, find the killer, and bring him to justice, he says. However, it soon becomes clear that this concept of "truth" owes much to the entertainment value of the material being shot, and the expectations of the television audience. Skillfully orchestrating this "reality show" is the dead man's namesake—a "journalist" who knows that the "truth" is whatever works on camera. The writer-director's insider's knowledge of broadcasting informs his incisive satire, which hits home by making fun of journalistic practices that are too outrageous and shameless not to be true. But Jay, with its mise-en-abyme of reality dissolving into infinite layers of media images and vice-versa, is also a meditation on the ways in which the third world is produced everyday as a spectacle and audiences who pre-

fer their entertainment to be as crazy as their lived reality.

DIRECTOR'S COMMENT *Being a TV writer-producer for a major TV network in the Philippines, I have been exposed to many practices that are always committed in the name of television. In television, the truth is never enough. The facts of a story may be embellished (but not necessarily changed or altered) for it to be television-friendly. I hope that after watching this film, the audience will be more critical and discerning of whatever they watch on television and other media. In this age of digital technology where images and information clutter our collective consciousness: Is truth absolute, relative, or completely unknowable?*



FRANCIS PASION. Born in 1978 in Manila, The Philippines. He graduated Cum Laude, Major in Communication from the Ateneo de Manila. He has directed several shorts. He founded the first film organization in the university: the Loyola Film Circle which champions film production and education in the country. He was a soap opera writer for a major TV network and was later assigned as headwriter

and producer for a public service program. It was his experience in dealing with real people in TV programs and the shocking murder of their network's reality TV producer that inspired him to write the screenplay of Jay. This is his feature debut. He is now writing his second film.

FILMOGRAPHY 2008 JAY

IMPROVVISAMENTE L'INVERNO SCORSO **SUDDENLY, LAST WINTER**

SYNOPSIS Gustav and Luca are both tall, handsome and urbane journalists living in Rome – a dream couple who have been together for eight years. Like much of the country, they are thrilled when Silvio Berlusconi's government falls to a centre left coalition who have promised rights for gay couples for the first time. But just when life couldn't get any better, their dream life ends and reality sets in. For it seems ultra conservative Italy is not ready for the concept of same sex partnerships, and the promised legislation soon becomes entrenched in the lively Rome legislature. As Gustav sets out to make a documentary about it, with his sometimes reluctant boyfriend in tow, they come face to face with widespread homophobia. With an urbane British commentary, and plenty of transparency into the film making process, this is a different treatment of an all too familiar tale of prejudice.

DIRECTOR'S COMMENT *When the Italian government of Prime Minister Romano Prodi was defeated for the first time in February 2007 in the upper chamber on a vote officially concerned with the renewal of the budget for the Italian mission in Afghanistan, it became clear that the real reason for this debacle was a missing vote of honorary Senator Giulio Andreotti. That is one of the most influential and closest ally to the Vatican in Parliament. He would then confess on the following day that he could not sustain a government that just a week before had tried to pass a law for gay and lesbian couples. When I heard about that news and that very moment I decided that something had to be done and that the best way about it would be to make a film. It was very clear from the beginning that the story had to be told from a private point of view. So I convinced my boyfriend Luca to start making a film about us and about how we are affected by what was going on. (...) This totally self-financed and autoproduced film does only exist because a few people believed in it from the beginning giving us their professional support.*

GUSTAV HOFER. Gustav Hofer. Born in 1976 in Sarnthein, Italy. After his studies in Communication Science at the University of Vienna and Cinema at the Middlesex University in London, he moved to Rome. He works as a free-lance journalist and independent filmmaker for the French-German television Arte as the culture correspondent from Italy.

LUCA RAGAZZI. Born in 1971 in Rome, Italy. Graduated in Literature and Philosophy from the University La Sapienza, Rome. Journalist, film critic and photographer. This is his first film as a director.



ITALY 2008

DOCUMENTARY, COLOUR, HDCAM, 80 MIN.

DIRECTOR: GUSTAV HOFER, LUCA RAGAZZI **PRODUCER:** MARIA TERESA TRINGALI **SCREENPLAY:** GUSTAV HOFER, LUCA RAGAZZI **CINEMATOGRAPHY:** GUSTAV HOFER, LUCA RAGAZZI **EDITOR:** DESIDERIA RAYNER **CAST:** GUSTAV HOFER, LUCA RAGAZZI, BARBARA POLLASTRINI, CESARE SALVI, ROSY BINDI **WORLD SALES:** M-APPEAL **SWEDISH PREMIÈRE**

FILMOGRAPHY GUSTAV HOFER AND LUCA RAGAZZI: 2008 SUDDENLY, LAST WINTER, DOC. GUSTAV HOFER: 2005 MEN FOR ALL SEASONS, SHORT DOC; 2004 BUSH BACK HOME, SHORT DOC; 2002 KOREA PRIORITARIA, SHORT DOC..



UN ALTRO PIANETA **ONE DAY IN A LIFE**

SYNOPSIS One summer morning, Salvatore is crossing the sand dunes heading towards the beach, savouring some quiet time in the sun. Suddenly he stops in his tracks and takes in the beauty of the sea melting into the brilliant blue of the sky far out on the horizon. Little does he know this will be a day unlike any other. Salvatore will soon find himself involved in the life and dramas of a peculiar group of people. Though unwillingly, he will face up to the ghosts of his past, labour to regain his peace of mind and possibly open up a whole new life.

DIRECTOR'S COMMENT *Like never before in our history, the thought of undivided attention from one person to another seems like a utopian ideal. The tragedy of contemporary society is man's inability to pay attention to lives, feelings and predicaments of his fellow men. This film would like to pay homage to the ordinary – because it is often in the ordinary and the little things that the greatest truths are revealed. The story unfolds in a single day, from morning to sunset, on a public beach which is the meeting point of naturists and people looking for sex. Through the eyes of Salvatore and Daniela I have tried to capture the beauty of a summer day and the emotional discovery of another human being.*



ITALY 2008

FEATURE, COLOUR, 35MM, 82 MIN.

DIRECTOR: STEFANO TUMMOLINI **PRODUCER:** ANGELO S. DRAICCHIO **SCREENPLAY:** STEFANO TUMMOLINI, ANTONIO MERONE **CINEMATOGRAPHY:** RAOUL TORRESI **EDITOR:** BRUNO SARANDREA **MUSIC:** FRANCESCO MADDALONI **CAST:** ANTONIO MERONE, LUCIA MASCINO, FRANCESCO GRIFONI, CHIARA FRANCINI, TIZIANA AVARISTA, MARIO GROSSI **WORLD SALES:** RIPLEY'S FILM SRL **PRODUCTION:** RIPLEY'S FILM SRL **NORDIC PREMIÈRE**

STEFANO TUMMOLINI. Born in 1969 in Rome, Italy. A graduate in film history and criticism from the University La Sapienza in Rome. He works as a writer, translator and independent filmmaker. He has collaborated on screenplays for several TV series and films. He has made several shorts and is the author of a monography on Neil Jordan. He has also translated classic and contemporary

authors from English and Spanish into Italian. Since 2004 he has been teaching screenplay writing at the Holden School in Turin. In 2008 he published his first novel, "La guerra dei sessi".

FILMOGRAPHY 2008 ONE DAY IN A LIFE; 2001 L'ORIZZONTE, SHORT; 1999 TESTING THE ACTRESS, SHORT; 1997 IL TUFFATORE, SHORT; 1994 MAMMINE CARE, SHORT; 1993 EVEREST, SHORT.



DAS ANDERE ISTANBUL **THE OTHER SIDE OF ISTANBUL**

SYNOPSIS Trapped between European lifestyles and Islamic roots, this film tells the stories of young, gay men on the path to attaining a life of their own creation while fighting against a society that refuses to see them. A never-before-seen insight into the diversity of the gay experience in Turkey and the difficulties of homosexual self-discovery in a predominately homophobic society where "other" sexual orientations are hidden, repressed, or met with hostility. The film explores how the members of Turkey's LGBT community defend their rights more confidently as the accessibility of information via new media expands, as they adopt more Western lifestyles and attitudes, and as the debate over Turkish admission to the European Union grows fiercer.

DIRECTOR'S COMMENT *A lot of people ask me why I am so interested in this topic. I have a lot of friends who are gay, lesbian, transsexual or transvestite, and even they asked me why I, as a heterosexual woman, chose this topic. My answer: I was shocked that there had been no (or few) films made regarding the political and social movements of homosexuals in Turkey which were absent of typical clichés, and I wanted to rectify this. Questions as to my intentions as a heterosexual female are also proof that this film needed to be made, because this topic is not only a "gay issue", but a human issue. It belongs to everyone. It is a matter of freedom and human rights and should not just be left for the queers to deal with by themselves. And I feel it is every filmmaker's or artist's job to try to make an impact.*

GERMANY 2008

DOCUMENTARY, BLACK AND WHITE, DIGIBETA, 83 MIN.

DIRECTOR: DÖNDÜ KILIC **PRODUCER:** DÖNDÜ KILIC, HARTMUT BITOMSKY **SCREENPLAY:** ANDREAS HUG, DÖNDÜ KILIC **CINEMATOGRAPHY:** VOJTECH POKORNY **EDITOR:** DÖNDÜ KILIC, MARIE JOSEPHIN SCHNEIDER **MUSIC:** MESUT LEKESIZ, MUSTAFA SARISIN **WORLD SALES:** DEUTSCHE FILM- UND FERNSEHAKADEMIE BERLIN (DFFB) **PRODUCTION:** NEW LIES PRODUCTIONS GMBH, DEUTSCHE FILM- UND FERNSEHAKADEMIE BERLIN **SWEDISH PREMIERE**



DÖNDÜ KILIC. Born in 1976 in Malatya, Turkey. Spent her childhood in Bonn, Germany. In the 1990s she worked at the Euro Central Theater in Bonn, served as a photojournalistic intern in different agencies, studied philosophy and sociology and gained experience in TV and film production through a number of internships. In 2002, she began studies in film directing at the German Film and Television Academy

(dffb). In addition to her studies she works on a freelance basis as a director, writer, producer, and editor.

FILMOGRAPHY (SELECT) 2008 24H, TV DOC; 2008 THE OTHER SIDE OF ISTANBUL, DOC; 2007 LOVE HURTS, SHORT; 2005 DIE FRAU GEGENÜBER, TV; 2005 A FATHER'S PRAYER, SHORT; 2005 ... EIN STURM BRACH LOS, RISS BÄUME UM, SHORT; 2005 NAMUS, SHORT; 2003, CS, SHORT DOC

3 x SPORT

Danish national football team, American high school basketball and a football team for the homeless.

Opening film: *Danish Dynamite*
by Mads K Thulstrup and Carsten Søsted.

GUNNIN' FOR THAT #1 SPOT **GUNNIN' FOR THAT #1 SPOT****USA 2008**

DOCUMENTARY, COLOUR, 35 MM, 90 MIN.

DIRECTOR: ADAM YAUCH **PRODUCER:** JON DORAN, ADAM YAUCH
CINEMATOGRAPHY: CHRIS EKSTEIN **EDITOR:** NEAL USATIN **MUSIC:**
 JAY-Z, BEASTIE BOYS, M.I.A., PUBLIC ENEMY, AFRIKA BAMBAATAA **CAST:**
 JERRYD BAYLESS, MICHAEL BEASLEY, TYREKE EVANS, DONTÉ GREENE,
 BRANDON JENNINGS, KEVIN LOVE, LANCE STEPHENSON, KYLE SINGLER
WORLD SALES: OSCILLOSCOPE PICTURES **PRODUCTION:** OSCILLOSCOPE PICTURES **NORDIC PREMIERE**



ADAM YAUCH. Born in 1964 in New York, USA. He is one of the founding members of the hip hop trio Beastie Boys. His interest in film and photography began while growing up in Brooklyn, NY. By high school he was experimenting with shooting and editing super 8. He made his first film at age 16, which was projected during Beastie Boys shows. He has directed the majority of the band's videos.

SYNOPSIS On the corner of 155th Street and Frederick Douglas Boulevard in Harlem, New York lies Rucker Park. By appearances, the green concrete pavement, anchored on either end by its run down slab bleachers, is no different than any other basketball court in the city. But this is the place where nicknames are earned and legends are made. On September 1, 2006, the top 24 high school basketball players in the nation stepped out on this same court that once saw the likes of Wilt Chamberlain, Kareem Abdul-Jabbar, and Dr. J to compete in the first annual "Boost Mobile Elite 24 Hoops Classic". This film documents these athletes' skills on the most legendary court in the world, showing never-before-seen footage of that "Elite 24" game. The film follows eight of the country's premiere high school basketball players on the fast track to the NBA.

DIRECTOR'S COMMENT During the summer of '06 a friend who I play basketball with (Kris Stone) mentioned that he was putting together a high school all star game up at NYC's infamous Rucker Park in Harlem. The game was to be unprecedented because the top players from all classes, freshman through senior, regardless of their shoe company affiliation were going to compete against each other. Normally the kids are divided, they either go to one of the sneaker camps and are separated in that way, or only play with kids in their class. And as if this didn't make the game unique enough, there certainly had never been an all star game like this outdoors or for that matter at the Rucker. (...) There is something fascinating about the fact that on the one hand these are just regular high school kids, and on the other hand, the potential trajectory ahead them is enormous. so many hopes and dreams of people around these kids are placed on their shoulders. In the end it was great meeting the kids, and seeing them play, seeing the way that they shine under pressure. It's been great to be a part of this project.

In 2006 he directed *Awesome; I Fuckin' Shot That!* a documentary feature of a concert shot by audience members.

FILMOGRAPHY 2008 GUNNIN' FOR THAT #1 SPOT, DOC; 2006 A DAY IN THE LIFE OF NATHANIEL HORNBLLOWER, SHORT; 2006 AWESOME; I FUCKIN' SHOT THAT!

... OG DET VAR DANMARK **DANISH DYNAMITE****DENMARK 2008**

DOCUMENTARY, COLOUR, 35 MM, 107 MIN.

DIRECTOR: MADKAMP THULSTRUP, CARSTEN SØSTED **PRODUCER:** KAROLINE LETH **SCREENPLAY:** MADKAMP THULSTRUP, CARSTEN SØSTED, DANIEL DENCİK **CINEMATOGRAPHY:** HENRIK BOHN IPSSEN **EDITOR:** DANIEL DENCİK **MUSIC:** PEDER PEDERSEN, ASGER BADEN, KRISTIAN EIDNES ANDERSEN **CAST:** SEPP PIONTEK, RICHARD MØLLER NIELSEN, PREBEN ELKJÆR, MICHAEL LAUDRUP **WORLD SALES:** SF FILM PRODUCTION APS **PRODUCTION:** SF FILM PRODUCTION **SWEDISH PREMIERE**



CARSTEN SØSTED. Born in 1973 in Denmark. He worked as an assistant editor at Zentropa 1997-2002, on films by Lars von Trier, Per Fly and Susanne Bier. Freelance editor for TV, various commercials, shorts, documentaries and features. Co-wrote with Rasmus V Niel-

SYNOPSIS The story of the Danish national football team's rise to glory in the period 1979-92, and the team's transformation from amateurs to heroes. The audience gets to relive the magic moments from the biggest games and an opportunity to meet the heroes of the period, like we have never met them before: Simonsen, Laudrup brothers, Povlsen and Elkjær. The team's three coaches are at the centre of rotation, and in their own way define the period. The film starts with Kurt 'Nikkelaj Nielsen's' departure in 1979. The young and ambitious German Sepp Piontek is introduced, followed by Richard Møller Nielsen, who succeeded in winning the European Championship in Sweden in 1992.

sen the short *Little Man*. this is his directorial debut.

MADKAMP THULSTRUP. Born in 1975 in Denmark. Graduated as director of fiction from the National Film School of Denmark in 2005. This is his directorial debut.

FILMOGRAPHY 2008 DANISH DYNAMITE, DOC

BOISKO BEZDOMNYCH **THE OFFSIDERS**

SYNOPSIS Jacek is a former player of National Polish soccer team and a current homeless inhabitant of the Central Station. Against all odds he decides to establish a football team with his fellow misfits.



POLAND 2008

FEATURE, COLOUR, 35MM, 126 MIN.

DIRECTOR: KASIA ADAMIK **PRODUCER:** KRZYSZTOF ZANUSSI **SCREEN-PLAY:** PRZEMYSŁAW NOWAKOWSKI **CINEMATOGRAPHY:** JACEK PETRYCKI **EDITOR:** MICHAŁ CZARNECKI **MUSIC:** ANTONI LAZARKIEWICZ
CAST: MARCIN DOROCINSKI, MARIA SEWERYN, MARIA LOZINSKA, RAFAŁ FUDALEJ, PIOTR JAGIELSKI **WORLD SALES:** TOR FILM PRODUCTION **PRODUCTION:** TOR FILM PRODUCTION **NORDIC PREMIERE**

KASIA ADAMIK. Born in 1972 in Warsaw, Poland. Daughter of directors Agnieszka Holland and Laco Adamik. She studied at the Art High School in Paris, and at the Institute St Luc in Brussels. Her feature debut was *Bark!* in 2001. Worked as 2nd crew director on Agnieszka Holland's films *Copying Beethoven* and *Julie Walking Home*.

FILMOGRAPHY 2008 THE OFFSIDERS; 2007 THE TEAM, TV; 2005 PITBULL, TV; 2001 BARK!.



20 YEARS AFTER THE WALL

Since the fall of the Berlin wall, the nations east of the Iron Curtain have lived through a not always smooth change of economic system. Stories of today and reminiscences of the past.

Opening film: *The World Is Big and Salvation Lurks Around the Corner*
by Stephan Komanarev.

ISCHEZNUVSHAYA IMPERIYA **THE VANISHED EMPIRE**



RUSSIA 2008

FEATURE, COLOUR, 35MM, 105 MIN.
DIRECTOR: KAREN SHAKHNAZAROV **PRODUCER:** KAREN SHAKHNAZAROV **SCREENPLAY:** SERGEY ROKOTOV **CINEMATOGRAPHY:** SHANDOR BERKESHI **EDITOR:** MUSIC: KONSTANTIN SHEVELEV **CAST:** ALEXANDER LYAPIN, LIDIA MILYUZINA, EGOR BARANOVSKY, ARMEN DZHIGARKHANAYAN **WORLD SALES:** MOSFILM CINEMA CONCERN **PRODUCTION:** MOSFILM CINEMA CONCERN **NORDIC PREMIERE**



KAREN SHAKHNAZAROV. Born in 1952 in Krasnodar, Russia. Film director, script writer, director, TV presenter and author. He graduated from the film directors' faculty of All-Union State Institute of Cinematography in 1975. Started working at at Mosfilm studio in 1973, since 1976 as film director. Since 1998 he is General Director and Chairman of the Board of Mosfilm Cinema Concern.

SYNOPSIS This story takes place in Moscow in the 1970s. The plot unfolds around the love triangle between two young men and a girl who study at the same university. They argue, make up, and face their first disappointments and victories. While busy with personal lives and loves, they miss foreseeing that the country in which they were born and live will soon disappear from the map. A depiction of the heyday of the Soviet State at the peak of its power, which at the same time marks the starting point of its collapse.

DIRECTOR'S COMMENT *That time had a completely different color, than ours. I am convinced that empires crumble at the level of the personal ... It wasn't the deployment of soldiers to Afghanistan in December that was responsible for the Soviet empire falling apart, but Beatles and Rolling Stones records.*

He is also member of the European Cinema Academy.

FILMOGRAPHY 2008 THE VANISHED EMPIRE; 2004 THE RIDER NAMED DEATH; 2000 POISONS OR THE WORLD'S HISTORY OF POISONING; 1998 THE DAY OF FULL MOON (GIFF 1999); 1995 THE AMERICAN DAUGHTER (GIFF 1996); 1993 DREAMS (GIFF 1994); 1991 ASSASIN OF THE TZAR (GIFF 1992); 1988 CITY ZERO (GIFF 1990); 1986 COURIER; 1985 A WINTER NIGHT IN GAGRY; 1983 JAZZ-MEN (GIFF 1984)

SVETAT E GOLYAM I SPASENIE DEBNE OTVSYAKADE **THE WORLD IS BIG AND SALVATION LURKS AROUND THE CORNER**



BULGARIA/GERMANY/SLOVENIA/

HUNGARY 2008 FEATURE, COLOUR, 35 MM, 105 MIN.
DIRECTOR: STEPHAN KOMANAREV **PRODUCER:** KARL BAUMGARTNER, DANJEL HOCEVAR, THANASSIS KARATHANOS, STEFAN KITANOV, ANDRÁS MUHI **SCREENPLAY:** YURI DACHEV, STEPHAN KOMANDAREV, DUSAN MILIC **CINEMATOGRAPHY:** EMIL HRISTOW **EDITOR:** NINA ALTAPARMAKOVA **MUSIC:** STEPHAN VALDOBREV **CAST:** MIKI MAOJLOVIC, CARLO LJUBEK, HRISTO MUTAFCHIEV **WORLD SALES:** RFF INTERNATIONAL **PRODUCTION:** PANDORA FILM, VERTIGO/EMOTIONFILM **NORDIC PREMIERE**



STEPHAN KOMANAREV. Born in 1966. He studied film and television direction at the New Bulgarian University. He has directed several features and documentaries.

SYNOPSIS The story about a Bulgarian boy who grows up to be a German man. After a car accident Alex can't remember even what his name is. In an attempt to cure him from amnesia, his grandfather Bai Dan comes over to Germany and organizes a spiritual journey for his grandson back into his past, to the country where he came from. In changing places, time and transport, crossing half Europe, they play backgammon, the simplest, and yet the most complex of all games. That game leads Alex to the realizations of who he is, and that game is symbolic to the story. Destiny is the dice we hold in our own hands and life is a game on the edge between chance and skill.

DIRECTOR'S COMMENT *Our biggest ambition is to make a humane, touching movie that will appeal to a mass audience.*

FILMOGRAPHY 2008 THE WORLD IS BIG AND SALVATION LURKS AROUND THE CORNER; 2003 ALPHABET OF HOPE, DOC; 2002 BREAD OVER THE FENCE, DOC; 2001 THE WAY OF HARMONY, DOC; 2000 DOG'S HOME

WELTSTADT **WELTSTADT**

SYNOPSIS In a picturesque small town in the state of Brandenburg two teenage boys raid a sleeping homeless man. Once they realize that he carries no valuables they bash him and, subsequently, set him on fire. Based on a true event, the film recounts the stories of five people over the period of 24 hours prior to the act, demonstrates how they live together and, unknowingly, influence each other. It is the story of this small town and its inhabitants. It's the story of Till who drops out of vocational school and who has no clue about what he wants in life. It's the story of Karsten who has stopped dreaming. And, it's the story of Steffi, of Heinrich, and of Günther who all reached a time in life when something needs to change or will be changed. The film provides a snap-shot of small-town banalities, brutalization of society and a truly aggressive youth culture.

DIRECTOR'S COMMENT *The idea was to transfer the viewer into a state of empathy. It's the crude reality which constitutes the strength of the film. Thus, we start in the middle of the plot. Without appearing bleak the people are portrayed in real time. I myself had lived in this town for almost 20 years. The bottom line is to comprehend the characters – who and what they are and what they were long before the film starts. To me it is important that the people of my home town are inspired to reflect. This also applies to the inhabitants of other towns who were struck by similar acts of violence.*

**GERMANY 2008**

FEATURE, COLOUR, DIGIBETA, 104 MIN.

DIRECTOR: CHRISTIAN KLANDT **PRODUCER:** MARTIN LISCHKE
SCREENPLAY: CHRISTIAN KLANDT **CINEMATOGRAPHY:** RENÉ GORSKI
EDITOR: JÖRG SCHREYER **MUSIC:** PAUL RISCHER **CAST:** FLORIAN BARTHOLOMÄI, GERDY ZINT, KAROLINE SCHUCH, HENDRIK ARNST, JUSTUS CARRIÈRE **WORLD SALES:** HOCHSCHULE FÜR FILM UND FERNSEHEN (HFF) **NORDIC PREMIÈRE**

CHRISTIAN KLANDT. Born in 1978 in Frankfurt am Oder, Germany (ex GDR). He has studied direction at the HFF 'Konrad Wolf' since 2004. Before that he worked as assistant director, camera assistant and production assistant for various cinema and TV productions. He also worked at a Berlin Theatre as assistant director for three years. In 2001

he founded the production company nttofilm Prod.

FILMOGRAPHY SELECT: 2008 WELTSTADT; 2008 BUNDESKANZLER HONECKER, SHORT; 2008 SCHAUSTEIN'S FINAL FILM, SHORT; 2007 ...DIESES UNTERFRANKIERTE LEBEN, SHORT; 2006 LAST ESCOURT, SHORT DOC; 2006 THE CLEANER, SHORT DOC; 2005 SENSES & EXPIATION, SHORT; 2004 HITSCH; 2003 3 OSTBRANDENBURGISCHES BULLDOGTREFFEN, DOC.

NASZA ULICA – WERSJA KINOWA **OUR STREET – CINEMA VERSION**

SYNOPSIS The film takes place in Lodz, Poland, a city ruined after the downfall of communism. Right beneath the windows of a working-class family that has been living here for several generations, a French company is building the biggest commercial and leisure center in Eastern Europe, inside the ruins of the factory that once made this city "The Promised Land", one of the richest in Europe. What influence will it have upon the lives of the family? Shot over a period of 5 years, it's a film about ordinary people in the changes of modern Europe.

**POLAND/FRANCE 2008**

DOCUMENTARY, COLOUR, HDCAM, 80 MIN.

DIRECTOR: MARCIN LATALLO **PRODUCER:** BLANCHE GUICHOU,
 MARCIN LATALLO **SCREENPLAY:** ALEXANDRE DAYET, MARCIN LATALLO
CINEMATOGRAPHY: SŁAWOMIR BARANSKI, BALBINA BRUSZEWSKA,
 JAROMIR DZIEWIC **EDITOR:** JAROMIR DZIEWIC, MARCIN LATALLO, URSZULA LESIAK **MUSIC:** ANTONI ŁAZARKIEWICZ **CAST:** MARCIN NATALLO (VOICE-OVER) **NORDIC PREMIÈRE**

MARCIN LATALLO. Born in 1967 in Warsaw, Poland.

FILMOGRAPHY (SELECT) 2008 OUR STREET – CINEMA VERSION, DOC; 2008 KISS OF THE NIGHT, SHORT; 2007 ANOTHER GAZE, SHORT DOC; 2007 OUR STREET, TV SHORT DOC; 2006 MUSEUM WALTZ, SHORT EXPR; 2003 THE FIRST TIME, SHORT; 1996 A TRACE, SHORT DOC..



EXILE

A strong theme in today's cinema: stories about leaving your home country. And even stronger – about returning again.

Opening film: *Buick Riviera*
by Goran Rusinovic.

BUICK RIVIERA **BUICK RIVIERA****CROATIA 2008**

FEATURE, COLOUR, 35 MM, 86 MIN.

DIRECTOR: GORAN RUSINOVIC **PRODUCER:** BORIS T. MATIC, KATE BARRY **SCREENPLAY:** GORAN RUSINOVIC, MILJENKO JERGOVIC **CINEMATOGRAPHY:** IGOR MARTINOVIC **EDITOR:** VLADO GOJUN, MIRAN MIOSIC **MUSIC:** BRANISLAV ZIVKOVIC **CAST:** SLAVKO STIMAC, LEON LUCEV, AIMEE KLEIN **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** PROPELER FILM **NORDIC PREMIÈRE**

SYNOPSIS 17 years after he left Bosnia for America, Hasan is still unemployed but can't muster the energy to do anything about it. Married to policewoman Angela with whom he won't discuss how he lost his family in Sarajevo, his only interest is the 1970s Buick Riviera, a refuge where he feels he is the master of his own fate. One day his car gets stuck in the snow and he stops a passing car for help. Hasan and the car's driver Vuko realize they speak the same language and Vuko offers Hasan a ride back into town. As soon as they are on their way Vuko gives Hasan his life story – how he arrived five years before and married a rich woman whom he has just left. The quiet Hasan speaks little and is suspicious of Vuko and his stories. But he does tell Vuko that his Buick Riviera is like a little piece of home for him, the only home he has left in the world. When the two men meet again at Hasan's home, Angela strives for harmony but cannot prevent old resentments from flaring up. Here, in Nowhere, USA, the Balkan crisis arises anew, with Vuko proposing a Faustian bargain.

DIRECTOR'S COMMENT *The life of a man in exile requires unbelievable strength and instinctual survival skills while trying to adapt to a new land and it's culture. This film is about such a man, the loneliness he faces in the process of adjusting to his new life in a foreign country, and the question if such a process could erase the inevitable nostalgia for home.*



GORAN RUSINOVIC. Born in 1968 in Zagreb, Croatia. Graduate of the Fine Arts Institute, Zagreb, with a major in fine arts/painting, workshops at the New York Film Academy and post-graduate studies at the European Film College in Denmark. 1993-95 he directed several shorts. His feature debut was *Mondo Bobo* in 1997, the first independent feature film in Croatia. He has also directed the documen-

tary *Bosnavision* (1999) and in 2002 the feature *World's Greatest Wonder*. This is his third feature.

FILMOGRAPHY 2008 BUICK RIVIERA; 2002 WORLD'S GREATEST WONDER; 1999 BOSNAVISON, DOC; 1997 MONDO BOBO

RETORNO A HANSALA **RETURN TO HANSALA****SPAIN 2008**

FEATURE, COLOUR, DIGIBETA, 95 MIN.

DIRECTOR: CHUS GUTIÉRREZ **PRODUCER:** CARLOS SANTURIO, ANTONIO PEREZ, CHUS GUTIÉRREZ **SCREENPLAY:** CHUS GUTIERREZ, JUAN CARLOS RUBIO **CINEMATOGRAPHY:** KIKO DE LA RICA **EDITOR:** FERNANDO PARDO **MUSIC:** TAO GUTIÉRREZ **CAST:** FARAH HAMED, JOSE LUIS GARCIA PEREZ, ADAM BOUNOUACHA, ANTONIO DE LA TORRE **WORLD SALES:** CINEMAVALT **NORDIC PREMIÈRE**

SYNOPSIS 17 bodies are found washed up along the shore in Algeciras, Spain. There is no doubt that they have come from Africa but the question remains; who are they? When funeral home director Martin is called to the scene, he finds a phone number in the hands of one of the dead. Martin calls it and he reaches Leila, the deceaseds sister who is wracked with guilt because she knew of her brothers attempt to reach the shores of Spain. Leila offers Martin a paycheck he cant refuse and together the unlikely pair must set out on a road trip to take her brothers body back to Hansala despite the criminals, government opposition and personal conflicts along the way.

DIRECTOR'S COMMENT *I read this story in the newspaper in 2001, and at that point I had made another film called Poniente, which was also about immigration, in Almería, an agricultural region. When I was finishing that movie, I read this news story, and I said, Oh my god, I should have done this one! Since that moment I couldn't get rid of that idea. And now in 2008 I made it. I couldn't get rid of that story. (...) For me, the story of the clothes [the drowned immigrants' clothes that were taken back so the dead could be identified] was very symbolic. This was the most telling detail, this was a resume of the situation. No one could recognize you by your shirt, because maybe you have 20 shirts like this, or 20 people have similar shirts. Nobody would know you that way. But in this case, with one T-shirt I could recognize my brother, my husband, my father.*



CHUS GUTIÉRREZ. Born in 1962 in Granada, Spain. She has directed numerous shorts and the documentary *Sexo Oral* in 1993. Her feature debut was *Sublet* in 1991. This is her sixth feature.

FILMOGRAPHY SELECT: 2008 RETURN TO HANSALA; 2005 EL CALENTITO (GIFF 2006); IHAY MOTIVO! (2004) (SEGMENT ADOLESCENTES, GIFF 2005); 2004 LAS SIETE ALCANTARILLAS; 2002 PONIENTE (GIFF 2003); 1998 INSOMNIO; 1996 ALMA GITANA; 1994 SEXO ORAL; 1991 SUBLET

FRANÇAISE FRANÇAISE

SYNOPSIS Sofia, born in France from North African parents, lives a happy childhood in a French suburban city. Her father feeling homesick, she finds herself in a Moroccan farm. She is merely 10 and swears she will have her exams in order to go back to France at 18. But life always disrupts our plans.

SOUAD EL-BOUHATI. Born in 1962 in Rabat, Morocco. After working as a social worker, she graduated in Cinema from the Sorbonne in Paris. Her debut short was *Salam* in 1999. This is her feature debut.

FILMOGRAPHY 2007 FRANCAISE; 1999 SALAM, SHORT.



FRANCE/MOROCCO 2008

FEATURE, COLOUR, 35 MM, 74 MIN.

DIRECTOR: SOUAD EL-BOUHATI **PRODUCER:** JACQUES KIRSNER
SCREENPLAY: SOUAD EL-BOUHATI **CINEMATOGRAPHY:** MATHIEU MOURAUD, FREDERIQUE BARRAJA **EDITOR:** JOSIANE ZARDOYA **MUSIC:** PATRICE GOMIS **CAST:** HAFSIA HERZI, FARIDA KHELFA, MAHER KAMOUN **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** JEM PRODUCTIONS **NORDIC PREMIERE**



ANARAK VORDU VERADARDZN THE RETURN OF THE PRODIGAL SON

SYNOPSIS This is the story of a family in which the father is a wise, rich man, the eldest son is a well-off businessman, the youngest is still searching for himself, and the middle son is the prodigal. That is, prodigal according to those who think they are the only right-minded people, who judge and accuse others in cold blood. The prodigal son, after running away from his father's home, has been flitting about, trying to find some purpose in his life, just like his namesake. But he has not succeeded: he has been defeated; years have been lost and opportunities missed. And now he is trying one more time to start again but his relatives and neighbours will not give him a second chance.

DIRECTOR'S COMMENT *God forgives anybody 77 times a day. Do we forgive each other once at least? Isn't today's mistake tomorrow's truth?*



ARMENIA 2008

FEATURE, COLOUR, 35MM, 88 MIN.
DIRECTOR: NARINÉ MKRTCHYAN, ARSEN AZATYAN **PRODUCER:** ARSEN AZATYAN, NARINÉ MKRTCHYAN **SCREENPLAY:** NARINÉ MKRTCHYAN, ARSEN AZATYAN **CINEMATOGRAPHY:** ARTAVAZD KHACHATURYAN **EDITOR:** NARINÉ MKRTCHYAN, ARSEN AZATYAN **MUSIC:** MARIN MARAIS, SAYAT NOVA **CAST:** ARMEN JIGARKHANYAN, MICHAEL JANIBEKYAN, KAREN JANIBEKYAN, NERSE HOVHANNISYAN **WORLD SALES:** AYSOR-PLUS FILM PRODUCTIONS **PRODUCTION:** AYSOR-PLUS FILM PRODUCTIONS, **INTERNATIONAL PREMIERE**

NARINÉ MKRTCHYAN, ARSEN AZATYAN. In 1981 they both graduated from the film directing department of the culture faculty at Yerevan Pedagogical Institute. 1981-1990 they worked at the Armenfilm State Studio where they directed five shorts based on their own scripts. In 1990 they established Aysor and, later on, Aysor-Plus Film Productions. Since then they have worked in the

Armenian film industry, ten shorts and three features have been made based on their scripts.

FILMOGRAPHY 2008 THE RETURN OF THE PRODIGAL SON; 2006 ANDREY, SHORT; 2004 AT THE ROADSIDE, SHORT; 2002 SABRE DANCE, SHORT; 2002 CHRISTMAS, SHORT; 1992 RADIO-YEREVAN; 1991 BOBO, DOC; 1990 GUARDIAN ANGEL, SHORT; 1989 BLACK HOLES, SHORT;

1988 BAGATELLE, SHORT; 1986 SURPRISE, SHORT; 1984 I'M A WALRUS SHORT; 1981 SELF PORTRAIT, SHORT; 1981 NATURE-MORTE, SHORT.



MUSIC NON-STOP

From the world's most recorded song La Paloma to one of the most renowned music festivals, Roskilde, and a deep look into Norwegian Black Metal!

Opening film: *Anvil! The Story of Anvil*
by Sacha Gervasi.

UNTIL THE LIGHT TAKES US UNTIL THE LIGHT TAKES US



USA 2008 DOCUMENTARY, COLOUR, HDCAM, 93 MIN.
DIRECTOR: AARON AITES, AUDREY EWELL **PRODUCER:** AARON AITES, AUDREY EWELL **CINEMATOGRAPHY:** AUDREY EWELL, ODD REINHARDT NICOLAYSEN **EDITOR:** ANDREW FORD **MUSIC:** DARKTHRONE, MAYHEM, BURZUM, THORNS, GORGOROTH, BLACK DICE, SUNN, MUM, LESSER **CAST:** GYLVE "FENRIZ" NAGELL, VARG "COUNT GRISHNACKH" VIKER-NES, KJETIL "FROST" HARALDSTAD **WORLD SALES:** THE FILM SALES COMPANY **NORDIC PREMIERE**

SYNOPSIS This is a feature length documentary about black metal: an ideological movement/ music genre comprised of metal musicians, murderers, church-burners, and suicide victims. The film examines the birth and explosive arc of black metal through the eyes of the scene's leaders, who tried to change the world using music and symbolic acts of violence. Three men lead the scene: one is dead, one's in jail for killing him and inciting a wave of church arson, and one continues to release albums in the genre they created. The musicians blur the line between music, art, activism and terror, and successful visual artists (including Harmony Korine, who makes a cameo) are now recontextualizing it as contemporary art in galleries and museums around the world. Part (post)modern art movement, part terrorist movement, and part rock scene, the film tells a story unlike any other.

DIRECTOR'S COMMENT *The process of making this movie began several years ago in San Francisco. A friend of ours (...) insisted that we give black metal a listen. We thought we weren't*

interested, because metal wasn't really our cup of tea. But to our surprise, we loved it. (...) The more we learned about the story, the more intrigued we became. There was the mythos surrounding it all, surrounding a movement made extreme not by copious amounts of drug use or "bad" behavior, but by really doing the previously unthinkable and yet simultaneously enacting a sort of evil parody. How did these things fit together? (...) We were also intrigued by the immediate elements, its vitality, its stunning visuals and the pure insanity of what these guys said and did. (...) In telling this story we were able to examine a mechanism of modern life that is invisible, yet which has a great hand in shaping our understanding of ourselves and society: the mechanism by which reality is created, recreated, re-contextualized, whereby a historical idea of something or even someone is irrevocably modified by popular perception. The idea that a myth, if repeated often enough and by enough people, becomes the foundation for the new reality – and forever erases the truth that used to stand in its place.

FILMOGRAPHY 2008 UNTIL THE LIGHT TAKES US, DOC



AARON AITES. The singer/songwriter behind the band Iran, whose third full length album will be released in early 2009.

AUDREY EWELL. Co-produced the 2001 comedy *A Sign from God*. She art directs album covers, including the forthcoming Iran album. Their visual/video art collaborations have shown in Europe, America and Japan. This is their first feature length film.

ROSKILDE ROSKILDE



SYNOPSIS Every year festival people of all generations from the world gather on the fields surrounding Roskilde in Denmark to step into a mutual party and release the human beast. Step into the most sacred room of one of the biggest and most renowned festivals in Europe. Experience the festival through the eyes of the artist, the volunteer and the guest, when a simple field is transformed into a musical centre of energy in which the ecstasy culminates and boundaries are crossed. Excerpts from live concerts include Franz Ferdinand, Placebo, The Streets, Rufus Wainwright, Editors, Jenny Wilson, Mew, Sonic Youth and many others.

DENMARK 2008

DOCUMENTARY, COLOUR, 35 MM, 99 MIN.
DIRECTOR: ULRIK WIVEL **PRODUCER:** SARA STOCKMANN, LISE SAXTRUP, ANNE REGITZE WIVEL **SCREENPLAY:** ULRIK WIVEL **CINEMATOGRAPHY:** LAUST TRIER MØRK, THOMAS GERHARDT, MAGNUS NORDENHOF JØNCK, FREDERIK JACOB **EDITOR:** MØRTEEN HØJBJERG, ULRIK WIVEL, PER SANDHOLT **MUSIC:** PØVL KRISTIAN **CAST:** GABRIEL PONTONES **WORLD SALES:** BAROK FILM A/S **PRODUCTION:** BAROK FILM A/S, THURA FILM A/S **SWEDISH PREMIERE**



ULRIK WIVEL. Born in 1967. Former ballet and principal dancer, danced with the Royal Danish Ballet 1986-92 and with North American companies from 1993-98. As a filmmaker he has as directed a number of documentaries, *Dancer* (2000), *Staceyann Chin* (2001). In 2003 he made the dance film *Urge*. In 2008 he directed his feature debut *Comeback*.

FILMOGRAPHY 2008 ROSKILDE, DOC; 2008 COMEBACK; 2005 I YOU LOVE, SHORT; 2004 URGE (MOVING NORTH – 10 SHORT DANCE FILMS), SHORT; 2001 STACEYANN CHIN. SHORT DOC; 2000 DANSER, SHORT DOC

ANVIL! THE STORY OF ANVIL **ANVIL! THE STORY OF ANVIL**

SYNOPSIS At 14, Toronto school friends Steve "Lips" Kudlow and Robb Reiner made a pact to rock together forever. Their band, Anvil, went on to become the "demigods of Canadian metal", releasing one of the heaviest albums in metal history, 1982's "Metal on Metal". The album influenced a musical generation, including Metallica, Slayer, and Anthrax, that went on to sell millions of records. But Anvil's career took a different path – straight to obscurity. This film is an account of Anvil's last-ditch quest for elusive fame and fortune. The director joined the heavy-metal band as a roadie for a tour of Canadian hockey arenas, so he has intimate insight into the members' eccentricities. We follow the band member's day-to-day lives as they struggle to make ends meet, take a misguided European tour, and engage in antics on the road – which is not always lined with fans. A tale of survival and the unadulterated passion it takes to follow your dream, year after year.

DIRECTOR'S COMMENT *I grew up in London in the early 80s. The other kids at my school were*

into cool bands like The Pistols and The Clash but I was into metal. (...) I was beaten up outside by a skinhead called Terry for wearing a Motorhead T-shirt. I thought it was pretty funny. (...) I used to hang out at the Marquee club on Wardour street. (...) The New Wave of British Heavy Metal was taking over and bands like Iron Maiden would play there on a regular basis. We started hearing about this band from Toronto called Anvil. No one knew who they were exactly. Then out of nowhere the band's lead singer Lips appeared on the front cover of Sounds magazine brandishing a chainsaw and clenching a dildo between his teeth. Me and my friends thought this was pretty wild and very cool but it was nothing compared to how we felt after we heard the band's record "Metal on Metal." It was unbelievably good. By the time they arrived to play the Marquee in late 1982 Anvil were already legends. I was at that very first show. Everyone was there including Lemmy from Motorhead. Anvil blew the roof off the place. They played faster, heavier and more intensely than any band I'd ever seen. And they were hilarious.

SACHA GERVASI. Born in London. He toured three times with Anvil as a roadie during the 80s, learning how to play drums. In 1995 he attended the graduate screenwriting program at UCLA Film School. He wrote for publications such as Punch, The Observer, and The London Sunday Times. While at UCLA, a script he co-wrote with Craig Ferguson was made into a film called *The*

Big Tease by Warner Bros. In 2004, Sacha wrote *The Terminal*, starring Tom Hanks and directed by Steven Spielberg. He has subsequently written *Comrade Rockstar*, *How to Marry A* and *Dallas* and is now working on a new project which he also will direct.

**USA 2008**

DOCUMENTARY, COLOUR, 35 MM, 90 MIN.

DIRECTOR: SACHA GERVASI **PRODUCER:** REBECCA YELDHAM
CINEMATOGRAPHY: CHRISTOPHER SOOS **EDITOR:** JEFF RENFROE,
ANDREW DICKLER **MUSIC:** DAVID NORLAND **CAST:** STEVEN "LIPS" KUD-
LOW, ROBB REINER, CHRIS TSANGARIDES, KEVIN GOOCHER, GLENN
GYORFFY **WORLD SALES:** CAA **PRODUCTION:** AHIMSA FILMS **NORDIC
PREMIÈRE**

FILMOGRAPHY 2008 ANVIL! THE STORY OF ANVIL, DOC.

LA PALOMA – SEHNSUCHT WELTWEIT **LA PALOMA – LONGING WORLDWIDE**

SYNOPSIS A journey on the wings of La Paloma, the most frequently played song in the world (La Paloma is Spanish for dove). 2000 versions are known. Some say, there are infinitely more. In Zanzibar it is played at the end of a wedding, in Romania it is performed at the end of a funeral. In Mexico it was the favourite song of the tragic Emperor Maximilian. Legend has it that as a last wish he requested La Paloma to be played, before he was executed. In Auschwitz, Coco Schumann, the German master of swing, was forced to perform the song at the ramp to the gas chambers.

DIRECTOR'S COMMENT *The documentary tells so many moving stories, which were shot on three continents. La Paloma – a song for every color and creed, a hymn for a globalised world as we would want it. What is the secret of La Paloma? Why has it become a symbol for longing – worldwide?*

**GERMANY 2008**

DOCUMENTARY, COLOUR, BETA SP, 86 MIN.

DIRECTOR: SIGRID FALTIN **PRODUCER:** SIGRID FALTIN, CÉDRIC BONIN
CINEMATOGRAPHY: HOLGER SCHÜPPEL, MICHAEL PANINSKI **EDITOR:**
MIKE SCHLÖMER **MUSIC:** ENRICO LEUBE **CAST:** MAKAME FAKI, PETER
FLÄSCHNER, KATHARINA HELLSTERN, SUSI IGLER, HARRY KOIZUMI
WORLD SALES: FIRST HAND FILMS **PRODUCTION:** WHITEPEPPER FILM
NORDIC PREMIÈRE

SIGRID FALTIN. She studied English, German and History in Bonn and Freiburg. After a short training period, she was Southwest Television's correspondent in Freiburg for several years. Since 1989 she has been working as a moderator, author and film director for public radio and television, for magazines and newspapers and, since 1995, as an independent producer. She pro-

duced a number of films with Peter Ohlendorf, mainly on ecological and Third world issues. Since 1998 she has concentrated on historical and cultural topics.

FILMOGRAPHY SELECT: 2008 LA PALOMA, DOC; 2008 SERVICE? NO, SERVANTS!, HOW WE CUSTOMERS BECOME PARTIAL EMPLOYEES, SHORT; 2006 FROM COPPER KINGS TO AN ART IMPERIUM – THE GUGGENHEIM

STORY, TV SHORT DOC; 2004 THE GUGGENHEIM AND THE BARONESS – THE STORY OF HILLA REBAY, DOC; 2001 MY DREAM OF BEING A SOCCER STAR – A LONG-TERM DOCUMENTARY, TV SHORT DOC; 1999 BECKENBAUER'S GRANDSONS – THE LONG ROAD TO SOCCER STARDOM, TV SHORT DOC; 1995 NOISE AS TERROR, TV SHORT DOC; 1995 1986 YOU NEVER DO WHAT YOU SHOULD – THE LIFE OF SISTER MARIA VERONIKA, TV SHORT DOC.



CRITICS' WEEK

Four Swedish film critics and three foreign ones (representing the FIPRESCI jury at the festival) have each selected a film.

Opening film: *Two-Legged Horse*
by Samira Makhmalbaf.

THEATER OF WAR THEATER OF WAR



USA 2008

DOCUMENTARY, COLOUR, HDCAM, 95 MIN.

DIRECTOR: JOHN WALTER **PRODUCER:** ADRIANE GIEBEL, NINA SANTISI **CINEMATOGRAPHY:** JOHN WALTER, FELIX ANDREW **EDITOR:** JOHN WALTER **MUSIC:** ROBERT MILLER **CAST:** MERYL STREEP, KEVIN KLINE, TONY KUSHNER, GEORGE C WOLFE, OSKAR EUSTIS, JAY CANTOR, BARBARA BRECHT-SCHALL, CARL WEBER **WORLD SALES:** FORWARD ENTERTAINMENT **PRODUCTION:** WHITE BUFFALO ENTERTAINMENT, THEATRE OF WAR, LLC **NORDIC PREMIÈRE**

SYNOPSIS In the summer of 2006, Meryl Streep took a time out from making movies, and she took on the role of a lifetime: the lead in Bertolt Brecht's classic anti-war play "Mother Courage and Her Children". And for the first time she allowed a camera crew to document her rehearsal process. Theater of War not only takes us back-stage with one of the greatest actresses of our time, it also takes us back in time, uncovering the story of Brecht's flight from the Nazis, his years in exile, and his eventual return to Germany where he first staged Mother Courage. Along the way, Tony Kushner and others explore the terrifying theme of Brecht's masterpiece: why does history repeat itself in an endless cycle of violence and warfare?

DIRECTOR'S COMMENT Years ago, I decided I was going to make a film about Bertolt Brecht, the German poet, playwright, and director, one of the most fascinating and influential writers of the last century. So I decided to pick a single one of his plays and focus on that. Film actors rehearsing it, dive deep into the history and the themes of that one play. Then I waited. In the spring of 2006, I read that Tony Kushner was doing a new translation of Brecht's play "Mother Courage" and "Her Children: a Chronicle of the Thirty Years War" and that Meryl Streep would be playing the title role. Two weeks and about 200 phone calls later, I was sitting down with Meryl Streep, and she was giving me permission to film her in rehearsal. That was the start of a journey that took me across America and Europe in search of stories about theater, war, and Bertolt Brecht. Theater of War is a journey into dark places and dark times in search of a ray of hope.



JOHN WALTER. Born in Detroit, Michigan, USA. In 2003 he directed and edited the documentary *How to Draw a Bunny*. He now lives in New York City.

FILMOGRAPHY 2008 THEATER OF WAR, DOC; 2004 SOME ASSEMBLY REQUIRED, TV DOC; 2002 HOW TO DRAW A BUNNY, DOC

FRYGTELIG LYKKELIG TERRIBLY HAPPY



DENMARK 2008

FEATURE, COLOUR, 35 MM, 95 MIN.

DIRECTOR: HENRIK RUBEN GENZ **PRODUCER:** THOMAS GAMMELTOFT **SCREENPLAY:** HENRIK RUBEN GENZ, DUNJA GRY JENSEN **CINEMATOGRAPHY:** JØRGEN JOHANSSON **EDITOR:** KASPER LEICK **MUSIC:** KÅRE BJERKØ **CAST:** JAKOB CEDERGREN, KIM BODNIA, LENE MARIA CHRISTENSEN, LARS BRYGMANN **WORLD SALES:** TRUSTNORDISK **PRODUCTION:** FINE & MELLOW PRODUCTIONS **SWEDISH PREMIÈRE**

SYNOPSIS Robert has a number of skeletons in his closet, which he is determined to bury. Although hardly his dream job, Robert sees the position of temporary village constable as a necessary stage on the road to rehabilitation. He just needs to do well and generally behave by the book. However, village life and the macabre provincial order don't fit easily into Robert's plans. Nothing is ever straightforward, and certainly not when you are way out in the country.

DIRECTOR'S COMMENT It sounded like a western, I thought. A foreigner-comes-to-town-and-all-hell-breaks-loose, story. Not that I'm particularly interested in westerns but here was a story that spoke my native language. The characters were strangely familiar and the landscape more immediate, than anything I'd worked on before. I had been looking for a story from my local area and here was finally a story where the setting was more than just a spectacular backdrop, but where nature also played the part of a dramatic co-narrator. The story unfolds on the flat marshlands of Southern Jutland. The characters are reflected in this somber landscape, in the way they engage their surroundings. People in these small towns live by their own rules and moral values which may seem absurd and introverted. Like the landscape, this behavior can be experienced as hostile by outsiders. The connection between the marshes and local attitudes is symbolic. For example, you don't have to invite someone in or that one can be silently cordial. In this way, outsiders can either adapt, or disappear.



HENRIK RUBEN GENZ. Born in 1959 in Denmark. Originally majored in drawing and printmaking in 1987 and later attended the National Film School of Denmark, graduating with his student film *Cross Roads* in 1995. Subsequently, he worked at the Danish Broadcasting Corporation DR, directing a number of shorts, documentaries and episodes of TV series, including *Better Times* (2004-07) and *The*

Killing (2007). His feature debut was *Someone Like Hodder* in 2003. This is his third feature.

FILMOGRAPHY 2008 TERRIBLY HAPPY; CHINAMAN (GIFF 2005); 2003 SOMEONE LIKE HODDER; TEIS & NICO, SHORT

ASBE DU-PA TWO-LEGGED HORSE

SYNOPSIS A sick and penniless prostitute is constantly raped by the poor residents of a shanty town. She has several children of all ages, who are forced to scavenge for food amongst the trash heaps of the village. A man comes from the city and takes the oldest of the prostitute's children, a ten-year-old boy, to work for him. In order to get the job, the boy has to participate in a contest with other poor children. The man will employ whoever can carry a crippled child – who lost his legs in war – to school on his back. A tough contest takes place and finally, the boy wins. For one dollar a day, the prostitute's son carries the crippled boy to school and back. Like a horse. But the crippled boy is never happy: he had asked his father to buy him a horse, not a boy.

DIRECTOR'S COMMENT *I want to know how far a relationship between two people can go. On one hand, two people go all the way to the ultimate love and friendship and sacrifice for each other and on the other hand, one exploits the other like an animal. Meanwhile, through this film I attempt to discover the edge of human tolerance and how much can a human bear to meet his needs and become transformed. Let's ask ourselves how many times has each of us become somebody else's horse? Or used someone as our horse?*



IRAN 2008

FEATURE, COLOUR, 35 MM, 101 MIN.

DIRECTOR: SAMIRA MAKHMALBAF **PRODUCER:** ESTHER DEVOS, MEHRDAD ZONNOUR **SCREENPLAY:** MOHSEN MAKHMALBAF **CINEMATOGRAPHY:** FARZAD JODAT **EDITOR:** MOHSEN MAKHMALBAF **MUSIC:** TOLIBKHON SHAHIDI **CAST:** ZIYA MIRZA MOHAMAD, HARON AHAD, GOL GOTAI KARIMI, KHOJEH NADER **WORLD SALES:** WILD BUNCH **PRODUCTION:** WILD BUNCH, MAKHMALBAF FILM HOUSE **NORDIC PREMIERE**

SAMIRA MAKHMALBAF. Born in 1980 in Tehran, Iran. At the age of 7, she appeared in *The Cyclist* (1988) directed by her father, Mohsen Makhmalbaf. At the age of 17, after directing two video productions, she made her feature debut with *The Apple*. Her subsequent features were *The Blackboard* (2000) and *At Five in the Afternoon* (2003) This is her fourth feature.

FILMOGRAPHY 2008 TWO-LEGGED HORSE; AT 5 IN THE AFTERNOON (GIFF 2004); 2002 GOD, CONSTRUCTION AND DESTRUCTION, SHORT (IN EPISODE PROJECT 11'09'01 – SEPTEMBER 11); 2000 BLACKBOARDS (GIFF 2001); 1998 THE APPLE.



ZIFT ZIFT

SYNOPSIS This film is a genre mixture of neo-noir and sots-art. The story unfolds in one night. The main character, Moth is freed on parole after spending time in prison on wrongful conviction of murder. He was thrown in jail shortly before the Bulgarian communist coup of 1944, and now finds himself in a new and alien world – the totalitarian Sofia of the 1960s. All hell breaks loose as soon as he walks out of jail. Moth tricks the bloodhounds of the communist state. His first night of freedom the main character spends in a breathtaking chase with time, trying to avoid fate, as he gets closer and closer to his ultimate demise. His frantic flight draws the map of a diabolical totalitarian city – decaying neighborhoods and gloomy streets, the bathhouse, the city canal, the hospital, the cathedral, the pompous works of communist architecture centered around the Mausoleum, smoky joints, bars, and finally – the graveyard. In the pursuit of truth, Moth runs into a bizarre parade of characters – agents, medics, barflies, outcasts, gravediggers and other species of the asphalt jungle.

JAVOR GARDEV. Born in 1972 in Sofia, Bulgaria. He is a graduate of the National Lyceum for Ancient Languages and Cultures in Sofia and in Drama Theatre Directing from the National Academy for Theatre and Film Arts. Further, post-graduate studies abroad in directing, stage arts and cultural policies. He has directed 23 theatre plays. In addition he has made radio plays, visual

performances and conceptual actions and three shorts. This is his feature debut.



BULGARIA 2008

FEATURE, B/W, 35MM, 92 MIN.

DIRECTOR: JAVOR GARDEV **PRODUCER:** MATEY KONSTANTINOV, ILIAN DJEVELEKOV, GEORGI DIMITROV **SCREENPLAY:** VLADISLAV TODOROV **CINEMATOGRAPHY:** EMIL CHRISTOV **EDITOR:** KEVORK ASLANYAN **MUSIC:** KALIN NIKOLOV **CAST:** ZACHARY BAHAROV, TANYA ILIEVA, VLADIMIR PENEV, MIHAIL MUTAFOV, DJOKO ROSSICH **WORLD SALES:** MONTECRISTO INTERNATIONAL **PRODUCTION:** MIRAMAR FILM **SWEDISH PREMIERE**

FILMOGRAPHY 2008 ZIFT; 2002 OH SWEET HOME OF MINE / DISCOVERY CHANNEL REDONE, SHORT; 2000 BEDSPOTTING, SHORT; 1998 DER SOLITUDEBOLERO ODER RASKOLNIKOWBESESSENHEIT, SHORT.



MASCARADES MASQUERADES



ALGERIA 2008

FEATURE, COLOUR, 35MM, 92 MIN.

DIRECTOR: LYES SALEM **PRODUCER:** ISABELLE MADELAINE, MEDIA LAITH, YACINE LALOU **SCREENPLAY:** LYES SALEM, NATHALIE SAUGEON **CINEMATOGRAPHY:** PIERRE COTTEREAU **EDITOR:** FLORENCE RICARD **MUSIC:** MATHIAS DUPLESSY **CAST:** LYES SALEM, SARAH REGUIEG, MOHAMED BOUCHAIB, RYM TAKOUCHE, MEROUANE ZMIRLI, MOURAD KHEN **WORLD SALES:** UMEDIA **PRODUCTION:** DHARAMSALA **NORDIC PREMIÈRE**

SYNOPSIS In a small village somewhere in Algeria, Mounir a small-time gardener is frustrated and ashamed of his status as the laughingstock in his community. When he finds out that people were mocking his narcoleptic sister, Rym, once again, he storms out in a drunken rage and exclaims that Rym is in fact engaged to be married to a European business mogul. He soon becomes the center of desire and jealousy. With the lie out in the open, the family is forced to continue this farce to retain their newfound attention and praise. Without realizing it, Mounir will change the destiny of his family and of his community.

DIRECTOR'S COMMENT *Because I am living in France, and am experiencing double cultures, in my debut feature I've turned to the Arabic language and Algeria.*



LYES SALEM. Born in 1973 in Alger, Algeria. After acting studies at Conservatoire National Supérieur d'Art Dramatique, he acted in plays by Shakespeare, Molière, Büchner and Ostrovski in the main national theatres. He made his short debut, *Jean Farès*, in 2001. In this film, his feature debut, he also plays the leading role.

FILMOGRAPHY 2008 MASQUERADES; 2004 COUSINES, SHORT; 2001 JEAN FARES, SHORT

FORGETTING DAD FORGETTING DAD



GERMANY 2008

DOCUMENTARY, COLOUR, DIGIBETA, 84 MIN.

DIRECTOR: RICK MINNICH, MATT SWEETWOOD **PRODUCER:** OLAF JACOBS, CHRISTIAN CLOOS **CINEMATOGRAPHY:** AXEL SCHNEPPAT **EDITOR:** MATT SWEETWOOD **MUSIC:** ARI BENJAMIN MEYERS **CAST:** RICK MINNICH, LORETTA MINNICH, LORA YOUNG, JUSTIN MINNICH, PAM SHIELDS, JAN EMAMIAN, PAYMAN EMAMIAN, ANNE MINNICH **WORLD SALES:** FILMS TRANSIT INC. **PRODUCTION:** HOFERICHTER & JACOBS GMBH, ZDF / DAS KLEINE FERNSEHSPIEL **NORDIC PREMIÈRE**

SYNOPSIS One week after a seemingly harmless car accident, Richard Minnich – a California data processing executive and father of five – wakes up with total amnesia. He no longer recognises his wife and children and has a great deal of difficulty with the simplest daily tasks. The doctors are baffled, as there is no evidence of brain damage or other physical causes. For the family, the event marks the beginning of a never-ending nightmare. 16 years later, filmmaker Rick Minnich – the oldest son from Richard's first marriage – returns to California with a camera in search of answers to why his father's memory still hasn't returned. He talks with his family members and a former colleague of Richard's, and reconstructs in detective-story fashion the period of time before and the years following the accident. Along the way, Rick not only discovers many deep-rooted emotions that had never been dealt with, but also uncovers startling facts that shed a very different light on his father's memory loss.

DIRECTOR'S COMMENT *I didn't want the film to be an exercise in navel gazing like so many personal films are. I was reaching for a higher, more universal level. What does loss in its broadest sense mean? What does the loss of a close family member mean? The parent-child relationship is the closest relationship that exists. What does its loss mean? These days you hear more and more about Alzheimer's and dementia. (...) This theme is going to become more and more important in the near future as people continue to live longer and longer. How are we going to deal with this loss? So I hope that other people in similar situations will see something in this film that will help them emotionally and make them better understand their own situation.*



RICK MINNICH. Born in 1968 in Pomona, California, USA. Grew up in Kansas, Arizona and California. This is his third feature-length documentary.

MATT SWEETWOOD. Born in 1971 in Kansas City, Missouri, USA. He currently lives in Potsdam, Germany. He has broad experience as a script writer and director in both the United States and Germany.

FILMOGRAPHY 2008 FORGETTING DAD, DOC

KATASTROFIN AINEKSIA RECIPES FOR DISASTER

SYNOPSIS Director John Webster convinces his wife and two small children that the whole family should go on an oil diet, yet without having to give up their a middle class suburban lifestyle. All the everyday things that we don't do, or that we can't help doing, make up recipes for disaster. In this comedy of errors they find themselves questioning their values and putting to test their will power and ultimately, their happiness.



FINLAND 2008

DOCUMENTARY, COLOUR, 35MM, 85 MIN.

DIRECTOR: JOHN WEBSTER **PRODUCER:** KRISTIINA PERVILÄ **SCREEN-PLAY:** JOHN WEBSTER **CINEMATOGRAPHY:** JOHN WEBSTER, TUOMO HUTRI **EDITOR:** NIELS PAGH ANDERSEN, JOHN WEBSTER **CAST:** ANU WEBSTER, JOHN WEBSTER **WORLD SALES:** DECKERT DISTRIBUTION **PRODUCTION:** MILLENNIUM FILM OY **SWEDISH PREMIERE**

JOHN WEBSTER. Born in 1967 to British parents in Helsinki, Finland. In 1996 he graduated from the University of Art and Design in Helsinki with an MA in documentary filmmaking. Since 1990 he has been directing independent documentaries. His films are often human-interest stories with strong central characters whose lives are followed over a long period of time.

FILMOGRAPHY 2008 RECIPES FOR DISASTER, DOC; 2007 THE SKIERS, SHORT DOC; 2004 WHAT COMES AROUND, DOC (GIFF 2005); 2001 ROOMS OF SHADOW AND LIGHT, DOC (GIFF 2002); 1999 LOSING IT (GIFF 1999), DOC; 1996 DIFFERENT TRAINS, SHORT DOC (GIFF 1999); 1994 DON'T TELL DADDY, SHORT DOC; 1993 SUCKERS, SHORT DOC; 1992 YOU KILL ME, SHORT DOC; 1991 PROTEGÉ, SHORT DOC; 1990 YOUNG, FREE & SINGLE, SHORT DOC.



FESTIVAL FAVOURITES

A selection of the best and most awarded films that have been screened at film festivals around the world in the past year.

Opening film: *Delta*
by Kornél Mundruczó.

FESTIVAL FAVOURITES

TULPAN TULPAN



KAZAKHSTAN/GERMANY/POLAND/RUSSIA/SWITZERLAND 2008 FEATURE, COLOUR, 35 MM, 100 MIN.

DIRECTOR: SERGEY DVORTSEVOY **PRODUCER:** KARL BAUMGARTNER **SCREENPLAY:** SERGEY DVORTSEVOY, GENNADY OSTROVSKIY **CINEMATOGRAPHY:** JOLA DYLEWSKA **EDITOR:** ISABEL MEIER, PETAR MARKOVIC **CAST:** ASKHAT KUCHINCHIREKOV, SAMAL YESLYAMOVA, ONDASYN BESIKBASOV **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** PANDORA FILM **SWEDISH PREMIERE**



SERGEY DVORTSEVOY. Born in 1962 in Chimkent, Kazakhstan. He graduated from Aviation college in the Ukraine and the Radiotechnical-Institut in Novosibirsk. Worked as an Aeroflot radio engineer before he began higher education in directing and screenwriting in Moscow. He has directed several short and medium-length documentaries, but he prefers to describe his films *In The Dark*, *Highway*,

SYNOPSIS After completing his naval service, young Asa travels back to the Kazakh steppe where his sister and her shepherd husband live a nomadic life. To start his new life, eager Asa must get married first before he can become a shepherd himself. Asa's only hope for marriage on the deserted steppe is Tulpan, the daughter of another shepherd family. Poor Asa is disappointed to learn that Tulpan doesn't like him because she thinks that his ears are too big. But Asa doesn't give up and he continues to dream of a life that may not be possible on the steppe.

DIRECTOR'S COMMENT *The statement is my film.*

Bread Day and *Paradise* as "life cinema". This is his feature debut.

FILMOGRAPHY 2008 TULPAN; 2004 IN THE DARK, SHORT DOC (GIFF 2005); 1999 HIGHWAY, SHORT DOC; 1998 BREAD DAY, SHORT DOC (GIFF 2000); 1997 PARADISE, SHORT DOC

AANRIJDING IN MOSCOU MOSCOW, BELGIUM



BELGIUM 2008

FEATURE, COLOUR, 35 MM, 102 MIN.
DIRECTOR: CHRISTOPHE VAN ROMPAEY **PRODUCER:** JEAN-CLAUDE VAN RIJCKEGHEM **SCREENPLAY:** JEAN-CLAUDE VAN RIJCKEGHEM, PAT VAN BEIRS **CINEMATOGRAPHY:** RUBEN IMPENS **EDITOR:** ALAIN DESSAUVAGE **MUSIC:** TUUR FLORIZOONE **CAST:** BARBARA SARAFIAN, JURGEN DELNAET, JOHAN HELDENBERGH, ANEMONE VALCKE, SOFIA FERRI, JULIAN BORSANI **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** A PRIVATE VIEW **SWEDISH PREMIERE**



CHRISTOPHE VAN ROMPAEY. After his studies, he became casting director and assistant director on many shorts, commercials and features. In 2002 he went on to direct twelve episodes of the relationship TV series *Team Spirit* and subsequently co-wrote and directed comedy TV series *Hallelujah* in 2004 and he directed three episodes of the dark crime series *Vermist* in 2007. This is his feature

SYNOPSIS Matty (41), mother of three, bumps her car into a truck on the parking lot of a supermarket. Johnny (29) climbs down from the cabin. He is infuriated by the dent in his front bumper and yells at Matty. Although impressed by the accident, Matty fights back with sharp words. Their discussion turns into a row, and the police have to intervene. A few days later, Johnny rings the doorbell. He apologizes and fixes the dent in the trunk of Matty's car. Matty's children are stunned when witnessing the first sparkles between Matty and the so much younger Johnny. While Johnny shows his romantic side, Matty's almost ex-husband and artist Werner gets back into the play.

DIRECTOR'S COMMENT *For me, Moscow, Belgium is a story so small, it wouldn't even make the local papers. At the same time, it's so real and universal, it could take place in Vladivostok, Russia or Hoboken, New York. It's a film about a woman in mid-life. A tired, battered mother of three who longs for the past, dreads the future and clings to the present – when thin moments of unexpected happiness brighten her gray existence. It's the story of a woman who shields herself against the world by not taking it too seriously. Yet she's dead serious. There's grief. There's laughter. It's a real story. It's about me. And it's also about you.*

debut. He is currently preparing two new feature film projects.

FILMOGRAPHY 2008 MOSCOW, BELGIUM; 2007 MISSING, TV; 2004 HALLELUJAH, TV; 2002 TEAM SPIRIT, TV.

DELTA DELTA

SYNOPSIS A quiet young man returns to the wild, isolated landscape of the Delta. It is a labyrinth of waterways, small islands and overgrown vegetation, where the villagers are cut off from the outside world. The young man, who has been away since early childhood, is introduced to a sister he never knew he had. She is frail and timid, but resolute when she decides to join him in his run-down hut on the shore. Together they build a house on stilts in the middle of the river, far away from everyone else. One day, they invite the villagers over to share a meal together, but it becomes apparent that the coarse locals do not accept their 'unnatural' relationship.

DIRECTOR'S COMMENT *I tried to understand the kind of freedom that allows someone to transcend the norm, rather than talk about sexual deviance. It is not the incest that is at the heart of the story, but the courage it takes to accept what is a natural attraction, even if it breaks with conventions. What is intolerable is that there are people who believe they have the right to persecute those who do not fit the norm.*



HUNGARY/GERMANY 2008

FEATURE, COLOUR, 35MM, 92 MIN.

DIRECTOR: KORNÉL MUNDRUCZÓ **PRODUCER:** VIKTÓRIA PETRÁNYI, PHILIPPE BOBER, SUSANNE MARIAN **SCREENPLAY:** KORNÉL MUNDRUCZÓ, YVETTE BIRÓ **CINEMATOGRAPHY:** MÁTYÁS ERDÉLY **EDITOR:** DAVID JANCsó **MUSIC:** FÉLIX LAJKÓ **CAST:** FÉLIX LAJKÓ, ORSI TÓTH, LILI MONORI, SÁNDOR GÁSPÁR **WORLD SALES:** COPRODUCTION OFFICE, PROTON CINEMA **SWEDISH PREMIÈRE**

KORNÉL MUNDRUCZÓ. Born in 1975 in Gödöllo, Hungary. He studied at the Hungarian Film Institute and directed his short *Afta* shortly after leaving school. His feature debut was *Pleasant Days* in 2002. He entered in the Cannes Residence in 2003. In 2005 he made his second feature, *Johanna* – a filmic opera adaptation of the story of Joan of Arc. This is his third feature.

FILMOGRAPHY 2008 DELTA; 2005 JOHANNA; 2005 LOST AND FOUND - SHORT LASTING SILENCE, SHORT; 2004 LITTLE APOCRYPHA NO. 2, SHORT; 2003 JOAN OF ARC ON THE NIGHT BUS, SHORT; 2002 PLEASANT DAYS; 2002 LITTLE APOCRYPHA NO. 1, SHORT; 2001 AFTA - DAY AFTER DAY, SHORT;.



ELDORADO ELDORADO

SYNOPSIS Yvan, a quick-tempered dealer in vintage cars in his forties, catches young Elie burgling him. Yet he does not beat him up. On the contrary, he becomes strangely attached to him and agrees to drive him home to his parents in his old Chevrolet. So begins the bizarre journey of two misfits through a region that is as spectacular as it is crazy.

DIRECTOR'S COMMENT *The idea for the film came from a true story: one night I came home and caught two burglars in the act. One was hidden under my bed, the other under my desk! It was an unlikely situation; three guys who were scared and a long night spent talking. Based on that unforgettable event, I constructed and invented a story in which the anecdotes are transformed, fleshed out and end up coming together. The adventure between Yvan and Elie is true fiction, mixing together things from real life and moments of pure invention.*



BELGIUM/FRANCE 2008

FEATURE, COLOUR, 35MM, 85 MIN.

DIRECTOR: BOULI LANNERS **PRODUCER:** JACQUES HENRI BRONCK-ART, ALAIN ROCCA **SCREENPLAY:** BOULI LANNERS **CINEMATOGRAPHY:** JEAN-PAUL DE ZAEYTIJD **EDITOR:** EWIN RYCKAERT **MUSIC:** RENAUD MAYEUR, AN PIERLÉ, KOEN GISEN **CAST:** BOULI LANNERS, FABRICE ADDE, PHILIPPE NAHON **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** LAZENNEC ET ASSOCIÉS, VERSUS PRODUCTION **NORDIC PREMIÈRE**

BOULI LANNERS. Born in 1965 in Belgium. A self-taught painter, he worked at several functions on shoots for Belgian television. Later he became popular by acting in sketches on *Snuls*, a comedy show created in 1989 for Canal+ Belgium. Since then, he has directed films and played many supporting roles in Belgian and French productions by directors like Benoît Mariage,

Albert Dupontel, Jean-Pierre Jeunet, Benoît Delepine and Gustave Kervern. In 1999, he wrote and directed *Travellinckx*, a road movie in black and white super 8. In 2005, he made his feature debut, *Ultranova*. He is currently writing his next two feature films.

FILMOGRAPHY 2007 ELDORADO; 2005 ULTRANOVA (GIFF 2006); 2001 MUNO, SHORT; 1999 TRAVELLINCKX, SHORT; 1996 LES SOEURS VAN HOOF, SHORT; 1995 NON, WALLO-NIE TA CULTURE N'EST PAS MORTE, SHORT.



MAN ON WIRE MAN ON WIRE



UNITED KINGDOM 2007

DOCUMENTARY, COLOUR, DIGIBETA, 94 MIN.

DIRECTOR: JAMES MARSH **PRODUCER:** SIMON CHINN **CINEMATOGRAPHY:** IGOR MARTINOVIC **EDITOR:** JINX GODFREY **MUSIC:** J RALPH **CAST:** PHILIPPE PETIT, ANNIE ALLIX, JEAN LOUIS BLONDEAU, ARDIS CAMPBELL, PAUL MCGILL **WORLD SALES:** THE WORKS INTERNATIONAL **NORDIC DISTRIBUTION:** SMILE ENTERTAINMENT **SWEDISH PREMIÈRE**

SYNOPSIS On August 7th 1974, a young Frenchman named Philippe Petit stepped out on a wire illegally rigged between New York's Twin Towers (World Trade Center), then the world's tallest buildings. After nearly an hour dancing on the wire, he was arrested, taken for psychological evaluation, then brought to jail and finally released. Following six and a half years of dreaming, Petit spent eight months in NYC planning the execution of the coup. Aided by a team of friends and accomplices, Petit had to find a way to bypass the WTC's security; to smuggle the heavy steel cable and rigging equipment into the towers; to pass the wire between the two rooftops; to anchor the wire and tension it to withstand the winds and the swaying of the buildings. The rigging was done under cover of night in complete secrecy. At 7.15 AM, Philippe took his first step on the high wire 1,350 feet above the sidewalks of Manhattan. This documentary brings Petit's adventure to life through the testimony of Philippe himself and some of the co-conspirators of what became known as "the artistic crime of the century".

DIRECTOR'S COMMENT "I have the mind of a criminal." That was the first thing Philippe Petit told me when I met him. He then went on to show me how he could kill a man with a copy of People magazine and, before we parted, he picked my pocket. Here was an extraordinary individual who viewed the world in a unique way. Not least, from heights and views that no other man has ever seen. It is fitting, then, that his story is really the oldest story there is. It is the hero going on a journey, or quest, to test himself and achieve a seemingly impossible objective. As a teenage wirewalker in France, before the World Trade Center was even constructed, Philippe was dreaming up a reckless scheme to break in to those un-built towers, rig a wire between them and to dance on that wire, 1350 feet above the ground, for the delight of passers by. Each one of these tasks looked impossible and the last one seemed like a death wish. In fact it was quite the opposite – as his girlfriend Annie points out in the film: "He couldn't go on living if he didn't try to conquer those towers ... it was as if they had been built specifically for him."



JAMES MARSH. After graduating from Oxford University, Marsh worked as a researcher and then a director for the BBC. He's done documentaries about Marvin Gaye, Elvis Presley's bizarre eating habits and Velvet Underground member John Cale. In 1999 he made the dramatized documentary, *Wisconsin Death Trip*. His feature debut was *The King* in 2005.

FILMOGRAPHY 2007 MAN ON WIRE, DOC; 2005 THE KING; 2005 THE TEAM, DOC; 1999 WISCONSIN DEATH TRIP, DOC; 1996 THE BURGER & THE KING: THE LIFE & CUISINE OF ELVIS PRESLEY, DOC; 1990 JAN SVANKMAJER: THE ANIMATOR OF PRAGUE, DOC.

A NYOMOZÓ THE INVESTIGATOR



HUNGARY 2008

FEATURE, COLOUR, 35MM, 110 MIN.

DIRECTOR: ATTILA GIGOR **PRODUCER:** FERENC PUSZTAI **SCREENPLAY:** ATTILA GIGOR **CINEMATOGRAPHY:** MÁTÉ HERBAI **EDITOR:** ZOLTÁN KOVÁCS **MUSIC:** LÁSZLÓ MELIS **CAST:** ZSOLT ANGER, JUDIT REZES, SÁNDOR FERHES **WORLD SALES:** TRUST FILM SALES **PRODUCTION:** MAGYAR FILMUNIO **NORDIC PREMIÈRE**

SYNOPSIS At first glance, Tibor Malkáv is an ordinary 37-year-old man, having serious communication problems. He is precise and silent. Though not rich, he can buy whatever he needs. He doesn't depend on his job financially, but he loves being a forensic pathologist. A few floors up in the hospital where he works lies his mother with cancer in her spinal cord. No matter how speechless or shallow this relationship is, Malkáv has no other relatives. He promises he will not let her die. But the surgery can only be performed in Sweden and the cost is far beyond Malkáv's means. One day a one-eyed person introducing himself as the Cyclops sits at his dinner table and makes him an offer: if Malkáv kills an unknown person, the Cyclops will provide the money for the Swedish hospital. Malkáv takes the job. A few days later he kills the person he had never met before. Soon it turns out to be the greatest mistake of his life. Two days later Malkáv receives a letter – from his own victim. Szirmai must have posted it on the day of his death. In the letter he says he wants to meet Malkáv, because he found out

that they had the same father – whom they had never met – so they are brothers. And so the investigation starts, with the murderer trying to find out who his victim was ...



ATTILA GIGOR. Born in 1978 in Budapest, Hungary. He studied acting at various Hungarian drama schools. In 2000 he enrolled at the Hungarian Academy of Film and Drama, where he was a student of directors Sándor Simó and Ferenc Grunwalsky. During his studies he made shorts, documentaries and experimental films. This is his feature debut.

FILMOGRAPHY 2008 THE INVESTIGATOR; 2008 VENGEANCE, SHORT; 2006 WE MISSED OUR STOP, SHORT; 2004 HUNGARIAN TIGER, TV SHORT; 2004 MAN IN THE MIRROR, SHORT; 2003 POSTCARD FROM BUDAPEST – TRIBUTE TO HUNGARIAN CINEMATOGRAPHERS, SHORT; 2003 DIARY, SHORT; 2002 UNFINISHED STORIES, SHORT; 2001 INTERDICTOR, DOC

LAKE TAHOE LAKE TAHOE

SYNOPSIS In an attempt to escape from a home where sorrow reigns, Juan, a 16 year old boy, crashes his family's car into a telegraph pole on the outskirts of town. Juan calls home where his younger brother Joaquín tells him that their mother is still locked in the bathroom. Juan hangs up. As Juan scours the streets searching for someone to help him fix the car, he meets Don Heber, an old paranoid mechanic whose only companion is Sica, his almost human boxer dog. Don Heber promises to fix the car as soon as Juan can find the part he needs for his crashed vehicle. Searching for that piece, Juan arrives at Refaccionaria Oriente, an autoparts store attended by Lucía, a young mother who is convinced that her real place in life is as a lead singer in a punk band. While she knows about punk music, Lucía doesn't have a clue about mechanics and so they must wait for "The One Who Knows", David, a teenage mechanic obsessed with martial arts and Kung Fu philosophy. Juan is dragged into a one day journey in which he will come to accept an event as natural and inexplicable as death.

DIRECTOR'S COMMENT *A few months after my father's death, I crashed the only car we had in the family. I disagree with my mother's thought that this was just a simple accident. Lake Tahoe is a film that was born as an attempt to understand the reasons that pushed me to commit such an act, such an absurd and profoundly human act.*



MEXICO 2008

FEATURE, COLOUR, 35MM, 81 MIN.

DIRECTOR: FERNANDO EIMBCKE **PRODUCER:** CHRISTIAN VALDELIÈVRE
SCREENPLAY: FERNANDO EIMBCKE, PAULA MARKOVITCH **CINEMATOGRAPHY:** ALEXIS ZABÉ **EDITOR:** MARIANA RODRIGUEZ **CAST:** DIEGO CATANO, HÉCTOR HERRERA, DANIELA VALENTINE, **WORLD SALES:** FUNNY BALLOONS **PRODUCTION:** CINEPANTERA **SWEDISH DISTRIBUTION:** NOVEMBERFILM **NORDIC PREMIERE**

FERNANDO EIMBCKE. Born in 1970 in Mexico City, Mexico. He completed his cinematography studies in 1996 at the Centro Universitario de Estudios Cinematográficos of the National University, Mexico. His work includes several shorts and music videos. In 2004, he wrote and directed his feature debut *Duck Season*.

FILMOGRAPHY 2008 LAKE TAHOE; 2005 DOG THAT BARKS, SHORT; 2005 GOODBYE TO THE TRAPS, SHORT; 2004 DUCK SEASON (GIFF 2005); 2003 THE LOOK OF LOVE, SHORT; DON'T BE BAD, SHORT; 2002 WEIGHT-WATCH, SHORT; 1995 NOT EVERYTHING IS PERMANENT, SHORT DOC; 1994 EXCUSE ME?, SHORT; 1993 SORRY FOR THE INCONVENIENCE, SHORT; 1993 REACHING A STAR, SHORT DOC.



THE PHOTOGRAPH THE PHOTOGRAPH

SYNOPSIS Sita (25), a karaoke bar hostess moves into a small attic room in a house cum studio belonging to Johan (50), a Chinese-Indonesian traveling photographer. Sita also moonlights as a prostitute. One day, she is gang raped by a group of drunken customers and is badly beaten up and Johan saves her. Sita decides that she can no longer return to her life as a bar hostess and offers to be Johan's servant because she cannot pay the rent. Sita finds out that Johan has only a few months to live and eventually helps him to fulfill three wishes which are represented in three photographs. One, a photo of the sea which is his wish to travel on a ship and visit China; the second, a photo of railway tracks which represents his yearning to travel by train and the third is a photo of an empty chair beside an old camera which is his quest to find a successor. One day, Johan is enraged because Sita discovers his grim past and drives her away. Weeks pass and one evening a very ill Johan asks her to take a photograph of him. As she is about to take the photo, Johan dies. Sita pretends that Johan is still alive and using the timer she takes a final photo of her smiling into the camera with Johan standing beside her.

DIRECTOR'S COMMENT *The idea of the film was inspired in 1997 by a visit to a dying lecturer of mine who taught me cinematography at the Faculty of Film and Television, Jakarta Institute of the Arts. I visited him with Paquita Widjaja (the co-producer of The Photograph) on his death bed and his last words to us were, "If God was to grant me another year to live, I plan to finish my book on cinematography for the film students." This was the last wish from the man who once worked for the late President Soekarno and was one of Indonesia's foremost cinematographers with numerous awards in his helm. This was his idea of completion as his life draws to a close. It was not to shoot another film or to finish unresolved obsessions but his closure was to leave something behind that can be of value to the next generation of Indonesian cinematographers.*



INDONESIA/FRANCE/THE NETHERLANDS/SWITZERLAND/SWEDEN 2007

FEATURE, COLOUR, 35 MM, 98 MIN.

DIRECTOR: NAN TRIVENI ACHNAS **PRODUCER:** SHANTY HARMAYN, PAQUITA WIDJAJA ARIEF **SCREENPLAY:** NAN TRIVENI ACHNAS **CINEMATOGRAPHY:** YADI SUGANDI **EDITOR:** SASTHA SUNU **MUSIC:** AKSAN SJUMAN, TITI SJUMAN **CAST:** LIM KAY TONG, SHANTY, LUKMAN SARDI, INDY BAREND **WORLD SALES:** FILM SHARKS INTERNATIONAL **PRODUCTION:** SALTO FILMS **NORDIC PREMIERE**

NAN TRIVENI ACHNAS. She graduated from the Faculty of Film and Television, Jakarta Institute of the Arts, majoring in directing. She then took up a master's degree in Film Studies at the University of East Anglia, United Kingdom. She has directed and written numerous documentaries. In 1997 she produced, directed and scripted a collective feature film with three other directors

(Mira Lesmana, Riri Riza, Rizal Mantovani) entitled *Kuldesak*. She also teaches cinema studies and directing at the Faculty of Film and Television, Jakarta Institute of the Arts.

FILMOGRAPHY 2007 THE PHOTOGRAPH; 2002 THE FLAG; 2001 WHISPERING SANDS; 2001 INVISIBLE GARMENTS, EXPENSIVE SOLES, SHORT DOC; 1999 KULDESAK; 1995 THE LITTLE GAYO SINGER, SHORT DOC.



FESTIVAL FAVOURITES

PLENNIY CAPTIVE



RUSSIA 2008

FEATURE, COLOUR, 35MM, 80 MIN.

DIRECTOR: ALEXEY UCHITEL **PRODUCER:** ALEXEY UCHITEL **SCREENPLAY:** VLADIMIR MAKANIN, TIMOFEY DEKIN **CINEMATOGRAPHY:** YURI KLIMENKO **EDITOR:** YELENA ANDREYEVA, GLEB NIKULSKIY **MUSIC:** LEONID DESYATNIKOV **CAST:** VYACHESLAV KRIKUNOV, PETR LOGACHEV, IRAKLIY MSKHALAIA **WORLD SALES:** ROCK FILMS **PRODUCTION:** ROCK FILMS **NORDIC PREMIÈRE**



ALEXEY UCHITEL. Born in 1951 in Leningrad, Russia. Son of a well-known documentary film director Yefim Uchitel. Graduated in 1975 from The All-Russian State Institute of Cinematography. Worked as a cameraman and documentary film director at the Leningrad Documentary Film Studio. President and CEO of Rock Film Studio, a production company

SYNOPSIS Based on Vladimir Makanin's "The Prisoner from the Caucasus" this film focuses on the folly of war in an intimate, startling way. In modern times, the Russian soldiers are trapped in the vast Chechen landscape, stifling in the heat, lost in hostile, alien surrounds. The handsome, laconic commander Rubakhin and the playful sniper Vovka need a guide to lead their convoy to safety. They seize a local, beautiful boy, who becomes their passport to safety, but must pay a terrible price. And his captors will not escape from the incident unscathed either.

DIRECTOR'S COMMENT *We couldn't start the project for a long time because for this film I needed actors for the lead parts, who were still not all over the TV and cinema screens. I needed them to be genuine, so that spectators would fully trust the story as it unfolds. The most difficult thing was to find an actor for the role of the Captive Youth. I was looking for a face that was not just beautiful, but one that forces you to turn around, one that draws attention, a face that presents the image of our times. It is a tragic image, but such is our time. It was very important for me to show the nature of the war, but not only with gunfire and military manoeuvres. I wanted the spectator to see the simple and beautiful faces of people who live through such a situation, which is even more frightening than any explosion.*

established in 1991. He made his feature debut in 1995, *Giselle's Mania*.

FILMOGRAPHY 2008 CAPTIVE; 2005 DREAMING OF SPACE; 2003 THE STROLL; 2000 HIS WIFE'S DIARY; 1995 GISELLE'S MANIA; 1993 BUTTERFLY, DOC; 1990 OBVOD-NY CANAL, DOC; 1988 ROCK, DOC

DIKOE POLE WILD FIELD



RUSSIA 2008

FEATURE, COLOUR, 35MM, 104 MIN.

DIRECTOR: MIKHAIL KALATOZISHVILI **PRODUCER:** MIKHAIL KALATOZISHVILI, SERGEY SNEZHKIN, ANDREY BONDARENKO **SCREENPLAY:** PIOTR LUTZIK, ALEXEY SAMORADOV **CINEMATOGRAPHY:** PIOTR DUKHOVSKOY **EDITOR:** MIKHAIL KALATOZISHVILI **MUSIC:** ALEXEI AIGUI **CAST:** OLEG DOLIN, DANIELA STOYANOVICH **WORLD SALES:** INTERCINEMA ART AGENCY **PRODUCTION:** MIKHAIL KALATOZOV FUND **NORDIC PREMIÈRE**



MIKHAIL KALATOZISHVILI. Born in 1959 in Tbilisi, Georgia. Since 1973 he's been living in Moscow. He is the grandson of renowned Georgian-Russian filmmaker Mikhail Kalatozov. He graduated from the Directing Department of the All-Russian State Institute of Cinematography in 1981, after which he worked as an art-director at Gruzia-Film Studios and Lenfilm Studios until 2000. He has directed

SYNOPSIS Mitya, a young doctor, lives and practices medicine in the middle of the steppe. Although it appears barren, patients frequently arrive at his home-office – one man's heart has stopped beating from heavy drinking, another's cow is dying, a young couple are bleeding to death from stab wounds. A local policeman, the only government authority in this vast region, is also a frequent visitor to the doctor. Mitya's fiancée comes to visit him too, but as it turns out, it's not for long. All the while Mitya senses something disturbing lurking nearby, a force that ultimately makes an attempt on the doctor's life. The wild field sees him off, but maybe it is not to die.

DIRECTOR'S COMMENT *The wild field is primitive, that's what makes it wild. It's a world where everything is hypertrophied. Everything that takes place on the wild field would seem smeared and without well-defined outlines if it happened here in our ordinary lives. But there, as it is in a primitive world, love can't exist without anger and overcoming adversity. In this case, to cross the field means to live out your life. And not just to live it out by simply existing. Life changes radically at this crossing. A person changes beyond recognition. And all of us, the people who came here, have also changed a little.*

five films since 1981. He's the president of the Mikhail Kalatozov Fund, for the support and development of national cinematography.

FILMOGRAPHY 2008 WILD FIELD; 2001 I DREAM OF HUNCHBACKED TIFLIS, DOC; 2001 TWO ATOMS, DOC; 2000 MYSTERIES; 1992 THE BELOVED; 1981 MECHANIC

ELLE VEUT LE CHAOS **ALL THAT SHE WANTS**

SYNOPSIS In a little village in rural Quebec, Coralie lives alone with her father, following the sudden disappearance of her psychologically unstable mother. Tormented, vulnerable, fragile, solemn, the young woman wanders through the countryside where time seems to have stood still. She seeks isolation in order to think, and so rarely speaks. Her father, likewise haunted by his wife's absence, cannot help her. Unable to provide for his family, he unwittingly pushes her into prostitution. Going about her daily routine – which is no more than a long series of dreams – Coralie meets up with a bunch of armed hoodlums, two Russian prostitutes, as well as Pierrot, an ex-convict, secretly in love with her, who lives at her home. All of them are eaten away by a sense of unease and have problems getting along in this anonymous land. Poverty, the violence of a world run by men and the absence of a maternal figure, make life unbearably painful for young Coralie, who is always looking for solutions and a new start.

DIRECTOR'S COMMENT *The title is a poetic and twisted mirror of the real content of the minimalist plot, constructed as a succession of uncertainties and frustrated expectations. In Coralie's nights, spent dozing through a chaos of which she's oblivious, it is what is less visible, what is the most deeply buried, that the title (inspired by a song by Christophe) gradually illuminates. I wanted to create a story (or rather, perhaps, a non-story) in the way you experience the aftermath of a storm. In this forgotten roadside village, something has happened, some serious and some not so serious things, now shrouded in silence and guilt. The film is neither the story of these troubles, nor even the memory of them. What I had in mind was the aftermath of a rupture where everything is frozen, paralysed, where the past is now meaningless and we must build on its ruins, embark on the assault of a New World. Proud, stuck in a silence as vulgar as it is mysterious, these men and this girl are each waiting for some kind of secret intervention...*

**CANADA 2008**

FEATURE, COLOUR, 35 MM, 105 MIN.

DIRECTOR: DENIS COTÉ **PRODUCER:** DENIS COTÉ **SCREENPLAY:** DENIS COTÉ **CINEMATOGRAPHY:** JOSÉE DESHAIES **EDITOR:** SOPHIE LEBLOND **CAST:** EVE DURANCEAU, LAURENT LUCAS, NORMAND LÉVESQUE, NICOLAS CANUEL, RÉJEAN LEFRANÇOIS, OLIVIER AUBIN **WORLD SALES:** FUNFILM DISTRIBUTIONS INC. **PRODUCTION:** NIHILPRODUCTIONS **NORDIC PREMIÈRE**

DENIS COTÉ. Born in 1973, He initially worked in the underground music scene, and studied film at Ahuntsic College in Montreal, before founding Nihilproductions in 1993, to make low-budget fiction and essay films. His feature debut was *Les états nordiques* in 2005. He has also worked as a presenter and critic for Montreal independent

radio and as film section editor of the Canadian weekly ICI.

FILMOGRAPHY 2008 ELLE VEUT LE CHAOS; 2007 TENNESSEE, SHORT; 2007 NOS VIES PRIVÉES; 2007 MAÎTÉ, SHORT; 2005 LES ÉTATS NORDIQUES; 2003 LA SPHATTE, SHORT; 2001 REJOUÉ-MOI CE VIEUX MELODRAME, SHORT; 2000 SECONDE VALSE, SHORT; 2000 KOSOVOLOVE, SHORT; 1997 DES TORTUES DANS LA PLUIE, SHORT.

**TEZA TEZA**

SYNOPSIS *Teza*, set in Ethiopia and Germany, chronicles the return of the African intellectual Anberber to his country of birth during the repressive Marxist regime of Haile Mariam Mengistu and the recognition of his own displacement and powerlessness at the dissolution of his people's humanity and social values. After Anberber spends several years in Germany studying medicine, he returns to Ethiopia only to find the country of his youth replaced by turmoil. His dream of using his craft to improve the health of Ethiopians is squashed by a military junta that uses scientists for their own political ends. Seeking the comfort of his countryside home, Anberber finds no shelter from violence. The solace that the memories of his youth provide is quickly replaced by the competing forces of the military and rebelling factions. Anberber must determine if he can bear the strain or piece together a life from the fragments that lay around him.

DIRECTOR'S COMMENT *Every immigrant, when getting older, hears the soundtracks of childhood. Now, like in Teza, when I go to Ethiopia, the present Ethiopia is a nightmare for me, I create a psychological refuge and hide in my past when it was still fantastic. When trees had fruits, when we were kids. It's not only your parents that feed you. The land fed me. Wild fruits, raspberries, blueberries, everything you can think of. When I went to shoot Teza in 2004, I couldn't find the trees where I used to eat those wild fruits. It's part of the desertification, the global ecological change has even destroyed the memory of taste.*

**ETHIOPIA/GERMANY/France 2008**

FEATURE, COLOUR, 35 MM, 104 MIN.

DIRECTOR: HAILE GERIMA **PRODUCER:** KARL BAUMGARTNER, HAILE GERIMA **SCREENPLAY:** HAILE GERIMA **CINEMATOGRAPHY:** MARIO MASINI **EDITOR:** HAILE GERIMA, LOREN HANKIN **MUSIC:** VIJAY IYER, JORGA MESFIN **CAST:** AARON AREFE, ABAYETEDLA, TAKELECH BEYENE, TEJE TESFAHUN, NEBIYU BAYE, MENGISTU ZELEALEM **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** PANDORA FILM, NEGOD GWAD PRODUCTIONS INC **NORDIC PREMIÈRE**

HAILE GERIMA. Born in 1946 in Gondor, Ethiopia. He studied at Goodman School of Drama in Chicago and later at the University of Southern California at Los Angeles (UCLA). His feature debut was *Hour Glass* in 1972. Since then he has directed a number of features and documentaries. His perhaps best known film is *Sankofa* (1993).

Since 1975, he is an Honorary Professor of film at Howard University in Washington DC.

FILMOGRAPHY 2008 TEZA; 1999 ADWA – AN AFRICAN VICTORY, DOC; 1994 IMPERFECT JOURNEY, DOC; 1993 SANKOFA; 1985 AFTER WINTER: STERLING BROWN, SHORT DOC; 1982 ASHES AND EMBERS; 1978 WILMINGTON, DOC; 1978 BUSH MAMA; 1976 HARVEST: 3000 YEARS; 1972 CHILD OF RESISTANCE, SHORT; 1972 HOUR GLASS, SHORT.



PRANZO DI FERRAGOSTO MID-AUGUST LUNCH



ITALY 2008

FEATURE, COLOUR, 35MM, 75 MIN.

DIRECTOR: GIANNI DI GREGORIO **PRODUCER:** MATTEO GARRONE
SCREENPLAY: GIANNI DI GREGORIO **CINEMATOGRAPHY:** GIAN ENRICO BIANCHI **EDITOR:** MARCO SPOLETINI **CAST:** VALERIA DE FRANCISCIS, MARINA CACCIOTTI, MARIA CALI, GRAZIA CESARINI SFORZA, ALFONSO SANTAGATA, GIANNI DI GREGORIO **WORLD SALES:** FANDANGO PORTOBELLO **PRODUCTION:** ARCHIMEDE FILM **SWEDISH DISTRIBUTION:** FOLKETS BIO **SWEDISH PREMIERE**



GIANNI DI GREGORIO. Born in Rome, Italy. He studied literature at university, but before graduating dropped out to go to the Accademia di Arti Sceniche in Rome, run by Alessandro Fersen, where he took a diploma in directing and acting. After three years working in theatre, as an assistant director, he left and started to work in film as an assistant director. He then moved into screenwriting and has written

SYNOPSIS Gianni, in his 50s, lives with his mother and has money worries. One day, the building administrator agrees to cancel his debt if he will look after his old mother while he goes away. Reluctantly Gianni agrees, but finds himself with not one but three ancient and demanding guests in their tiny apartment to look after.

DIRECTOR'S COMMENT *As the only son of a widowed mother, for many long years I had to tackle my mother – a person with an overpowering personality – on my own (my wife and daughters had fled out of an instinct for survival), and live surrounded by her world. Even though it was a trying experience, I got to know and love the richness, vitality and strengths of the elderly. But I also saw their loneliness and vulnerability in a world that moves on quickly, without knowing where, because it has forgotten its history, has lost its continuity over time, and is afraid of old age and death, unaware that nothing has any value except the quality of feeling. In the summer 2000 the condominium manager, knowing that I was behind with my*

payments, really did ask me to look after his mother for the August bank holiday. In a show of wounded self-dignity I refused, but since then I've often wondered what would have happened if I had accepted. This is the result. (...) As for me, I played the leading role because when we were preparing the film, while I was explaining to the crew that we needed to find a middle-aged man, more or less an alcoholic, who had lived for years with his mother, I realised that all eyes were turned to me. I plucked up the necessary courage because when I was younger I studied directing but also acting with Alessandro Fersen.

a number of films since the late 1980s – most recently *Gomorrah*, directed by Matteo Garrone.

FILMOGRAPHY 2008 MID-AUGUST LUNCH

JAS SUM OD TITOV VELES I AM FROM TITOV VELES



MACEDONIA 2007

FEATURE, COLOUR, 35MM, 102 MIN.

DIRECTOR: TEONA STRUGAR MITEVSKA **PRODUCER:** LABINA MITEVSKA
SCREENPLAY: TEONA STRUGAR MITEVSKA **CINEMATOGRAPHY:** VIRGINIE SAINT MARTIN **EDITOR:** JACQUES WITTA **MUSIC:** OLIVIER SAM-OUILLAN **CAST:** LABINA MITEVSKA, ANA KOSTOVSKA, NIKOLINA KUJACA **WORLD SALES:** INSOMNIA WORLD SALES **PRODUCTION:** SISTERS AND BROTHER MITEVSKI **SWEDISH PREMIERE**



TEONA STRUGAR MITEVSKA. Born in 1974 in Skopje, Macedonia. She started her engagement with the camera as a child actor. Later she trained as a painter, continuing and finishing her BA in graphic design. After a career in advertising she turned to filmmaking and studied film in the M.F.A program at the Tisch School of Arts, New York University. Her feature debut was *How I Killed A Saint* in 2004.

SYNOPSIS Sapho is the youngest, she plays hand ball and goes out with men, many men, she has the disease of modern living, hopping from dick to dick, all in hope not to stay alone or at least leave this wretched place. Afrodita is her older twin, but they don't look much alike. She doesn't speak, never has, due to a physical problem. Their older sister, Slavica, is 35 and has been on a methadone therapy for nine years now. They live in Titov Veles, now only Veles since Tito is gone. There is a lead factory Tito build in the time of communism. The factory is in the center of the city and is polluting the town. Kids with two heads and seven fingers are being born, middle-aged men die prematurely, women get cancer. They live in a community that is slowly dying and Afrodita only wonder when her turn will come. She is a virgin and 27, she's had many opportunities but hasn't met the right one. At the moment the girls are looking for a suitable husband for Slavica. Their parents are not present, their father died as soon as their mother left. Now it is Sapho's turn to leave, she spends most of her Mondays waiting at the Greek Embassy in Skopje. She is almost there, she says.

This is her second feature. She is now working on a new script for a project called *Market*.

DIRECTOR'S COMMENT *I believe in telling contemporary stories in cinema, reflecting on issues and dilemmas that are important for one's society and culture. And what is contemporary is not necessarily political, as one always expects in the Balkans. There are also economic, cultural, social factors, as well as the traditions that make Macedonia and the Balkans what they are. I am from Titov Veles is set in contemporary Macedonia, in her social and cultural realities. The three sisters fight against the norms but also long to be a part of them. Due to the rapid changes and great confusion of the past decade, the conflict, war, and transition – political and economic, many negative aspects of our society have surfaced, and the three sisters struggle to find their places as women and equal citizens in this deteriorating world.*

FILMOGRAPHY 2007 I AM FROM TITOV VELES; 2004 HOW I KILLED A SAINT; 2001 VETA, SHORT

PRINCE OF BROADWAY PRINCE OF BROADWAY

SYNOPSIS The story of Lucky and Levon, two men whose lives converge in the underbelly of New York's wholesale fashion district. Lucky, an illegal immigrant from Ghana, makes ends meet by soliciting shoppers on the street with knock-off brand merchandise. Levon, an Armenian-Lebanese immigrant, operates an illegal storefront with a concealed back room where counterfeit goods are showcased to interested shoppers. Lucky's world is suddenly turned upside down when a child is thrust into his life by a woman who insists the toddler is his son. While Lucky copes with his new domestic dilemma, Levon struggles to save a marriage that is falling apart. The seedy side of the wholesale district is revealed through a journey that continually confronts the interplay between what is fake and what is real.

DIRECTOR'S COMMENT *Manhattan's wholesale clothing district, located on Broadway between 25th and 30th streets, is the most colorful and vibrant part of the city. Even though I've lived in Manhattan for close to 20 years, every time I enter the district, I feel as if I am experiencing the city for the first time... almost through the eyes of a child. I was quite aware of the feeling that the district gave me and realized that placing a child in the center of this chaos would not only be dramatic but hopefully get the audience to experience the area the way that I do.*



USA 2008

FEATURE, COLOUR, HDCAM, 100 MIN.

DIRECTOR: SEAN BAKER **PRODUCER:** DARREN DEAN **SCREENPLAY:** SEAN BAKER, DARREN DEAN **CINEMATOGRAPHY:** SEAN BAKER **EDITOR:** SEAN BAKER **CAST:** PRINCE ADU, KARREN KARAGULIAN, AIDEN NOES **WORLD SALES:** CRE FILM **PRODUCTION:** CRE FILM **NORDIC PREMIÈRE**

SEAN BAKER. Born in 1971 in New York City, USA. A graduate of NYU film school. He is best known for co-creating the TV show *Greg the Bunny*. Made his feature debut, *Four Letter Words*, in 2001. His second feature was *Take Out* in 2004. He currently lives in NYC.

FILMOGRAPHY 2008 PRINCE OF BROADWAY; 2004 TAKE OUT; 1999 2005 GREG THE BUNNY, TV; 2000 FOUR LETTER WORDS.



KARAMAZOVI THE KARAMAZOVS

SYNOPSIS On a hot summer day in Poland, a group of people walk through a run-down steel mill. They are actors, from a theatre in Prague, and they're here to rehearse for a performance to be held in the space the next day. There are a few workers still on the job at this mill, the only living creatures left. They pay the actors little attention at first, pre-occupied with a personal tragedy: the day before, the son of a maintenance man fell from a catwalk and seriously injured his spine. Their interest is in his fate. Amid remnants of old machinery and old junk, the rehearsal begins. It is an adaptation of Fyodor Dostoevsky's "The Brothers Karamazov", specifically concerned with the trial for the murder Old Karamazov. All the while they are rehearsing, the "real world" of the workers remains at the edges of the performance, the tragedy they're experiencing striking similar chords as events within the play, until the two threads become inextricably knotted.

DIRECTOR'S COMMENT *I take interest in the theme of an intellectual's responsibility for the thoughts he spreads in a society which has lost its faith in God and thus, its basic moral instincts. What happens when somebody kills another person in the name of our ideals, by means of our instructions? Are we responsible for it? Or to put it in simple words: Is an intelligent person responsible for an idiot's behavior?*



CZECH REPUBLIC/POLAND 2008

FEATURE, COLOUR, 35MM, 100 MIN.

DIRECTOR: PETR ZELENKA **PRODUCER:** CESTMÍR KOPECKÝ, KASIA ADAMIK, NORMAN WIKIEL **SCREENPLAY:** PETR ZELENKA **CINEMATOGRAPHY:** ALEXANDR ŠURKALA **EDITOR:** VLADIMÍR BARÁK **MUSIC:** JAN KACZMAREK **CAST:** IVAN TROJAN, IGOR CHMELA, MARTIN MYSICKÁ, DAVID NOVOTNÝ, RADEK HOLUB, LENKA KROBOTOVÁ **WORLD SALES:** NEGATIV FILM PRODUCTION **PRODUCTION:** PRVNÍ VEREJNOPRAVNÍ S.R.O., WARSAW PACT **SWEDISH PREMIÈRE**

PETR ZELENKA. A graduate of the Czech film school FAMU, Petr worked initially as a script editor at the Barrandov Film Studios. In the early 1990s he wrote a number of teleplays for Czech TV. In 1997 he made his feature debut, *Buttoners*. He is also a playwright, whose work is translated and produced throughout Europe.

FILMOGRAPHY 2008 THE KARAMAZOVS; 2005 WRONG SIDE UP (GIFF 2006); 2002 YEAR OF THE DEVIL; 2000 POWERS, TV SHORT; 1997 BUTTONERS; 1996 MNAGA - HAPPY END; 1993 VSACI ZAMEK 1982-2000, TV SHORT, .



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: *I Want to See*
by Joana Hadjithomas and Khalil Joreige.

PK.COM.CN PK.COM.CN



CHINA 2007

FEATURE, COLOUR, BETA SP, 91 MIN.

DIRECTOR: JIANG XIAO **PRODUCER:** ZHONGYUAN QIAN **SCREENPLAY:** JIANG XIAO **CINEMATOGRAPHY:** LI ZHANG **MUSIC:** YANG ZHANG **CAST:** FANG ZUMING, CHEN BAILIN, ZHANG BO, LUO JIAYING, NIU MENGMEI
PRODUCTION: BEIJING FORBIDDEN CITY FILM CO. **SWEDISH PREMIERE**

SYNOPSIS In the life of Zhang Wenli, everything is arranged by his parents, even his marriage. He lives in mediocrity and he is always thinking of his faithful friend Ji Yinchuan. One day Zhang attends a reunion of his medical school class given by an old classmate. He can't find Ji. Where is he? What happened to him? Zhang met Ji's girlfriend, Wu Yufei and is surprised to know that they broke up a long time ago. After talking about the past, Zhang realises that it is he whom Wu really loves, and that Ji was killed. Wu thinks that Zhang was the murderer. Is that true?



JIANG XIAO. Born in 1972 in northern China., She performed in student dramas at university and then went on to join the Directing Class at the Beijing Film Academy. She graduated in 1995 and began working for TV, making programs for China Central TV, Beijing TV and Phoenix TV. She went on to write and direct three TV films before joining China

Film Group as a screenwriter. Her feature debut was *Electric Shadows* in 2004.

FILMOGRAPHY 2007 PK.COM.CN; 2004 ELECTRIC SHADOWS

JE VEUX VOIR I WANT TO SEE



SYNOPSIS July 2006. A war breaks out in Lebanon. A new war, but not just one more war. A war that crushes the hopes of peace and the momentum of our generation. So what can cinema do? It can film the asking of that very question. The directors invited an icon of cinema, Catherine Deneuve, to visit Lebanon and see for herself. Her guide was Rabih Mroué, a Lebanese actor. In a mix of scripted scenes, documentary footage and improvised travelogue, Mroué guides Deneuve through the shattered concrete and twisted metal of Beirut's bombed buildings. They proceed to the even more ravaged south Lebanon.

DIRECTOR'S COMMENT *We no longer know what to write, what stories to recount, what images to show. We ask ourselves: "What can cinema do?" That question, we decide to translate into reality. We go to Beirut with an "icon", an actress who, to us, symbolizes cinema, Catherine Deneuve. She will meet our preferred actor, Rabih Mroué. Together, they will drive through the regions devastated by the conflict. Through their presence, their meeting, we hope to find the beauty which our eyes no longer perceive. It is the beginning of an unpredictable, unexpected adventure.*

FRANCE/LEBANON 2008

FEATURE, COLOUR, 35MM, 76 MIN.

DIRECTOR: JOANA HADJITHOMAS, KHALIL JOREIGE **PRODUCER:** EDOUARD MAURIAT, GEORGES SCHOUCAIR, TONY ARNOUX **SCREENPLAY:** JOANA HADJITHOMAS, KHALIL JOREIGE **CINEMATOGRAPHY:** JULIEN HIRSCH **EDITOR:** ENRICA GATTOLINI **MUSIC:** SCRAMBLED EGGS **CAST:** CATHERINE DENEUE, RABIH MROUÉ **WORLD SALES:** FILMS BOUTIQUE **PRODUCTION:** MILLE ET UNE PRODUCTIONS, ABBOUT PRODUCTIONS
NORDIC PREMIERE



JOANA HADJITHOMAS, KHALIL JOREIGE. Both were born in 1969 in Beirut, Lebanon. They work together as visual artists and filmmakers. They have written and directed shorts as well as two features, *Around the Pink House* (1999) and *A Perfect Day* (2006). They also make documentaries. Their

films have been shown in many festivals, but are also screened in art centres, museums and galleries. Furthermore, they have created several photo and video installations. They teach at the University of Lebanon and contribute to several publications.

FILMOGRAPHY 2008 I WANT TO SEE; 2007 OPEN THE DOOR PLEASE, SHORT; 2006 A PERFECT DAY; 2003 ASHES, SHORT; 2003 YEMEN, THE LOST FILM, SHORT DOC; 2001 ROUNDS, SHORT; 2001 DON'T WALK, SHORT; 2000 KHIAM, KHIAM, SHORT DOC; 1999 AROUND THE PINK HOUSE

TIRO EN LA CABEZA **BULLET IN THE HEAD**

SYNOPSIS Ion is an apparently normal guy. He gets up in the morning, has breakfast, organises his things and meets with group of solicitors. He meets a girl at a party one night and they spend the night together in her apartment. His life does not include any special events. A phone call from a phone box; meeting with a friend; simple and unimportant every-day situations. But one day he gets into a car with another two people. They cross the border to France. They spend the night at a couple's house. On the next morning they kill two off-duty civil guards in an accidental encounter at a road coffee bar.

DIRECTOR'S COMMENT *On Sunday 2nd December 2007, I read a press article that hit me hard. The previous morning, three terrorists had killed two police officers they had come across by chance in a café. There was nothing planned about it. This film wasn't planned either. It is a reaction film. I was writing what was supposed to be my third film, when this one struck me in the face. Without warning. I wanted to make a film that was not only cheap, but powerful and completely original. I've always wanted to make a film based on current news right on the spot. Something happens today and practically tomorrow I am filming it, with whatever limited means are available to me.*



SPAIN 2008

FEATURE, COLOUR, 35 MM, 84 MIN.

DIRECTOR: JAIME ROSALES **PRODUCER:** JAIME ROSALES **SCREENPLAY:** JAIME ROSALES **CINEMATOGRAPHY:** OSCAR DURAN **EDITOR:** NINO MARTINEZ SOSA **CAST:** ION ARRETXE, NIGO ROYO, JAIONE OOTXOA, ANA VILA, ASUN ARRETXE **WORLD SALES:** THE MATCH FACTORY GMBH **PRODUCTION:** FRESDEVAL FILMS S.L. **NORDIC PREMIERE**

JAIME ROSALES. Born in 1970 in Barcelona, Spain. Writer-director. He began his career as a screenwriter for film and TV, and then received a grant to attend the International Film and Television School (EICTV) in San Antonio de los Baños, Cuba, further studies at the Australian Film Television and Radio School (AFTRS) in Sydney. In 2001 he founded the production company

Fresdeval Films. He made his feature debut in 2003 with *The Hours Of The Day*. His second feature was *Solitary Fragments* in 2007, which won The Ingmar Bergman International Debut Award at GIFF 2008.

FILMOGRAPHY SELECT: 2008 BULLET IN THE HEAD; 2007 SOLITARY FRAGMENTS (GIFF 2008); 2003 THE HOURS OF THE DAY (GIFF 2004); 1999 LA PECERA, SHORT.



DEVIL COME TO HELL AND STAY WHERE YOU BELONG **DEVIL COME TO HELL AND STAY WHERE YOU BELONG**

SYNOPSIS From a small cabin Massimilian Breeder and Nina Breeder start a journey across the USA. California is just the initial destination, but as the edges of the surrounding landscapes expands so does the projected point of destination. After reaching the Pacific coast they proceed to travel towards deserts and abandoned towns, repeating activities as if they were assignments and finally ending in a continuous cycle. The movie was shot without the support of a film crew; the filmmakers are both the camera operators and the main characters. Any narrative event in the movie occurred at the time and place that it was filmed. Subjects and events filmed have not been modified from their original appearance and no action was re-staged.

DIRECTOR'S COMMENT *Devil Come to Hell and Stay Where You Belong is a documentation of an extended performance, resulting in a sequence of stories, or actions, or tasks. We worked on this film for the last two years circa, even though we feel we are still working on it, just in other ways. It has been shot in a period of three months, in 15 different states in North America. The film pictures different subjects in a series of parables, each one represented by different sites or landscapes. The commune idea behind each stop is a look into a static gesture ahead of extinction.*



USA 2008

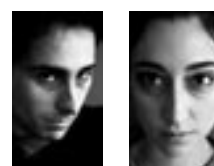
DOCUMENTARY, COLOUR, DIGIBETA, 86 MIN.

DIRECTOR: MASSIMILIAN BREEDER, NINA BREEDER **PRODUCER:** MASSIMILIAN BREEDER, NINA BREEDER **SCREENPLAY:** MASSIMILIAN BREEDER, NINA BREEDER **CINEMATOGRAPHY:** MASSIMILIAN BREEDER, NINA BREEDER **EDITOR:** MASSIMILIAN BREEDER **MUSIC:** DAVIDE PIERO RUNCINI **CAST:** MASSIMILIAN BREEDER, NINA BREEDER **WORLD SALES:** LOWAVE **PRODUCTION:** NOCREW **SWEDISH PREMIERE**

NINA BREEDER. Born in 1979 in Genova, Italy. She graduated from Accademia di Belle Arti of Florence, and spent two years in Milan attending an MBA in photography. She has done several solo and group exhibitions. She lives in New York.

MASSIMILIAN BREEDER. Born in 1978, in Genova, Italy. He graduated from University of Florence, and spent two years in Milan, at the National School of Cinema. He has done several solo and group exhibitions. He lives and works in New York.

FILMOGRAPHY 2008 DEVIL COME TO HELL AND STAY WHERE YOU BELONG.



MEURTRES À L'EMPIRE STATE BUILDING **EMPIRE STATE BUILDING MURDERS**



FRANCE 2008

FEATURE, COLOUR, BETA SP, 73 MIN.

DIRECTOR: WILLIAM KAREL **PRODUCER:** DOMINIQUE TIBI **SCREENPLAY:** WILLIAM KAREL, JEROME CHARYN **EDITOR:** STÉPHANIE MAHET **MUSIC:** CAROLIN PETIT **CAST:** KIRK DOUGLAS, RICHARD ERDMAN, CYD CHARISSE, BEN GAZZARA, MICKEY ROONEY, MARSHA HUNT, ANNE JEFFREYS **WORLD SALES:** ROCHE PRODUCTIONS **PRODUCTION:** ROCHE PRODUCTIONS **NORDIC PREMIÈRE**

SYNOPSIS A tribute to American cinema, its greatest actors, Hollywood Golden Age and to film noir in particular. We are immersed in the "black" New-York of the 1930s and 40s, the crime capital city, that plays with all the clichés of the classic thriller, with every film noir constituents, cops and gangsters, dozens of murders, corpses, disappearing witnesses, private detectives and intrigues ... And of course its femmes fatales. It is a fiction built like a classic documentary, with images of archives, but above all with numerous excerpts of the most important American film noir (more than 50 mythical films). Great actors of Hollywood Golden Age, stars we grew up with (Kirk Douglas, Cyd Charisse, Mickey Rooney, among others), are playing the role of our false witnesses. They tell the story of a murder that happened half a century ago. We will watch them as far as they remember, 60 years before, in flashbacks, in extracts of film noir in which they are acting with Lauren Bacall, James Cagney, Humphrey Bogart, Richard Widmark, Joan Bennett, for the first time "together in the same movie". And finally, the omnipresent voice-over of the narrator, which is a necessity in every real thriller movie.

Fille du Juge, was released in 2006. He lives in Paris.

FILMOGRAPHY SELECT: 2008 EMPIRE STATE BUILDING MURDERS; 2006 POISON D'AVRIL; 2004 THE WORLD ACCORDING TO BUSH, DOC; 2003 CIA SECRET WARS (3 EPISODES), DOC; 2002 DARK SIDE OF THE MOON, DOC; 2001 FRANÇOIS MITTERRAND. UN MENSONGE D'ÉTAT, DOC; 2000 SECRETS OF STATE, DOC; 2000 HOLLYWOOD, DOC; 1999 HISTOIRE D'UNE DROITE EXTRÊME, DOC; 1997 UNE TERRE DEUX FOIS PROMISE: ISRAËL/PALESTINE, DOC; 1996 LA CAGOULE, DOC



WILLIAM KAREL. Born in 1940 in Tunisia. He is a French film director and author, known for his historical and political documentaries. He devoted an important part of his work to the United States: *Dark Side of the Moon* (2002), a spoof of a documentary on a supposed space hoax, *CIA: Secrets Wars* (2003) and *The World according to Bush* (2004). His first feature length documentary, *La*

LAS MENINAS **LAS MENINAS**



SYNOPSIS This film is about what the routine of everyday life can do to the human mind and psyche. It also reflects on the importance of the choices we make and how limited these choices are in the first place. The plot evolves around a family of four. They live in the suburbs, in a strange villa that appears, through a complex game of mirrors, to be more like a piece of installation art than a real house. The main character, who hardly appears on screen, is the son, a man in his thirties. Suffering from asthma and eczema since childhood, he uses his condition to manipulate his parents and his sister. Thus the existence of the terrorized family turns into an endless ritual of attempting to satisfy his whims, and always on the alert for yet another one of his "health crises".

DIRECTOR'S COMMENT As a professional artist, I made this film like I would a painting, only with other instruments (with other limitations, that is) and other possibilities – other degrees of freedom of expression. Once you have a situation and time frame, it is up to you to explore and represent the most important angles of human life – as they seem to you at that very moment. The starting point of the film was a story told by a psychiatrist friend of mine about a family that he is treating. Then came the experience of filling in this plot with my own impressions, memories, fantasies, and objects of everyday life, and of their "repackaging" into different mental "constructions". In short, the reassembling of the universe after the "big bang" into a single work of art, made me, for two whole years, a truly happy person.

UKRAINE 2008

FEATURE, COLOUR, DIGIBETA, 99 MIN. **DIRECTOR:** IHOR PODOLCHAK, DEAN KARR **PRODUCER:** IHOR PODOLCHAK, LILIYA MLYNARYCH **SCREENPLAY:** IHOR PODOLCHAK **CINEMATOGRAPHY:** SERHIY MYKHALCHUK **EDITOR:** IHOR PODOLCHAK **MUSIC:** OLEKSANDR SCHETYNSKY, YURIY YAREMCHUK **CAST:** MYKOLA VERESIN, LYUBOV TYMOSHEVSKA, HANNA YAROVENKO, DMYTRO CHERNYAVSKY, ILONA ARSENTEYEVA, STAS ARSENTEYEV, VIKTORIYA ULYANCHENKO, VALERIYA ULYANCHENKO **WORLD SALES:** MF FILMS **PRODUCTION:** MF FILMS **NORDIC PREMIÈRE**



IHOR PODOLCHAK. Born in 1962 in Lviv, Ukraine. Graduated from Lviv Academy of Fine Art in 1984. Artist, creator of numerous projects in the field of visual art, has participated in exhibitions around the world. One of his 24 personal exhibitions was the first art exhibition ever to be held in

space, at space station Mir in 1993. His artwork is represented in museums and public collections worldwide.

DEAN KARR. Born in 1965 in Seattle, Washington, USA. American photographer and director of music videos, commercials, and films. Has directed music videos for Iron Maiden, Ozzy Osbourne, Duran Duran, Marilyn Manson, etc. Co-

director of the music part of the film.

FILMOGRAPHY 2008 LAS MENINAS

IMAGES ON IMAGES

Films about art, media, photography and film. From a portrait of Russian legend Andrey Tarkovsky to cult graffiti film in rear-view mirror.

Opening film: *Guest of Cindy Sherman*
by Paul Hasegawa-Overacker and Tom Donahue.

GUEST OF CINDY SHERMAN GUEST OF CINDY SHERMAN



USA 2008 DOCUMENTARY, COLOUR, DIGIBETA, 88 MIN.
DIRECTOR: PAUL HASEGAWA-OVERACKER, TOM DONAHUE **PRODUCER:** CHRISTOPHER TRELA, PAUL HASEGAWA-OVERACKER, TOM DONAHUE **CINEMATOGRAPHY:** DANE LAWING **EDITOR:** TOM DONAHUE **MUSIC:** LEIGH ROBERTS **CAST:** CINDY SHERMAN, JOHN WATERS, ERIC BOGOSIAN, DANNY DEVITO, JEANNE TRIPPLEHORN, MOLLY RINGWALD, CAROL KANE, CHRISTINE VACHON **WORLD SALES:** THE FILM SALES COMPANY **PRODUCTION:** TRELA MEDIA, FILMLIKE FILMS **SWEDISH PREMIÈRE**

SYNOPSIS Paul H-O became a fixture of the New York art scene in the 1990s with his public access show *GalleryBeat TV*. Armed with a video camera, he attended art gallery openings, alienating some with his candid, witty assessments of their work, but also winning many fans. Among the latter was Cindy Sherman, the press-shy art superstar, who invited Paul to her studio for a series of exclusive interviews. In these videotaped sessions, he gains unprecedented insight into her artistic process and a romantic relationship blossoms. Their initial bliss ends when Paul finds himself wracked with anxiety about his own personality becoming subsumed by his role as Cindy's guest at celebrity-studded openings and dinners she regularly attends. Filmed over 15 years and including interviews with a veritable who's who of the art and entertainment world (including Ingrid Sischy, John Waters, Robert Longo, Carol Kane, David Furnish, Danny DeVito, and Molly Ringwald), the film paints a picture of the New York art scene that is also a witty, illuminating look at celebrity, male anxiety, and art.

DIRECTOR'S COMMENT *We started our film with hundreds of hours of raw archive footage of top name artists from the 90s art scene in NYC just as it was getting hot again, and rich. This was GalleryBeat TV. I was living with Cindy Sherman and after I got stifled at a fancy dinner it gave me the story – Guest of Cindy Sherman. This turned into an Eric Bogosian style rant, and we thought "What if Bertolt Brecht did Wayne's World as a documentary?". The film is our attempt to show a class battle told as an art world love story.*



PAUL (H-O) HASEGAWA-OVERACKER. Worked as exhibiting artist and independent producer/curator 1975-95. He has exhibited nationally and internationally. In the 1980s he created three large scale multi-disciplinary art events and produced two major performances by Mark Pauline and

Survival Research Laboratories. In New York, he created and directed *GalleryBeat TV*, 1993-2002. He has also written feature articles and art criticism. In 2003, he began work on this film.

TOM DONAHUE. He has produced and edited numerous features and documentaries. He made his directorial debut in 2005 with the short,

Thanksgiving. Currently, he is in preparations on *Beard's Creek*, his feature debut.

FILMOGRAPHY 2008 GUEST OF CINDY SHERMAN, DOC

MEETING ANDREI TARKOVSKY MEETING ANDREI TARKOVSKY



USA/SWEDEN 2008

DOCUMENTARY, COLOUR, DIGIBETA, 89 MIN.
DIRECTOR: DMITRY TRAKOVSKY **PRODUCER:** DMITRY TRAKOVSKY
SCREENPLAY: DMITRY TRAKOVSKY **CINEMATOGRAPHY:** DMITRY TRAKOVSKY **EDITOR:** DMITRY TRAKOVSKY, MICHAL LESZCZYLOWSKI **MUSIC:** ELENA FROLOVA **CAST:** ANDREI ANDREEVICH TARKOVSKY, ERLAND JOSEPHSON, DOMIZIANA GIORDANO, KRZYSZTOF ZANUSSI, MICHAL LESZCZYLOWSKI, ILYA KHRZHANOVSKY **WORLD SALES:** TRAKOVSKY FILM LLC **PRODUCTION:** TRAKOVSKY FILM LLC **NORDIC PREMIÈRE**

SYNOPSIS This documentary investigates the legacy of late Russian director Andrei Tarkovsky. It depicts an exploration by the director of one of his most enigmatic declarations – that death doesn't exist. In addressing this issue, the director departs from a central concern: what did the maestro mean when, through his films, interviews and writings, he continuously affirmed this belief? As the film progresses around the globe, he seeks to understand whether it is possible to personally prove this assertion through a cinematic treatment of the director's own posthumous life. The travels come to an end in the forgotten city of Yurevets in Russia where Tarkovsky spent parts of his childhood, including the years during World War II.

DIRECTOR'S COMMENT *Structurally, this film narrates through a series of interviews that gradually take me from Los Angeles to rural Russia. In Florence, for instance, Andrei Andreevich Tarkovsky shares candid memories of his father. In Stockholm, I speak with Erland Josephson, one of Sweden's most renowned actors, who reminisces about the director and the making of his only Scandinavian film, The Sacrifice (1986). Other interviews offer a plethora of perspectives on the director and his continuing presence today.*



DMITRY TRAKOVSKY. Born in 1985 in Moscow, Russia. He grew up in suburban Los Angeles. While pursuing a Biology degree at the University of California Santa Cruz, he made his first film for a course. This short compelled his professor to encourage him to pursue filmmaking. During junior year of college, Dmitry studied abroad in Italy where he continued work on this project. Recently, he graduated

Phi Beta Kappa with a degree in the History of Art and Visual Culture, and founded a small production company, Trakovsky Film LLC. This is his debut feature length film.

FILMOGRAPHY 2008 MEETING ANDREI TARKOVSKY, DOC; 2007 CUBICULUM, SHORT; 2005 THE RICE, SHORT

ACHTERNBUSCH ACHTERNBUSCH

SYNOPSIS Some 30 films, more than 20 theater plays, hundreds of pictures, scores of books of prose and novels – for many, the artist Herbert Achternbusch, his world of ideas and his works remain a mystery. Achternbusch, who will turn 70 on 23 November 2008, is one of Germany's most creative, uncompromising and unconventional filmmakers, who, despite being deprived of film awards, banned (*Das Gespenst*, 1982), and lacking financial means, never gave up his independence – until he came to the radical decision in 2002 to never make films again. The director Andi Niessner was production manager for Achternbusch's last two feature film in 1996 and 1998. In conversation, Niessner manages to present the universal artist in a previously unknown closeness and directness: Achternbusch talks about his parents, his childhood in Lower Bavaria and Munich, as well as his early stages as a writer and filmmaker. We experience who and what influenced him, the state of his relationship to Bavaria, to what extent his attitude toward the church has changed, and what his life looks like today.

ANDI NIESSNER. Born in 1967 in Munich, Germany. Studied at Hochschule für Fernsehen und Film, Munich. In 1999 he directed his debut short, *Sabotage*, an episode for the TV series *Midsommar-Stories*. Since 2002 he works as freelance director for TV and produces different projects for Niessnerfilm. Has also directed commercials.

DIRECTOR'S COMMENT *To me, he [Achternbusch] is simply the most uncompromising, bravest and most independent filmmaker or human being there is. An artist who simply makes only his own things, never affected by any trends or opinions or currents or financiers; who always deals with what moves him the most.*

FILMOGRAPHY 2008 ACHTERNBUSCH, DOC; 2008 NEBEL ÜBER SCHLOSS KILRUSH, TV; 2007 INGA LINDSTRÖM - DIE FRAU AM LEUCHTTURM, TV; 2006 VON SCHUHEN UND IHREN LIEBHABERN, DOC; 2006 RUMPELSTILZSCHEN, TV; 2005 BERGPFARRER II - WIEDERSEHEN IN HOHENAU, TV; 2004 JETZT ERST RECHT, TV; 2003 PLÖTZLICH WIEDER 16, TV; 2002 SAMBA BAVARIA, TV; 2002 SANTA CLAUDIA, TV; 2001 BJÖRN ODER DIE HÜRDEN DER BEHÖRDEN, SHORT;



GERMANY/AUSTRIA 2008

DOCUMENTARY, COLOUR, DIGIBETA, 90 MIN.

DIRECTOR: ANDI NIESSNER **PRODUCER:** GOLLI MARBOE **SCREEN-PLAY:** ANDI NIESSNER **CINEMATOGRAPHY:** MARKUS KRÄMER **EDITOR:** CAST: ANDREAS ACHTERNBUSCH, HERBERT ACHTERNBUSCH, FRANZ BAUMGARTNER, JOSEF BIERBICHLER, DIETER DORN, MARGARETHE VON TROTTA **WORLD SALES:** TELLUX FILM GMBH **NORDIC PREMIERE**

DEREK DEREK

SYNOPSIS In voiceover, Derek Jarman's friend and collaborator Tilda Swinton begins reading "Letter to an Angel", a haunting and beguiling text she wrote in 2002. By then Jarman, one of Britain's best-loved and most original artists, had been dead for eight years. An honest and previously unseen interview, shot in 1991 with Jarman in the shadow of his impending death, is the core of the film. Both letter and interview are intricately interwoven with rarely seen home-movie footage of Derek and his family, archive material, excerpts from Jarman's feature films, pop promos, super-8 work, and new footage of Tilda Swinton in Dungeness and London and the director Isaac Julien exploring the Jarman archive.

ISAAC JULIEN. Born in 1960 in London, United Kingdom. British artist and filmmaker. In 1989 he directed the drama-documentary *Looking for Langston*. It was followed in 1991 by *Young Soul Rebels*. His work *Paradise Omeros* was presented as part of Documenta XI in Kassel in 2002. He made the documentary *Baadasssss Cinema* in 2002. He has had solo shows at the Pompi-

dou Centre Paris (2005), MoCA Miami (2005), the Kestner Gesellschaft Hanover (2006) and Metro Pictures New York (2007). He is represented in the Tate Modern, Centre Pompidou, Guggenheim and Hirshhorn Collections.



UNITED KINGDOM 2008

DOCUMENTARY, COLOUR, DIGIBETA, 76 MIN.

DIRECTOR: ISAAC JULIEN **PRODUCER:** ELIZA MELOR, COLIN MCCABE **CINEMATOGRAPHY:** NINA KELLGREN **EDITOR:** ADAM FINCH **MUSIC:** SIMON FISHER-TURNER **CAST:** DEREK JARMAN, ISAAC JULIEN, TILDA SWINTON **WORLD SALES:** THE FILM SALES COMPANY **SWEDISH PREMIERE**

FILMOGRAPHY SELECT: 2008 DEREK, DOC, 2003 BALTIMORE, DOC; 2002 BAADASSSSS CINEMA, SHORT DOC; 2002 PARADISE OMEROS, SHORT; 1996 FRANTZ FANON: BLACK SKIN WHITE MASK, DOC; 1993 THE ATTENDANT, SHORT; 1991 YOUNG SOUL REBELS; 1989 LOOKING FOR LANGSTON, SHORT.



IMAGES ON IMAGES

JAN SAUDEK – V PEKLE SVYCH VASNI, RAJ V NEDOHLEDNU **JAN SAUDEK – TRAPPED BY HIS PASSIONS, NO HOPE FOR RESCUE**



CZECH REPUBLIC 2007

DOCUMENTARY, COLOUR, 35MM, 93 MIN.

DIRECTOR: ADOLF ZIKA **PRODUCER:** ADOLF ZIKA, THOMAS CHARLES SEDIVY **SCREENPLAY:** ADOLF ZIKA **CINEMATOGRAPHY:** JAN BARTON, ROBERT BILY **EDITOR:** BOB SEAN CLARK **MUSIC:** CLAUS GRABKE **CAST:** JAN SAUDEK **WORLD SALES:** ZIPO FILM **PRODUCTION:** ZIPO FILMS **NORDIC PREMIERE**

SYNOPSIS Jan Saudek became a world-renowned photographer, winning international awards and being exhibited abroad, long before he had gained recognition in his native country. He is a man who appears in many roles before the camera, often changing them, often surprising, and often shocking. Each of the three interconnected plotlines tell the story of another world. The one in color is clean and seemingly realistic, recounting and presenting factual information. The black-and-white film is concerned with the inner self of the photographer, which is why the camera never meets him face-to-face. And the raw documentary camera in the hands of the director himself maps out the intimate moments where no film-maker has so far been permitted to tread; the moments when Jan Saudek experiences his intellectual, sensual and sexually rich "orgies". Likewise, though, he witnesses the genuine sentiments, true happiness and genuine loneliness of a genius. Producer and director Adolf Zika relies heavily upon his personal acquaintance with the portrayed photographer.

DIRECTOR'S COMMENT *The true spirit of an individual whose talent influences history often remains unexplained. The exceptionality of their legacy goes hand in hand with the ways they differ from ordinary mortals. Often in direct contact we don't understand them despite the fact that they have entertained millions of people. This film is my personal view into the spirit of a revolutionary photographer and remarkable person. Although it's perhaps only one view out of a thousand, it made sense to try.*



ADOLF ZIKA. Born in 1972 Prachatice, Czech Republic. Beginning with a career in sports and music, he switched to photography in 1994. He worked for fashion companies, travel agencies and magazines and has published several books and done exhibitions. In 1999, he formed the film and production company ZIPO film. Since 2001, he has directed over three dozen television commercials, and

worked on a feature-length film as a producer. Since doing this film, he's also made the feature length documentary *Le Mans Phenomenon*.

FILMOGRAPHY 2008 JAN SAUDEK – TRAPPED BY HIS PASSIONS, NO HOPE FOR RESCUE, DOC

LATAWCE KITES



SYNOPSIS In 2006 in the Art School in Kabul a film course, "Kabul – My City", was held. Students were given cameras and professional help from a young polish director Jacek Szaranski. The students themselves came up with the ideas what they want their films to be about, and in what way they wanted to show Kabul. They trained their lenses on their closest surrounding – the neighbour's children, ubiquitous kites and themselves. Kites have become a record of the present day Kabul from the perspective of an Afghan teenager. It also became a story about how a film passion is awakened, the difficulty of asking questions and the courage of hearing answers.

POLAND 2008

DOCUMENTARY, COLOUR, DIGIBETA, 79 MIN.

DIRECTOR: BEATA DZIANOWICZ **PRODUCER:** KRZYSZTOF KOPCZYNSKI, **SCREENPLAY:** BEATA DZIANOWICZ **CINEMATOGRAPHY:** JACEK PETRYCKI **EDITOR:** KATARZYNA MACIEJKO-KOWALCZYK **WORLD SALES:** JOURNEYMAN PICTURES **PRODUCTION:** EUREKA MEDIA, TVP S.A. **SWEDISH PREMIERE**

FILMOGRAPHY 2008 KITES, DOC; 2004 LEARNING TO WATCH, DOC



BEATA DZIANOWICZ. Born in 1969 in Katowice, Poland. She studied Literature and Film & Television Direction at Silesian University in Katowice. Has written, directed and edited a number of documentaries since 1996. In 2004 she made the documentary *Learning To Watch* based on a film workshop in Kabul. She has also written and directed for theatre.

SPRAYMASTERS SPRAYMASTERS

SYNOPSIS In *SprayMasters*, four ex-graffiti writers reflect on their early years as renegades who sneaked into rail yards and decorated New York subway cars with stolen paint, while eluding arrest by the authorities. Now in their forties and embraced by the establishment, Lee Quiñones, Lady Pink, and Futura 2000 are prominent artists with an international following, while Zephyr is a widely published journalist who writes about popular culture. They talk about the extreme risks they took as teenagers, the joys of seeing their work on subway cars, the diverse styles of graffiti, its global reach, and its place in modern life, where it has been co-opted by advertising and fashion. The film is a follow-up to Kirchheimer's *Stations of the Elevated* (1980, see below), the first film to feature New York's infamous subway graffiti.

DIRECTOR'S COMMENT *Thirty years after filming Stations of the Elevated, the first film documenting the graffiti on New York's subways, I felt the need to know what happened to the teenagers responsible for that strangely exhilarating phenomenon. With the help of my son we tracked four of the best writers of the time, who were making their living as artists. They also turned out to be witty and wise observers of the scene then and now. Stations had no talk. SprayMasters makes up for it. These people have become my friends. I'm a lucky guy.*



USA 2008

DOCUMENTARY, COLOUR, DIGIBETA, 84 MIN.

DIRECTOR: MANFRED KIRCHHEIMER **PRODUCER:** MANFRED KIRCHHEIMER, GABE KIRCHHEIMER **CINEMATOGRAPHY:** ZACHARY ALSPAUGH, MANFRED KIRCHHEIMER **EDITOR:** MANFRED KIRCHHEIMER **CAST:** LEE QUINONES, FUTURA 2000, LADY PINK, ZEPHYR **WORLD SALES:** STREETWISE FILMS **PRODUCTION:** STREETWISE FILMS **NORDIC PREMIERE**

MANFRED KIRCHHEIMER. Born in 1931 in Saarbruecken, Germany. Since 1936 he lives in New York City. Studied at The Film Institute at the City College of New York with Hans Richter. He is an independent filmmaker who has produced and directed documentaries since 1965, with special emphasis on social issues, the built environment, art, and nature. He teaches film at the

School of Visual Arts in New York, lectures frequently at schools and universities, and makes films whenever he can raise the money.

FILMOGRAPHY 2008 SPRAYMASTERS, DOC; 2004 TALL: THE AMERICAN SKYSCRAPER AND LOUIS SULLIVAN, DOC; 1986 WE WERE SO BELOVED, DOC (GIFF 1987); 1980 STATIONS OF THE ELEVATED, DOC; 1975 BRIDGE HIGH, DOC; 1973 SHORT CIRCUIT, SHORT; 1968 CLAW, DOC; 1967 LE-ROY DOUGLAS; 1965 HAIKU, SHORT; 1965 COLOSSUS ON THE RIVER, DOC.



STATIONS OF THE ELEVATED STATIONS OF THE ELEVATED

SYNOPSIS *Stations of the Elevated* is a lyrical film that follows subway trains bearing illicitly painted messages such as CRIME, HATE, SLAVE, PUSHER, EARTH IS HELL, HEAVEN IS LIFE. Images of fire, whores, and guns sprayed by slum youths are juxtaposed to what Kirchheimer calls the "legalized vandalism" of prisons, artifacts of war, and advertising billboards. Hurtling through the debris of a decaying civilization, the tension-filled imagery traces the restless graffiti through a world even stranger than itself: an American landscape of confused values and perverse manifestations.

DIRECTOR'S COMMENT *The "in-your-face" graffiti that offended rush-hour riders in the early morning trek to work had a quite different look when seen outdoors and from afar. Ribbons of color, bouquets to the city erupted everywhere and gave color to the drab day. I saw it and wanted to capture it.*



USA 1980

DOCUMENTARY, COLOUR, DIGIBETA, 45 MIN.

DIRECTOR: MANFRED KIRCHHEIMER **PRODUCER:** MANFRED KIRCHHEIMER **SCREENPLAY:** MANFRED KIRCHHEIMER **CINEMATOGRAPHY:** MANFRED KIRCHHEIMER **EDITOR:** MANFRED KIRCHHEIMER **MUSIC:** CHARLES MINGUS **WORLD SALES:** STREETWISE FILMS **PRODUCTION:** STREETWISE FILMS

MANFRED KIRCHHEIMER. Born in 1931 in Saarbruecken, Germany. Since 1936 he lives in New York City. Studied at The Film Institute at the City College of New York with Hans Richter. He is an independent filmmaker who has produced and directed documentaries since 1965, with special emphasis on social issues, the built environment, art, and nature. He teaches film at the

School of Visual Arts in New York, lectures frequently at schools and universities, and makes films whenever he can raise the money.

FILMOGRAPHY 2008 SPRAYMASTERS, DOC; 2004 TALL: THE AMERICAN SKYSCRAPER AND LOUIS SULLIVAN, DOC; 1986 WE WERE SO BELOVED, DOC (GIFF 1987); 1980 STATIONS OF THE ELEVATED, DOC; 1975 BRIDGE HIGH, DOC; 1973 SHORT CIRCUIT, SHORT; 1968 CLAW, DOC; 1967 LE-ROY DOUGLAS; 1965 HAIKU, SHORT; 1965 COLOSSUS ON THE RIVER, DOC.



IT'S ALL TRUE

Among the issues of the festival documentaries are the climate and the environment, and the present state of the global economy.

Opening film: *I.O.U.S.A.*
by Patrick Creadon.

NOS ENFANTS NOUS ACCUSERONT **OUR CHILDREN WILL ACCUSE US**



FRANCE 2008

DOCUMENTARY, COLOUR, DIGIBETA, 112 MIN.

DIRECTOR: JEAN-PAUL JAUD **PRODUCER:** BEATRICE JAUD, JEAN-PAUL JAUD **SCREENPLAY:** JEAN-PAUL JAUD **CINEMATOGRAPHY:** JOEL PIER-
RON, AMMAR ARHAB **EDITOR:** ISABELLE SZUMNY **MUSIC:** GABRIEL
YARED **CAST:** PERICO LÉGASSE **WORLD SALES:** WIDE MANAGEMENT
PRODUCTION: J + B SEQUENCES **NORDIC PREMIÈRE**

SYNOPSIS In Europe every year 100,000 children die of diseases caused by the environment. In Europe 70 percent of cancers are linked to the environment: 30 per cent to pollution and 40 percent to food. In Europe cases of cancer in children have been increasing by 1.1 percent yearly for 30 years. In France the number of cancers in males has increased by 93 percent in 25 years. In a little French community at the foot of the Cevennes Mountains, the mayor has decided to take a stance by making the school canteen organic. Here as everywhere, people are confronted with the anxiety of the dangers of industrial and agro-chemical pollution. It is the start of a fight against a process that could become irreversible, a fight to stop our children accusing us in the future.



JEAN-PAUL JAUD. Producer and director. Studied at the French Ecole Nationale Louis Lumière.

FILMOGRAPHY SELECT: 2008 NOS ENFANTS NOUS ACCUSERONT; 2001 LES QUATRE SAISONS D'YQUEM; 1999 QUATRE SAISONS POUR UN FESTIN; 1998 FOOTBALL: DU RÊVE À LA RÉALITÉ - ESPAGNE, ANGLETERRE, ITALIE, -BRESIL, -CAMEROUN, -NORVÈGE; 1997 QUATRE SAISON ENTRE MARENNES ET OLÉRON; 1992 LES QUATRE SAISONS DU BERGER; 1992 LE NOËL DES BERGERS

LA VIE MODERNE **MODERN LIFE**



FRANCE 2008

DOCUMENTARY, COLOUR, 35MM, 90 MIN.

DIRECTOR: RAYMOND DEPARDON **PRODUCER:** CLAUDINE NOUGARET
EDITOR: SIMON JACQUET **MUSIC:** GABRIEL FAURÉ **CAST:** RAYMOND
PRIVAT **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** PALMERAIE
ET DÉSERT **NORDIC PREMIÈRE**

SYNOPSIS Through a series of portraits, Raymond Depardon becomes a witness to farmers' lives, values, and family stories: all that binds them to the land, and its legacy. He questions what will become of these "people of the land".

DIRECTOR'S COMMENT *I spent my childhood on a farm and it took me a long time to come to terms with it, even though I left the farm very young, at the age of 16. Like a lot of people in the 1960s, I ran away from this world because I had a complex about it. Sometimes, I was even ashamed. Later I gradually started feeling the opposite: I was proud to have been born on a farm. But I couldn't manage to make a film about it. I had to do a huge detour, a sort of world tour, before I dared film farmers. Yet I never filmed my own parents. In the late 1980s, I worked first for the magazine Le Pèlerin and then for the newspaper Libération on the disappearance of farmers. At that time, I was surprised to see that rural life, the life of my childhood, had not changed all that much. And I said to myself I had to keep working on it by filming it. So Claudine and I started making Profils Paysans in 1998.*



RAYMOND DEPARDON. Born in 1942 in Villefranche-sur-saône, Rhône, France. Filmmaker and photographer. At the age of 12 he started taking photographs of the family farm. After being an all-round reporter at the agency Dalmás in Paris, in 1966 he co-founded the agency Gamma and started reporting all around the world. Alongside his work as a photographer, he began shooting documenta-

ries. In 1978 he joined the agency Magnum. He has released 18 feature films and published 47 books.

FILMOGRAPHY SELECT: 2008 MODERN LIFE, DOC; 2005 PROFILS PAYSANS: LE QUOTIDIEN, DOC; 2004 THE 10TH DISTRICT COURT, MOMENTS OF TRIAL, DOC (GIFF 2005); 2003 UNTOUCHED BY THE WEST, DOC; 2002 1974, UNE PARTIE DE CAMPAGNE, DOC; 2000 PEASANT PROFILE:

THE APPROACH, DOC (GIFF 2002); 1998 PARIS, DOC; 1996 AFRICA, HOW ARE YOU WITH PAIN?, DOC; 1994 CAUGHT IN THE ACTS, DOC; 1990 PRISONER OF THE DESERT, DOC; 1985 EMPTY QUARTER, A WOMAN IN AFRICA, DOC; 1983 NEWS ITEMS, DOC; 1981 REPORTERS, DOC; 1977 NUMÉROS ZÉRO, DOC

C'EST DUR D'ÊTRE AIMÉ PAR DES CONS IT'S HARD BEING LOVED BY JERKS

SYNOPSIS Because he had published the twelve Danish cartoons that had triggered the wrath of Muslims worldwide, Philippe Val, the editor of "Charlie Hebdo", a French satirical newspaper, was cited to court by the Great Mosque of Paris, the World Muslim League and the Union of Islamic Organizations of France. The director has been covering this extraordinary trial in real time, aiming at deciphering the international political, ideological and media-related stakes with the key participants. The film features lawyers, witnesses, the media, editorial conferences, demonstrations of support, as well as the stances of intellectuals and politicians, the reactions of the prosecutors and of Muslim countries. A reflection on Islam, on the press, on the state of the public opinion in French society, but also an endeavour to answer the challenges that fundamentalism poses to all democracies.

DIRECTOR'S COMMENT *The prevailing stance for media decision-makers has long been the belief that from the moment terrorists are mistreated, then all Muslims are mistreated. This is absurd and insulting for the overwhelming majority of Muslims. In the end, it comes to making no difference between Muslims and terrorists! It would be similar to say that condemning children murderers is condemning Mankind as a whole. I wonder how deep we have sunk to come to this!*



FRANCE 2008

DOCUMENTARY, COLOUR, 35 MM, 118 MIN.

DIRECTOR: DANIEL LECONTE **PRODUCER:** RAPHAËL COHEN **CINEMATOGRAPHY:** DAVID QUESEMANT, XAVIER LIBERMAN, THOMAS RISCH **EDITOR:** LAURENT ABELLARD, GRÉGOIRE CHEVALIER-NAUD **MUSIC:** CYRIL DE TURCKHEIM **CAST:** PHILIPPE VAL, JEAN CABU **WORLD SALES:** PYRAMIDE INTERNATIONAL **PRODUCTION:** FILM EN STOCK **SWEDISH PREMIÈRE**

DANIEL LECONTE. Director, producer and writer. Since 1986 he has directed a number of documentaries in countries like Bolivia, Soviet Union, USA, Germany, France, Japan and Tibet. They have been broadcasted in France and abroad.

FILMOGRAPHY 2008 IT'S HARD BEING LOVED BY JERKS; 2004 FIDEL CASTRO, THE MAKING OF A LEADER, DOC; 2002 GOOD MORNING AFGHANISTAN, DOC; 2001 UNITED WE STAND, DOC; 2001 BORIS ELTSINE, THE MAKING OF A LEADER, DOC; 1995 SWEET KISSES FROM BERLIN, DOC; 1994 MY NAME IS ANGIE, DOC; 1993 THE WORLD ACCORDING TO BUDDHA, DOC; 1992 THE TOKYO BAY LOVERS, DOC; 1991 THE LOST DREAM OF NICHOLAS KAZAKOV, DOC; 1986 THE SECOND LIFE OF KLAUS BARBIE, DOC.



VICTOIRE TERMINUS VICTOIRE TERMINUS

SYNOPSIS Summer 2006 in Kinshasa. Martini, Jeannette, Hélène and Rosette spar everyday with Coach Judex in the old stadium Tata Rafael, where in 1974 Muhammad Ali knocked out George Foreman in the most legendary match in the history of boxing. At dawn, thousands of people from the ghetto come to train here and political parties rally. In parallel to the fight for the Presidency of Congo (Democratic Republic of the Congo), Judex struggles to organise a woman's boxing tournament with little money. Kinshasa sings, Kinshasa starves and Judex's girls manage to survive, with no illusion still full of hope. A film about women in a country where men have become crazy. A film overflowing with energy, life and humour in a place where death and misery roam.

DIRECTOR'S COMMENT *Victoire Terminus is not only about boxing but explores and uses all the visual richness of that world under high pressure. We want to describe their struggle to survive in their daily lives as much as their fighting in the ring. Our young protagonists don't have a "feminist" consciousness, but they instinctively refuse the position society has granted them. Their determination, their inborn ability to never give up are their better assets. We aim at painting a sensitive portrait of these unconventional women taken in an extraordinary context. No talking, no voice over, in Kinshasa the reality is stronger than fiction. The Muhammad Ali stadium where a major part of the film takes place is for us a living metaphor of the country: a vessel adrift in which the population struggles to survive amidst great confusion. But the stadium is more than just a metaphor. It is the scene where things take place: where the girls train, where the political meetings are held, where historical figures meet the today's people, a place of crime but still hope.*



FRANCE/DEMOCRATIC REPUBLIC OF THE CONGO 2008

DOCUMENTARY, COLOUR, DIGIBETA, 80 MIN.

DIRECTOR: RENAUD BARRET, FLORENT DE LA TULLAYE **PRODUCER:** EMILIE BLEZAT **CINEMATOGRAPHY:** RENAUD BARRET, FLORENT DE LA TULLAYE **EDITOR:** YANNICK COUTHERON **MUSIC:** CAST: HÉLÈNE MUKADI EFUTO, JEANNETTE MUKENDI, ROSETTE NDONGALA **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** SCIAPODE **NORDIC PREMIÈRE**

FLORENT DE LA TULLAYE, RENAUD BARRET. They have directed films and produced musical talents in Kinshasa, Democratic Republic of Congo, since 2003. They recorded the first album of the band Okwess International in 2006 and directed a musical documentary called Jupiter's Dance about its leader Jupiter. They are currently producing two more albums and editing another

musical documentary. They were commissioned different topics about Africa for the TV program Tracks on ARTE. Renaud, 35, is also a designer and photographer. Florent, 34, started as a professional photographer.

FILMOGRAPHY 2008 VICTOIRE TERMINUS, DOC; 2006 JUPITER'S DANCE, DOC.



WHO'S AFRAID OF KATHY ACKER? WHO'S AFRAID OF KATHY ACKER?



AUSTRIA, GERMANY 2008

DOCUMENTARY, COLOUR, BETA SP, 84 MIN.

DIRECTOR: BARBARA CASPAR **PRODUCER:** BARBARA CASPAR, ANNETTE PISACANE, MARKUS FISCHER **SCREENPLAY:** BARBARA CASPAR, ANDREW STANDEN-RAZ **CINEMATOGRAPHY:** MARCO ZIMPRICH **EDITOR:** KARINA RESSLER, JULIA KLOIBER, CLAUDIA NUSSBAUMER, MARKUS BADER **MUSIC:** ROLAND HACKL **WORLD SALES:** WOMEN MAKE MOVIES **PRODUCTION:** FRAGILE FEATURES, CAMEO FILM, FISCHERFILM **NORDIC PREMIÈRE**



BARBARA CASPAR. Born in Graz, Austria. She has studied photography, philosophy, psychology, multimedia art painting and conceptual art. In 2003 she completed a one-year course of study in film with Michael Haneke in Vienna. In later years she lived and worked in Vienna and New York, and exhibited her videos and installations in Europe and the US.

SYNOPSIS This is the first film to explore the outrageous life and times of the banned American writer, Kathy Acker, a woman who lived her life without boundaries. Named one of America's original "outlaw writers" by the "New York Times", Acker created challenging and sexually graphic fiction rooted in the same New York underground scene which inspired the worldwide punk movement. The film covers every aspect of Acker's life, from her wild early years in New York City to her untimely death in Tijuana, Mexico, of breast cancer in 1997. This film is a mix of animations, graphic text and filmed reenactments of scenes from Acker's bestseller *Blood & Guts in High School*, shot in NYC, as well as a host of interviews with leading figures of the time connected with Kathy, including William Burroughs, Kathleen Hanna & Bikini Kill, Richard Hell & the Voidoids, Barney Rosset, & Ira Silverberg.

DIRECTOR'S COMMENT Over the three years I spent researching the life of the American post-punk cult author Kathy Acker, I became surprised that no film had yet been made on this uncompromising writer whose life and fiction became so blurred eventually the two were inseparable. From many interviews, the portrait of Kathy that emerged – tattoos, piercings, Harley Davidson, bad language – was of a rare individual unafraid to live like one of her characters, in a world where pulp fiction and the Classics, biography and pornography coexist. I wanted Acker to be more than a simple portrait of a star, to go deep into the issues which Kathy Acker raised in her work: the freedom to write about female desire, violence and explicit sex, & the underlying politics of subordination that affect us all. Kathy didn't play a clichéd female role, nor care much for social niceties. But she was brutally honest, her most endearing trait – her incisively witty female heroines showed women with all their joyful power, vulnerabilities and wounds, which is basically our condition.

Since 2005 she wrote, directed and co-produced this film, her debut.

FILMOGRAPHY 2008 WHO'S AFRAID OF KATHY ACKER?, DOC

EA' ADAT KHALK RECYCLE



JORDAN/USA/THE NETHERLANDS/GERMANY 2008

DOCUMENTARY, COLOUR, 35 MM, 80 MIN.

DIRECTOR: MAHMOUD AL MASSAD **PRODUCER:** M AL MASSAD, S GROENEWEGEN, P AUGUSTEIJN, O MASSAD, I NEIDHARDT **CINEMATOGRAPHY:** M AL MASSAD **EDITOR:** A HADDAD, S CHEKHES **MUSIC:** DHAIFER YOUSEEF **CAST:** ALI AL AZZAM, AHMAD THAHER, **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** ISEE FILM, JO IMAGE **NORDIC PREMIÈRE**



MAHMOUD AL MASSAD. Born in 1969 in Zarqa, Jordan. At 18 he moved to Europe and lived and worked in the film industry, at broadcasting companies in Romania, Italy and Germany making more than 12 shorts. He now divides his time between Jordan and The Netherlands. Since 2002, he has consistently returned to Jordan to work

SYNOPSIS What makes a terrorist? In Zarqa, Jordan's second largest city with close to 1.000.000 people, it is a much-debated question. Zarqa's political Islamists are a powerful force in this industrial center, and Zarqa was the birthplace of Abu Musa al Zarqawi, the brutal leader of Al Qaeda in Mesopotamia before being killed by American forces in 2005. Many in the town knew al Zarqawi, many in his family remain, and Zarqa continues to be a source of new recruits to the jihad's cause. Inspired by his reporting on al Zarqawi and Al Qaeda for international news agencies, filmmaker al Massad returned to Zarqa, where he grew up, to make this film. He charts the daily life of a religious Islamic man trying to survive in one of Zarqa's poorest neighborhoods. With a deceptively calm demeanor, the film slowly unravels the hidden agents of terrorism as poverty, humiliation, lack of opportunity and religious doctrine define the daily rhythms of a man and his family, against the backdrop of an age of jihad that spans the globe.

DIRECTOR'S COMMENT As a European-based film director from Zarqa, Jordan, I wanted to find out why extremism seems to breed so easily in my hometown. So I returned to Zarqa after eight years to research a film that would examine cultural conflicts between Islam and the West (...) I was shocked to see the situation; it had been eight years since I was last there and it was a disaster. There had always been poverty and frustration, but not as bad as what I witnessed. (...) As I travelled around Zarqa, I realised the people who were opening up to me, and perhaps even those who were threatening me, were asking themselves the same questions. It was while trying to negotiate the maze created by media interpretation and the reality of the situation and find answers that I met Abu Ammar. He was a man who showed me that even those considered most extreme are not as one-dimensional as the world might think. The focus of my film changed, and Recycle was born.

on several projects. He is currently working on his new project: *This is my picture when I was dead*.

FILMOGRAPHY 2008 RECYCLE; 2006: 30 METERS OF SILENCE, DOC; 2004 ONCE UPON A TIME IN THE MIDDLE EAST, SHORT; 2002 SHATTER HASSAN, DOC

ANNA, SEVEN YEARS ON THE FRONTLINE **ANNA, SEVEN YEARS ON THE FRONTLINE**

SYNOPSIS This is Anna Politkovskaya's life story, told in documentary scenes and in the words of friends and colleagues. We meet: Galina Musaliyeva, who had shared a room with her in the editorial office of "Novaya Gazeta" newspaper; Lidia Yusupova, a lawyer from Grozny who spent many years searching for the lost people in Chechnya and received the prestigious Martin Ennals Award in 2004; and Vyacheslav Izmailov, another colleague from Novaya Gazeta who has started his own investigations to find out who killed Anna.

MASHA NOVIKOVA. Born in 1956 in Moscow, Russia. She studied pedagogy at the University of Moscow. Since 1989 she has been living and working in Amsterdam. In 2005 she directed her first documentary *Fallen Engel*. Since working on Leo de Boer's documentary *Train to Grozny* in 2000 she has been driven by a feeling of shame about her own country in relation to the Chech-

nyan war. In 2006 she directed *Three Comrades*, also about the conflict.

IN THE HOLY FIRE OF REVOLUTION **IN THE HOLY FIRE OF REVOLUTION**

SYNOPSIS "Revolution... How many worlds burned down in vain in the name of your holy fire?" (Juri Chevchuk, DDT, 1998). This documentary follows the fight that was put up by the Russian opposition against the Putin regime during the last two years. After the victory of the latest elections in March 2008 this regime would not tolerate any opposition at all. In the film it is not obvious all the time, who is who, and who belongs to which party. Just like the passers by in the streets of Moscow haven't got a clue for or against what these young people are demonstrating. Their flags and banners all tell us that they want a better future for Russia. With Putin. Or absolutely without Putin. They call themselves communists or anti-communists. Or patriots maybe. But they all talk about their immense love for Russia. And they all want to save this Russia. The daily routine is tough on the opposition leaders. Former chess world champion Garry Kasparov struggle to unite the opposition under the name The Other Russia. They have no access to the media, they are beaten up during the demonstrations, they are put in prison. The Putin Youth follow them everywhere and do not let any opportuni-

ty go by not to accuse them of treason on their homeland. How does the life of an opposition member look like in Russia? The people do not trust you, the regime persecutes you, your fellow combats betray you. Nobody needs your so called revolution. Why would you burn in her holy fire?

DIRECTOR'S COMMENT *It's not so important where you live. I stay Russian and I love my country. I make films about my country. Here (in the Netherlands), that is possible. In Russia, it is not.*

MASHA NOVIKOVA. Born in 1956 in Moscow, Russia. She studied pedagogy at the University of Moscow. Since 1989 she has been living and working in Amsterdam. In 2005 she directed her first documentary *Fallen Engel*. Since working on Leo de Boer's documentary *Train to Grozny* in 2000 she has been driven by a feeling of shame about her own country in relation to the Chech-

nyan war. In 2006 she directed *Three Comrades*, also about the conflict.

**THE NETHERLANDS 2008**

DOCUMENTARY, COLOUR, DIGIBETA, 78 MIN.

DIRECTOR: MASHA NOVIKOVA **PRODUCER:** SASHA OURIKH **SCREENPLAY:** MASHA NOVIKOVA **CINEMATOGRAPHY:** MASHA NOVIKOVA, ROB BROUWER, LIDIA YUSUPOVA, ZAREMA MUKUSHEVA, IGOR MINAKOV **EDITOR:** LENA REM **MUSIC:** JOHN VAN DER VEER **CAST:** ANNA POLITOVSKAYA **WORLD SALES:** DECKERT DISTRIBUTION **PRODUCTION:** NOVDOC **NORDIC PREMIERE**

FILMOGRAPHY SELECT: 2008 IN THE HOLY FIRE OF REVOLUTION, DOC; 2008 ANNA, SEVEN YEARS ON THE FRONTLINE, DOC; 2007 BETWEEN HEAVEN AND EARTH, DOC; 2007 IN MEMORIAM ALEXANDER LITVINENKO, DOC; 2006 THREE COMRADES, DOC; 2005 FALLEN ENGEL, DOC; 2004 THE ROAD TO KREMLIN, DOC; 2004 GRECA CROSSED THE RIVER, DOC.

**THE NETHERLANDS 2008**

DOCUMENTARY, COLOUR, DIGIBETA, 113 MIN.

DIRECTOR: MASHA NOVIKOVA **PRODUCER:** SASHA OURIKH, YMKE KREIKEN **SCREENPLAY:** MASHA NOVIKOVA, ALLARD DETIGER **CINEMATOGRAPHY:** ANDREI PITINOV, IGOR MINAKOV **EDITOR:** SRDJAN FINK **MUSIC:** JEROEN GOEIJERS **WORLD SALES:** NPO SALES **PRODUCTION:** NOVDOC, BLACKLIGHT VPRO **NORDIC PREMIERE**

FILMOGRAPHY SELECT: 2008 IN THE HOLY FIRE OF REVOLUTION, DOC; 2008 ANNA, SEVEN YEARS ON THE FRONTLINE, DOC; 2007 BETWEEN HEAVEN AND EARTH, DOC; 2007 IN MEMORIAM ALEXANDER LITVINENKO, DOC; 2006 THREE COMRADES, DOC; 2005 FALLEN ENGEL, DOC; 2004 THE ROAD TO KREMLIN, DOC; 2004 GRECA CROSSED THE RIVER, DOC.



LA FORTERESSE THE FORTRESS



SWITZERLAND 2008

DOCUMENTARY, COLOUR, 35MM, 104 MIN.

DIRECTOR: FERNAND MELGAR **PRODUCER:** FERNAND MELGAR

SCREENPLAY: CINEMATOGRAHY: CAMILLE COTTAGNOUD **EDITOR:**

KARINE SUDAN **WORLD SALES:** ACCENT FILMS INTERNATIONAL LTD

PRODUCTION: CLIMAGE **NORDIC PREMIERE**

SYNOPSIS For the first time, a camera unrestrictedly penetrates into the universe of a Swiss reception centre for asylum seekers. It presents a human gaze at an austere transition place, where 200 men, women and children, torn between doubt and hope, are awaiting the state's decision on their behalf. Empathy and distrust punctuate the exchanges between the residents and the staff of the centre in charge of applying the most restrictive asylum law in Europe. With emotion, and also some humour, this film immerses us into the heart of this daily sorting process of human beings.

DIRECTOR'S COMMENT *The idea for this film emerged on September 24th, 2006, when 68 per cent of the Swiss people voted for stricter laws on asylum and immigration from outside the EU. During six months, I shared everyday life with asylum seekers, in order to understand the reception centre. Then, when we arrived with the cameras, they already knew us well.*



FERNAND MELGAR. Born in 1961 in Tangier, Morocco. He is of Spanish origin, and moved to Lausanne, Switzerland in 1963. He is a self-taught producer, director and editor of documentaries.

FILMOGRAPHY 2008 LA FORTERESSE DOC; 2005 EXIT – LE DROIT DE MOURIR, DOC; 2002 REMUE-MÉNAGE, DOC; 2000–2003 COLLECTION PREMIER JOUR, SHORT DOC; 1998 CLASSE D'ACCEUIL, DOC; 1993 ALBUM DE FAMILLE, DOC

PUISQUE NOUS SOMMES NÉS BECAUSE WE WERE BORN



SYNOPSIS Brazil, the state of Pernambuco. At a huge service station at the side of an endless road, lives Cocada, 14, in an old truck, ever since his father was murdered. He has a dream, to become a truck driver. Nego lives in a favela; he wants to leave and make money. At night, the two boys wander about the service station, fascinated by the businesses that sell everything, abundant food, the movement of the trucks and travellers. Everything speaks to them about this big country which they don't know at all. With this singular maturity that one gets very early in adversity, they question themselves about their identity and their future. Their only perspective: a road towards somewhere else.

DIRECTOR'S COMMENT *This is a film on the prowl, a watcher's film. The two of us are there, we never do any interviews. The proof of their trust lies in this intimacy to which they occasionally abandon themselves. Cries of rage, the modulated calls of the goatherds, the horses' hooves, the sound of water, the horns of trucks, animals, the noisy and irregular breathing of a sick cow, the soundtrack also has a key role to play. The sensations are too many for the limited frame of the camera to contain them all. But if we had no doubts, it would be best to refrain.*

FRANCE/BRAZIL 2008

DOCUMENTARY, COLOUR, 35MM, 90 MIN.

DIRECTOR: ANDREA SANTANA, JEAN-PIERRE DURET **PRODUCER:**

MURIEL MEYNARD **CINEMATOGRAHY:** JEAN-PIERRE DURET, ANDRÉA

SANTANA **EDITOR:** CATHERINE RASCON **MUSIC:** MARTIN WHEELER

CAST: NEGO, COCADO **WORLD SALES:** UMEDIA **PRODUCTION:** AGAT

FILMS / EX NIHILO **NORDIC PREMIERE**



JEAN-PIERRE DURET. Born in 1953 in Savoie, France. After years of experience in the theatre with Armand Gatti, he became a boom operator, then a sound engineer.

ANDRÉA SANTANA. Born in 1964 in the northeast Brazil. She started working as an architect and urban planner. She began working in documentary film in 2000 with Jean-Pierre Duret.

FILMOGRAPHY JEAN-PIERRE DURET: 2008 PUISQUE NOUS SOMMES NÉS, DOC; 2005 LE RÊVE DE SAO PAULO, DOC; 2001 ROMANCES DE TERRE ET D'EAU, DOC; 1990 LES JOURS DE LA LUNE, SHORT; 1986 UN BEAU JARDIN PAR EXEMPLE, DOC. ANDRÉA SANTANA: 2008 PUISQUE NOUS SOMMES NÉS, DOC; 2005 LE RÊVE DE SAO PAULO, DOC; 2001 ROMANCES DE TERRE ET D'EAU, DOC

WOMEN WOMEN

SYNOPSIS For the first time, the "other China" fills the screen and has its say. *Women* gives a voice to the civil conscience of many who fight in the struggle for a better country. The voices in this film are all conscientious citizens doing their utmost to improve the state of their nation. Their ethos is: "Where affairs of state are concerned, we cannot stand idly by and watch". And yet the reward for their concern is a lifetime spent in political turmoil, years of periodic intimidation and surveillance. This film illustrates the perils of seeking freedom in a time of darkness, in a time when criticism requires transformation. It depicts the harsh realities faced by three generations of activists – young, middle-aged and elderly – and allows us to better understand their anxieties, hopes, despairs and above all, their persistence.

DIRECTOR'S COMMENT Some describe them as "problematic individuals". They describe themselves as "creatures of politics".



CHINA/SWITZERLAND 2008

DOCUMENTARY, COLOUR, DIGIBETA, 102 MIN.

DIRECTOR: HUANG WENHAI **PRODUCER:** HUANG WENHAI, HELEN CUI

SCREENPLAY: HUANG WENHAI **CINEMATOGRAPHY:** HUANG WENHAI

EDITOR: HUANG WENHAI **WORLD SALES:** L'EST FILMS GROUP **PRO-**

DUCTION: TIANLINFILM PRODUCTIONS **NORDIC PREMIÈRE**

HUANG WENHAI. Born in 1971 in the Hunan province, China. He moved from his hometown to Beijing in 1995 to attend courses of the Photography Department of Beijing Film Academy. From 1996 to 2000 he worked as a journalist, screenwriter and director on national TV channels. In 2001, he decided to quit his job and become an independent filmmaker.

FILMOGRAPHY 2008 WOMEN, DOC; 2007 FAIRYTALE, DOC; 2004-2005 DREAM WALKING, DOC; 2003 FLOATING DUST, DOC; 2002 IN THE MILITARY TRAINING CAMP, DOC; 2000 EXPLORATION OF GUANGXI SKY DELVE, DOC; 1999 SEARCHING AFTER LOST PRECIOUS DEPOSITS, DOC; 1999 BIG PIRATE, DOC; 1998 BIG RIVERSIDE, DOC.



AT THE EDGE OF THE WORLD AT THE EDGE OF THE WORLD

SYNOPSIS This film chronicles the controversial Sea Shepherd's Antarctic Whale Defense Campaign against a Japanese whaling fleet. The international volunteer crew, working with limited resources and mixed levels of experience develop a combination of bizarre and brilliant tactics with which to stop the whalers. But first they must find the Japanese ships, a far more difficult challenge than ever imagined – long-time activist Paul Watson and first-time captain Alex Cornelissen employ an array of strategies in the hopes of finding an elusive adversary in the vast expanse of the Ross Sea. With one ship, Farley Mowat, too slow to chase down the whaling fleet, with their second ship, Robert Hunter, unsuited for Antarctic ice conditions and with no country supporting their efforts to enforce international law, the situation becomes increasingly desperate. Against all odds, however, a real-life pirate tale unfolds – a modern-day "David vs. Goliath" adventure.

DIRECTOR'S COMMENT In an age when comic-book superheroes rule the screen, there is something very special about ordinary people willing to take extraordinary chances with no assurance that they'll be around to see the credits. Whether or not viewers agree with their cause, the willingness of these volunteers to risk their lives for something greater than themselves is a reasonably good definition of true heroism. The cause in this particular story concerns the efforts to stop a Japanese fleet in the Antarctic Whale Sanctuary in early 2007. The Sea Shepherd campaign was arguably "the perfect combination of imperfections" and the risks taken were astonishingly reckless and admirable. The adventure which unfolded on the high seas that winter also brought to life the larger questions of ends and means, injustice and indifference, idealism and greed, laws and politics and life and death.



USA 2008

DOCUMENTARY, COLOUR, BETA SP, 97 MIN.

DIRECTOR: DAN STONE **PRODUCER:** CRAIG STONE, , **CINEMATO-**

GRAPHY: DANIEL FERNANDEZ, TIM GORSKI, SIMEON HOUTMAN, JAMES

JOYNER, JONATHAN KANE, MATHIEU MAUVERNAY, JOHN "RIP" ODEBRAL-

SKI **EDITOR:** PATRICK GAMBUTI JR, KURT ENGFEHR **MUSIC:** JEFF GIBBS,

TIERRO LEE **CAST:** ALEX CORNELISSEN, PAUL WATSON **WORLD SALES:**

SUBMARINE ENTERTAINMENT **PRODUCTION:** WEALTH EFFECT MEDIA,

ENDEAVOR MEDIA **NORDIC PREMIÈRE**

DAN STONE. An MBA graduate from The Wharton School. He worked on Wall Street and subsequently wrote two non-fiction books, "How to Invest in the Market" and "April Fools: The Rise and Collapse of Drexel Burnham". He has also consulted as a research director, taught at university level and coached a variety of sports. His executive producer credits include the ESPN

series *Knight School* and the upcoming *Whale Wars* series on Animal Planet.

FILMOGRAPHY 2008 AT THE EDGE OF THE WORLD, DOC.



INTIMIDADES DE SHAKESPEARE Y VICTOR HUGO **SHAKESPEARE AND VICTOR HUGO'S INTIMACIES**



MÉXICO 2008

DOCUMENTARY, COLOUR, 35MM, 83 MIN.

DIRECTOR: YULENE OLAIZOLA **SCREENPLAY:** YULENE OLAIZOLA
CINEMATOGRAPHY: YULENE OLAIZOLA, RUBEN IMAZ **EDITOR:** YULENE OLAIZOLA **MUSIC:** EMILIANO MOTTA, EMILIANO GONZALEZ DE LEÓN
CAST: ROSA ELENA CARBAJAL, FLORENCIA VEGA MOCTEZUMA **WORLD SALES:** CENTRO DE CAPACITACIÓN CINEMATOGRAFICA **PRODUCTION:** CENTRO DE CAPACITACIÓN CINEMATOGRAFIA **NORDIC PREMIERE**

SYNOPSIS My grandmother's lodging house situated at the corner of Shakespeare and Victor Hugo streets in Mexico City, has been a shelter for all sorts of individuals, human beings at their most magnificence and singularity. When I was ten years old I met one of them. His name was Jorge Riosse. He painted me and sang for me. My grandmother remembers him as a very special young man that filled up her life with art and love. But she also suspects that he murdered a dozen women.



YULENE OLAIZOLA. Born in 1983 in Mexico City, Mexico. In 2002 she was admitted to the Cinematographic Capacitation Center (CCC) where she has realized different shorts. She is now a fifth year student specializing in direction and sound. In 2005 she was awarded the FONCA scholarship for developing this film. In 2006 she took part in the Morelia LabDoc with the same

project. She is now writing her thesis project, a fiction feature.

FILMOGRAPHY 2008 SHAKESPEARE AND VICTOR HUGO'S INTIMACIES, DOC; 2006 I'LL MAKE YOU SLEEP, SHORT; 2004 AMERICAN COFFE, SHORT; 2003 FAT OLD SUN, SHORT DOC

EL OLVIDO **OBLIVION**



THE NETHERLANDS/GERMANY 2008

DOCUMENTARY, COLOUR, DIGIBETA, 93 MIN.

DIRECTOR: HEDDY HONIGMANN **PRODUCER:** CARMEN COBOS
SCREENPLAY: HEDDY HONIGMANN, JUDITH VRERIKS, SONIA GOLDENBERG **CINEMATOGRAPHY:** ADRI SCHOVER **EDITOR:** DANIEL DANNIEL, JESSICA DE KONING **CAST:** JORGE KANASHIRO, LUIS CERNA, MAURO GOMEZ, DAVID GUTIERREZ **WORLD SALES:** FILMS TRANSIT INC. **PRODUCTION:** COBOS FILMS **NORDIC PREMIERE**

SYNOPSIS This film takes us to the forgotten city of Lima, to a forgotten people, the Peruvians and – like most countries in Latin America – the forgotten land of Peru. Occasionally – during presidential elections, after a serious earthquake, or when a new mass grave is discovered, and then only if it's big enough – the world remembers Peru's existence, but just for a few days. But in this documentary, we do not witness elections or experience earthquakes and neither are we present at the discovery of a mass grave. As we wander through the streets of Lima, we visit old restaurants and some small shops, we enter a few smart bars and we sit down in various plazas to watch and observe. We meet some moving characters who use poetry, real or mental juggling, dreams and creativity to resist being consigned to oblivion and against those who have sworn for centuries that they love their people, but who in reality they despise. Like great unassuming poets, the characters of *El Olvido* look at history with a sense of humour and irony and give a twist to reality: in a little alley, a street vendor with an endearing smile sells toys – tiny buckets.

DIRECTOR'S COMMENT As the memory of the past is one of the topics which runs through most of my films, I intended, with *Oblivion*, to celebrate, in a poetic manner, this forgotten city and its people. A few years ago, a young man who worked as a waiter in an elegant restaurant gave me the inspiration to attempt to discover my city. This young man, who I recognized after so many years away from Peru, told me how he managed to overcome with a smile the contempt he was exposed to at work. Others do it by making fun, quietly, of the class which oppresses them, remembering with pride that they have survived both economical crisis and terror organized by right and left (others entertain car drivers with pirouettes while they wait for a few coins). *Oblivion* doesn't scream, it whispers. *Oblivion* doesn't sob; it just cries.



HEDDY HONIGMANN. Born in 1951 in Lima, Peru. She's a child of exile Holocaust survivors. She first studied biology and literature at the University of Lima. She left Peru in 1973, and later studied film at the Centro Sperimentale di Cinematografia in Rome. Since 1978 she has been a Dutch citizen. The plight of exiles and outsiders is a recurrent theme in her documentaries. Her

debut documentary was *The Israel of the Beduins* in 1979.

FILMOGRAPHY SELECT: 2008 OBLIVION, DOC; 2006 FO-REVER, DOC; 2003 DAME LA MANO, DOC; 1999 CRAZY, DOC; 1997 THE UNDERGROUND ORCHESTRA (GIFF 1999); 1995 AU REVOIR (GIFF 1996); 1992 METAL AND MELANCHOLY, DOC (GIFF 1995); 1990 VIER MAAL MIJN HART, SHORT (GIFF 1991); 1987 MIND SHADOWS (GIFF 1989); 1985 DEDEUR VAN HET HUIS; 1979 THE ISRAEL OF THE BEDUINS, DOC

FLORES DE LUNA NIGHT FLOWERS

SYNOPSIS From a shack within the community of Pozo de Tío Raimundo, outside Madrid, a community built with lightning speed in the decade of the 1950s. "Houses 2 made from dirt and aluminum siding grew like "night flowers", built before daybreak. Father Llanos, the "red priest", infused the immigrants with his utopian ideals in search of justice and liberty. Days and years of solidarity led to the rebelling against society and a forging of a new identity for himself with the belief that, from the heart of this community, he could change the world. How did these people take up the collective conscience of their reality and with its strength and spirit, as a human group, undertake that transformation?

DIRECTOR'S COMMENT Night Flowers tells the story of immigrants from an emotional and human perspective. When people today treat immigrants that come from outside they tend to overlook the poverty our own culture faced one generation ago. We are incapable of remembering our known internal immigration: from Andalucía, La Mancha, Extremadura, etc., and

images from the post-war Spain era have been forgotten. Images of cold, hungry and scared individuals that had lost their homes. We forget the legendary Madrid communities of Pozo de Tío Raimundo; communities that were built in the 50s and 60s with "homes" made from mud and tin that sprang up overnight like "flores de luna" ("night flowers") while neighbours tried to escape persecution by police and government forces. (...) The new generation's strongest desire is to leave the communities while new immigrants from overseas and other countries repopulate the desolate neighborhoods. It is exactly this new accelerated influx of foreign culture, this attempt at integration from a minority and poor class into an urban rhythm lifestyle that this documentary tries to tackle. A conscious call to the present situation and an attempt to bring awareness to our present by taking a journey through our recent past.

JUAN VICENTE CÓRDOBA. Born in 1957 in Madrid, Spain. Studied at the School of Cinema, "Workshop of Imaginary Arts" (THAI). He is a member of the Platform of New Producers (PNR), director of the magazine "Plano Corto" and founder of the Samarkanda Cine production company. His feature debut was *What You Never Knew* in 2001. In 2005 he made a further feature – *Fisticuffs*.

FILMOGRAPHY 2008 FLORES DE LUNA, DOCUMENTARY., 2005 A GOLPES, FEATURE., 2003, YO SOY DE MI BARRIO, SHORT DOCUMENTARY., 2000, AUNQUE TÚ NO LO SEPAS, FEATURE., 1995, ENTRE VIAS, SHORT DOCUMENTARY..



SPAIN 2008

DOCUMENTARY, COLOUR, 35MM, 120 MIN.

DIRECTOR: JUAN VICENTE CÓRDOBA **PRODUCER:** PABLO BLANCO
SCREENPLAY: JUAN VICENTE CÓRDOBA **CINEMATOGRAPHY:** JUAN VICENTE CÓRDOBA **EDITOR:** PABLO BLANCO **MUSIC:** MARIO DE BENITO **WORLD SALES:** ATALANTA **PRODUCTION:** ATALANTA **NORDIC PREMIÈRE**



BIUTIFUL CAUNTRI BIUTIFUL CAUNTRI

SYNOPSIS Sheep breeders who see their sheep die from dioxin. An environmental teacher who fights against environmental crimes. Farmers who cultivate land polluted by the nearby dumps. Stories, reports and testimony of the massacre of a land. We are in Italy, in the Campania region where there are 1200 unauthorised toxic waste dumps. In the background, the Camorra business that uses lorries and mechanical diggers instead of pistols. A Camorra with white collars, deviated entrepreneurial activity and colluded institutions, told by a judge who reveals the mechanism of a violent activity that is causing more deaths, slow in time, than any other criminal phenomenon.

DIRECTOR'S COMMENT Is it possible to live like this in the third millenium? The waste problem covers vast and complex mechanism that involve public health, politics and the economy. Is it a problem that has erupted like a monstrous volcano in the Campania region, one of the most beautiful and renowned corners of Italy? Yet the problem lies there, below surface; an apocalyptic massacre waiting to happen to humankind.



ITALY 2008

DOCUMENTARY, COLOUR, DIGIBETA, 73 MIN.

DIRECTOR: ESMERALDA CALABRIA, ANDREA D'AMBROSIO, PEPPE RUGGIERO **PRODUCER:** LIONELLI CERRI **SCREENPLAY:** ESMERALDA CALABRIA, ANDREA D'AMBROSIO, PEPPE RUGGIERO **CINEMATOGRAPHY:** ALESSANDRO ABATE **EDITOR:** ESMERALDA CALABRIA **MUSIC:** VALERIO CAMPORINI FAGGIONI, GUIDO ZEN **CAST:** RAFFAELE DEL GIUDICE, MARIO GERLANDO, PATRIZIA GERLANDO, SABATINO CANNAVACCIUOLO **WORLD SALES:** INTRAMOVIES SRL **PRODUCTION:** LUMIERE & CO. **NORDIC PREMIÈRE**

ESMERALDA CALABRIA: Born in 1964 in Rome, Italy.

ANDREA D'AMBROSIO. Born in 1975 in Roccadaspide, Italy.

PEPPE RUGGIERO. Born in 1970 in Cercola, Italy.

FILMOGRAPHY ESMERALDA CALABRIA: 2008 BIUTIFUL CAUNTRI, DOC; 2002 FIGHTIN FISH, SHORT. ANDREA D'AMBROSIO: 2008 BIUTIFUL CAUNTRI, DOC; 2001 COME UNA NUVOLA CHE DANZA, DOC; 2000 NEL PAESE DI TEMPORALI E DI PRIMULE, DOC; 1999 GLI ANNI NEL CASSETTO, DOC; 1999 ATTORI DI VITA, DOC; 1998 ECCE NANNI, SHORT. PEPPE RUGGIERO: 2008 BIUTIFUL CAUNTRI, DOC.



LA VIDA LOCA LA VIDA LOCA



FRANCE/SPAIN/MEXICO 2008

DOCUMENTARY, COLOUR, BETA SP, 90 MIN.

DIRECTOR: CHRISTIAN POVEDA **PRODUCER:** CAROLE SOLIVE, LUIS BELLABA, EMILIO MAILLÉ, GUSTAVO ANGEL **SCREENPLAY:** CHRISTIAN POVEDA **CINEMATOGRAPHY:** CHRISTIAN POVEDA **EDITOR:** MERCEDES ALTED **MUSIC:** SEBASTIAN ROCCA **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** LA FEMME ENDORMIE, AQUELARRE, EL CAIMAN **SWEDISH PREMIÈRE**



CHRISTIAN POVEDA. Born in 1955. He is a photographer and documentary filmmaker. Following his political involvement during the Vietnam War in the 1970s he decided to work in photojournalism and documentary filmmaking. His entire filmography, including more than 15 documentaries, is dedicated to political and social situations.

SYNOPSIS In Central America they are referred to as the maras: modelling themselves on Los Angeles youth gangs, these groups are now spreading terror in El Salvador and further afield. A childhood at once terrifying and hateful but strangely captivating which typifies the disintegration of family life within Salvadorian society and the despair in which they have grown up.

DIRECTOR'S COMMENT *La Vida Loca is what life is really about over there: youths who suffer; who defy us; who look down on us; who resent and dislike us. Though this vision of evil stirs up our fears and provokes nightmares, I also hope it shall invoke compassion and cause us to question our notion of the world. And so, like cornered dogs, this lost generation responds with pessimism, revolt and death. A total lack of communication! La Vida Loca is a documentary about absolute human solitude.*

FILMOGRAPHY 2008 LA VIDA LOCA, DOC; 2004 VELVET STRIPTEASE, DOC; 2000 UN TOUR DE PASSE PASSE, DOC; 2000 THE BANISHED, DOC; 1999 BLOOD & GLORY, DOC; 1999 IN THE NAME OF THE SON, DOC; 1998 JOURNEY TO THE EXTREME RIGHT, DOC; 1997 BORBATA, DOC; 1996 WE DON'T ONLY KILL TIME, DOC; 1995 MOM TV, DOC; 1995 LEVE TA GARDE, MON HOMME!, DOC; 1993 SKETBA, DOC; 1988 IN THE HEART OF ANGKOR, DOC; 1987 SHADOW WARRIORS, DOC; 1982 DES ELEC-

TIONS POUR UN PUTCH, DOC; 1981 REVOLUCION O MUERTE, DOC

NOMAD'S LAND – SUR LES TRACES DE NICOLAS BOUVIER NOMAD'S LAND



SWITZERLAND 2008

DOCUMENTARY, COLOUR, 35MM, 90 MIN.

DIRECTOR: GAËL MÉTROZ **PRODUCER:** FRANCINE LUSSE **CINEMATOGRAPHY:** GAËL MÉTROZ **EDITOR:** JEANETTA IONESCO **MUSIC:** JULIEN POUGET **CAST:** ELIANE BOUVIER **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** TIPI MAGES PRODUCTIONS **NORDIC PREMIÈRE**



GAËL MÉTROZ. Born in 1978 in Liddes, Switzerland. Parallel to his studies, he taught literature in colleges. In 2004, he obtained a master in French (language), Philosophy and Art History at the University of Lausanne to become a director and a journalist (television, radio and written media). In 2005 he directed his first short *Les Nomades Quashqa'is* and his first feature-length

SYNOPSIS The young Swiss director Gaël Métroz takes the road alone, without a team, camera in hand, in the footsteps of the author Nicolas Bouvier. He discovers that the East is no longer the almost carefree land recounted by the writer in the 1950s in his book "The Way of the World": Iran in crises, Pakistan troubled by tribal violence, Talibans, civil war in Sri Lanka. This world which Bouvier had the use of seems to have disappeared under the veil of time. Disappointed the director decides to leave the main roads traced by the famous Topolino and continues with the nomads. Following his own road on the map of chance, Gaël Métroz reveals the writers philosophy of travel.

DIRECTOR'S COMMENT *Nicolas Bouvier's trips made me dream so much, that in autumn 2005, I left, all alone for six month to shoot a documentary on the road he had made in 1952. A year later, I had still not returned. This book, "The Way of the World", that I had hitherto taken as a simple travel guide, had become a real companion. With its first words "Travelling outgrows its motives, it soon proves sufficient in itself". the documentary's screenplay lost its reason to be: one should not simply follow scrupulously Bouvier's road, but rather give free rein to the chance of the road. To dare leave alone and allow the journey to change everything.*

documentary *Rimbaud's Africa*. This is his feature debut.

FILMOGRAPHY 2008 NOMAD'S LAND, DOC; 2005 L'AFRIQUE DE RIMBAUD, DOC; 2005 LES NOMADES QUASHQA'IS, SHORT DOC,

I.O.U.S.A. I.O.U.S.A.

SYNOPSIS Detailing the reckless spending of past presidents, irresponsible wartime budgets and international fiascos, *I.O.U.S.A.* shines light on how the most powerful country in the world finds itself in the red. Speculating on possible outcomes and solutions, experts on the subject agree on one thing – the world will not be the same when the USA falls victim to its own negligence. Focusing on spending habits that plunge the country deeper into debt every year, the film shows us that there are only a handful of government officials willing to address the seriousness of the problem. David Walker, a U.S. comptroller, is one of those men. Walker has taken it upon himself to start a campaign called the Financial Wake-up Tour that illustrates how the downfall of the American economy will affect the world.

DIRECTOR'S COMMENT *There are two reasons I.O.U.S.A. is an important film now. First, the economy has become the number one issue in the 2008 election. As the discussions and debates take place throughout the year about what to do with our ailing economy, I.O.U.S.A. will provide a road map for people to learn where we've been economically and where we're heading. Secondly, and perhaps more importantly, economics and financial matters tend to scare people. Many people assume that these issues are too complicated for them to figure out. I.O.U.S.A. shines a bright light on these topics and demystifies them for a general audience. If someone ever wanted to learn about our national economy, the financial health of our federal government, and where this is all heading, I.O.U.S.A. is the best place to start. We hope that the film serves as a spring-board to start conversations about this topic. We want people to feel empowered to ask questions of those who are asking for our vote.*

PATRICK CREADON. Born in 1967 in Chicago, USA. He is a 1989 graduate of the University of Notre Dame. He began his career as a cameraman for PBS series *THE 90's*. He earned his Master's Degree in Cinematography at the American Film Institute. As a cameraman his work has appeared on networks, including NBC, CBS,

ABC, MTV, VH1, and ESPN. He has also done work for Paramount, Warner Bros, Sony, Universal and Disney. His feature-length directorial debut was the documentary *Wordplay*.



USA 2008 DOCUMENTARY, COLOUR, 35MM, 85 MIN.
DIRECTOR: PATRICK CREADON **PRODUCER:** CHRISTINE O'MALLEY, SARAH GIBSON, **SCREENPLAY:** PATRICK CREADON, CHRISTINE O'MALLEY, ADDISON WIGGIN **EDITOR:** DOUG BLUSH **MUSIC:** PETER GOLUB **CAST:** DAVID M WALKER, ROBERT BIXBY, ALICE RIVLIN, WILLIAM BONNER **WORLD SALES:** CINEMAVULT **PRODUCTION:** O'MALLEY CREADON PRODUCTIONS, OPEN SKY ENTERTAINMENT **NORDIC PREMIERE**

FILMOGRAPHY 2008 *I.O.U.S.A.*, DOC; 2006 *WORDPLAY*, DOC.



HAMILCHAMA HARISHONA SHELI MY FIRST WAR

SYNOPSIS In the summer of 2006, at the age of 28, director Yariv Mozer was suddenly drafted as a reserves soldier in the Second Lebanon War. Instinctively, he grabbed his video camera. He said to himself: "this camera will be a tool with which to mediate between myself and the reality into which I was thrown – the reality of war". He served as part of an artillery regiment. As days went by, he understood that the war was not as it was planned. Mozer filmed the faces of exhausted and overwhelmed soldiers. He heard their desire to tell their story – to talk about what they had witnessed. They spoke of a pointlessness war with a strong and clear sense of failure. Months after the truce, he was compelled to find the individuals who served with him. They were his principal obsession and the characters of the film. They recalled the images of the war and how they currently relate to them.

DIRECTOR'S COMMENT *My characters and I entered this war naïve with a definite purpose. We instead woke up, shaken and shocked with doubts and regrets. In the end, even those who survive pay a price. (...) Returning back home from war, I discovered that the footage in my video camera tells the story, not only of myself in my first war, but of war specifically and in general. My footage brought back the horrible memories of that war. The reason I made this film is to try and bring to the screen all the moments, the experiences, the events that I was immersed in. To try and recreate the atmosphere that characterizes war. My first war. This is my "All Quiet On The Western Front".*



ISRAEL 2008

DOCUMENTARY, COLOUR, DIGIBETA, 82 MIN.
DIRECTOR: YARIV MOZER **PRODUCER:** YARIV MOZER, Yael PERLOV
SCREENPLAY: YARIV MOZER **CINEMATOGRAPHY:** YARIV MOZER, NADAV HEKSELMAN, RONI KATZENELSON, KATZAV RAMI, SHAHAR REZNIK **EDITOR:** Yael PERLOV **WORLD SALES:** MOZER FILMS LTD. **PRODUCTION:** MOZER FILMS LTD. **SWEDISH PREMIERE**

YARIV MOZER. Born in 1978 in Tel Aviv, Israel. He is a graduate of Tel-Aviv University's Film Department. He is former director of the Tel Aviv 10th International Student Film Festival, and former Supervising Producer of Israeli production company Alma Films Ltd, which specializes in documentaries. In 2006, he established his own production company, Mozer Films Ltd. Since then

he has been involved in numerous film and TV productions. He also teaches, mainly in production studies.

FILMOGRAPHY 2008 *MY FIRST WAR*, DOC; 2003 *PASSIFLORA WALTZ*, SHORT.



WA LAOU FIL SIN CHINA IS STILL FAR



FRANCE 2008

DOCUMENTARY, COLOUR, DIGIBETA, 120 MIN.

DIRECTOR: MALEK BENSMAIL **PRODUCER:** PHILIPPE AVRIL **SCREEN-PLAY:** MALEK BENSMAIL **CINEMATOGRAPHY:** MALEK BENSMAIL, LIONEL JAN KERGUISTEL **EDITOR:** MATTHIEU BRETAUD **MUSIC:** CAMEL ZEKRI **WORLD SALES:** DOC & FILM INTERNATIONAL **PRODUCTION:** KINORAMA **SWEDISH PREMIÈRE**

SYNOPSIS Season by season, throughout the school year, this is a chronicle of Ghassira, a village nestled in the Aurès Mountains, which, more than 50 years ago, became "the cradle of the Algerian Revolution". The Algerian heartlands, larger than life, rich, poignant, confronted with its future.

DIRECTOR'S COMMENT *History, identity crisis, the war in Algeria, terrorism, the black decade, the economic and social crisis ... My country is a man's world. There is no childhood to talk about, only a kind of first life. Childhood is erased by the men's cruel world. The child is, at the same time, both an eyewitness to and a victim of misery, moral decay and exclusion. But there's also education and humanity. The child is both the symbol of the lack of heritage and the heir that the adults must explain Algeria and its future to.*



MALEK BENSMAIL. Born in 1966 in Constantine, Algeria. He's mostly made documentaries about his country in which he focuses on themes like belonging and identity. Issues he deals with are: democracy, modernity, language, society – all the aspects of contemporary society facing his country.

FILMOGRAPHY 2008 CHINA IS STILL FAR, DOC; 2005 THE BIG GAME, DOC; 2004 ALIENATIONS, DOC; 2003 ALGERIA'S BLOODY YEARS, DOC; 2002 DÉMOKRATIA, SHORT DOC; 2001 HOLIDAYS DESPITE ILL, DOC; 1999 BOUDIAF, A HOPE ASSASSINATED, DOC; 1998 DÉCIBLED, DOC; 1996 TERRITORIES, SHORT DOC.

WE WENT TO WONDERLAND WE WENT TO WONDERLAND



CHINA/UNITED KINGDOM 2008

DOCUMENTARY, B/W, DIGIBETA, 76 MIN.

DIRECTOR: XIAOLU GUO **PRODUCER:** XIAOLU GUO, PHILIPPE CIOMPI **CINEMATOGRAPHY:** XIAOLU GUO **EDITOR:** PHILIPPE CIOMPI **MUSIC:** PHILIPPE CIOMPI **CAST:** GUO XIULIN, LI HEYING **WORLD SALES:** PERSPECTIVE FILMS **PRODUCTION:** PERSPECTIVE FILMS **NORDIC PREMIÈRE**

SYNOPSIS The old Chinese man has no voice. But he writes notes: "Water is so good in the West." "Flowers are long dead on Karl Marx's grave." "English trains don't respect people's time." "When Picasso died, my daughter was born." He observes the drifting clouds, his wife looks at the Houses of Parliament. As he wanders in the Vatican, his wife is still praising the English parks. This is the first, and maybe the last time they leave China. He wants to see the whole world before he dies, but her heart longs for home. A minimalist film shot in black and white, integrating stills and quotes, the film portrays a philosophical journey, going through cultural conflicts, love, relationship, memories of personal histories, shadows of the turmoil of China's past, glimpses of the weight of two individuals in a global environment. As ancient Taoist master Lao Tzu said: "The further you go, the less you understand." This visual poem is like an abstract Chinese ink painting, drawing traces of two people's interior life.

FILMOGRAPHY 2008 WE WENT TO WONDERLAND, DOC; 2008 AN ARCHEOLOGIST'S SUNDAY, SHORT; 2006 HOW IS YOUR FISH TODAY (GIFF 2007); 2006 ADDRESS UNKNOWN, SHORT., 2004 THE CONCRETE REVOLUTION, DOC; 2003 FAR AND NEAR, DOC



XIAOLU GUO. Born in 1973 in China. After seven years studying and teaching at the Beijing Film Academy she went to the National Film Academy in the UK to study documentary filmmaking. In UK she completed her first film, the documentary *The Concrete Revolution*. Aside from directing films she is an author. Her novels include "Village of Stone" (2005) and "A Concise Chinese-English Dictio-

nary For Lovers" (2007). She lives in London and Beijing.

FIRST CUT

Meet tomorrow's great film hopes here!

Opening film: *Insignificant Things*
by Andrea Martinez Crowther.

EDEN EDEN



IRELAND 2008

FEATURE, COLOUR, 35MM, 85 MIN.

DIRECTOR: DECLAN RECKS **PRODUCER:** DAVID COLLINS **SCREENPLAY:** EUGENE O'BRIEN **CINEMATOGRAPHY:** OWEN MCPOLIN **EDITOR:** GARETH YOUNG **MUSIC:** STEPHEN RENNICKS, HUGH DRUMM **CAST:** AIDAN KELLY, EILEEN WALSH **WORLD SALES:** SAMSON FILMS **PRODUCTION:** SAMSON FILMS **NORDIC PREMIERE**

SYNOPSIS Set in a thriving midlands town, this is the story of a week in the lives of Billy and Breda Farrell as they approach their 10th wedding anniversary. Breda is determined that the milestone will re-ignite the passion in their marriage. Billy, on the other hand, has developed an obsession with Imelda Egan, a pretty but unobtainable local young thing, and has convinced himself that the coming weekend will see them become lovers under the eyes of everyone. As the date draws closer, Billy's behaviour becomes more and more chaotic, while Breda's frustrations crystallise and find more mature, high-risk expression.

DIRECTOR'S COMMENT *Eden first came to my attention as a manuscript for an as yet un-produced play by Eugene O'Brien. Eugene's play, which was written as two monologues, struck me immediately as something I would like to try and adapt for film. The play was set in a world familiar to me, the midlands of Ireland, and related the simple story of a husband and wife Billy and Breda who are approaching their tenth wedding anniversary with very different goals in mind. I was particularly interested in exploring how the central characters managed to physically live under the same roof yet be emotionally as far apart as any two people could be. (...) The biggest challenge in adapting the play was moving away from the monologue form. Finding a way to portray the central characters inner lives in a visual way and fleshing out the peripheral characters who were only ever referred to in the play. But with Eugene's script, the cinematography of Owen McPolin and the fine performances from the two leads, Eileen Walsh and Aidan Kelly, I believe we've captured the feeling of the original work and hopefully brought a totally new dimension to it.*



DECLAN RECKS. Born in County Offaly, Ireland. Graduated from Ireland's National Film School in 1989 with the short *Big Swinger*. He set up Paradox Pictures with fellow graduate Liam O'Neill in 1990. The company produced several features including *Separation Anxiety* and *How Harry Became a Tree*. During that time he directed several shorts and the

feature *Making Ends Meet*. He has also directed shows and mini-series for Irish television.

FILMOGRAPHY 2008 EDEN; 2007 THE RUNNING MATE, TV; 2005, PURE MULE, TV; 2003-2006 THE CLINIC, TV; 2002 ANYTIME NOW, TV; 2001 ON HOME GROUND, TV; 1999 MYSTIC KNIGHTS, TV; 1998 SOAP, SHORT; 1997 QUANDO, TV; 1995 PORTRAIT OF IRELAND, TV; 1992 SUNNY'S DELIVERANCE, SHORT; 1989 BIG SWINGER, SHORT.

AFTERSCHOOL AFTERSCHOOL



USA 2008

FEATURE, COLOUR, 35 MM, 122 MIN.

DIRECTOR: ANTONIO CAMPOS **PRODUCER:** JOSH MOND, SEAN DURKIN **SCREENPLAY:** ANTONIO CAMPOS **CINEMATOGRAPHY:** JODY LEE LIPES **EDITOR:** ANTONIO CAMPOS **CAST:** EZRA MILLER, JEREMY WHITE, EMORY COHEN, MICHAEL STUHLBARG, ADDISON TIMLIN, ROSEMARIE DEWITT, LEE WILKOF, PAUL SPARKS, BILL RAYMOND, GARY WILMES, CHRISTOPHER MCCANN **WORLD SALES:** COPRODUCTION OFFICE **PRODUCTION:** BORDERLINE FILMS **SWEDISH PREMIERE**

SYNOPSIS Robert is a young American student at an elite east coast preparatory school who accidentally captures on camera the tragic death of two classmates. Their lives become memorialized as part of an audio-visual assignment designed to speed up the campus-wide healing process. But the video memorial assignment creates an atmosphere of paranoia and unease among students and teachers.

DIRECTOR'S COMMENT *More than ever, we are able to bear witness to all the horrible and wonderful events surrounding us on our own computers, in the safety of our own room. People are fascinated by videos, whether they be sweet or violent, that lie outside the realm of their daily experience. Robert, the central subject in Afterschool, is one such person. We are constantly being watched – or are potentially at risk of being under surveillance somewhere. Digital cameras are now standard inside computers and cell phones; surveillance cameras are a fixture in nearly every public place. Before the age of digital technology, the eye of God was merely an abstraction; now, a digital ca-*

mera can be quietly tucked away in someone's pocket, ready to shoot at the perfect moment and instantly be shared with the rest of the world. Through the character of Robert I tried to examine my own fascination with quiet observation and documentation. As a filmmaker, my preferred technique is to let my actors play out entire scenes in front of the camera in one long take; in allowing a scene to unfold in this organic fashion, it is my hope that some semblance of authenticity will emerge. I have found that, if we wait long enough, we may be fortunate enough to witness something revealing, something touching – or even something shocking. Ultimately, the goal is always to experience something real.



ANTONIO CAMPOS. Born in New York, USA. Aged 24. Studied at New York University's Tisch School of the Arts in the film studies department. He has directed more than 20 shorts and documentaries and most recently he completed a clip for The Shins' *Sleeping Lessons*. He recently formed the production company Borderline Films with some of his NYU classmates. This is his feature debut.

FILMOGRAPHY 2008 AFTERSCHOOL; 2007 THE LAST 15, SHORT; 2005 BUY IT NOW, SHORT; 2004 WHO'S YOUR DADDY, SHORT; 2002 PANDORA, SHORT; 2001 FIRST KISS, SHORT; 1997 PUBERTY, SHORT.

LA EXTRANJERA **THE STRANGER**

SYNOPSIS Maria is a shy and introverted Argentine woman who lives in Barcelona. When her grandfather and last relation dies, she finds herself obliged to return to Indio Muerto, a remote village in the Argentine hinterlands. After a seemingly unending journey, Maria reaches the ranch. The desolate solitude of this place is further emphasized by the ceaseless wind and whirling clouds of dust. Unexpectedly, Maria decides to stay on.

FERNANDO DIAZ. Born in 1964 in Buenos Aires, Argentina. He is a lawyer by profession. He studied at the University of Cinema in Buenos Aires, where he now teaches screenwriting.

FILMOGRAPHY 2008 **THE STRANGER**; 2008 **LA TÉLÉVISION DES ÉQUATORIENS**, TV; 2007 **LA TÉLÉVISION DES BOLIVIENS**, TV; 2006 **LA TÉLÉVISION DES CHILIENS**, TV; 2005 **LA TÉLÉVISION DES ARGENTINS**, TV; 1998 **SOUL'S SQUARE**; 1993 **RUBEN, THE BAT**, SHORT.



ARGENTINA 2008

FEATURE, COLOUR, DIGIBETA, 96 MIN.

DIRECTOR: FERNANDO DIAZ **PRODUCER:** FERNANDO DIAZ **SCREENPLAY:** FERNANDO DIAZ **CINEMATOGRAPHY:** MARIANO CUNEO **EDITOR:** GUILLERMO GATTI **MUSIC:** CHARLIE PERONACE DALTON **CAST:** ARNALDO ANDRÉ, MARÍA LAURA CALI, ROLY SERRANO, NORMA ARGENTINA **WORLD SALES:** MACHACO FILMS **PRODUCTION:** MACHACO FILMS **NORDIC PREMIERE**

TOUT EST PARFAIT **EVERYTHING IS FINE**

SYNOPSIS Josh is an ordinary teen living in an ordinary suburb, wedged between the high school, the mine and the skate park. One morning, he finds his friend Thomas's dead body. Next, he discovers that three more friends also killed themselves, leaving him out of their pact. As the sole survivor, Josh becomes more and more detached from the world around him. Only Mia, his best friend's girl, can reach him. With more questions than answers, Josh's is the story of a survivor. It is a modern portrait of today's teens: invincible yet fragile, clear-thinking yet confused, idealistic yet jaded.

DIRECTOR'S COMMENT My first motivation came from the shortage of realist films set in the world of Quebec teens. In our films, adolescents are asked to ham it up. Teens are often played by actors in their late 20s. This is all the more irritating when some of your favorite films are *Bully*, *Ratcatcher*, *Sweet Sixteen*, *Elephant*, *My Summer of Love*, *Mysterious Skin*, *Gummo*, *Mean Creek* and *Thirteen*. My second motivation is a more personal one. A topic that did not compel me to make this film, but that is very important

to me: suicide. Four of my friends have died by their own hand, two by hanging and two asphyxiated in a car. Those events opened me to a world of social responsibility. (...) I saw it as a challenge to portray the raw, unvarnished horror. Not to moralize, but to avoid leading people astray. Why, you might ask, should we talk about it at all, even while taking precautions, if there are still risks? Because it is wrong that a problem whose solution lies above all in communication should be taboo and never spoken of in any context. My third and final motivation was universal, like my subject. I wanted to send a positive, existentially spiritual message. I wanted to make a film with bright spots that celebrate life. Not unlike Terrence Malick did in *The Thin Red Line*, I wanted to contrast the violence of my subject and my protagonist's deep-seated depression with the nature surrounding him, as a way of saying that the only true reason to be (happiness) can always be found outside the prison of our mind.

YVES CHRISTIAN FOURNIER. A graduate of the film and communications program at UQAM. He started his career as an editor for several established directors. In the late 1990s he worked with the televised videography competition, *Course Destination Monde*, where he made reports from around the world. In 2001 he directed his first

short, *Sunk*. He has directed further shorts and worked in advertising. This is his feature debut.



CANADA 2007

FEATURE, COLOUR, 35MM, 115 MIN.

DIRECTOR: YVES CHRISTIAN FOURNIER **PRODUCER:** NICOLE ROBERT **SCREENPLAY:** GUILLAUME VIGNEAULT **CINEMATOGRAPHY:** SARA MISHARA **EDITOR:** YVANN THIBAUDEAU **MUSIC:** PATRICK LAVOIE **CAST:** MAXIME DUMONTIER, CHLOÉ BOURGEOIS, MAXIME BESETTE, JEAN-NOËL RAYMOND-JETTÉ, NIELS SCHNEIDER, SÉBASTIEN BERGERON CARRANZA **WORLD SALES:** SEVILLE INTERNATIONAL **PRODUCTION:** GO FILMS **SWEDISH PREMIERE**

FILMOGRAPHY 2007 **EVERYTHING IS FINE**, 2001 **SUNK**, SHORT.



PEACEFIRE PEACEFIRE



IRELAND/UNITED KINGDOM 2008

FEATURE, COLOUR, HDCAM, 85 MIN.

DIRECTOR: MACDARA VALLELY **PRODUCER:** CHRIS MARTIN **SCREENPLAY:** MACDARA VALLELY **CINEMATOGRAPHY:** NURIA ROLDOS **EDITOR:** MACDARA VALLELY **MUSIC:** BRENDAN DOLAN **CAST:** JOHN TRAVERS, GERARD JORDAN, SEAN ROBERTS, GERRY DOHERTY, PAULINE GOLDSMITH **WORLD SALES:** GOLDCREST INDEPENDENT **PRODUCTION:** MAYFLY ENTERTAINMENT **NORDIC PREMIÈRE**



MACDARA VALLELY. Born in Craigavon, Northern Ireland, United Kingdom. He graduated in theatre studies and the Irish language from the University of Ulster. In 2003 he made his first short, *The Love Bite*, which went on to receive international billing. In 2005 he made his second short, *Fíorghael*. His theatre plays "Voice of the Sea" and "Peacefire" were also staged in New York. He has also devo-

SYNOPSIS Set against the backdrop of the Northern Ireland Peace Process, the film is an account of one young man's experience of crime and punishment on his local housing estate. Colin is a joyriding hood who couldn't give a toss about the political situation. But a chance encounter with a ruthless detective turns him into an informer for the so-called forces of law and order and a target for retribution for his father's old mates in the IRA. In the violent upheaval that follows, Colin must struggle with the intense loyalty he feels for his mates; the need to protect his mother from her tragic past; and the political ideals of a dead father. Shot entirely on location in Craigavon, County Armagh in the north of Ireland in the summer of 2007

DIRECTOR'S COMMENT *Why this story? Why now? I get asked those questions a lot by people when they first hear about Peacefire, and I understand where they are coming from. 'Troubles Trash' used to send me running for the door. It's not to say there haven't been some great films made about the conflict, it's just that the vast majority of them seem to have been created from an outside perspective. Very early on in this project I decided if I was going to make this film, I wanted it to be as authentic and true to life as possible.*

ted himself to community work with young people and was the creator of a children's theatre adaptation of The Irish Famine Project. This is his feature debut.

FILMOGRAPHY 2008 PEACEFIRE; 2005 FIORGHAEL, SHORT; 2004 THE LOVE BITE, SHORT.

BITTER & TWISTED BITTER & TWISTED



AUSTRALIA 2008

FEATURE, COLOUR, HDCAM, 88 MIN.

DIRECTOR: CHRISTOPHER WEEKES **PRODUCER:** BRIDGET CALLOW **SCREENPLAY:** CHRISTOPHER WEEKES **CINEMATOGRAPHY:** SAM COLLINS **EDITOR:** SIMON WRIGHT **MUSIC:** BRIAN CACHIA **CAST:** NONI HAZLEHURST, STEVE RODGERS, LEEANNA WALSMAN, GARY SWEET, MATT NEWTON, CHRISTOPHER WEEKES **WORLD SALES:** ODIN'S EYE ENTERTAINMENT **SWEDISH PREMIÈRE**



CHRISTOPHER WEEKES. He is 24 years old and lives in Sydney, Australia. As well as writing and directing from an early age, he has worked as a visual artist on many film, TV, and commercial productions. His previous shorts include *The Chance* (1998), *Beautiful Lilly* (1999) and *George Lucas & I* (2001). This is his feature debut, which he also wrote.

SYNOPSIS In the living room of a suburban home, Liam Lombard lies dying. His family watches – helpless. There was no warning. No signs. And no time for goodbyes. Three years later the self-destructive world of the four people who loved him most is inadvertently changed forever as they come to realise what really died that day was themselves.

DIRECTOR'S COMMENT *Bitter & Twisted is a movie about identity – or essentially how our past shapes who we are today. The first draft was finished when I was 20 years old. It manifested from a desire to depict the Australia I've always known, far from the "occa" stereotype of beer drinking, football loving louts and rather more grounded in the oppressive isolation that can exist in some of the smaller suburbs of a large city such as Sydney. A guidebook to discovering your inner quirk if you will. (...) People are the real texture on show here. Everyone wants to be loved, everyone wants to be happy, but sometimes we get so beaten down by all the opportunities we missed, we forget what we were after to begin with. That's the journey the characters in Bitter & Twisted are going on. Interpretation is half the fun, so the less said the better. Suffice to say, now years after starting as nothing but a dream at the back of my parents house as a young teenager, the film can finally come alive.*

FILMOGRAPHY 2008 BITTER & TWISTED; 2001 GEORGE LUCAS & I, SHORT; 1999 BEAUTIFUL LILLY, SHORT; 1998 THE CHANCE, SHORT.

NIKOLI NISVA SLA V BENETKE **WE'VE NEVER BEEN TO VENICE**

SYNOPSIS Tone, an older man, drives from Germany to visit his son Grega and his daughter-in-law Masha. Though nobody talks about it, something horrible has happened. In attempt to ease their pain for a moment, Tone takes the young couple out for an ice-cream and so begins their drive around the countryside. On the road, Grega and Masha experience sudden changes of mood. They get aggressive, deeply saddened, suddenly cheerful, nervous, depressed. They are together but each on their own. And the gap between them is growing. Meanwhile, Tone drives them further away from home but no further from what has happened.

DIRECTOR'S COMMENT *I wanted to get as close as possible to the feeling of observing someone as if we were, for example, sitting at the next table secretly watching them. I wanted to give the viewer the time and the chance to do so, to notice details or hidden emotions, without disrupting with any unnecessary or suggestive cuts. The scenes are static and the camera does not move once, similarly as Masha, Grega and his father are trapped in their situation. What happened to them before the film begun cannot be undone, and what awaits them after the end credits is unavoidable. In between, that which is unspoken is so much more important than what is actually being said. What is essential for me are these three people's gestures, looks, reactions and interactions while they try to deal with each other, with this time they have to endure through, and most of all with themselves.*



SLOVENIA 2008

FEATURE, COLOUR, 35MM, 62 MIN.

DIRECTOR: BLAZ KUTIN **PRODUCER:** BLAZ KUTIN, ANDREJ KREGAR, ROLANDA REBREK **SCREENPLAY:** BLAZ KUTIN, ROLANDA REBREK **CINEMATOGRAPHY:** MITJA LICEN **EDITOR:** JURIJ MOSKON **MUSIC:** POLONA JANEZIC **CAST:** ALJOSA TERNOVSEK, IVA KRAJNC, PETER TERNOVSEK, TADEJ TOS **WORLD SALES:** TOMAHAVK **PRODUCTION:** VPK, TOMAHAVK **NORDIC PREMIERE**

BLAZ KUTIN. Born in 1970 in Ljubljana, Slovenia. He graduated in Ethnology and Sociology of Culture from the University of Ljubljana. In 1995 he published "The Land of White Doves", journals of his travels to Bosnia during the war. He has worked as journalist and translator. This is his feature debut.

FILMOGRAPHY 2008 WE'VE NEVER BEEN TO VENICE; 2006 PRINCIPESSA, SHORT.



MACHAN **MACHAN**

SYNOPSIS Manoj and Stanley console themselves after their latest visa application is rejected. With their spirits dashed the chance discovery of an invitation to a handball tournament in Bavaria appears to them like a present from the Gods. Even if neither of them knows what handball is, they submit an application to the tournament and soon a mismatched collection of friends and colleagues, creditors and policemen, join together in the unlikely Sri Lanka National Handball Team. As the tournament invitation arrives, handball rules and regulations are side-lined; dreams of leaving poverty behind and a better life take centre stage. The planned quick getaway on arrival is crushed by the welcoming organisers and a change of schedule sees them confronted by an arena full of sport fans eager to applaud the prowess of the Sri Lanka National Handball Team. 70-0. And now? Do they run before the inevitable arrest and an inglorious return home? Or should they fight on to defend personal and national pride at the cost of risking the end of their dream? The film is based on a true story.

DIRECTOR'S COMMENT *The impulse to make Machan stems from the discovery of an absurd true event that inspired me to confront the immigration policies of the West in a non-didactic, humorous way. The gradual acceptance in the West of the need to offer asylum to "refugees" (badly administered as it often is), has been accompanied by an increased demonization of those wishing to enter the West for the purpose of improving their lives; these, now referred to as "bogus refugees" or "illegal immigrants", are the target on one hand of short-sighted immigration policies and on the other of the greed of international human traffickers. The immigration policies of the West, often based on point systems according to the "desirability" and "usefulness" of applicants, are solely geared to the advantage of the recipient country, while running directly counter to the needs of the countries where much of the would be immigrants come from.*



SRI LANKA 2008 FEATURE, COLOUR, 35MM, 109 MIN.

DIRECTOR: UBERTO PASOLINI **PRODUCER:** UBERTO PASOLINI, PRASANNA VITHANAGE, CONCHITA AIROLDI, MIRJAM WEBER **SCREENPLAY:** RUWANTHIE DE CHICKERA, UBERTO PASOLINI **CINEMATOGRAPHY:** STEFANO FALIVENE **EDITOR:** MASASHIRO HIRAKUBO **MUSIC:** STEPHEN WARBECK, LAKSHMAN JOSEPH DE SARAJ **CAST:** DHARMAPRIYA DIAS, GHIAN DE CHICKERA, DHARSHAN DHARMARAJ **WORLD SALES:** BETA CINEMA **PRODUCTION:** REDWAVE FILMS, SHAKTI FILMS, STUDIO URANIA SRL, BABELSBERG FILM GMBH **SWEDISH PREMIERE**

FILMOGRAPHY 2008 MACHAN.

UBERTO PASOLINI. Born in Rome, Italy. He has worked in film since 1983, starting as a runner in Thailand on *The Killing Fields*. He became an independent producer in 1994, when he founded Redwave Films. The company has produced films like *Palookaville*, starring Vincent Gallo and *The Full Monty*, to date the most successful UK

picture at the UK box office of those based on original material. This is his feature debut.



CUVARI NOCI NIGHTGUARDS



BOSNIA & HERCEGOVINA 2008

FEATURE, COLOUR, 35MM, 87 MIN.

DIRECTOR: NAMIK KABIL **PRODUCER:** AMRA BAKSIC-CAMO **SCREENPLAY:** NAMIK KABIL **CINEMATOGRAPHY:** VLADIMIR TRIVIC **EDITOR:** TIMUR MAKAREVIC **CAST:** VAHID PIRALIC, MILAN PAVLOVIC, HARIS ALIC, NAMIK KABIL, BELMA LIZDE-KURT **WORLD SALES:** SCCA / PRO.BA **PRODUCTION:** SCCA / PRO.BA **NORDIC PREMIÈRE**



NAMIK KABIL. Born in 1968 in Tuzla, Bosnia and Herzegovina. He completed his film studies at the Santa Monica College and the Los Angeles City College, Los Angeles, USA. He currently lives in Sarajevo and works as writer, scriptwriter and film director. He has written several TV scripts, as well as the script for *Days and Hours*, the feature directed by Pjer Zalica. In 2007 he directed the documentary *Interrogation*. This is his feature debut.

SYNOPSIS In a one-night introspection we follow Mahir on his duty as a nightguard in a furniture showroom in present-day Sarajevo. Mahir is married to Geraldine since three years and still they have no children. So Mahir becomes convinced that he is pregnant. From that moment, he keeps throwing up. His best friend is Brizla, the next-door nightguard at the sanitary ware showroom. They meet and play their ritual game 'Home-you-go'. Brizla suspects something is wrong with Mahir but still does not have a clue that Mahir is pregnant. War veteran neighbour is making their night harder, triggering the alarm system, which alerts the police to inspect. Former soldiers are still in uniforms, but they are now just guards, guarding the furniture from themselves. The resolution comes with the morning coffee, end of the day for friends. Mahir announces that he is back to normal and he does not throw up anymore.

DIRECTOR'S COMMENT *In Bosnia, today, most of our problems are suppressed and we are living our normal life, faking our normality and many things are left unsaid. In the war, there were sides, clear distinction between good and evil. Now, we are left just to exist, to levitate in the frozen society, expecting no resolution. How much can we decide about ourselves? War is conducted by man, but the peace, specially Bosnian peace is in the hands of women. Their sense for reality and ability to adapt keeps us alive. Nightguards is a woman's film, without real female roles. Our men are either crazy, or they are suffering typical female problems. Time ruled by new communication channels, brings new stories about our inability to communicate, about our failure to stay in touch with our loved ones or-and ourselves.*

FILMOGRAPHY 2008 NIGHTGUARDS; 2007 INTERROGATION, DOC; 2005 POVRATAK, DOC; 2003 SEX PLANETA, SHORT

GASOLINA GASOLINA



GUATEMALA 2008

FEATURE, COLOUR, 35 MM, 75 MIN.

DIRECTOR: JULIO HERNÁNDEZ CORDÓN **PRODUCER:** DONALD K. RANVAUD, SILVIO SARDI **SCREENPLAY:** JULIO HERNÁNDEZ CORDÓN **CINEMATOGRAPHY:** MARÍA SECCO **EDITOR:** AINA CALLEJA. **MUSIC:** FRANCIS DÁVILA **CAST:** FRANCISCO JACOME, CARLOS DARDÓN, GABRIEL ARMAS, DANERI GUDIEL, PATRICIA ORANTES, JOSUÉ SOTO-MAYOR, EDGAR CALEL **WORLD SALES:** ONDAMAX FILMS **PRODUCTION:** MELINDROSA FILMS **NORDIC PREMIÈRE**



JULIO HERNÁNDEZ CORDÓN. Born in 1975 in Raleigh, North Carolina, USA. He was raised in Mexico, Guatemala and Costa Rica. He studied Communication Sciences at the University of Rafael Landívar, Guatemala. He then studied filmmaking at the Centro de Capacitación Cinematográfica in Mexico. Previously he has made three shorts and two documentaries. In 2006 he won the prize by Cinergia in Costa Rica to make this film, his feature debut.

SYNOPSIS Three teenagers: Gerardo, Nano and Raymundo, spend their spare time stealing gasoline to go joyriding. So, we face a story whose characters travel in one of their mother's car without a fixed destination, just to entertain themselves. Each stop is a crash with reality that puts their friendship to the test, showing that teenage friendships have a thin line that separate betrayal, deception and a kamikaze-like solidarity. *Gasolina* is an intimate story that shows that youth, country and future are defined by extremes.

DIRECTOR'S COMMENT *During the filming of Gasolina, the film script was thrown away. I worked with non-professional actors, three of whom were my neighbours. Gasolina is a film that reflects my adolescence and that of recent generations. Even though the peace treaties were signed 12 years ago, the circumstances are still the same. 30 Guatemalan artists have donated their work in order to raise funds for this production. Finally, in 2007, Gasolina was awarded three prizes in the San Sebastian Festival which made postproduction possible. Gasolina is a film from a country with neither a cinema law nor a film institute.*

FILMOGRAPHY 2008 GASOLINA.

COSAS INSIGNIFICANTES **INSIGNIFICANT THINGS**

SYNOPSIS Esmeralda is a teenager with an unusual obsession: she collects objects lost, forgotten or discarded by people she doesn't know and keeps them in a box beneath her bed. This is the tale of three objects in the box and the people behind them, all in some way incapable of relating to the person they love most. It is also a tale of the box itself, and of how Esmeralda learns to open it, to feel and to hoard the most valuable thing of all: human relations.



MEXICO/SPAIN 2008

FEATURE, COLOUR, 35MM, 96 MIN.

DIRECTOR: ANDREA MARTÍNEZ CROWTHER **PRODUCER:** BERTHA NAVARRO **SCREENPLAY:** ANDREA MARTÍNEZ CROWTHER **CINEMATOGRAPHY:** JOSEP MARIA CIVIT **EDITOR:** ANGEL HERNÁNDEZ ZOIDO **MUSIC:** LEONARDO HEIBLUM, JACOBO LIEBERMAN **CAST:** BÁRBARA MORI, FERNANDO LUJÁN, CARMELO GÓMEZ **WORLD SALES:** NOTRO FILMS **PRODUCTION:** TEQUILA GANG **NORDIC PREMIÈRE**

ANDREA MARTÍNEZ CROWTHER. Graduate from the Universidad Autónoma Metropolitana-Xochimilco, Mexico City. She won the Fulbright Scholarship to study in Los Angeles in 1997. She has directed several documentaries, short films, commercials and institutional videos. She participated in the Sundance Screenwriters' Lab with the project *Cosas insignificantes*.

FILMOGRAPHY 2008 COSAS INSIGNIFICANTES; 1995 PALACIOS EN PELIGRO.



A MOMENT IN JUNE **A MOMENT IN JUNE**

SYNOPSIS A film set in Thailand in 1972 and 1999. It is a story of the fusion of six lives, a song that links them together, and a hope for a second chance that might never come. Pakorn and Phon find themselves making their last promises to each other, as their life together is not exactly what they had hoped for. They decide to separate, but arrange to meet again at a train station in a month's time. They each wonder if this is the end of their life together, or will they get another opportunity to make things right between them? Arunya is on a journey to find an old friend, Krung, whom she hasn't seen for nearly 30 years. Would she get the second chance she has been hoping for, after all these years? Two weeks before her wedding, the bride finds herself in a difficult situation when she falls in love with her fiancé's best friend. He is married, and she soon will be. She is about to damage three lives as she struggles to choose between someone she loves, and someone she loves more. The paths of these lives will cross and eventually some will understand that second chances are not for everyone.

DIRECTOR'S COMMENT *I believe that a good film should intrigue people's thoughts, make them think, and leave them with questions. Like any other art form, film can connect with people's emotions and imagination, and take them somewhere beyond their reality. Film is a complex medium just like us, the human being, as is the story of A Moment In June. Somebody once said that a great film should create questions and not necessarily need to answer them. A Moment In June is one of those films. It challenges the audience to think and search for the answer within themselves.*



THAILAND 2008

FEATURE, COLOUR, 35MM, 106 MIN.

DIRECTOR: O NATHAPON **PRODUCER:** O NATHAPON **SCREENPLAY:** O NATHAPON **CINEMATOGRAPHY:** DAVID ETHAN SANDERS **EDITOR:** LEE CHATAMETIKOOL **MUSIC:** ROBERT WALKER **CAST:** SHAHKRIT YAM-NARM, KRISSADA SUKOSOL, SINITTA BOONYASAK, DEUNTEM SALITUL, SUCHAO PONGVILAI, NAPASKORN MIT-AIM **WORLD SALES:** SAHAMONGKOL FILM INTERNATIONAL CO. LTD. **PRODUCTION:** THE STORY OF O CO., LTD. **NORDIC PREMIÈRE**

O NATHAPON. Born and raised in Thailand. He moved to England when he was 14 to attend high school. He then moved back to Bangkok for a one-year acting course before leaving for Los Angeles in 2000 to study film at the Art Center College of Design. In 2004 he made the short *Bicycles & Radios*. He also works in theatre, both with acting and directing. He writes his own

material, both for film and stage. This is his feature debut.

FILMOGRAPHY 2009 RAISING BABY RIO, TV SHORT; 2008 A MOMENT IN JUNE; 2004 BICYCLES & RADIOS, SHORT.



CHERAGHI DAR MEH **A LIGHT IN THE FOG**



IRAN 2008 FEATURE, COLOUR, 35MM, 76 MIN.
DIRECTOR: PANAHBARKHODA REZAEI **PRODUCER:** MAHMOUD FALLAH, MOHAMMAD AFARIDEH, HOSSEIN SABERI **SCREENPLAY:** PANAHBARKHODA REZAEI **CINEMATOGRAPHY:** ALI MOHAMMAD GHASEMI **EDITOR:** PANAHBARKHODA REZAEI **MUSIC:** ASGHAR SHAHVERDI **CAST:** PARIVASH NAZARIYEH, MASSOUD HESHMAT, BEHROUZ JALILI **WORLD SALES:** DOCUMENTARY AND EXPERIMENTAL FILM CENTER (DEFC) **PRODUCTION:** DOCUMENTARY AND EXPERIMENTAL FILM CENTER (DEFC), ZOHA FILM **INTERNATIONAL PREMIERE**

SYNOPSIS Ra'na lives in the countryside with her widowed and disabled father. Her lover Habib left to fight in the war and has never been heard of since. Her father feels sorry for her and encourages her to consider Rahmat's marriage proposal. The film focuses on Ra'na's everyday life. The foggy village, the dim light in a lamp are central themes reflecting the daily life of Ra'na.

DIRECTOR'S COMMENT Everyone tried to keep on with the poetic tone of the film. Ali Mohammad Ghasemi turned each frame to a painting with his camera-however the minimum movement was designed in each shot. It was made in a static form and its sound was minimalized relevantly. The music was formed by effects and sounds. Contrarily to the dominant concept of film music, everything was limited to what was recorded on the set.



PANAHBARKHODA REZAEI. Born in 1977 in Shazand, Iran. Holds a BA degree in cinema directing from the university. He has directed a couple of shorts in different formats, which have participated at different film festivals. This is his feature debut.

FILMOGRAPHY 2008 A LIGHT IN THE FOG; 2007 THE OLD MAN AND THE RAIL, SHORT.

DDONGPARI **BREATHLESS**



SOUTH KOREA 2008
 FEATURE, COLOUR, 35MM, 130 MIN.
DIRECTOR: IK JUNE YANG **PRODUCER:** IK JUNE YANG **SCREENPLAY:** IK JUNE YANG **CINEMATOGRAPHY:** JONG HO YUN **EDITOR:** YUEN JUNG LEE **MUSIC:** THE INVISIBLE FISH **CAST:** IK JUNE YANG, KKO BBI KIM, HWAN LEE, MAAN SIK JOUNG, SEUNG YEON LEE **WORLD SALES:** SHOW-BOX / MEDIAPLEX, INC. **PRODUCTION:** MOLE FILM **NORDIC PREMIERE**

SYNOPSIS After witnessing the deaths of his mother and sister during childhood, Sang-hoon grew up along with violence. To punish his father for destroying the family, Sang-hoon visits his father regularly with rampage. One day, he meets a teenage girl, Yon-hee. As encounter piles up, Sang-hoon and Yon-hee find themselves in each other. But their link started long time ago. Out of blind, Sang-hoon, Yon-hee, and others among them reach out for more relationships.

DIRECTOR'S COMMENT Family. Anything could happen within a family, and it's always excused. We just ignore our internal pain until it fades in time. We take the pain for granted, and assume everyone else is dealing with the same pain. We are not able to admit that the terror within a family can be much worse than the terror from outside. (...) We should bring family up to the surface. Honest stories about the father, and the family, and about us growing up in the family. (...) Can we reconcile here? Or do we just postpone the discussion for our next generation? Do we need a cure? or do we need to pray not to get the disease? I propose those questions.

IK JUNE YANG. Graduated from the Department of Entertainment & Acting, Kongju Communication Arts College. As an actor, he has appeared in various films like *Maundy Thursday*, *Les Formidables* and *No Manners*. He began a career as director with his short *Always Behind You* in 2005. This is his feature debut.

FILMOGRAPHY 2008 BREATHLESS; 2007 SPEECHLESS; 2006 JUST LEAVE ME ALONE; 2005 ALWAYS BEHIND YOU.

DER ROTE PUNKT **THE RED SPOT**

SYNOPSIS The young Japanese student Aki Onodera is haunted by dreams of long-lost memories from her early childhood. While she should really be concentrating on finding a job after her studies, instead she goes to her parents' house and discovers an old camera containing film and a yellowed envelope with a letter and a map of a foreign country with a red spot marking a particular location seem to be the key to her dreams. Despite her parents' and boyfriend's apprehension, she travels alone to Germany to look for this place. On her search in the idyllic East Allgaeu area, she meets 18-year-old Elias Weber and his father. Elias helps Aki look for the location on the map where the red mark is. According to Aki, there is supposed to be a memorial stone there for Aki's biological family, who died at that spot 18 years ago. Although it is not her intention, Aki's presence and the search for the past seem to intensify the tension among the Weber family and finally lead to light being shed on family secret. When Aki finally finds the spot she has been looking for, everyone involved must come to terms with the past in order to make way for a new beginning.

MARIE MIYAYAMA-SINZ. Born in 1972 in Tokyo, Japan. After studies in Japan she went to Germany for further studies in theatre and from 1998 in film direction at the University for Television and Film, Munich (HFF). Has worked as coordinator of international film- and TV productions. This is her feature debut.

DIRECTOR'S COMMENT *The substance for this film came to me in 1998. I was working as an interpreter at the time, and accompanied a Japanese woman on an unusual excursion. The woman had a map upon which a spot on highway B17 was marked in red, and we took a taxi to the place. When we arrived at the spot, we found a small memorial stone at the side of the road. A Japanese family had been killed there in a tragic automobile accident in 1987. A six year old child was the only survivor. The Japanese woman whom I had accompanied was a relative of the family that was killed. She told me that the accident was a case of hit-and-run, and that the person who caused it had still not been identified. The child that lost its family through the accident was adopted and raised by relatives. This true story was my inspiration to tell the story of two people whose fates had been joined by a tragic accident.*

FILMOGRAPHY 2008 THE RED SPOT; 2004 BETWEEN EARTH AND SKY, SHORT DOC; 2001 MAIKAS WOCHENENDE, SHORT; 1999 NOWHERE, SHORT; 1997 WO IST MEIN GEFÜHL?, SHORT; 1994 SIX MARIMBAS, SHORT; 1994 HAWKMOON 19, SHORT; 1992 LONG AUGUST, SHORT; 1991 PRIVATE MOVIE, SHORT.



GERMANY/JAPAN 2008

FEATURE, COLOUR, 35 MM, 82 MIN.

DIRECTOR: MARIE MIYAYAMA-SINZ **PRODUCER:** MARTIN BLANKEMEYER, MIYAKO SONOKI **SCREENPLAY:** MARIE MIYAYAMA, CHRISTOPH TOMKE-WITSCH **CINEMATOGRAPHY:** OLIVER SACHS **EDITOR:** MARIE MIYAYAMA **MUSIC:** HELMUT SINZ **CAST:** YUKI INOMATA, HANS KREMER, ORLANDO KLAUS, ZORA THIESSEN **WORLD SALES:** MUENCHNER FILMWERKSTATT E.V. **PRODUCTION:** MUENCHNER FILMWERKSTATT E.V., CHASE FILM INTERNATIONAL CO., LTD. **SWEDISH PREMIERE**



TRAPPED DREAM **TRAPPED DREAM**

SYNOPSIS A true life story of the illegal immigration of African youths to the western world through the "devil's alternative root". A young Nigerian boy, Chike embarks on a journey to Europe by road. But on getting to Dakar Senegal he is swindled of his money and gets stranded. Highly determined to forge ahead with his dream, but in the process of trying to locate the swindler, Chike gets himself arrested. Not long after his release from prison, he meets a guy called Old Soldier, a drug baron, who introduces him into drug racketing. In the course of time, he gets entangled in a love affair with a young Senegalese girl called Amy. But she discovers that Chike is into drug business and decides to dump him as she wouldn't want to bring a bad name to her family. Chike is now faced with the choice of quitting his drug business or loose his love relationship. To quit the drug gang means he will have to face the game of death as no quitter ever lives to tell the story.

JOSEPH UGOCHUKWU UBAKA. Born in Enugu, Nigeria. Studied political science at the Ahmadu Bello University Zaria. He left Nigeria due to the absence of film schools in Nigeria. In 1999 he and other young Pan African filmmakers in Dakar Senegal created a legal film association called Filmi Gët and started to produce films. In 2000 he directed his first short, *Jungle Justice*, and in

DIRECTOR'S COMMENT *Since the 1930s, the dream of African youths is to immigrate to the western world in search of greener pasture or fabled golden fleece. This dream, over the past two decades has unfortunately taken a dangerous and frightful dimension. The youths who as the saying goes are the leaders of tomorrow seem no longer to believe in the glorious future of Africa their motherland. (...) Therefore, there must be a short-cut to it as seen in the senseless and dangerous mode of travelling to Europe by road. As an African youth and filmmaker, I foresee in this ugly trend another unfortunate history in African development. This time, that of voluntary self enslavement, gradually succeeding the past inglorious periods of forced slavery of Africans fore parents.*

2003 his first documentary, *L'homme d'gardio*. This is his feature debut.



NIGERIA/SENEGAL 2008

FEATURE, COLOUR, BETA SP, 76 MIN.

DIRECTOR: UBAKA JOSEPH UGOCHUKWU **PRODUCER:** EDMUND UDEKA, ANTHONY CHUKWUDZIE JIENDU **SCREENPLAY:** UBAKA JOSEPH UGOCHUKWU **CINEMATOGRAPHY:** OUSSEYNOU NDIAYE **EDITOR:** SAMB ASSANE MOMODOU, REGINALD AMADI **MUSIC:** JAMES SENGHOR **CAST:** JOSEPH HYACINTHE BADJI, JUILLET BAH LY **WORLD SALES:** KARR RESOURCES FILMS **PRODUCTION:** KARR RESOURCES FILMS **WORLD PREMIERE**

FILMOGRAPHY SELECT: 2008 TRAPPED DREAM; 2003 L'HOMME D' GARDIO, DOC; 2000 JUNGLE JUSTICE, SHORT.



INTALNIRI INCRUCISATE **CROSSING DATES**



ROMANIA 2008

FEATURE, COLOUR, 35MM, 100 MIN.
DIRECTOR: ANCA DAMIAN **PRODUCER:** TUDOR GIURGIU, KAARLE AHO
SCREENPLAY: ANCA DAMIAN **CINEMATOGRAPHY:** LIVIU MARGHI-DAN **EDITOR:** DANA BUNESCU **MUSIC:** PESSI LEVANTO **CAST:** MIMI BRANESCU, OXANA MORAVEC, ANDI VASLUIANU, MATTI RISTINEN, DORU BOGUTA, DIANA CAVALIOTI **WORLD SALES:** TRANSILVANIA FILM **PRO-DUCTION:** LIBRA FILM, MAKING MOVIES OY & MARGOT FILMS **NORDIC PREMIERE**



ANCA DAMIAN. Born in 1962. Studied at the Academy of Theatre and Film Arts in Bucharest, where she obtained a diploma in cinematography. This is her feature debut.

SYNOPSIS The movie mingles three separate stories which take place over two days. The characters' paths intersect, and they affect each-other unintentionally. The three stories are united not only by the characters but also by re-readings of the same theme at different registers. This is a way of saying that every meeting happens in this way, despite outward appearances.

DIRECTOR'S COMMENT *Each day of our lives brings us new encounters with our fellow-men: our paths cross, we see each other, and speak or don't speak to each other. Then we walk away to the next encounter. Both chance and intention play a part in these encounters, and the consequences can remain like footmarks on the paths of our lives. The "truth", seen from different characters' points of view, is circular: what happens to one character is valid for them all. Every time somebody seeks or comes across somebody else, he confronts himself. The point is to come full circle, and recognise the place in a new light.*

FILMOGRAPHY SELECT: 2008 CROSSING DATES; 2008 LAVALIER QUARTET, DOC; 2006 THE MUSEUM BY THE AVENUE, DOC; 2004 TRIP TO ROMANIA, DOC; 2001 PORTO FRANCO 2000, SHORT; 2001 THE UNATTAINABLE PARADISE, DOC; 2000 DAPERTUTTO, DOC; 1998 EARTH'S PASSER-BY - ION NICODIM, DOC; 1996 ROADS WITH ANGELS, CO-DIR DOC; 1994 DID GOD SIGH AFTER THE MANNER OF MAN?, CO-DIR DOC; 1993 EMINESCU, ENDEAVOR FOR THE WORD, CO-DIR DOC.

PESANTREN: 3 DOA 3 CINTA **PESANTREN: 3 WISHES 3 LOVES**



INDONESIA 2009

FEATURE, COLOUR, 35 MM, 114 MIN.
DIRECTOR: NURMAN HAKIM **PRODUCER:** NAN TRIVENI ACHNAS
SCREENPLAY: NURMAN HAKIM **CINEMATOGRAPHY:** AGNI ARIATAMA
EDITOR: SASTHA SUNU **MUSIC:** DJADUK FERianto **CAST:** NICHOLAS SAPUTRA, DIAN SASTROWARDYO, YOGA PRATAMA, YOGA BAGUS SATATAGAMA **WORLD SALES:** TRIXIMAGES **PRODUCTION:** TRIXIMAGES **WORLD PREMIERE**



NURMAN HAKIM. Born in Demak, Central Java, Indonesia. He graduated from the Faculty of Film and Television, Jakarta Institute of the Arts majoring in directing. He has directed and produced numerous TV commercials and company profiles. He has directed a number of shorts since 2001 and written feature-length scripts for TV films. He is currently in the pre-production stage for a documentary about

SYNOPSIS This is a story of three best friends living and schooling in a pesantren (Islamic religious school) in a small village in Central Java, Indonesia. They will graduate and part ways within a month. The World Trade Centre attack of 9/11 results in tremendous changes in their lives when they are accused of being members of a hardline Islamic group known for their terrorist actions. Their lives are changed forever. Their three stories intersperse with one another until the momentous event of their arrest. And what happened next with the three of them?

DIRECTOR'S COMMENT *I watched with mixed feelings when the news broke that the Indonesian police will be taking fingerprints and documenting all students living and schooling in pesantren all over Indonesia in an effort to curb terrorist acts in the country. An uproar ensued deeming it unconstitutional and the police backed off. The emotions evoked in me are due to the fact that I grew up in a family who has been educated in Islamic religious schools for generations. The religious environment that I*

know of has always been tolerant to other religions, cultures and peaceful. Majority of the Indonesian Moslems feel and act this way and only a small percentage are hardliners. But they are the once who dominate the headlines. This is the perspective that I would like to show in Pesantren: 3 Wishes 3 Loves. The characters of the three friends reflect the complexities of Islam and being a Moslem in modern Indonesian society. The 9/11 attack on the World Trade center and the series of events following this day have affected every Moslem in the world. My own name will most probably be seen with suspicion whenever I apply for visas, going through immigration and dealing with matters with the western world.

FILMOGRAPHY 2009 PESANTREN: 3 WISHES 3 LOVES; 2005 THE MAST, THE SHADOWS, SHORTS; 2003 THE WORLD A THOUSAND TIMES OVER, SHORT; 2001 BEFORE SUNSET, SHORT.

FAINTHEART **FAINTHEART**

SYNOPSIS Richard is a Viking, a weekend warrior, a dreamer. Tired of Richard's all-consuming obsession with his Iron-age alter ego, Cath kicks him out of their home and into the real world. His honour is put in further peril when Cath begins seeing Martin's PE teacher Gary (played by Eastenders' Paul Nicholls). Realising he must finally face up to the challenges of the present day and fatherly responsibility, Richard enlists the help of best friend and "Trekkie", Julian (Ewen Bremner). Together with Julian and a merry band of assorted geeks known as the 'Bloody Broadwords', Richard must summon all of his Norse courage to discover the real warrior within and prepare for his greatest ever battle.

DIRECTOR'S COMMENT *Faintheart is about standing up for what you believe in, even if that means dressing up as a bloodthirsty warrior at the weekend. It's about passion, love and family. I wanted to make a warm-hearted film which celebrates the quintessentially English eccentric. May the Norse Be With You!*



UNITED KINGDOM 2008

FEATURE, COLOUR, 35MM, 91 MIN.

DIRECTOR: VITO ROCCO **PRODUCER:** ALLAN NIBLO, JAMES FABRICANT, ARVIND DAVID **SCREENPLAY:** DAVID LEMON, VITO ROCCO **CINEMATOGRAPHY:** DAVID KATZNELSON **EDITOR:** NEIL SMITH **MUSIC:** MIKE BATT **CAST:** EDDIE MARSAN, JESSICA HYNES, EWEN BREMNER, BRONAGH GALLAGHER, TIM HEALY, PAUL NICHOLLS, ANN REID **WORLD SALES:** PROTAGONIST PICTURES **PRODUCTION:** VERTIGO FILMS, SLINGSHOT **NORDIC PREMIERE**

VITO ROCCO. Born in 1974 in Acapulco, Mexico. Made a couple of shorts before this film which is his feature debut. The project won the MySpace Movie Mash Up competition, in which it was selected by a panel of experts and then voted the winning entry by the public. He currently resides in the United Kingdom.

FILMOGRAPHY 2008 FAINTHEART; 2003 GOODBYE, CRUEL WORLD, SHORT.



BORDERLINE **BORDERLINE**

SYNOPSIS A film version of the novels Borderline and La Brèche, tells the story of Kiki at various stages of her life. With her mother institutionalized, she is raised by her grandmother. Left to her own devices, she takes refuge in school. Her life before 30 is a far cry from fairy tale. Sex and alcohol are her only outlets and her daily reality. She goes through men one after another. But at 30, Kiki faces the hardest challenge of all: learning to love herself.



CANADA 2008

FEATURE, COLOUR, 35MM, 110 MIN.

DIRECTOR: LYNE CHARLEBOIS **PRODUCER:** ROGER FRAPPIER, LUC VANDAL **SCREENPLAY:** MARIE-SISSI LABRÈCHE, LYNE CHARLEBOIS **CINEMATOGRAPHY:** STEVE ASSELIN **EDITOR:** YVANN THIBAUDEAU **MUSIC:** BENOIT JUTRAS **CAST:** ISABELLE BLAIS, JEAN-HUGUES ANGLADE **WORLD SALES:** MAX FILMS INTERNATIONAL **PRODUCTION:** MAX FILMS **NORDIC PREMIERE**

LYNE CHARLEBOIS. She is a still photographer and director (film, television, documentaries, videos, commercials, etc.). She has directed for TV. 2002-05, she shot *Quel jour était-ce?*, a series of seven shorts. She has also made hundreds of videos. This is her feature debut.

FILMOGRAPHY 2008 BORDERLINE; 2005 NOS ÉTÉS, TV; 2002 TABOU, TV; 2002-2005 QUEL JOUR ÉTAIT-CE?, 7 SHORTS.



FIVE CONTINENTS

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Opening film: *The Necessities of Life*
by Benoît Pilon.

DIORTHOSI CORRECTION



GREECE 2007 FEATURE, COLOUR, 35MM, 83 MIN.
DIRECTOR: THANOS ANASTOPOULOS **PRODUCER:** THANOS ANASTOPOULOS **SCREENPLAY:** THANOS ANASTOPOULOS, VASILIS RAISIS
CINEMATOGRAPHY: ILIAS ADAMIS **EDITOR:** NAPOLEON STRATOGLIANAKIS **CAST:** YORGOS SYMEONIDIS, ORNELA KAPETANI, SAVINA ALIMANI, BUJAR ALIMANI, NIKOS GEORGAKIS, DIMITRIS LIOLIOS, YORGOS NANOURIS, NICOLETTA KYRANA, EDDA GHEMI, ARMANDO DAOUTI, GHERGHI BEGA **WORLD SALES:** SPIER FILMS **PRODUCTION:** FANTASIA LTD **NORDIC PREMIERE**



THANOS ANASTOPOULOS. Born in 1965 in Athens, Greece. He studied Philosophy at the University of Ioannina, Greece. Post graduate studies at the University of Paris I (Pantheon Sorbonne) and at the Ecole des Hautes Etudes en Sciences Sociales. He directed shorts, documentaries and two theatre plays, before his feature debut, *All The Weight Of The World*. This is his second feature.

SYNOPSIS A man gets out of prison. Like a modern Ulysses he will undertake a homeless journey into contemporary Athens peopled by migrants, homeless, and other marginalized persons of the society. On his way he will meet a woman and a little girl. Are the three of them members of a disrupted family or just persecutors and victims of a violent and conflict driven society that prevents them from living together?

DIRECTOR'S COMMENT *I was born and grew up in a middle-class neighbourhood in the centre of Athens. Today it's an area with low cost rents and an even lower quality of life, where many people of different cultures and identities try to live together. Every time that I walk along the streets of my childhood, to the church square and the souvlaki restaurant with the tables outside where people gather, I'm struck by this rich image of apparent co-habitation of different cultures and classes, and at the same time of this atmosphere of hidden national tensions. It's a neighbourhood under transformation seeking for a new identity. I wanted to place the characters of my film in this city, where hidden national violence grows and where anything essential remains hidden like a secret.*

FILMOGRAPHY 2007 CORRECTION; 2004 ALL THE WEIGHT OF THE WORLD; 1998 WHAT'S YOUR NAME?, DOC; 1993 THE CITY UNDER THE CITY, DOC; 1989 ONLOOKER, SHORT; 1984 NOCTURNE, SHORT.

LIVERPOOL LIVERPOOL



ARGENTINA/FRANCE/ THE NETHERLANDS/SPAIN 2008

FEATURE, COLOUR, 35 MM, 84 MIN.
DIRECTOR: LISANDRO ALONSO **PRODUCER:** LISANDRO ALONSO, ILSE HUGHAN, LUIS MIÑARRO, MARIANNE SLOT **SCREENPLAY:** LISANDRO ALONSO, SALVADOR ROSELLI **CINEMATOGRAPHY:** LUCIO BONELLI **EDITOR:** LISANDRO ALONSO, FERNANDO EPSTEIN, MARTIN MAINOLI, SERGI DIES **MUSIC:** FLORMALEVA **CAST:** JUAN FERNANDEZ **WORLD SALES:** THE MATCH FACTORY GMBH **SWEDISH PREMIERE**



LISANDRO ALONSO. Born in 1975 in Buenos Aires, Argentina. He studied at the Universidad del Cine (FUC) and co-directed with Catriel Vildosola his first short, *Dos en la Vereda*, in 1995. He has also worked as assistant sound engineer and as assistant director. His feature debut was *La Libertad* in 2001. In 2003 he founded 4L, a production company based in Buenos Aires, to produce his own

SYNOPSIS In the middle of the Atlantic Ocean, Farrel asks the captain of the freighter he works on for permission to go ashore once they reach the port of Ushuaia, the southernmost town of Argentina. Farrel wants to return to his birthplace and see if his mother is still alive. For the past 20 years he has worked as a seaman. He drinks to oblivion, pays the women he sleeps with, has no friends. Having reached the cluster of snow-covered houses where he grew up, Farrel discovers his mother is indeed still living but someone else has become part of the family.

DIRECTOR'S COMMENT *For me a script or a treatment is a sort of guide. A guide that helps me to structure a scene before we start shooting a scene, or what I find in a natural location and what I remember of the people and their gestures when I first met them. What I manage to see in others is always more intriguing to me than what came out of my own head. All I wanted to do is film as the days go by, establish a relationship with the protagonist and the crew and just let things emerge as time passed. Unlike the previous films we made which were shot in four weeks or less, we spent more time, a couple of months, in the middle of the winter, near the southernmost city in the world, in the midst of the cold, the snow, the forest and the sea, in the company of an alcoholic that returns after twenty years to see if his mother is still alive. A man who works in cargo vessels traveling from one place to another, from North to South, from East to West, all thoughts revolving around the boat, its inhabitants and the ocean around them.*

films. His most recent productions are *Los muertos* (2004) and *Fantasma* (2006).

FILMOGRAPHY 2008 LIVERPOOL; 2006 FANTASMA; 2004 LOS MUERTOS; 2001 LA LIBERTAD; 1995 DOS EN LA VEREDA, SHORT.

TONY MANERO TONY MANERO

SYNOPSIS Santiago de Chile, 1978. In the midst of the tough social context of Pinochet's dictatorship, Raúl Peralta, a man in his fifties, is obsessed with the idea of impersonating "Tony Manero", John Travolta's character in *Saturday Night Fever*. Raúl leads a small group of dancers regularly performing at a bar located in the outskirts of the city. Every Saturday evening, he unleashes his passion for the film's music by imitating his idol. His dream of being recognized as a successful showbiz star is about to become a reality when the national television announces a "Tony Manero" impersonating contest. His urge to reproduce his idol's likeness drives him to commit a series of crimes and thefts. In the meantime, his dancing partners, who are involved in underground activities against the regime, are persecuted by the government's secret police. A story about loss of identity and obsession in the recent Chilean history.

DIRECTOR'S COMMENT *The film is an exploration on the false belief that happiness, success or achievement can be reached by imitating and supplanting a culture by another foreign one. In this case a culture driven from a massive social communication tool, which is cinema, and somehow imposed to third world countries by the USA. It's an intertwined game between the original Saturday Night Fever and my film, with a 30-year difference, thus making evident the current Chilean reality, that of a country which operates according to cultural parameters that have been imported from an alien culture. The country has forgotten about its own true origin, race, ideology and culture. With this story I intended to take a harsh look at a society that is incapable of coming face to face with his recent past. (...) Raúl's actions are also the actions of the system which taught him to base his expectations in everything that is alien to us. In a way, his dance is everybody's dance. And you know what? He is a very nice guy.*

PABLO LARRAIN. Born in 1976 in Santiago, Chile. After he finished school, he studied audiovisual communication at UNIACC University. In 2005 he directed feature debut, *Fuga*, which was released theatrically in Chile in March 2006. He's co-founder of Fabula, a company devoted to film and advertisement production. This is his second feature.

FILMOGRAPHY 2008 TONY MANERO; 2005 FUGA.



CHILE/BRAZIL 2008

FEATURE, COLOUR, 35MM, 98 MIN.

DIRECTOR: PABLO LARRAIN **PRODUCER:** JUAN DE DIOS LARRAIN
SCREENPLAY: PABLO LARRAIN, ALFREDO CASTRO, MATEO IRIBARREN
CINEMATOGRAPHY: SERGIO ARMSTRONG **EDITOR:** ANDREA CHIGNOLI
CAST: ALFREDO CASTRO, AMPARO NOGUERA, HÉCTOR MORALES, PAOLA LATTUS, ELSA POBLETE **WORLD SALES:** FUNNY BALLOONS
PRODUCTION: FABULA **SWEDISH DISTRIBUTION:** NOVEMBERFILM
NORDIC PREMIÈRE



TARANEH TANHAÏYE TEHRAN LONELY TUNES OF TEHRAN

SYNOPSIS Taciturn loner, Behrouz, a former radio operator having served in the Iran/Iraq war, meets up with his long lost cousin, Hamid, a flamboyant, unemployed telecommunication engineer. They decide to make some money installing satellite dishes in private homes. Such an activity, though potentially lucrative, is dangerous, because illegal. The uneventful life of the now inseparable cousins follows its course until one day.

DIRECTOR'S COMMENT *Despite their interdiction satellite dishes abound in Tehran where the authorities periodically arrest and condemn offenders. A character came to mind, Behrouz, who, having carried out his duty as a radio operator during the Iran/Iraq war, returns to civilian life looking for similar work. However, the installation of satellite dishes has since become illegal. A second character is Hamid, Behrouz's telecoms cousin, who left his home town in search of a better life in the capital. Our heroes find it difficult scraping a living in the huge, noisy city of Tehran, forced to work from dawn to dusk to earn a pittance. I hope to have given both a poetic and human aspect to this tale of lost souls, a portrait of two sensitive human beings whose songs of solitude ring out in the vastness of the city.*



IRAN 2008

FEATURE, COLOUR, DIGIBETA, 75 MIN.

DIRECTOR: SAMAN SALUR **PRODUCER:** SAMAN SALUR **SCREENPLAY:** SAMAN SALOUR, AREZOU ARZANESH **MUSIC:** MOHAMMAD SALARVAND **CAST:** BEHROUZ JALILI, HAMID HABIBIFAR, MOJTABA BITARAFAN **WORLD SALES:** DREAMLAB FILMS **PRODUCTION:** DREAMLAB FILMS **SWEDISH PREMIÈRE**

SAMAN SALUR. Born in 1976 in Boroujerd, Iran. Graduated in Film Direction from the Soureh Cinema School in Tehran. He started his career as a filmmaker by making films at the Iranian Young Cinema Society. He has been the assistant director and programmer of three features and made a number of shorts and documentaries for TV.

FILMOGRAPHY 2008 LONELY TUNES OF TEHRAN; 2006 A FEW KILOS OF DATES FOR A FUNERAL (GIFF 2007); 2005 CALMNESS WITH A DIAZEPAM 10, SHORT DOC; 2004 FROM LAND OF SILENCE; 2004 ANGELS CARESS DREAMS SHORT DOC; 2002 IT'S A SONY, SHORT DOC; 2002 THE WIND WILL COMB YOUR TRESSES, SHORT; 2002 FEW MINUTES OF SILENCE, SHORT DOC; 1998 EIGHTIETH MINUTE, SHORT.



ZUO YOU IN LOVE WE TRUST



CHINA 2007

FEATURE, COLOUR, 35MM, 115 MIN.

DIRECTOR: WANG XIAOSHUAI **PRODUCER:** ISABELLE GLACHANT
SCREENPLAY: XIAOSHUAI WANG **CINEMATOGRAPHY:** DI WU **EDITOR:**
 HONGYU YANG **MUSIC:** WEI DU **CAST:** WEIWEI LIU, JIAYI ZHANG, NAN
 YU, TAISHENG CHENG **WORLD SALES:** FILMS DISTRIBUTION **PRODUC-**
TION: DONGCHUN FILMS & CULTURE PRODUCTION **NORDIC PREMIERE**

SYNOPSIS A divorced couple learns that the only way to save their little daughter Hehe, who suffers from a blood disease, is to have another child. Now both remarried, Mei Zhu and Xiao Lu are forced to test their love and their commitment to one another by putting their current relationships in danger. A story of parenthood, love, married life, betrayal, trust and giving, which touches upon changes in contemporary society and family life, as well as the moral and ethical dilemmas brought on by modernity.

DIRECTOR'S COMMENT I've read and seen in various media, newspapers and TV shows, stories on children affected by leukemia. Some of these tales were quite extraordinary. To save their child, some parents went looking for long lost sisters or brothers. Some were just simply having a new child. For me, the sentimental aspect of these stories is not attractive. I'm more interested by their hidden side. I have the feeling that behind these sick kids, are powerless parents. They have no choice but to face their destiny. That's what I wanted to show. Beneath the quiet front lies crises: love, sickness, death, helplessness, lies, trust.



WANG XIAOSHUAI. Born in 1966 in Shanghai, China. He entered the Beijing Film Academy in 1985 and upon graduation was assigned to Fujian Film Studio, in southern China. His feature debut was *The Days* in 1993. His second feature, *Frozen* (1995), was released to internationally under the pseudonym Wu Ming, because at the time he was working on his third feature, which for the first time in his ca-

reer was produced through the state film studio system. This is his seventh feature.

FILMOGRAPHY 2007 IN LOVE WE TRUST; 2005 SHANGHAI DREAMS (GIFF 2006); 2003 DRIFTERS; 2001 AFTER THE WAR, 1 SHORT IN 3 SHORT PROJECT; 2000 SUBURBAN DREAMS; 2000 BEIJING BICYCLE; 1997 SO CLOSE TO PARADISE; 1995 FROZEN (RELEASED UNDER THE PSEUDONYM WU MING); 1994 SUICIDES; 1993 THE DAYS (GIFF 1994).

POPPY SHAKESPEARE POPPY SHAKESPEARE



SYNOPSIS N is a 13 year veteran of the Dorothy Fish, a psychiatric day hospital in North London, whose sole ambition is never to be discharged. But when glamorous Poppy bursts onto the scene, loudly protesting her sanity and desperate to get out, a baffled N reluctantly agrees to help her. In a 21st century catch 22, the pair soon discover that to qualify for legal aid to pay for the lawyer to prove she is sane, Poppy must get sickness benefit, for which she must prove she is mad. Trapped in a crazy upside-down world, where nothing turns out to be quite what it seems, a curious friendship develops born of love.

DIRECTOR'S COMMENT I was desperate to make Poppy Shakespeare because it offered the chance to look at modern life through the prism of mental illness: not just as a satire or a polemic, but experientially, from the inside. It had everything I look for in a film: wit, tragedy, comedy, political outrage, contemporary relevance, strong point of view and a love story. I've heard that it disturbs some viewers who don't know whether to laugh or cry or both. This makes me very proud.

UNITED KINGDOM 2008

FEATURE, COLOUR, DIGIBETA, 89 MIN.

DIRECTOR: BENJAMIN ROSS **PRODUCER:** ALASDAIR FLIND, CHARLES STEEL **SCREENPLAY:** SARAH WILLIAMS **CINEMATOGRAPHY:** DANNY COHEN **EDITOR:** DAVID CHARAP **MUSIC:** MOLLY NYMAN, HARRY ESCOTT **CAST:** NAOMIE HARRIS, ANNA MAXWELL MARTIN **WORLD SALES:** CONTENTIFILM INTERNATIONAL **PRODUCTION:** COWBOY FILMS **NORDIC PREMIERE**



BENJAMIN ROSS. Born in 1964 in London, United Kingdom. Educated at St. Catherine's College Oxford. His feature debut was *The Young Poisoner's Handbook*, which he wrote and directed. As director his films include *RKO 281* and the short *Torte Bluma*. As a writer/director for film, his work includes *Napoleon and Betsy for Capitol*, and *Jack Sheppard and Jonathan Wilde*. For TV he is cur-

rently developing a drama series, *Terminal*. He is also a professor of film at Columbia University, New York.

FILMOGRAPHY 2008 POPPY SHAKESPEARE; 2008 TRIAL AND RETRIBUTION, TV; 2005 TORTE BLUMA, SHORT; 1999 RKO 281; 1995 THE YOUNG POISONER'S HANDBOOK.

DIVIZIONZ DIVIZIONZ

SYNOPSIS Kapo, Bana, Kanyankole and Mulokole originally come from four regions of the country (Eastern, Central, Western and Northern respectively) but now live in a neighbourhood on the outskirts of the city in the Central Division, particularly in Zone B4. They are all aspiring musicians, with each character representing stereotypical characteristics of people from these four regions. Through a contact, they have been offered a performance slot at a pub in the city that is starting 'open mic sessions' locally dubbed Karaoke. Kapo quits his job and raises some money to buy a disc, on which he and his crew will perform, plus transport fare to the city. They are ambushed by "City Graduated Tax Enforcement Officers" before they can get to the city. After this, they find themselves with no money and no disc. In their quest to get to the city, they experience obstacles that test their friendship and mission.

DIRECTOR'S COMMENT *As the writer of the film, what personally inspired me to write this film was the friendship theme. I was trying to examine how "friendship" and "ambition" relate to our daily lives and how sometimes the two conflict. Often times in our lives, rivalry and competition among us are a result of friendships gone sour hence the phrase "THE ENEMIES WE CREATE ARE THE FRIENDS WE MADE". It's rare for a person to have enemies without having been friends with them first because it's only after you understand a person's character/personality that you know the kind of people they are. Divizionz is about friendship and ambition. It also examines the divisions between Uganda's middle class and the minority societies (poor neighbourhoods) that have grown on the outskirts of the urban city.*



UGANDA/S. AFRICA/UK/LUXEMBOURG

2008 FEATURE, COLOUR, BETA SP, 89 MIN.
DIRECTOR: YES! THAT'S US **PRODUCER:** DONALD MUGISHA, JAMES TAYLER **SCREENPLAY:** DONALD MUGISHA, JAMES TAYLER **CINEMATOGRAPHY:** JAMES TAYLER **EDITOR:** DONALD MUGISHA **MUSIC:** ROAD-BLOCK, CHILLUM WOODS SOUND **CAST:** KYAGULANYI "BOBI WINE" SSENTAMU, BUGEMBE "BUCHAMAN" MARK, OLEM "LOT" BONNY **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** DEDDAC/YES! THAT'S US. **SWEDISH PREMIERE**

YES! THAT'S US. A Ugandan guerrilla filmmaking collective of visual artists attached to digital-video production company, Deddac based in Kampala, Uganda. The collective was founded in 2001 and has been producing music videos, shorts and features in East Africa. The founders of the collective was Donald Mugisha, Rogers

Wadada, Alex Ireeta and Senkaaba "Xenson" Samson.

FILMOGRAPHY 2007 DIVIZIONZ;
 2002 THE WRATH; 2003 KAKOKO;
 2005 610.



IZA STAKLA BEHIND THE GLASS

SYNOPSIS A story about a false life in an apparent order, which barely maintains itself in a chaotic disorder. Structured in five days, with the dynamics of numerous characters and seemingly connected events, the film pictures a love triangle. Such apparent order of life will inevitably break into pieces in the collision with the real life which is – unpredictable!

DIRECTOR'S COMMENT *Behind the Glass begins in medias res, and the plot lasts only five days, ending as abruptly as it had started. Thus, an "unedited" piece of "real life" was taken, following the principle of peeking into "someone else's backyard" or, more in line with the title, some else's window. Of course, the piece of life which was captured is highly potent in terms of dramaturgy – five hypertense days in the private and professional life of the main character, Nikola, an architect torn between his wife from "a high-class Zagreb family" and his mistress of many years, who is also his co-worker. Through brief but crucial segment of a much wider story of erotic triangle and business trials and tribulations, which is merely hinted at, the film of-*

fers all the necessary information following the principle of taking a part for the whole, through a network of indicative details, suggesting the full nature of erotic and social relationships which it dissects. Bourgeois and nouveau riche conformism and hypocrisy, associated with the obligatory, equally conformist and hypocritical Catholicism, and the related corruption, are under particularly scrutiny, and it is important to note that, in the triangle of the main characters, the purest character, namely Ana, the mistress, is of different social orientation.



CROATIA 2008

FEATURE, COLOUR, 35MM, 80 MIN.
DIRECTOR: ZRINKO OGRESTA **PRODUCER:** IVAN MALOCA **SCREENPLAY:** LADA KASTELAN, ZRINKO OGRESTA **CINEMATOGRAPHY:** DAVORIN GECL **EDITOR:** JOSIP PODVORAC, VLADIMIR GOJUN **CAST:** LEON LUCEV, JADRANKA DJOKIC, DARJA LORENCI **WORLD SALES:** INTERFILM **PRODUCTION:** INTERFILM **NORDIC PREMIERE**

ZRINKO OGRESTA. Born in 1958 in Virovitica, Croatia. He graduated in 1982 from The Academy of Drama Arts in Zagreb, Department for Film and TV Direction, January 1982. Author of a number of short features, TV films, and five features. He lives and works in Zagreb.

FILMOGRAPHY 2008 BEHIND THE GLASS; 2003 HERE; 1999 RED DUST (GIFF 2000); 1995 WASHED OUT; 1991 FRAGMENTS.



AEVDHE SE AABHAAL **A HOME IN THE SKY**



INDIA 2007

FEATURE, COLOUR, 35MM, 104 MIN.

DIRECTOR: BIPIN NADKARNI **PRODUCER:** BIPIN NADKARNI **SCREEN-PLAY:** BIPIN NADKARNI **CINEMATOGRAPHY:** MAHESH LIMAYE **EDITOR:** JAYANT JATHAR **MUSIC:** AMARTYA RAHUT **CAST:** PRATEEKSHA LONKAR, ASHOK SHINDE, HARSH CHAAYA, RITVIK NADKARNI **WORLD SALES:** OPTICUS PICTURE COMPANY **PRODUCTION:** OPTICUS PICTURE COMPANY **SWEDISH PREMIÈRE**

SYNOPSIS Estranged from her husband, Sha-kun had preferred to live in Pune for many years now. Besides her job only one thing matters to her – Bunty, her 10 year old son. Her only solace in this world. Bunty too lives a happy life with his mother on one side and Aatyabai (his caretaker) on the other. He is lost in his world of paintings, flowers and butterflies. He has accepted the bitter past of his parents and is content meeting his father once a month. But with time Bunty's world has changed. Both his parents has found their respective companions and are resettling in life. Bunty can't accept another man in his mother's life, or come to terms with another woman in his father's world. Which of the two worlds shall he choose? Which world does he belong to?

DIRECTOR'S COMMENT "Aevdhe se Abhaal" literally means "a tiny little sky". It is something all of us crave for, not out of greed but for a desire to be happy. A desire to be happy even at the cost of making us sad. This is the irony of Bunty's small little family. It is a sensitive story 10 year old Bunty coming to terms with the separation of his parents. I have thoroughly enjoyed filming this beautiful story of Mannu Bhandari. It has given me the pleasure of making four films at a time!



BIPIN NADKARNI. Born in 1964 in Mumbai, India. Graduated in Arts from Elphinstone College, Mumbai University in 1985. He started working with Equinox an Ad-film production house, where he assisted Sumantra Ghosal & Ram Madhwani for six years, working on hundreds of TV commercials. He quit Equinox in 1995 and started freelancing as a production designer. He made his feature debut,

Uttarayan – Journey to the other side, in 2004. This is his second feature.

FILMOGRAPHY 2009 A HOME IN THE SKY; 2005 UTTARAYAN – JOURNEY TO THE OTHER SIDE.

C'EST PAS MOI, JE LE JURE! **IT'S NOT ME, I SWEAR!**



SYNOPSIS In the summer of 1968, Leon Doré comes close to hanging himself accidentally. His mother saves him at the last minute, just like last summer in the pool and two years ago in the freezer. At ten, Leon has lots of problems and an overly fertile imagination. There is Mom and Dad who are always fighting and those annoying neighbours who get to spend the summer at the beach. And then, there's Lea, the exasperating girl who's always right about everything. When Mom decides to leave everything behind to start a new life in Greece, Leon is prepared to do anything to kill the pain – destroy the neighbours' house, become a professional liar and even, why not, fall in love with Lea. Together, they will overcome the pain of growing up when you feel abandoned.

DIRECTOR'S COMMENT I saw a child character who took action instead of putting up with things. He is the opposite of Aurore in Little Aurore's Tragedy. Unlike child martyrs, Leon creates his own misfortune. He takes responsibility for it. He controls his fight between good and evil with a sort of "surgical delinquency!" It's his nature. He was born that way. His trade is self-destruction. He does not break into the home of his neighbours, the Mariniers, for money but because it's an expression of what he is. That's my understanding of the novel's power. Also, Bruno Hébert has a very particular, offbeat sense of humor. Leon's story is a candid look at childhood told through an adult's cultural references. And because he did it so well, his books will always be funnier than any film in my opinion.

CANADA 2008

FEATURE, COLOUR, 35MM, 110 MIN.

DIRECTOR: PHILIPPE FALARDEAU **PRODUCER:** LUC DÉRY **SCREEN-PLAY:** PHILIPPE FALARDEAU **CINEMATOGRAPHY:** ANDRÉ TURPIN **EDITOR:** FRÉDÉRIQUE BROOS **MUSIC:** PATRICK WATSON **CAST:** ANTOINE L'ÉCUYER, SUZANNE CLÉMENT, DANIEL BRIÈRE, CATHERINE FAUCHER, GABRIEL MAILLÉ **WORLD SALES:** FILMS DISTRIBUTION **PRODUCTION:** MICRO_SCOPE **NORDIC PREMIÈRE**

PHILIPPE FALARDEAU. He studied Canadian politics at the University of Ottawa and international relations at Université Laval in Quebec City. In 1993 he was chosen as a contestant for the TV series *La Course destination monde* (a contest where the participants tour the world making short films). While there, he shot 20 films and ended up winning the race. In the late 1990s he worked on some docu-

mentaries before making his feature debut, *The Left-Hand Side of the Fridge*, in 2000. This is his third feature. He is now working on the film adaptation of the stageplay "Bashir Lazhar" by Evelynne de la Chenelière.

FILMOGRAPHY 2008 IT'S NOT ME, I SWEAR!; 2006 CONGORAMA (GIFF 2007); 2005 LA MÉTHODE MORIN, DOC; 2003 BOULEVARD SAINT-LAURENT, DOC SERIES;

2002 ÇA C'EST LAURENCE, SHORT; 2001 JEAN LALIBERTE, SHORT; 2000 THE LEFT-HAND SIDE OF THE FRIDGE; 1997 PÂTE CHINOIS, DOC; 1992 LA COURSE DESTINATION MONDE - SHORT DOCS.



FÖVENYÓRA THE HOURGLASS

SYNOPSIS The plot is centred on Andreas Sam, a young writer searching for his roots as well as the memory of his father who got lost in the storm of World War II. Roaming the labyrinth of the past he faces more and more new questions instead of finding any answers. That is how the journey in the past starting from itself and ending in itself becomes the catalogue of a Central Eastern European man's feelings, doubts, helplessness, homelessness, constant home-sickness and desire to belong to someone and somewhere while living among various civilizations and religions and often forced into minority position. This film, based on the work of author Danilo Kis, makes the audience face the paranoia of revived nationalisms and the consequences of ideological blindness.

DIRECTOR'S COMMENT *It is lying here somewhere, only a few hundred metres deep, the corpse of the Pannonian Sea, which hasn't died completely yet, it is just buried under the corpses of animals and human beings, of the corpses of dead works of dead people, it is just oppressed because for millennia, you see, it has kept on breathing.*



HUNGARY/SERBIA 2007

FEATURE, COLOUR, 35MM, 104 MIN.

DIRECTOR: SZABOLCS TOLNAI **PRODUCER:** GYÖRGY DURST, MIROSLAV MOGOROVIC, SZABOLCS TOLNAI **SCREENPLAY:** SZABOLCS TOLNAI **CINEMATOGRAPHY:** GERGELY POHÁRNOK **EDITOR:** SZILVIA RUSZEV, DESIMIRA GEORGIEV **CAST:** SLOBODAN CUSTIC, NEBOJSA DUGALIC, JASNA ZALICA, LARS RUDOLPH, JÁNOS DERZSI **WORLD SALES:** MAGYAR FILMUNIO **PRODUCTION:** MEDIAWAVE 2000, ART & POPCORN, MAGYAR FILMUNIO **NORDIC PREMIÈRE**

SZABOLCS TOLNAI. Attended the Media Department of the ELTE University in Budapest. Graduated as a film director from the Academy of Theatre and Film Art Novi Sad, Serbia in 2001. His diploma film was *Face Down*. He has made several experimental, short and documentary films and also worked as a stage director.

FILMOGRAPHY 2007 THE HOURGLASS; 2003 DIARY OF AN UNKNOWN MAN - A PORTRAIT OF JÓZSEF NAGY, DOC; 2001 FACE DOWN, DOC; 2001 THE ANTHEM OF THE YOUTH; 1998 SUMMER MOVIE.



33 SCENY Z ZYCIA 33 SCENES FROM LIFE

SYNOPSIS Julia is a beloved daughter and wife and she is a successful artist-photographer. It's fair to say that Julia is happy in her life. Suddenly, everything collapses. In one year her world changes completely, making her a different person. Sickness and death from a close perspective are something different than what Julia expected – much more absurd, nonsensical and ridiculous. It all starts with the death of the family dog. Then Julia's mother gets sick – with cancer. Her husband, a famous composer, is of no help, spending most of the time abroad and her father seems to need help even more than she does. A film about the moment in life, when we as children change and become adults – a time in life that everyone has to go through, because everyone has to grow up.

DIRECTOR'S COMMENT *The story is very personal but of course it's not a documentary about my life. It's just based on some real facts. When the whole situation happened in my life I wrote some short notes, not for the film, but just as a discovery for me: For example, I could not cry, or my mother is dying and I am thinking about what kind of trousers I want to buy. I never expected to have that kind of emotion in such a dramatic situation. In the end, I had written a total of 33 notes, based on these notes I created the story. We kept the number 33 even if there were less than 33 scenes, just to show that the structure is not a typical one.*



GERMANY/POLAND 2008

FEATURE, COLOUR, 35 MM, 97 MIN.

DIRECTOR: MALGORZATA SZUMOWSKA **PRODUCER:** RAIMOND GOEBEL, KARL BAUMGARTNER **SCREENPLAY:** MALGORZATA SZUMOWSKA **CINEMATOGRAPHY:** MICHAŁ ENGLERT **EDITOR:** JACEK DROŚIO **MUSIC:** PAWEŁ MYKIETYN **CAST:** JULIA JENTSCH, PETER GANTZLER, MACIEJ STUHR, MALGORZATA HAJEWSKA, ANDRZEJ HUDZIAK **WORLD SALES:** TRUST FILM SALES **PRODUCTION:** PANDORA FILM

MALGORZATA SZUMOWSKA. Born in 1973 in Cracow, Poland. She studied film direction at the Polish National Film School in Lodz. While still a student, her films were presented at special screenings during the festival in Cannes. Her documentary *Silence* was selected as one of the 14 best films in the history of the Lodz Film

Academy. Her feature debut was *Happy Man* in 2001.

FILMOGRAPHY 2008 33 SCENES FROM LIFE. 2001 HAPPY MAN.



LA VENTANA **THE WINDOW**



ARGENTINA/SPAIN 2008

FEATURE, COLOUR, 35 MM, 85 MIN.

DIRECTOR: CARLOS SORIN **PRODUCER:** JOSÉ MARÍA MORALES
SCREENPLAY: CARLOS SORIN, PEDRO MAIZAL **CINEMATOGRAPHY:** JULIAN APEZTEGUIA **EDITOR:** MOHAMED RAJID **MUSIC:** NICOLÁS SORIN
CAST: ANTONIO LARRETA, MARIA DEL CARMEN GIMENEZ, EMILSE ROLDÁN, ROBERTO ROVIRA, ALBERTO LEDESMA, MARTA HERMIDA, VICTORIA HERRERA, ARTURO GOETZ **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** WANDA VISION **NORDIC PREMIERE**



CARLOS SORIN. Born in 1944 in Buenos Aires, Argentina. Made his feature debut with *A King and His Movie* in 1986. Eversmile New Jersey, 1989, starred Daniel Day Lewis. He's also made advertising films and a TV-series called *Ensayo*. This is his sixth feature.

SYNOPSIS The last day in the life of Antonio, an 80-year-old writer awaiting the visit of his estranged son on his hacienda in northern Patagonia. As he takes stock and reminisces, he looks out the window at his fields, the sun, the buzzing life that beckons him even as it fades before his eyes. He listens to the buzzing mid-day sun swirling the air outside his window. He hears the voices and noises of life inside the house. All is as it should be for Antonio, 80, on this last day of his life. The proud, pink hacienda overlooking endless Patagonian fields. Antonio knows it is a special day. After an absence of many years, his son is coming to visit. All must be perfect. There will be a toast with a special champagne, an embrace, warm words that will finally bridge the gap between them. But before, Antonio must wait. Returning to the window, he looks out and sees light and life, the past and the present, while sensing the future. Then, secretly, he leaves the house, unseen by his faithful caretakers, and takes one last walk in his fields, breathing the air, treading the earth, inhaling the scent of the land that had been his life. His son is coming, and for that he will live. At least long enough for that.

FILMOGRAPHY 2008 *THE WINDOW*; 2006 *THE ROAD TO SAN DIEGO* (GIFF 2007); 2004 *BOMBÓN, EL PERRO* (GIFF 2005); 2002 *INTIMATE STORIES*; 1989 *EVERSMILE NEW JERSEY*; 1986 *A KING AND HIS MOVIE*

DIRECTOR'S COMMENT *I thought about making a movie in which the story would develop within a short real time, in these few hours between dawn and dusk and with the blurred vision of someone who, like Antonio, has to stay in bed and is awaiting his son's visit in the evening. I thought about a movie with a very weak story in which apparently not very much happened, but I hoped that many things might happen in the spectator's mind. A movie that would work like a magnifying glass, in which the small and inconsistent details are enlarged.*

UN AUTRE HOMME **ANOTHER MAN**



SWITZERLAND 2008

FEATURE, B/W, 35 MM, 89 MIN.

DIRECTOR: LIONEL BAIER **PRODUCER:** ROBERT BONER **SCREENPLAY:** LIONEL BAIER **CINEMATOGRAPHY:** LIONEL BAIER **EDITOR:** PAULINE GAILLARD **CAST:** ROBIN HARSCH, NATACHA KOUTCHOUMOV, ELODIE WEBER, BULLE OGIER **WORLD SALES:** WIDE MANAGEMENT **PRODUCTION:** SAGA PRODUCTION **SWEDISH PREMIERE**



LIONEL BAIER. Born in 1975 in Lausanne, Switzerland. From 1992 onwards, he programmed and co-managed the Rex Movie Theatre in Aubonne, Switzerland. 1995-99 he studied at the Faculty of Arts at Lausanne University. Since 2002 he has been in charge of the cinema section at University of Art and Design, Lausanne). This is his third feature, his first two were *Stupid Boy* and *Stealth*.

SYNOPSIS François and his girlfriend Christine have settled in the thickly wooded and secluded region of the Vallée de Joux. Although he is not a journalist, François contributes to a small local weekly, describing the life of the region's inhabitants and the films shown at the valley's only movie theatre. Since he is no film critic, he doesn't know what to make of the films he's supposed to write up. So he ends up copying word for word the reviews in "Travelling", a highly specialized review published in Paris and devoted to the seventh art. Very quickly, the cinema becomes his passion, and he sets off for Lausanne to view the press screenings organized for the Lake of Geneva area critics. Here he meets Rosa, a critic for "L'Époque", a benchmark-setting daily. A kinky relationship develops between the two of them, leading François to discover the inner workings of desire: desire of a woman and of a critic. Until the day his cheating is discovered.

DIRECTOR'S COMMENT *As often with me, the project has multifold origins that reach far back into the past. Mixed in is my very strong (and formative) memory of reading Maupassant's "Bel-Ami" as a teenager, my discovery of "The Murderous Life" by painter Félix Vallotton a few years back, my wanting to shoot a movie with Robin Harsch and to give Natacha Koutchoumov an entirely different role from those she played in *Stupid Boy* and in *Stealth*. A few days spent in Joux Valley in summer 2006 crystallized my wishes into a film around a location. (...) It's a cruel story, in my mind. Or a little prose poem. Visually, I tried to make it resemble one of Vallotton's engravings, with a strong emphasis on black and white and harsh feelings, combined with a framing close to a vignette.*

FILMOGRAPHY 2008 *ANOTHER MAN*; 007 *CONTINUITÉ NATIONALE, SHORT*; 2006 *STEALTH* (GIFF 2008); 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*; 1999 *MIGNON À CROQUER, SHORT*

STELLA **STELLA**

A black and white photograph of a young woman with long, dark hair. She is wearing a plaid shirt and is looking down, holding a small object near her face. The background is a plain, light-colored wall.

EL NIDO VACÍO **EMPTY NEST**



ARGENTINA/SPAIN/France/ITALY 2008

FEATURE, COLOUR, 35 MM, 91 MIN.

DIRECTOR: DANIEL BURMAN **PRODUCER:** DANIEL BURMAN, DIEGO DUBCOVSKY **SCREENPLAY:** DANIEL BURMAN **CINEMATOGRAPHY:** HUGO COLACE **EDITOR:** ALEJANDRO BRODERSOHN **MUSIC:** NICO COTA, SANTIAGO RIOS **CAST:** OSCAR MARTÍNEZ, CECILIA ROTH, ARTURO GOETZ, INÉS EFRON **WORLD SALES:** BAVARIA FILM INTERNATIONAL **PRODUCTION:** BD CINE SRL **NORDIC PREMIERE**



DANIEL BURMAN. Born in 1973 in Buenos Aires, Argentina. He began his work as a filmmaker in 1993 with the documentary *¿En que estación estamos?.* In 1995 he launched his own production company together with Diego Dubcovsky, BD CINE, and directed his feature debut, *A Chrysanthemum Burst in Cincoesquinas*. This is his fifth feature. He has

SYNOPSIS Cultured, prosperous, blessed with three children and many friends, Leonardo and Martha are a truly enviable example of the species "married couple". Leonardo is an author of considerable repute; Martha, a hyperactive housewife with academic interests. Leonardo sits back and observes; Martha forges ahead and acts. An enviable couple? They both begin to question their happiness when Julia, their youngest, marries and leaves Buenos Aires. The house is empty, the children scattered all over the world. For Leonardo and Martha, there are no more excuses for not addressing all those little grievances and annoyances that have piled up over the years. Martha seeks release by going back to the university and surrounding herself with people. Leonardo takes refuge in fantasies that become so real that he can't distinguish them from reality.

DIRECTOR'S COMMENT *A man and a woman floating on water. An image, suggesting both tranquillity and death. Empty Nest started with a series of images and ideas about the space that kids occupy and later leave empty. About marriage, about the couple. The film has a lot to do with accepting one's own decline. I think that in order to deal with this, our only escape lies in the creation of a fantasy world.*

also co-produced several films – among them Walter Salles's *The Motorcycle Diaries*.

FILMOGRAPHY 2008 EMPTY NEST; 2006 FAMILY LAW; 2003 LOST EMBRACE (GIFF 2005); 2002 SEVEN DAYS IN ONCE, DOC; 2002 EVERY STEWARDESS GOES TO HEAVEN; 2000 WAITING FOR THE MESSIAH (GIFF 2001); 1997 A CHRYSANTHEMUM BURST IN CINCOESQUINAS

CE QU'IL FAUT POUR VIVRE **THE NECESSITIES OF LIFE**



CANADA 2008

SEMINARIUM, COLOUR, 35MM, 102 MIN.

DIRECTOR: BENOÎT PILON **PRODUCER:** BERNADETTE PAYEUR **SCREENPLAY:** BERNARD ÉMOND **CINEMATOGRAPHY:** MICHEL LA VEAUX **EDITOR:** RICHARD COMEAU **MUSIC:** ROBERT MARCEL LEPAGE **CAST:** NATAR UNGALAAQ, EVELINE GÉLINAS **WORLD SALES:** SEVILLE INTERNATIONAL **NORDIC PREMIERE**



BENOÎT PILON. Earned a B.A in film at Concordia University. In 1988 he founded Les Films de l'autre, a production company dedicated to independent auteur films. He worked for several years as an assistant director. He has directed features, TV series and several documentaries since the early 1990s.

SYNOPSIS What does a human being need to live? The film uses the 1950s-era tuberculosis epidemic in the Far North as its starting point. The spread of the disease forced many Inuit to go to various Canadian cities for treatment. Tivii is taken to a sanatorium in Quebec City. Uprooted, far from his loved ones and faced with a completely alien world, he finds himself unable to communicate with anyone. When his nurse, Carole realizes that Tivii's illness is not the most serious threat to his well-being, she arranges to have a young orphan, Kaki, transferred to the institution. The boy is also sick, but has experience of both worlds and speaks both languages. By sharing his culture with Kaki and opening it up to others, Tivii rediscovers his pride and energy. Ultimately he also rediscovers hope through a plan to adopt Kaki, bring him home and make him part of his family.

DIRECTOR'S COMMENT *Before you can think about cures you have to want to live, and that only becomes possible when Kaki arrives, because Tivii can teach him what it means to be an Inuk. He also finds a way to exist through communication, through a paternal bond. That's the idea at the heart of the film: cultural transmission. Because of Kaki, Tivii has an opportunity to transmit his culture.*

FILMOGRAPHY 2008 CE QU'IL FAUT POUR VIVRE; 2007 DES NOUVELLES DU NORD, DOC; 2006 NESTOR ET LES OUBLIÉS, DOC; 2003 ROGER TOUPIN, ÉPICIER VARIÉTÉ, DOC

ER DONG ER DONG

SYNOPSIS Deep in the mountains of China there is a large rock known as the Baby Selling Stone. People forced to sell their children for reasons such as poverty often wait by the stone for buyers. One winter, it was still snowing in February. After passing the Baby Selling Stone on his way home from working outside the village, Yang Silang returned with a baby boy. He called him "Er Dong". Soon after, Yang Silang died. His widow raised Er Dong on her own. Er Dong grew up obstinate. The more his mother doted on him, the more unruly he became. He was a big headache for her – messing about with a shotgun, getting into fights, and riding around on a motorbike. She sent him away to board at a Christian missionary school. He ran away from the school, eloping with a girl called Yang Chang'e. Then Er Dong began to discover just how hard life can be. When Chang'e got pregnant, he was forced to return home and get married. Shouldering his responsibilities, he began to wonder what life was all about. However, industrialization has been developing rapidly in the countryside, and Er Dong discovers it is harder than ever to make something out of his life.

JIN YANG. Born in 1982 in Shan Xi, China. Started studying photography in 2000, at the Shanxi film school, and from 2003 he studied directing at the College of Art And Communication of Beijing University. He has made a few documentaries and some shorts. Made his feature debut, *The Black and White Milk Cow*, in 2004. He works as an independent film maker.

DIRECTOR'S COMMENT *Er Dong's country town is my hometown, and I have many memories of growing up there. However, it has already changed completely. The government decided to develop the mining industry in that isolated mountain district. Within a few short years, aluminum factories and power plants have sprung up, and there are coal mines and aluminum ore mines everywhere. Former farmers are running transportation businesses now. The town is overflowing with miners from Sichuan and girls from the Northeast. The reality beneath the apparent prosperity is one of confusion. Having always lived in this isolated area, this put a lot of pressure on Er Dong.*

FILMOGRAPHY 2008 ER DONG; 2004 THE BLACK AND WHITE MILK COW.



CHINA 2008

FEATURE, COLOUR, DIGIBETA, 150 MIN.

DIRECTOR: JIN YANG **PRODUCER:** ZI'EN CUI **SCREENPLAY:** YANGJIN
CINEMATOGRAPHY: SITU ZHIXIA **EDITOR:** YANGJIN MASAI **CAST:** BAI LUJUN, YANG MINGJUAN **WORLD SALES:** HI FILM **PRODUCTION:** HI FILM
NORDIC PREMIERE



ZHAI LAI NUO ER JALAINUR

SYNOPSIS The two protagonists of this film are Old Zhu, a steam train driver, and his apprentice, Li Zhizhong, a train signalman, they have worked very closely together. They are inseparable, both at work and around the colliery after work. However, one day Zhizhong finds that his old friend is not driving the train and is not at the colliery where he has worked for over 30 years. It transpires that Old Zhu has decided to retire a few weeks early and has just left to be with his daughter, who lives with her husband very near the border. Zhizhong gets on the road and starts to follow Old Zhu. He manages to follow Old Zhu all the way, and finally decides to let go and leaves him at the moment that Old Zhu's daughter and her husband shows up. Zhizhong wanders around at the border, he misses the train to go back to work that day. The entire film was shot on actual location in Jalainur in northern China.

DIRECTOR'S COMMENT *Jalainur (a Mongolian word meaning "ocean-like lake"), located in the northernmost part of China, near the border of China and Russia, is an open-pit colliery with over-100-years of history, where you can still see the unusual sight of steam trains in service. Now the "huge pit" is almost empty, the steam trains will be retired, and a large number of colliery workers are facing the crisis of being laid off. The idea of this film comes from an old Chinese saying, "Even if I can accompany you for one thousand miles, finally we must bid farewell."*



CHINA 2008

FEATURE, COLOUR, HDCAM, 92 MIN.

DIRECTOR: YE ZHAO **PRODUCER:** HELEN CUI, YE ZHAO **SCREENPLAY:** ZHAO YE **CINEMATOGRAPHY:** ZHANG YI **EDITOR:** ZHAO YE **MUSIC:** LIN CHAOYANG **CAST:** LIU YUANSHEG, LI ZHIZHONG **WORLD SALES:** TIANLINFILM PRODUCTIONS **PRODUCTION:** TIANLINFILM PRODUCTIONS
SWEDISH PREMIERE

YE ZHAO. Born in 1979 in Beijing, China. He graduated from Beijing Film Academy in 2004. His first film was the short animation *Cai Wei* (2004). His feature debut was *Ma Wu Jia* in 2007. This is his second feature.

FILMOGRAPHY 2008 JALAINUR; 2007 MA WU JIA; 2004 CAI WEI, SHORT ANIM.



PESN' YUZHNIH MOREY **SONGS FROM THE SOUTHERN SEAS**



KAZACHSTAN/GERMANY/RUSSIA/FRANCE

2008 FEATURE, COLOUR, 35MM, 82 MIN.
DIRECTOR: MARAT SARULU **PRODUCER:** SAIN GABDULLIN, GUILLAUME DE SEILLE, YURI OBUKHOV **SCREENPLAY:** MARAT SARULU **CINEMATOGRAPHY:** GIORGI BERIDZE **EDITOR:** KARL RIEDL **MUSIC:** ANDREY SIGLE **CAST:** VLADIMIR YAVORSKY, DZAIDARBEB KUNGUZHINOV, IRINA AGEJKINA, AJZHAN AJTENOVA **WORLD SALES:** KINO **PRODUCTION:** KINO, ARIZONA FILMS, KINO PROBA **NORDIC PREMIERE**

SYNOPSIS Ivan is Russian and his neighbour Assan is Kazakh. They live next door to each other in a small Kazakh village. When Ivan's wife gives birth to a "brown" boy, Ivan suspects that she has been cheating on him with Assan. This conflict remains between the families over the years to come. Father and son similarly agonise over their alienation from one another. Meanwhile the disheartened Assan withdraws further and further.

DIRECTOR'S COMMENT *I believe that the ideas and the problems mentioned in the script stand out in an even sharper way upon this background of angst. Men all belong to the same race, to the same family, and this is the outcome of my characters' personal quest.*



MARAT SARULU. Born in 1957 in Talas, Kyrgyzstan. He graduated in philology from Kyrgyz National University in Bishkek in 1980. Subsequently he studied at the Moscow Cinema Academy until 1984. He lives in Bishkek, Kyrgyzstan, where he works as a writer and director. This is his third feature.

FILMOGRAPHY 2008 SONGS FROM THE SOUTHERN SEAS; 2004 THE ROUGH RIVER, THE PLACID SEA; 2002 THE FLY UP, SHORT; 2001 MY BROTHER SILK WAY; 1998 MANDALA, SHORT DOC; 1993 IN SPE; 1989 PRAYING FOR THE VIRGIN BIRD, SHORT ANIM.

SCHATTENWELT **LONG SHADOWS**



GERMANY

2008 FEATURE, COLOUR, 35 MM, 92 MIN.
DIRECTOR: CONNIE WALTHER **PRODUCER:** CLEMENTINA HEGEWISCH, MICHAEL JUNG FLEISCH **SCREENPLAY:** ULI HERRMANN, PETER-JÜRGEN BOOCK, CONNIE WALTHER **CINEMATOGRAPHY:** BIRGIT GUDJONS-DOTTIR **EDITOR:** KAREN LÖNNEKER **MUSIC:** RAINER OLEAK **CAST:** FRANZISKA PETRI, ULRICH NOETHEN, TATJA SEIBT, UWE KOCKISCH, CHRISTOPH BACH, MEHDI NEBBOU, RINO ZEPF, EVA MATTES **WORLD SALES:** SOLA MEDIA GMBH **SWEDISH PREMIERE**

SYNOPSIS After two decades in prison Widmer, a former German RAF-terrorist, is released. He meets Valerie his next door neighbour. The young woman tries to get her life back on track after she lost child custody for her little son. She shows some interest in Widmer, the two of them seem to have something in common. They discreetly enter into the secrets of their lives. Until the truth comes between them.

DIRECTOR'S COMMENT *A headline written by a tabloid journalist helped us to hold an exceptionally large press conference during shooting. The author had vented his rage over Peter-Jürgen Boock, who as a co-writer of the screenplay had been paid partly through public film funding: "This sort of film funding constitutes a mockery of the victims." Beside the fact that this appears to indicate a rather dubious comprehension of the law, the interest of the media in the "myth of RAF" thrusts aside precisely whom it is pretending to protect: the victims. Long Shadows is the story of an "unintentional" victim dealing with a perpetrator whom the public would not permit to be released from his history even after 22 years behind bars. She: a victim who has been forgotten alongside those of the dead who are more renowned, who cannot cope with her distorted life. He: a dubious celebrity anxious to find his way in an inconspicuous manner in a world that has become alien to him.*



CONNIE WALTHER. Born 1962. Studied sociology and Spanish at the University of Marburg, Germany. Graduated from the German Film and TV Academy in Berlin.

FILMOGRAPHY 2007 12 MEANS: I LOVE YOU; 2006 MORD IN ALLER UNSCHULD; 2005 EI IN JAPAN, DOC; 2002 UND TSCHÜSS, IHR LIEBEN; 2001 IM FALSCHEN LEBEN; 2001 NEVER MIND THE WALL; 1998 TICTACTOE..., DOC; 1998 LIFE IS THE MAIN THING; 1996 THE FIRST TIME

ALTER UND SCHÖNHEIT **AGE AND BEAUTY**

SYNOPSIS They haven't seen each other in what seems like forever: the seriously ill Manni with his Ferrari and his three best friends. Sometimes you just lose touch. Upon their reunion however, one of them realizes that he no longer loves his wife, but she doesn't love him either. Another one has to come to terms with the fact that his wife and his mistress both dump him, at the same time. And the other one realizes that work isn't everything and that the greatest pleasure in life can be found by spending time with your friends. And Manni? Well, Manni's gonna die. But before he does, his three friends have to find Rosi, the woman with whom he was happiest but whose heart he broke. They race around with Manni's Ferrari and prove that men today don't really grow up until they reach their late forties.

DIRECTOR'S COMMENT *In this day and age, death is not something that is being discussed. I think that my target audience is in the second half of life, and I think that this audience is becoming more and more relevant, as there are more and more films for them. These people are going to the cinema to see something about life. And they are most certainly curious about questions connected to their current life situation. Aging, dying, loss of beauty; these are, also in a broader sense, big subjects.*



GERMANY 2008 FEATURE, COLOUR, 35MM, 95 MIN.
DIRECTOR: MICHAEL KLIER **PRODUCER:** STEFAN ARNDT **SCREENPLAY:** MICHAEL KLIER **CINEMATOGRAPHY:** SOPHIE MAINTIGNEUX **EDITOR:** KATJA DRINGENBERG **MUSIC:** LAURENT PETITGAND **CAST:** HENRY HÜBCHEN, BURGHART KLAUSSNER, ARMIN ROHDE, SIBYLLE CANONICA, PETER LOHMEYER **WORLD SALES:** X FILME CREATIVE POOL GMBH **PRODUCTION:** X-FILME CREATIVE POOL, (WDR BAYERISCHER RUNDFUNK, ARTE) **NORDIC PREMIÈRE**

MICHAEL KLIER. Born in Karlovy Vary, Czech Republic. He lived for many years in Paris, studied philosophy and history in Berlin. His first film was the documentary *Der Riese* in 1983. Has directed a number of features and documentaries.

FILMOGRAPHY 2008 AGE AND BEAUTY; 2004 FARLAND; 2001 HEIDI M. (GIFF 2002); 2001 EIN MANN BOXT SICH DURCH; 1994 OUT OF AMERICA, DOC (GIFF 1995); 1991 OSTKREUZ (GIFF 1992); 1989 ÜBERALL IST ES BESSER, WO WIR NICHT SIND, (GIFF 1990); 1983 DER RIESE, DOC.



UN NOVIO PARA MI MUJER **A BOYFRIEND FOR MY WIFE**

SYNOPSIS "El Tenso" does not know how to face his wife, "La Tana" to tell her he wants a divorce as the relationship has turned impossible because of her strong character: she is invariably ill-tempered; either because of the weather, the government, the neighbors, the young, the elderly or whatever other reason. Carlos, a friend of Tenso's, suggests he should turn the problem around, and have his wife walk out on him. How? he wonders and Carlos proposes asking "The Raven Flores" for help: he is an old irresistible seducer who will seduce his wife till she falls for him so "El Tenso" will finally find the solution to his problems.

DIRECTOR'S COMMENT *A Boyfriend for My Wife is a love story. An attempt to understand the troubles of relationships through comedy and drama; to plunge into the boredom of living together, the apparent lack of interest for the other and the need to find someone or something to untangle the knot. It is about the need to recover the original feeling, that special thing that once made us fall in love, the essence of that other someone darkened beneath everyday complaining. And it is also about discovering that bonds might get harmed by seeking outside, and that being right does not necessarily make you happier.*



ARGENTINA 2008
 FEATURE, COLOUR, 35MM, 96 MIN.
DIRECTOR: JUAN TARATUTO **PRODUCER:** JUAN PABLO GALLI, JUAN VERA, ALEJANDRO CACETTA **SCREENPLAY:** PABLO SOLARZ **CINEMATOGRAPHY:** PABLO SCHVERDPFINGER **EDITOR:** PABLO BARBIERI **MUSIC:** IVÁN WYSZOGROD **CAST:** ADRIÁN SUAR, VALERIA BERTUCCELLI **WORLD SALES:** FILM SHARKS INTERNATIONAL **PRODUCTION:** PATAGONIK **NORDIC PREMIÈRE**

JUAN TARATUTO. Born in Buenos Aires, Argentina. 37 years old. He studied at the Universidad del Cine in Buenos Aires (University College). Made his feature debut, *No sos vos, soy yo*, in 2004. He has also directed commercials. This is his third feature.

FILMOGRAPHY 2008 UN NOVIO PARA MI MUJER; 2007 QUIEN DICE QUE ES FÁCIL; 2004 NO SOS VOS SOY YO.



YURIEV DEN YURI'S DAY



RUSSIA 2008

FEATURE, COLOUR, 35MM, 137 MIN.
DIRECTOR: KIRILL SEREBRENNIKOV **PRODUCER:** MILA ROZANOVA,
 KARSTEN STÖTER **SCREENPLAY:** YURI ARABOV **CINEMATOGRAPHY:**
 OLEG LUKICHYOV **EDITOR:** OLGA GRINSHUPIN **MUSIC:** SERGEI NEVSKY
CAST: KSENIA RAPPAPORT, ALEXANDER SOSNOVSKI **WORLD SALES:**
 M-APPEAL **PRODUCTION:** CARMEN FILM/489 MARINA TRUBINA/NEW
 PEOPLE FILM COMPANY, ROH FILM **SWEDISH PREMIÈRE**

SYNOPSIS The successful opera diva Lyuba takes a last trip to the remote town of Yuriev in the middle of nowhere. Wanting to sell all her property here, she uses the opportunity to show her adolescent son Andrey where she grew up in order to finally leave her hometown behind forever. Mother and son wander aimlessly through the streets of this alien place until something unforeseen happens and Andrey disappears mysteriously.

DIRECTOR'S COMMENT Yuri's Day is a film with multiple layers. When I first read it, it attracted me exactly by its ambivalence. On the one hand, it's a story of a woman of extraordinary talent, beauty and destiny. She is an opera diva. Not an easy and a very selfish profession, especially for having a private life. When Lyuba loses her son, the priorities of her life values immediately get into a different order. First of all, we see a desperate mother, a woman whose heart is being torn apart. Before our eyes Lyuba unveils a personality that was well hidden inside her before, a personality she wouldn't reveal to anyone under normal circumstances.

On the one hand, Yuri's Day is a story about mother-son relationship. A story about a strong woman who is trying to break the thick wall of her egoism when placed in an unexpected situation. Finally, Yuri's Day is not just a story of what we directly see on screen. It's a symbolic and philosophic parable about a woman who steps over her alienation to her motherland and through a dramatic loss of a piece of her own flesh, goes through a rite of initiation and revival and becomes a mother of all Russia. It's a story of Russia losing and finding once again her own identity.



KIRILL SEREBRENNIKOV. Born in 1969 in Rostov-on-Don, Russia. He graduated from the department of physics in Rostov State University. As a student he directed stage plays in a local theatre. He soon realized he couldn't continue his scientific career. After shooting a TV film he moved to Moscow and began a career as stage director. He did several series for

TV. His feature debut was *Ragin* in 2004. This is his third feature.

FILMOGRAPHY 2008 YURI'S DAY; 2006 PLAYING THE VICTIM; 2005 BED SCENES, TV, SHORT; 2004 RAGIN (GIFF 2006); 2002 THE KILLER'S DIARY, TV; 2001 ROSTOV PAPA, TV

ZWEIER OHNE COXLESS PAIR



GERMANY 2008

FEATURE, COLOUR, 35MM, 90 MIN.
DIRECTOR: JOBST OETZMANN **PRODUCER:** JOACHIM ORTMANN'S
SCREENPLAY: JOBST CHRISTIAN OETZMANN **CINEMATOGRAPHY:**
 TOMAS ERHART **EDITOR:** COSIMA SCHNELL **MUSIC:** DIETER SCHLEIP
CAST: TINO MEWES, JACOB MATSCHENZ, SOPHIE ROGALL, PETER HARTING, LENA STOLZE, ALEXANDRA SCHALAUDEK, NORA QUEST **WORLD SALES:** MEDIA LUNA ENTERTAINMENT **PRODUCTION:** LICHTBLICK FILM PRODUKTION **INTERNATIONAL PREMIÈRE**

SYNOPSIS Emotions burn faster and hotter in the teenage years and, for a very small minority, the intensity of passion can turn to acts of destruction, on oneself and others, as witnessed by the recent spate of high school killings in the United States, Germany and, most recently, Finland. The violence in *Zweier ohne* is of a different nature, but no less searing and intense for all that, because here, as so often, emotional scars are the deepest. The film tells the story of the friendship between Johann and Ludwig as they strive for the ultimate "buddy" relationship. Going well beyond what would be considered good and healthy, the pair attempt to become the ideal twins, driving their relationship based on their partnership in competitive rowing (coxless pairs) to the ultimate, to perfect harmony in mind, word, thought and deed. But their symbiotic relationship is thrown out of balance: Ludwig strives to tighten the bonds ever closer, but Johann discovers happiness in the form of love for Ludwig's sister, Vera. But because Ludwig hates her, the couple keep their relationship secret.

DIRECTOR'S COMMENT Till one finds himself finally lucky a man in growing into the own identity, a lot of errors usually take place. *Coxless Pair* tells about such an error. And more: it tells the thrill of finding a twin, the perfect double of yourself, the mirror of your wishes. "We were seventeen, and we found ourselves terrible." The film gives you the feeling of what it means to find a friend, who gives you all you have been missing since that day.



JOBST OETZMANN. He studied at Munich's HFF film school. His feature debut in 2001 was *The Loneliness of the Crocodiles*. This is his second feature. He has also directed several TV films, for example *Black Advent* and *Scene of Crime (Tatort)* – *In Free Fall* in 2002, *Duel of the Judges* in 2003.

FILMOGRAPHY SELECT: 2008 COXLESS PAIR; 2007 DER NOVEMBERMANN, TV; 1998-2006 TATORT, TV-SERIES; 2006 DIE HOCHZEIT MEINES VATERS, TV; 2004 DRECHSLERS ZWEITE CHANCE, TV; 2001 SCHWINDELNDE HÖHE, TV; 2000 DIE EINSAMKEIT DER KROKODILE; 1999 DUELL RICHTER, TV; 1998 JENNY, TV; 1998 TOD IM FEUER, TV; 1997 DER VERDACHT, TV; 1996 DER NEUE; 1992 ONLY YOU; 1988 DER CONDOR

LLUVIA RAIN

SYNOPSIS Rain has been intense for the last three days in Buenos Aires. Alma and Roberto have not met yet. Immersed in their own solitude, condemned to helplessness and defenselessness at the mercy of the rain, they survive their own uncertainties, fears and absences. A few days ago, Alma left the man she lived with for nine years. She has taken to the street with some of her belongings, making her car a temporary home. Roberto has come back to the country after almost thirty years abroad. Here he has nothing, just a father in a coma, with whom he has no relationship, and an apartment that has to be emptied. In the middle of a traffic jam, Alma's car door open unexpectedly. Roberto gets in. Alma, not knowing exactly why, lets him in, unaware of the fact that this sudden encounter will modify the next days.

DIRECTOR'S COMMENT *Lluvia is water that falls, wets, shakes, pierces, slaps, exiles. It is distortion, it is out of focus. It is what can and can't be seen. Lluvia is winter and is night, is Buenos Aires or any other city. Lluvia is people in movement or stuck in traffic, trying to find a possible direction for their own lives. It's a woman who does not know where she is going to and a man who does not know where he comes from. Lluvia is running the painful risk of focusing on who we are rather than on what we think we are.*



ARGENTINA 2008

FEATURE, COLOUR, 35MM, 110 MIN.

DIRECTOR: PAULA HERNANDEZ **PRODUCER:** JUAN PABLO GALLI, JUAN VERA, ALEJANDRO CACETTA **SCREENPLAY:** PAULA HERNÁNDEZ **CINEMATOGRAPHY:** GUILLERMO NIETO **EDITOR:** ROSARIO SUÁREZ **MUSIC:** SEBASTIÁN ESCOFET **CAST:** VALERIA BERTUCCELLI, ERNESTO ALTERIO **WORLD SALES:** FILM SHARKS INTERNATIONAL **PRODUCTION:** PATAGONIK **SWEDISH PREMIERE**

PAULA HERNANDEZ. Born in Buenos Aires, Argentina. Graduated from Agustin Alezzo's drama workshop in 1992, from the Instituto Vocacional de Arte of Buenos Aires Townhall in 1988 and from Universidad del Cine in 1996. She has worked in the film industry since 1989.

FILMOGRAPHY 2008 LLUVIA; 2007 FAMILIA LUGONES, DOC; 2005 VIENTOS DE AGUA (CHAPTER 7), TV; 2003 EVA, SHORT; 2001 HERENCIA; 1996 KILOMETRO 22, SHORT; 1992 ROJO, SHORT.



IL PASSATO È TERRA STRANIERA THE PAST IS A FOREIGN LAND

SYNOPSIS One night at a party he befriends a mysterious guest – Francesco. Francesco is cool, handsome and trouble. He invites Giorgio to join him for a poker game and Giorgio, looking for a bit of kick in his life, goes along and to his amazement wins. But it was inevitable – Francesco, a cardsharp, is in control. They start entering big games with high rollers and lowlifes, playing for big money and getting away with it every time, taking bigger risks, until they finally enter the big league – drugs. Frighteningly in thrall to Francesco, a trip to Barcelona to buy cocaine to sell takes Giorgio over an invisible internal line. No longer a fine boy. No longer a dutiful son. No longer hanging out with nice friends. The extent of Francesco's influence is brutally revealed putting at risk Giorgio's future, security and freedom. A slacker movie updated for the generation who want luxury without working for it, thrills without consequences and responsibility for no-one except themselves.

DIRECTOR'S COMMENT *In Gianrico's novel, I immediately saw an opportunity to do a film without compromise or hypocrisy, to be able to go right to the heart of my fears, placing myself in dangerous and fascinating territory – that between a genre film and a training novel. (...) The ambiguity we live in today is perhaps less clear than in 1916 or 1989, but we are again at war, and we are again living through an absolutely extraordinary political and social uncertainty. Once again, we do not have a good idea of what to think of ourselves, what our needs, desires, and feelings truly are. Again we are attracted by the extreme; again the violence around us explodes inside us. Again, too many men are cast into impotence, and again they vent their inhibitions on their peers, and in particular on women. Again, conscience is not clear to itself, and mankind appears no longer to have the 'dream of something'.*



ITALY 2008

FEATURE, COLOUR, 35MM, 127 MIN.

DIRECTOR: DANIELE VICARI **PRODUCER:** DOMENICO PROCACCI, GIANNI ROMOLI, TILDE CORSI **SCREENPLAY:** GIANRICO CAROFIGLIO, FRANCESCO CAROFIGLIO, MASSIMO GAUDIOSO, DANIELE VICARI **CINEMATOGRAPHY:** GHERARDO GOSSI **EDITOR:** MARCO SPOLETINI **MUSIC:** THEO TEARDO **CAST:** ELIO GERMANO, MICHELE RIONDINO, CHIARA CASELLI, VALENTINA LODOVINI, MARCO BALIANI **WORLD SALES:** FANDANGO PORTOBELLO **PRODUCTION:** FANDANGO **NORDIC PREMIERE**

DANIELE VICARI. Born in 1967 in Castel di Tora, Rieti, Italy.

FILMOGRAPHY 2008 THE PAST IS A FOREIGN LAND; 2006 IL MIO PAESE, DOC; 2005 L'ORIZZONTE DEGLI EVENTI; 2002 MAXIMUM VELOCITY; 2000 MORTO CHE PARLA; 1999 NON MI BASTA MAI, CO-DIR; 1999 SESSO MARMITTE E VIDEOGAMES; 1998 COMUNISTI; 1998 UOMINI E LUPI; 1998 BAJRAM, CO-DIR; 1997 PARTISANS, COLLECTIVE WORK.



FIVE CONTINENTS

KINO LIKA KINO LIKA



CROATIA/BOSNIA & HERZEGOVINA 2008

FEATURE, COLOUR, 35MM, 122 MIN.

DIRECTOR: DALIBOR MATANIC **PRODUCER:** ANKICA TILIC **SCREEN-PLAY:** DALIBOR MATANIC, MILAN F ZIVKOVIC **CINEMATOGRAPHY:** BRANKO LINTA **EDITOR:** TOMISLAV PAVLIC **MUSIC:** JURA FERINA, PAVAO MIHOLJEVIC **CAST:** KRESIMIR MIKIC, ARETA CURKOVIC, IVO GREGUREVIC **WORLD SALES:** KINORAMA **PRODUCTION:** KINORAMA **NORDIC PREMIERE**



DALIBOR MATANIC. Born in 1975 in Zagreb, Croatia. He graduated in film and TV directing from The Academy of Dramatic Art in Zagreb in Zagreb. He also completed classes in scriptwriting, production and documentary filming and with an awarded script finished classes in USA. He has directed several documentaries and shorts and five features. He is a member of European Film Academy.

SYNOPSIS Guilt. Desire. Thirst. A godforsaken mountain village is the only home that a young football player, a miser peasant and a fat girl have. This isolated part of the country finds itself in the middle of the referendum for or against the EU. Our characters couldn't care less – they are absorbed in their problems. The young football player who accidentally killed his mother doesn't want to join a rich foreign football team and is willing to risk his father's love because of it. The lonely fat girl is so desperate for a friend and for a lover that she will end up seeking both in the pig-sty. The miser peasant will find out that the real misery is in loneliness.

DIRECTOR'S COMMENT I'm interested in the primal in people, human loneliness and the response to it – the aspiration towards establishing a normal life. As I read Karakas's book, I felt this imminent disquiet and anguish. I focused on this and not the filming of the blatantly obvious in the book.

FILMOGRAPHY 2008 KINO LIKA; 2008 PARTY, SHORT; 2006 I LOVE YOU; 2005 100 MINUTES OF GLORY; 2002 FINE DEAD GIRLS; 2002 THE DROUGHT, SHORT FICTION; 2000 THE CASHIER WANTS TO GO TO THE SEASIDE

ZA VEDNO FOREVER



SLOVENIA 2008

FEATURE, COLOUR, 35MM, 82 MIN.

DIRECTOR: DAMJAN KOZOLE **PRODUCER:** DANIEL HOCEVAR **SCREEN-PLAY:** DAMJAN KOZOLE **CINEMATOGRAPHY:** ALES BELAK **EDITOR:** JURIJ MOSKON **MUSIC:** IGOR LEONARDI **CAST:** MARJUTA SLAMIC, DEJAN SPASIC, PETER MUSEVSKI, MOJCA PARTLJIC, PRIMOZ PETKOVSEK, ALJOSA KOVACIC, MATIJA KOZAMERNIK, BLAZ VALIC **WORLD SALES:** MDC INTERNATIONAL GMBH **PRODUCTION:** VERTIGO/EMOTIONFILM **NORDIC PREMIERE**



DAMJAN KOZOLE. Born in 1964 in Brezice, Slovenia. Made his debut at the age of 22 with the low-budget feature *The Fatal Telephone*, one of the first independent films in former Yugoslavia. His international breakthrough was *Spare Parts* in 2003. In 2004 he participated in the international omnibus *Visions of Europe* together with several other European directors (Kaurismaeki, Greenaway, Tarr,

SYNOPSIS Tanya is 35, with a successful career. Her husband Mare is an architect. One Friday, Tanya comes home late at night. Mare confronts her and they exchange some edgy words; Mare is clearly jealous, he loses control of himself and slaps her in the face. Obviously, it is not the first such incident. Tanya locks herself in the bathroom. They continue their conversation over the locked doors. The noise wakes up a neighbour who reports them to the police. The police arrive and the couple calms down. When the police leave, the couple resorts to psychological abuse. What follows is the night of hateful and skilful twisting of words that unveils, step by step, all the dark secrets of their relationship. Behind a façade of a successful couple, there are suppressed feelings of inferiority, weaknesses, deceit, frustration and traumas from their youth.

DIRECTOR'S COMMENT The original Slovenian title *Za vedno* is a pun, meaning either "forever" or "aware". What goes on behind locked doors of people's apartments? How do seemingly perfectly normal couples, people like you and I and our friends really function? The film speaks about psychological violence, about mental abuse that we frequently tolerate in our relationships, failing to recognize it as real violence that undermines interpersonal relations. A film that will make the viewers aware of the subliminal components of their personalities.

Akin) In 2005, a retrospective of his films was hosted by the American Film Institute. This is his seventh feature.

FILMOGRAPHY 2008 FOREVER; 2005 LABOUR EQUALS FREEDOM; 2004 VISIONS OF EUROPE – EUROPE, SHORT IN EPISODE PROJECT; 2003 SPARE PARTS (GIFF 2004); 2000 PORN FILM; 1997 STEREOTYPE; 1988 REMINGTON; 1987 THE FATAL TELEPHONE

MEJOR QUE NUNCA **BETTER THAN EVER**

SYNOPSIS Isabela's husband leaves sweet home; his younger girlfriend already pregnant with twins. Dealing along with menopause hot flushes plus sweats – always carrying a fan – Isabela meets Emiliano, a mature mexican man who seems to know a great deal on how to give unconventional pleasures to women. But Emiliano is a mysterious lover who appears and vanishes without any explanation and the police visits Isabela enquiring about him; no one knows who is he or how he earns his living. Meanwhile, Isabela's daughter, a concerned psychiatrist, having discovered her mum's amazing sexual life, thinks she needs to get into therapy. As Isabela refuses it – actually, she's enjoying the whole thing – daughter seeks the advice and help of her father. Surrounded by nappies and baby's bottles, twins have already landed, he hears the news with astonishment. He always thought Isabela frigid and falls immediately in love again, wanting to come back to his former wife.

DIRECTOR'S COMMENT *Better Than Ever is a strong argument in defense of freedom, humor, the joy of life and carefree sex (one of the most harmless and enjoyable activities there is). If I had to define this movie I would say it's a film d'auteur with light touches of comedy and sexual fantasy (female fantasy, that is). In any case, one thing is certain: it is not a romantic comedy. The story of Isabel and Emiliano has nothing to do with love but with shared pleasures, the adventures of the body and fleeting happiness without any projection in the future. I like to think that this movie is an assertive feminist comedy in which the menopausal woman is introduced, not as an unhappy and complaining victim, but as a cheerful and energetic female in full use of her freedom and able to enjoy life as she chooses.*

**SPAIN/FRANCE/ITALY 2008**

FEATURE, COLOUR, 35MM, 91 MIN.

DIRECTOR: DOLORES PAYÁS **PRODUCER:** MARTA FIGUERAS **SCREENPLAY:** DOLORES PAYÁS **CINEMATOGRAPHY:** DOLORES PAYÁS **EDITOR:** JOSÉ SALCEDO **MUSIC:** ARMANDO PEREZ DE MANTARAS **CAST:** VICTORIA ABRIL, ENRIQUE ROCHA, GABRIELA PESSON, PEP FERRER **WORLD SALES:** PUBLIC SPECIAL EVENTS SL **PRODUCTION:** PUBLIC SPECIAL EVENTS SL **WORLD PREMIERE**

DOLORES PAYÁS. Born in Spain. She was educated in Mexico, where she lived for many years. She has worked mainly as a screenwriter. Her works are usually focused in female subjects. She works with drama, comedy and documentary. Currently she's preparing a project, a visual poem, which involves both Norway and Spain.

FILMOGRAPHY 2008 **BETTER THAN EVER**; 1998 **MY NAME IS SARA...**

O RODICÍCH A DETECH **OF PARENTS AND CHILDREN**

SYNOPSIS A seemingly trivial situation. A son goes for a walk with his father. But, the son is in his forties, living his own life. The father is over 70. The only thing these two men apparently have in common is that they go for a walk together once a month. With brilliantly executed dialogue, the history of the 20th century and all its absurdities are revealed in front of our eyes. The deepest areas of human relationships are uncovered. The relationship between a father and son has never been described in such an interesting way: Two grown-up men who respect, hate and love each other, all at once. For a moment, they are friends, for a moment a father and son and for a moment, they are complete strangers.

**CZECH REPUBLIC 2007**

FEATURE, COLOUR, 35MM, 112 MIN.

DIRECTOR: VLADIMIR MICHÁLEK **PRODUCER:** MICHAL SMREK, JAN DOBROVSKÝ **SCREENPLAY:** EMIL HAKL, VLADIMIR MICHÁLEK, JIŘÍ KRIZAN **CINEMATOGRAPHY:** JIŘÍ STRBA **EDITOR:** JIŘÍ BROZEK **MUSIC:** MICHAL LORENC **CAST:** JOSEF SOMR, DAVID NOVOTNÝ, MARIANA KROFTOVÁ **WORLD SALES:** AQS, A.S. **PRODUCTION:** OPEN FIELD PICTURES **SWEDISH PREMIERE**

VLADIMIR MICHÁLEK. Born in 1956 in Mladá Boleslav, Czechoslovakia. He graduated from FAMU (Czech Film and TV Academy), Prague. After graduating he worked as an assistant director to primarily foreign directors, for example Margarethe von Trotta, and Ted Kotchev. At that time he began to make his own documentaries

and has been directing features since 1989. Currently he lives in Prague.

FILMOGRAPHY 2007 **OF PARENTS AND CHILDREN**; 2004 **HUNTER AND WOODPECKER**, TV FILM; 2004 **SANDPIT**, TV FILM; 2003 **MOUNTAIN RESCUE**, TV SERIES; 2001 **AUTUMN SPRING**; 2000 **ANGEL EXIT**; 1999 **SAFETY**, TV FILM; 1999 **PRAGUE STORIES**, **STORY THE CARDS ARE DEALT**; 1998 **SEKAL HAS TO DIE**; 1996 **FORGOTTEN LIGHT**; 1994 **AMERICA**.



FIVE CONTINENTS

AFRICAN TALES AFRICAN TALES

PRODUCERS STATEMENT *These five short films are recently completed for the Tanzanian mini-series, African Tales. Three earlier films of the series were screened at Göteborg in 2006. African Tales is a showcase of new voices in Tanzania cinema. Neema Kambona directs her second film in the series, The Business Trip. The focus is the unsustainability of the "business" in which many operate as though the nation's wealth is their own. Maria Sarungi-Teshai is also directing her second film in the series, Body on Fire. Not just another story about the scourge of HIV/AIDS in Africa, it is a sketch of the numerous issues and effects that makes HIV/AIDS a human tragedy with repercussions for the future. Kimela Billa, makes his directing debut with The Rat Trap. Here we see the education available in a boarding school as our main protagonist encounters the school's bully and its disciplinary regime. Both Nina Mnaya [Mawazo] and James Gayo [Retirement Day] are new directors. Mwazo, literally meaning "inner thoughts", suggests the secrets, the fears and the desires that sometimes make the realisation of ideals seem impossible. In the end the innocence of a child appears to be all that is left. In Retirement Day, there is a reminder of the possible abuse of women within a prison system, and we are given a glimpse of the true nature of the perpetrator. African Tales is not a thematic series. The films are vignettes of contemporary life in Tanzania. Within each story is interwoven some aspect of ways in which the usual "headline" problems are ordinarily lived.*

IMRUH BAKARI (PRODUCER). He is a graduate of the National Film & Television School, Beaconsfield, England. He was a founder/director of Ceddo, the film and video production and training organisation in London [1982-93]. His company Savannah Films was started in the UK in 1994 and established a production office in Dar es Salaam, Tanzania in 2003. 1999-2004 he was Festival Director of Zanzibar International Film Festival; and is a founder/director of Tanzania Screenwriters Forum. As a producer/director he is credited for both fiction and documentary films.

FILMOGRAPHY PRODUCER: 2008/2005 AFRICAN TALES, SHORT SERIES; 2005 TUMAINI; 1988 OMEGA RISING: WOMAN OF RASTAFARI, DOC. DIRECTOR: 1991 BLUE NOTES AND EXILED, VOICES, DOC; 1986 THE MARK OF THE HAND, DOC.

KIWILI WILI CHA MOTO BODY ON FIRE



TANZANIA 2008

SHORT, COLOUR, BETA SP, 13 MIN.

DIRECTOR: MARIA SARUNGI TSEHAI **PRODUCER:** IMRUH BAKARI **SCREENPLAY:** ALI BAKARI OTHMAN **CINEMATOGRAPHY:** MARTIN MUNYUA **EDITOR:** FLAVIAN MBUSI **MUSIC:** KHALID ABDALLAH **CAST:** EMMANUEL MTECHONDA, ABUBAKAR MOHAMMED, HIDAYA NJAIDI, ASIA MWALIMU SULEIMAN, SULEIMAN SEIF HASSAN **WORLD SALES:** SAVANNAH FILMS **PRODUCTION:** SAVANNAH FILMS **INTERNATIONAL PREMIÈRE**

SYNOPSIS Sadiki is a young man from a privileged home who is developing a reputation as a tough gangster-type among his peers. When he receives news that he has become the father of a baby boy and that the mother has died while giving birth, his future and his past deeds collide, as his life as an unmarried father with an HIV-positive child confronts him.

SIKU YA KUSTAAFU RETIREMENT DAY



TANZANIA 2008

SHORT, COLOUR, BETA SP, 13 MIN.

DIRECTOR: JAMES GAYO **PRODUCER:** IMRUH BAKARI **SCREENPLAY:** CHAIBA KOMBO, JAMES GAYO **CINEMATOGRAPHY:** MARTIN MUNYUA **EDITOR:** FLAVIAN MBUSI **MUSIC:** KHALID ABDALLAH **CAST:** MOSES LUHANGA - MATIKU, JAJI HAMIS, MADINA HAMISI, SAID YAHYA, BAKARI HASSAN MASASI **WORLD SALES:** SAVANNAH FILMS **PRODUCTION:** SAVANNAH FILMS **INTERNATIONAL PREMIÈRE**

SYNOPSIS Prison officer Matiku is about to retire from his long years of service. The female prisoner provided for his last night of recreation, seizes an opportunity and escape from his home, leaving him with a dilemma. Matiku is transformed as he tries to find a solution.

MTEGO WA PANYA THE RAT TRAP



TANZANIA 2008

SHORT, COLOUR, BETA SP, 13 MIN.

DIRECTOR: KIMELA BILLA **PRODUCER:** IMRUH BAKARI **SCREENPLAY:** ROBERT MAJIGA **CINEMATOGRAPHY:** MARTIN MUNYUA **EDITOR:** FLAVIAN MBUSI **MUSIC:** KHALID ABDALLAH **CAST:** ALEX KATEMBO, SHABAN KILUA, HAMIS MATOLA, GERALD KIBAJA, ABDUL MAISALA **WORLD SALES:** SAVANNAH FILMS **PRODUCTION:** SAVANNAH FILMS **INTERNATIONAL PREMIÈRE**

SYNOPSIS Masinde is a junior student at boarding school. On a day when he thought he would escape the harassment of the school's inspection routine, he finds himself at the mercy of a bullying head prefect. Today he will learn a lesson about survival that will mark his coming of age.

THE BUSINESS TRIP THE BUSINESS TRIP



TANZANIA 2008

SHORT, COLOUR, BETA SP, 13 MIN.

DIRECTOR: NEEMA KAMBONA **PRODUCER:** IMRUH BAKARI **SCREENPLAY:** NEEMA KAMBONA **CINEMATOGRAPHY:** MARTIN MUNYUA **EDITOR:** FLAVIAN MBUSI **MUSIC:** KHALID ABDALLAH **CAST:** SAUDA KILUMANGA, HASHIM KAMBI, ELIAS SAUL, SUNDAY TEMBA, NIKO MWAIPAJA **WORLD SALES:** SAVANNAH FILMS **PRODUCTION:** SAVANNAH FILMS **INTERNATIONAL PREMIERE**

SYNOPSIS A flamboyant "Mama" is on her usual "business trip" smuggling gems from Dar as Salaam to Nairobi. But today nothing is familiar. The anger and disdain that she demonstrates to the officers at the border post becomes the seed of her misfortune. The self-importance that she has gained through her social status is not an asset in this crisis.

MAWAZO MAWAZO



TANZANIA 2008

SHORT, COLOUR, BETA SP, 13 MIN.

DIRECTOR: NINA MNAYA **PRODUCER:** IMRUH BAKARI **SCREENPLAY:** IMRUH BAKARI, CHAIBA KOMBO **CINEMATOGRAPHY:** MARTIN MUNYUA **EDITOR:** FLAVIAN MBUSI **MUSIC:** KHALID ABDALLAH **CAST:** DIANA KIMARI, SAPHINA JUMA, HAJI RAJAB, KHADIJA PIUS, BAKARI I. MAKUKA **WORLD SALES:** SAVANNAH FILMS **PRODUCTION:** SAVANNAH FILMS **INTERNATIONAL PREMIERE**

SYNOPSIS Ten year old Mawazo spends her days near the local school selling food to children. One day, a strange man rescues her from a group of area boys who try to rob her. Arriving home in despair she questions her grandmother about her father and mother. It is a truth about domestic violence that cannot be told. In her innocence her real wish is to be able to go to school like other children.

DOCUMENTARY RETROSPECTIVE

Ten of the best documentaries from Göteborg International Film Festival's history.

Opening film: *Koyaanisqatsi*
by Godfrey Reggio.

DOCUMENTARY RETROSPECTIVE

KOYAANISQATSI **KOYAANISQATSI** USA 1982

35 MM, COLOUR, 86 MIN.
DIRECTOR: GODFREY REGGIO

THE TIMES OF HARVEY MILK **THE TIMES OF HARVEY MILK** USA 1984

35 MM, COLOUR, 90 MIN.
DIRECTOR: ROBERT EPSTEIN

SAGOLANDET **LAND OF DREAMS** SWEDEN 1988

35 MM, COLOUR, 185 MIN.
DIRECTOR: JAN TROELL

LITTLE DIETER NEEDS TO FLY **LITTLE DIETER NEEDS TO FLY** FRANCE/UNITED KINGDOM/GERMANY 1997

35 MM, COLOUR, 107 MIN.
DIRECTOR: WERNER HERZOG

RUNAWAY **RUNAWAY** UNITED KINGDOM 2001

35 MM, COLOUR, 87 MIN.
DIRECTORS: ZIBA MIR-HOSSEINI, KIM LONGINOTTO

GLANEURS ET LA GLANEUSE... DEUX ANS APRÈS **TWO YEARS LATER** FRANCE 2002

BETA SP, COLOUR, 63 MIN.
DIRECTOR: AGNÈS VARDA

BOWLING FOR COLUMBINE **BOWLING FOR COLUMBINE** USA 2002

35 MM, COLOUR, 120 MIN.
DIRECTOR: MICHAEL MOORE

DARWIN'S NIGHTMARE **DARWIN'S NIGHTMARE** AUSTRIA 2004

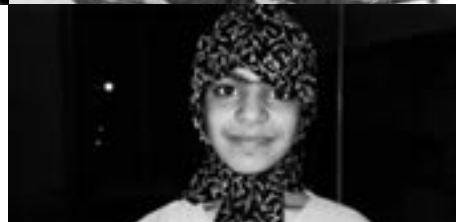
DV CAM, COLOUR, 107 MIN.
DIRECTOR: HUBERT SAUPER

DIG! **DIG!** USA 2004

35 MM, COLOUR, 110 MIN.
DIRECTOR: ONDI TIMONER

MED KAMERAN SOM TRÖST, DEL 2 **HIDING BEHIND THE CAMERA, PART 2** SWEDEN 2004

35 MM, COLOUR, 76 MIN.
DIRECTOR: CARL JOHAN DE GEER



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H

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I

International Film Festival Bratislava
International Film Festival Rotterdam, The
Netherlands
International Thessaloniki Film Festival, Greece
Internationale Filmfestspiele Berlin, Germany
Istanbul International Film Festival, Istanbul, Turkey

K

Karlovy Vary International Film Festival, Czech
Republic

N

Nederlands Film Festival, The Netherlands
Next International Short and Medium Length Film
Festival, Bucharest, Romania
Norske Filmfestivalen, Haugesund, Norway
Novemberfestivalen, Trollhättan, Sweden

P

Palm Springs International Film Festival, USA
Pusan International Film Festival, South Korea

S

Sarajevo Film Festival, Bosnia & Herzegovina
Shashat, Ramallah, Palestine
Sofia International Film Festival

T

Tempo Documentary Festival, Stockholm, Sweden
Trieste Film Festival, Italy
Tromsø International Film Festival, Norway
Turin International Film Festival, Italy

U

Uppsala International Short Film Festival, Sweden

V

Warsaw International Film Festival
Venezia Biennale, Italy

Z

Zagreb Film Festival

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